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Inside this Issue

President's Message..... 3
 Interview with Olivia Gude 5
 New School Art Styles: The Project of Art Education by Olivia Gude..... 7
 NYSCEA Report16
 Art Educator Spotlight.....20
 NYSED Update from Leslie Yolen.....23
 2013 Conference Highlights.....24
 2013 State Art Educator of the Year Acceptance Speech.....36
 2014 NYSATA Award Nomination Info38
 2014 Ray Henry Award Info39
 2014 Student Scholarship Info40
 2014 Conference Save the Date.....42
 In Memoriam: Patricia Mannheimer Feinberg.....43
 About the News.....43
 BOT Information.....37

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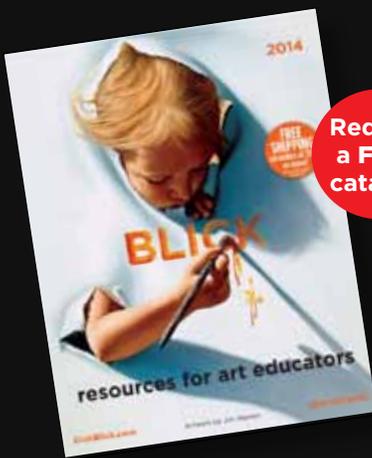
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“To neglect the contribution of the arts in education, either through inadequate time, resources or poorly trained teachers, is to deny children access to one of the most stunning aspects of their culture and one of the most potent means for developing their minds,”

Elliott Eisner

January saw the passing of the internationally renowned and beloved art educator and researcher, Dr. Elliot Eisner. I am sure you are aware that Dr. Eisner was a faculty member at Stanford as well as author of many publications and presentations on learning in and through the arts. His advocacy materials, in particular *10 Lessons the Arts Teach*, hang in many art classrooms across the nation and appear on NAEA's website. His writings have become a foundation for practice in many art classrooms, and his studies became the groundwork for much current research. His legacy will continue through those who have taken up his life's work, and more importantly through us. We are challenged to carry on this legacy.

The arrival of February draws my thoughts to moving his legacy forward. January is often a time to set resolutions but February brings reflective thoughts of “what I am truly serious about affecting and what actions will that bring to my life.” January has gotten by us; now it's time to get serious about professional resolutions, about shaping a legacy!

The final public review of the National Coalition for Core Arts Standards draft PreK-12 arts standards in dance, media arts, music, theatre, and visual arts occurred February 14-28, 2014. The plan is to release the new standards by June 2014. While the window has closed for submitting comments, you can still review them and download the documents at <http://nccas.wikispaces.com>. Make a commitment to review the standards if you haven't done so already. This third and concluding review reflects NCCAS's ongoing commitment to a responsive and transparent strategy that allows adequate time for each arts discipline's

standards writing team to incorporate changes to the drafts suggested by reviewers. The next steps are for you and your district to begin planning how the new standards will impact your teaching and your district's art curriculum. I encourage you to plan review sessions with colleagues. If your district has an arts coordinator (or Instructional Administrator) ask and encourage them to develop opportunities to review and incorporate necessary changes/adjustments. Do not wait for them to be thrust upon you but be proactive and plan a more gradual and manageable impact upon your instruction.

The State Education Agency Directors of Arts Education (SEADAE) joins national arts and education organizations calling on policy makers and the public to re-examine support for quality arts education. Twelve national arts and education organizations (of which NAEA is one), has released *Arts Education for America's Students, a Shared Endeavor*, (see: <http://www.seadae.org/Corporatesite/files/ea/ea72c641-7957-47e5-85b7-63580fba1ca0.pdf>) a statement outlining the importance of high quality arts education and those responsible for providing it to students. A Shared Endeavor articulates the purpose and value of arts education in the balanced curriculum of all students, asserts its place as a core academic subject area, and details how sequential arts learning can be supported by rigorous national standards and assessments. This statement perfectly connects to the Mission and Purpose statements from NYSATA's Constitution.

The mission of NYSATA is to promote and advocate for excellence in art education throughout New York State.

The Association shall focus on the following

purposes in support of its mission: Secure wider recognition of the importance of art education for all; Develop and implement strategies for statewide advocacy; Monitor and influence policies and legislation that affect art education at state and local levels.

Please commit to using this document to foster support for the arts at local, state and national levels. Help policy makers and decision makers understand how valuable the arts are in the education of all students. An education without the arts is inadequate! Education in the arts needs to be rigorous and equitable. Most importantly, certified art educators are essential in providing this rigorous content. Join with and encourage colleagues in your school, district or locality to advocate for the importance of art education and use *A Shared Endeavor* as your resource.

Another of NYSATA's Purpose statements reads: Provide high quality professional growth opportunities for the membership. I have met many members who are doing wonderful things in their schools and districts. I would ask you to help the Association provide these high quality opportunities to a wider audience. Our last state convention saw a greater number of high quality sessions provided by members. As you venture into the second half of the school year take notice of your practice. Observe lessons, units, assessments, advocacy/promotion activities and/or standards review opportunities that were particularly successful. Think – "Is this something I could share with colleagues?" Share locally and then perhaps consider sharing at a state or national level. I would often create a professional development session for my district first before I brought it to a state or national conference. Play a role in providing NYSATA's high quality professional growth opportunities!

Make the remainder of the year purposeful and contribute to the Mission and Purpose of NYSATA. If you won't, who will? If we all don't work together we come apart. I wish you much success for the rest of your school year. I hope many will take a new step which will add to your teaching, your profession and to a lasting legacy of support for quality art education.

Sincerely,



Thom Knab
NYSATA President



Elliott Eisner
1933-2014

Elliott Eisner, a leading scholar of arts education who presented a rich and powerful alternative vision to the devastating cuts made to the arts in U.S. schools in recent decades, died on Jan. 10 at his home on the Stanford University campus, from complications related to Parkinson's disease. He was 80.

He maintained that the arts are critically important to the development of thinking skills in children and that the arts might offer teachers both a powerful guide and critical tool in their practice. He wrote 17 books and dozens of papers addressing curriculum, aesthetic intelligence, teaching, learning and qualitative measurement, in addition to his frequent and entertaining lectures throughout the nation and abroad.

Eisner's ideas reached beyond academia into the classroom: The National Art Education Association, of which he served as president, turned his list – "10 Lessons the Arts Teach" – into a poster, which can still be found today hanging on school walls nationwide. Among the lessons: The arts teach students that small differences can have large effects; the arts celebrate multiple perspectives; and the arts teach children that in complex forms of problem solving, purposes are seldom fixed but change with circumstance and opportunity.

For his achievements, Eisner was honored with the Palmer O. Johnson Memorial Award from the American Educational Research Association, a John Simon Guggenheim Fellowship, a Fulbright Fellowship, the Jose Vasconcelos Award from the World Cultural Council, the Harold W. McGraw Jr. Prize in Education from the McGraw-Hill Research Foundation, the Brock International Prize in Education, the University of Louisville Grawemeyer Award for Education and five honorary degrees. He served as president of the International Society for Education Through Art, the American Educational Research Association and the John Dewey Society. He was a member of the Royal Society of Arts in the United Kingdom, the Royal Norwegian Society of Sciences and Letters and, in the United States, the National

In lieu of flowers, the family requests donations to the National Art Education Association's Elliot Eisner Lifetime Achievement Award, established by the Eisners to recognize individuals in art education whose career contributions have benefited the field. The address for the NAEA is 1806 Robert Fulton Dr., Suite 300, Reston, VA 20191.

<http://news.stanford.edu/news/2014/january/elliott-eisner-obit-011714.html>



An Interview with Olivia Gude

by Jennifer Childress

On the New School Art Styles: the Project of Art Education

Winner of the National Art Education Association Manuel Barkan Award.

Jennifer Childress: You are a member of the Visual Arts Writing Team for the NCCAS Next Generation Standards. Do you think that the proposed standards capture the spirit of your article that asks that art educators re-think common art curricular offerings in light of contemporary art and culture?

Olivia Gude: (laughing) To say that the new standards “capture the spirit” of my article would be a bit grandiose. I think that my article and the proposed Next Generation standards both reflect changes in the way art educators are thinking about the content and possibilities of the field. Many elementary and high school teachers are continually developing new projects based on contemporary art practices and on contemporary twists on traditional media and practices. Design curriculum is increasingly being seen as an important aspect of visual art education. Also, today most art teachers believe in the spirit and promise of the community arts movement—the recognition that people need the “art tools” to tell stories about their lives and the lives of their communities. A contribution of the Next Generation Standards to this dialogue is acknowledging that there are many artmaking approaches, many ways that art generates meaning, and many sorts of contributions that art and design make to our lives. I think that the VA Writing Team tried to write standards that are rigorous, but are also flexible and open-ended to acknowledge that artmaking is always evolving and that teachers as artist/culture makers have

a role in identifying and developing curriculum that introduces students to exciting meaning making possibilities.

Jennifer: Your written and spoken communication are always so energized, fresh, and inspiring. And, you’re very good at cutting to the chase, but without being offensive to hardworking teachers. What sparks you and keeps you in such a positive mode when the art education world is struggling, yet again?

Olivia: These are critical times in art education, in education, in our country, in the world, so one thing that keeps me positive and focused is the belief that what we do as art teachers really matters. If through art, we are able to encode within ourselves the experiences and insights of other people in other places, we have the potential to become increasingly empathic and complex beings who can shape a better future. It’s been a great blessing to me to speak and give workshops around the country and to meet so many excellent, dedicated and fun art teachers. It’s also energizing to be around the Chicago area teens in the Spiral Workshop—to soak up their playfulness and sense of possibility.

Jennifer: Re-invent this tired chestnut: the still life drawing done with value gradations, over weeks in the high school art room, to prep portfolios for college admittance.

Olivia: Wow, that's a challenging question. OK—here are several answers:

1) Are you sure that the college art professors are really interested in seeing another still life? Recently I was talking to David Darts, the Chair of the Department of Art and Art Professions at NYU about the disconnect between the focus of much high school art curriculum (traditional drawing and the modernist elements & principles) and the sorts of skills and conceptual orientations necessary to succeed as an artist (and to get accepted to some of the best art schools) today.

2) Stop drawing on white paper. Use a mid-tone gray or brown paper and draw with black and white pencils. Beautiful effects with much less tedious effort and more importantly, it seems to clarify in students minds the push/pull effect of dark and light in realist drawings.

3) Think about what you are actually drawing. If you are drawing discarded junk that no one would even want to steal, look at artists whose work explores the abject, the deteriorating and disgusting. Or consider what today's equivalent to a still life of fruit, bread and wine would be. Compare Dutch Vanitas still lifes with works by the contemporary American realist, Janet Fish. They look very different. Ask the students to figure out why that is. "Has reality changed?"

Jennifer: If you could change ONE thing in a typical middle or high school art curriculum, what would it be, and why?

Olivia: As I mentioned before, most teachers believe that students should be able to "represent themselves," to make personally meaningful art about their lives. But if you look at actual curriculum, there often aren't any projects that focus on the skills needed to identify, develop and depict personal stories. Students aren't introduced to a range of styles and artmaking approaches that work for narrative art. There are many directions to make storytelling art. It could be a painted paper collage project based on the work of Jacob Lawrence or a posed photo project based on Charlie White's work such as those in the accompanying New School Art Styles article. It might be autobiographical comix in the simplified style of South Park or computer-manipulated photos to make a storybook.

Thanks for having me to the NYSATA conference this year. I must say—NY state art teachers have the best (and I think only) Saturday night dance party that I've attended at a state art education conference!

On the New School Art Styles: the Project of Art Education. appears on the pages that follow by special permission of the author. Originally published in NAEA *Art Education Journal*, January 2013.



The logo for the NYSATA Portfolio Project features the letters 'n', 'y', 's', 'a', 't', 'a' in lowercase, each inside a colored circle. To the right of the circles is a graphic of a stack of colorful folders. Below this graphic, the words 'PORTFOLIO PROJECT' are written in a large, bold, purple, sans-serif font.

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Explore new strategies for making meaning in art projects, breaking free from traditional molds, and employing a variety of aesthetic strategies.

Though the field of art education increasingly advocates for the importance of having clear criteria for judging the quality of a student's arts learning, we have not yet been as thorough and rigorous with ourselves in articulating the necessary qualities of the basic building block of visual arts curriculum—the *art project*. Perhaps the assumption that visual arts education will be *project-based* (unfortunately often translated in actual practice as *product-based*) has been so dominant and unquestioned, the field has not adequately theorized the structures, uses, varieties, and sequencing of these projects as an educational form.

In 1976, Arthur Efland published “The School Art Style: a Functional Analysis,” in which he pointed out that there were distinct styles of art made in schools that were unlike art made in other settings. He argued that these school art styles did not actually create possibilities for free expression for youth, but instead served the symbolic purpose of representing to others that there were opportunities for creativity and free play in otherwise regimented school systems. Looking at the actual work produced based on a given project, Efland noted the lack of meaningful variation in the “art” that was created and famously concluded, “The self same creative activities may not be as free as they [initially] looked” (p. 41).

Drawing on characteristics identified by Brent Wilson, Efland described school art as “game-like, conventional, ritualistic, and rule-governed.” He also observed that “the school art style does not seem to be a pedagogical tool for teaching children about art in the world beyond the school, though this is its manifest function” (1976, pp. 38-39). Efland's conclusions that many of the art activities in schools do not actually support creative self-expression and that they are not effective in teaching students about methods of artmaking outside of school contexts, echoes in the literature of art education over the ensuing decades. Almost 40 years later there is lingering uneasiness

among thoughtful scholars and teachers as they continue to observe and analyze the everyday practices of art education and as they question whether art projects made in schools can provide opportunities for students to truly explore personally meaningful subjects while supporting clear learning objectives about art content.

Many art educators and art education historians have grappled with questions of the appropriate philosophy, content, theory, scope, and sequence of visual arts education (Efland, 1990; Eisner & Day, 2004; Stankiewicz, 2001). What's striking is that whether the dominant or proposed paradigm is Discipline-Based Art Education, creativity enhancement, visual culture, or another formulation, the range of projects that are actually taught in most schools has remained strikingly similar for several decades.¹ When I scan the suggested projects in popular project-sharing art education magazines and websites, I see that many of the projects are eerily similar to those I saw in magazines as a young teacher in the 1970s, despite the many dramatic changes in the styles, materials, and methods of making meaning in contemporary art practices (Foster, 1983; Gude, 2004; Harrison & Wood, 1992; Riemschneider & Grosenick, 1999; Wallis, 1984). The fact that suggested projects in such magazines are now routinely paired with a national art standard seems to have done little to encourage careful

analysis by authors or editors of whether the instructions or resulting projects are actually in sync with the stated standard.²

We cannot envision and manifest new styles of art education without examining and reconsidering art education curriculum as it is currently taught. **We must be willing to let go of some of the old familiar projects (and their myriad variations) in order to make room for other sorts of projects and other kinds of art experiences.**

Sometimes it is suggested that school art rooms don't need projects at all, that students should be given the freedom to pursue their own creative agendas (Douglas & Jaquith, 2009). While this is the ideal end point of quality art curriculum, most students today could not initially make good use of this sort of freedom without a great deal of individual support. When students are not introduced to a wide range of meaning making strategies (and encouraged to analyze and re-purpose strategies they absorb from popular culture), they tend to fall back on hackneyed, kitschy image-making techniques. Because of logistical constraints of availability of materials, space, and time as well as the number of students in an average class, it is not realistic to assume that most art classes in school settings can (at least initially) function as open studios in which each student re-invents his or her own methodologies of making—discovering artistic precedents,

New School Art Styles: The **Project** of Art Education

OLIVIA GUDE



VALUE: Contemporary uses and practices of a medium, over curriculum that merely recapitulates the history of the medium

Social Situations project. Rapidly changing technologies as well as contemporary commercial and fine art practices have shifted the ways in which photography is practiced and utilized. Eschewing the more traditional strategy in which photography mirrors the world as it is, many contemporary photographers (such as Cindy Sherman, Lorna Simpson and Charlie White) utilize carefully chosen costumes and sets. *Party Fight* directed by Yetzinia Diaz. For the sequence of projects that led to this work, see the Spiral Workshop NAEA e-Portfolio, *Liminality: Alternative Practices* group.

materials, and methods on a need-to-know basis, supported by teacher input when needed.

Thus, art projects are appropriate building blocks for visual art curriculum because **good art projects encode complex aesthetic strategies, giving students tools to investigate and make meaning.** Good art projects are not old school art-style recipes to achieve a good-looking product. Quality art projects are also not mere exercises in which students manipulate form according to teacher-prescribed parameters without any intrinsic purpose.

Good art projects are not assignments to *illustrate* or *symbolize* a theme, even an important theme, in students' lives. In an article also inspired by Efland's "School Art Style," Tom Anderson and Melody Milbrandt list three strategic goals for curriculum that authentically engages students: "1) the use of discipline-centered inquiry, 2) the construction of knowledge (rather than its passive acceptance), and 3) teaching and learning that make connections beyond school" (1998, p. 14). Note that discipline-based *inquiry* is first on the list, recognizing that there is no contradiction between teaching discipline-based knowledge and skills and making work that explores meaningful connections in students' lives. Indeed, choosing applicable contemporary means of artmaking (often

emerging out of traditional methodologies) is a prerequisite of making meaningful art that investigates contemporary life.

Art made in schools will inevitably be some form of "school art," defined by Efland as "a form of art that is produced in the school by children under the guidance and influence of a teacher" (1976, p. 37). However, **the influence of teachers can support as well as stifle individual creativity and meaningful exploration of content.** "School art" does not inevitably signify educational art activities that are inauthentic and rule-bound. New school art styles can be developed that skillfully and creatively utilize available materials, tools, technologies, critical theories and contexts to introduce students to a wide-range of developmentally appropriate aesthetic practices—means of artmaking based in particular methodologies of experiencing, producing, making meaning, and interpreting (Gude, 2008). With such an education, students can now (and then later as adults) utilize various aesthetic sensibilities and practices to frame and re-frame experience, to develop "their own unique idioms of investigating and making," and to generate patterns of perception that enable them to see the world with fresh insight (Gude, 2009, p. 10).

Propositions About What to Value and What to Avoid in Choosing and Constructing Curriculum

The possibilities for 21st-century art education cannot yet be fully known, envisioned, or articulated because the field is in the process of being re-imagined and revitalized. This is the contemporary research and development project of the field of art education being conducted by thousands of practitioners—art teachers, professors, community artists, teaching artists, and museum educators—in collaboration with their students and other community participants. New models, methods, objectives, contexts, and projects will be generated from a wide variety of cultural positions.³

My current contribution to this unfinished project of reimagining visual arts education is based on identifying a number of familiar, commonly taught projects and exercises. I then ask if there are other frameworks and valuing systems through which these projects can be reconsidered and then redesigned to broaden and deepen the potential for students to have meaningful experiences and to make meaningful art. This then supports students in developing more wide-ranging and nuanced understandings of the world, conducting investigations through gaining and utilizing relevant disciplinary knowledge and skills—rooted in the past and including the latest contemporary developments within various relevant disciplinary practices.⁴

VALUE: Engaging in authentic artistic processes over making facsimiles

Consider this familiar line exercise—the students are instructed to fill in grids with a variety of “expressive lines.” The results are predictable: jagged = tense, wavy = soothing, bold and dark = angry. What are the students actually experiencing and learning? By definition, for something to be *expressive*, one must be trying to express something or be free to use the creative medium to figure out what one wants to express. Thus, “expressive line” exercises misrepresent the tradition of expressionist artmaking and do not teach a sophisticated understanding of meaning as a fusion of personal sensibility and aesthetic methodology. Even with such a familiar, seemingly simple exercise it is wise to ask if the project re-creates the actual experiences and processes of the artmaking on which it is modeled. There is nothing wrong with utilizing a short exercise in which students make as many different kinds of lines as they can; it is deeply problematic to instruct students to match each line to a corresponding emotion, thus teaching them that there is a simple one-to-one (not culturally and contextually determined) correspondence between form and meaning, between symbol and the emotion conveyed.

Imagine an Impressionist-style painting of a picturesque (or sublime) landscape painted by a diligent student. Through discussion, one learns that the assignment was to paint a scene based on photographs from calendars

or *National Geographic* magazines. The student asserts that this is an original work because he has “made it his own” by shifting some colors and by combining two calendar photographs into one image. The question here is not one of accusing the student of plagiarism or of questioning the artistic validity of *appropriation* as a strategy of contemporary making. However, the project was described in the lesson plan and to the students as being about Impressionism; the teacher showed students the works of important Impressionist artists and discussed their beliefs and methods such as “capturing the play of light” and “painting at actual sites, rather than in an art studio,” but these are not the methods utilized by the students; no actual “play of light” was observed or recorded.

This painting project could be more aptly compared to the Photorealist paintings of Richard Estes and Audrey Flack in the 1960s/1970s or the work of contemporary artists such as Marlene Dumas and Luc Tuymans—all artists whose paintings, based on photographic sources, challenge viewers to consider the subjective, shifting, and accrued meanings of images as they are circulated through various cultural settings. If such paintings were discussed with students, other uses of appropriated, juxtaposed, fragmented, and re-contextualized photographic images would be suggested and the potential content and contemporary relevance of constructing an artwork out of “borrowed images” would be deepened and expanded.

The goal for an art teacher should always be to reflect as closely as possible the *actual methodologies used by artists* in making work (Carroll, 2007; Madoff, 2009; Stewart & Walker, 2005; Sullivan, 2010).⁵ Thus, if a teacher does want to introduce an Impressionism project, he or she should arrange for some *en plein air* painting sessions and guide students in observing the actual play of shifting colored light on forms. If the structure of a project seems to lead inevitably to making a facsimile, not mirroring actual artistic, cultural, or spiritual practice, as is often the case in projects adapted from other cultures (for example, African masks, Kachina dolls, or totem poles), the project is not actually teaching students sound disciplinary methodologies of real artmaking and is thus actively mis-teaching the meanings, intentions, and processes of the original artists.

In postmodern times in which many artists work in post-studio practices (think of the many methods of Gabriel Orozco or Janine Antoni⁶ that often emphasize lines of conceptual engagement and re-purposing familiar forms and materials, rather than creating and discovering through manipulation of a habitually used medium), it can be difficult to invent pedagogical practices that mirror the aesthetic practices of contemporary art. This, however, is the challenging, collective task of art educators who take seriously the responsibility of inventing projects and activities that give students tools to understand and participate in contemporary cultural conversations.





VALUE: Utilizing skills, forms, and vocabulary in authentic contexts over de-contextualized exercises and recipes

Free Form Color Investigation project. Students experiment with variations of hue, value, and chroma while enjoying the freedom to make an abstract painting. The project begins as a monochromatic exploration, adds the use of complements and then concludes with a free choice of hue to be added as an accent. Utilizing this project in Spiral Workshop for many years, we've noted the high degree of transfer to carefully mixing and choosing colors in other painting projects.

left: *Untitled Color Study* by Faith Wilder, Spiral Workshop 2003.

right: *Painting Color Investigation*, Pui Ki Law, 2011. For a complete lesson plan for this project, see the Olivia Gude NAEA e-Portfolio.

Good art projects encode complex aesthetic strategies, giving students tools to investigate and make meaning.

VALUE: Investigating over symbolizing

Conflicted Characters project. Conflicted Characters project. Rather than make an anti-bullying poster with clichéd messages, students created a "cyber classroom" populated by their hand drawn characters and utilized the mix of characters to tell personal stories involving unresolved conflicts in home, school and community settings. *Cyber Schoolyard* by students of the Conflict & Resolution: Pencils & Pixels group. *She's Too Rough; He's Too Delicate* by Diane Dominguez, Spiral Workshop 2004.



VALUE: Utilizing skills, forms, and vocabulary in authentic contexts over de-contextualized exercises and recipes

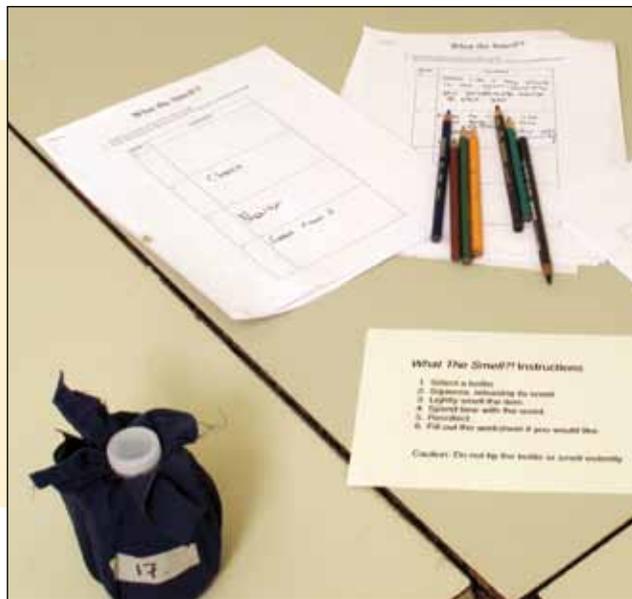
Teaching art vocabulary within rule-bound projects in which students must demonstrate knowledge by making works that display (and will be assessed by) pre-determined formal characteristics (such as “must be monochromatic” or “must have dark outlines”) doesn’t integrate learning arts vocabulary with exploring how such visual principles operate to generate meaning in actual art and design practices. Students may not internalize the usefulness of what is being studied because in most of these exercises nothing meaningful is at stake. How can you determine what is a “good composition” or the “right color” if the visual organization is not at the service of some desired communication?

If enhancing creativity is to convincingly be an important goal of art education, projects must be designed to open out into unexpected possibilities, not narrowed into pre-determined channels. It makes sense to begin an art activity by drawing students’ attention to particular sorts of visual descriptors—such as color schemes or how *contrast* functions in a design—but then the students need to be freed to utilize or *not utilize* a particular technique or form in order to experience the key component of artistic expression—*freely choosing* to use form to make meaningful gestalts. The practice of creating rubrics for each project that specify what formal characteristics must be displayed in a project is neither good, authentic assessment, nor good authentic artmaking (Beattie, 1997; Dorn, Madeja, & Sabol, 2004). Art projects shouldn’t be turned into tests. Instead, assessment of knowledge and skills can be conducted by methods such as asking students to utilize art vocabulary to *explain choices* in their artmaking or by teacher evaluation of each student’s contributions to group discussions in which students work together to describe and interpret artworks, making use of increasingly complex vocabularies.



VALUE: Engaging in authentic artistic processes over making facsimiles

Expressive Rooms project: Students recall an emotionally charged moment—ranging from delight to anger to uneasiness. After writing about and entering into the bodily experience of this emotion and after observing how distorted space contributes to the meaning of expressionist artworks, students created large chalk pastels on dark-toned paper. *A Big Warm Hug* by Sean Castillo. Spiral Workshop 2009. For a complete lesson plan for this project, see the Olivia Gude NAEA e-Portfolio.



VALUE: Experiencing as much as making

What the Smell? project. Following the methodologies of much contemporary art, not every art project must result in objects. Students created *bottles of smell* and recorded experiments in how smell can stimulate forgotten memories. What the Smell?? installation of the Agency of Recollection: Assorted Practices, Spiral Workshop 2011.



VALUE: Engaging mess

Bodies of Water project. Students are often inhibited in spontaneously evolving an artwork based on accidents in the making process. In the Fluidity: Wet Media group, students were shocked when the teacher's sample depicted the common occurrence of discovering that one's clothing is stained by menstrual blood. Initial embarrassment, followed by sympathetic laughter, turned to relief as the young women (and the guys) discussed this common unnecessarily shame-inducing experience. *Bleed Through* by Sofiya Freyman, Spiral Workshop 2010.

VALUE: Investigating over symbolizing

Quality art education does not merely picture what is already seen and understood. Quality art generates new knowledge. Students should not be instructed to *illustrate, symbolize, or represent* (i.e. RE-present) things (such as ideas, beliefs, emotions) that are already fully formed, fully understood. Instead, quality art projects ought to enable students to reframe experiences, thus supporting students in individually and collaboratively finding out something new about a subject. Such new insights cannot be summarized in simple language, but instead become vivid constellations of experience that remain in the consciousness of the artist and the viewers. Good art—and good art projects—transform the way in which we understand and process life experiences.

“Imagine being isolated in a gloomy place in which there are confusing encounters and uncanny occurrences with not quite understandable implications and consequences.” Students began with this prompt in a project of the Spiral Workshop Decomposition group in which the youth artists studied the narrative structures and sensibilities of gothic art and literature in order to use these as a lens through which to examine experiences of frustration, confusion, and anxiety

that are sometimes aspects of everyday life in schools.⁷ Of course, classic life drawing and one-point perspective wouldn't suffice to explore these emotionally complex tales. Understanding that what gets left out of images in fixed-point perspective is also “real,” the students began the project by smearing, crushing, and crinkling their papers and then allowing these mutilated surfaces to act as conduits to remembering and developing the pitiful, stoic, heroic, sinister, or harassed characters needed to tell their school stories. One surprise of this project was that a number of artworks focused on experiences in art classes! Students depicted such “horrors” as being commanded to have a clearly stated purpose before beginning an artwork or being “forced” to make paintings based on gridded photographs.

VALUE: Contemporary practices of a medium, over curriculum that merely recapitulates the history of the medium

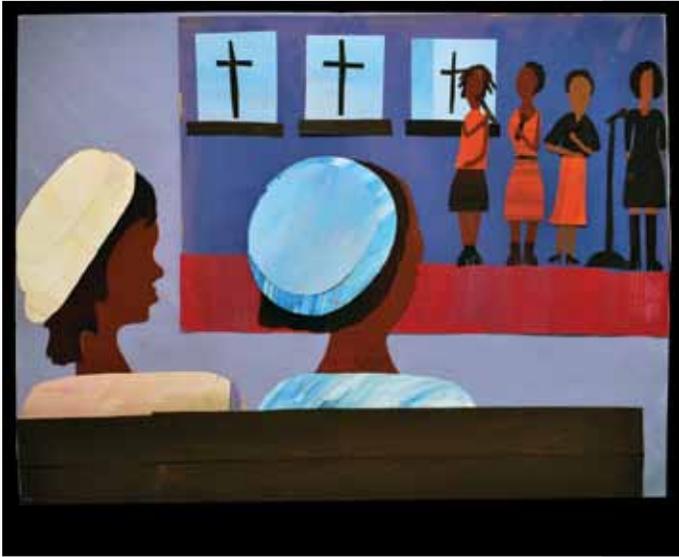
While art projects may usefully be inspired by other art, including artworks of the past, artistic practices modeled in schools must be open-ended, capable of making fresh contemporary meaning. Projects based on techniques of realist drawing or on formulaic modernist elements and principles of design are overrepresented in current art education curriculum, especially at the middle and high school levels. Occupying so much curricular space, such projects crowd out possibilities of teaching a wider range of ways of making art, aesthetic methodologies more suited to investigating contemporary life.



VALUE: Blurring the boundaries between art and life

Outside the Label project. Students who had never before learned to sew immersed themselves in altering everyday clothes to become “art clothes.” However, as the project continued, students began wearing versions of their art clothes in everyday life. Altered clothes by Mia Sol de Valle in *Outsiders: Alternative Media*, Spiral Workshop 2009.

January 2013 / ART EDUCATION



VALUE: Telling stories about students' lives

Down through Generations project. Students utilized a worksheet with prompts such as “What jobs did your grandparents hold at various times in their lives?” and “Describe the food, people and seating arrangements at a typical (or holiday) family dinner.” to generate conversation with their families. The project is based on narrative art styles of great African American modernists such as Jacob Lawrence and Aaron Douglas. Bureau of Misdirection students in Spiral Workshop 2011 constructing images out of painted paper. *Without Music* by Candace Bey.

Are there other ways of teaching this content that provide more compelling learning experiences...?

It may make sense to include Cubism in an art curriculum considering that many of the concerns of artists making work identified in art history texts as Cubist—simultaneity, shifting perspectives, multiple points of view—are relevant to today’s globalized world. However, sitting in a studio and painting a still life in a “Cubist style” is not a productive aesthetic investigation of simultaneity and shifting perspectives in contemporary fast-paced, media-saturated cultures.

Sound criteria for measuring the relevance and vitality of an aesthetic practice is to ask, “Are any significant artists now making work in this manner?” In the case of Cubism, the answer is clearly “No!”⁸ Thinking about another artistic practice with a long history—expressionist painting—either abstract or representational—it is quickly apparent that a number of contemporary artists are

making fresh meaning through artistic practices that have evolved out of historic expressionist means of making such as emphasizing subjective experience, allowing bodily energy to be seen in mark-making structures, and distorting forms and colors for emotional effects (Werenskiold, 1984). Thus, though related to aesthetic practices of making that are over 100 years old, expressionist methodologies are living, meaning-generating cultural forms (Aguirre & Azimi, 2011; Bayle, 2002; Duncan & Selz, 2012; Holzwarth, 2009).

Contemporary theories of making meaning recognize that all meaning making involves borrowing from previous meanings (Silverman, 1983; Sturken & Cartwright, 2009). For this reason, quality art education curriculum must always situate its projects within relevant historical,

cultural, and aesthetic contexts in order to teach students sophisticated contemporary concepts of constructing and deconstructing meaning. Equally important to sharing the history of a medium, subject matter, or theme with students is engaging them in understanding some of the aesthetic and conceptual questions that this practice is *currently* being used to investigate.

Postmodern thinking radically questions the notion of a single originary foundational tradition that must be absorbed before meaning making can begin. Asserting that students must recapitulate the history of art in their studies before understanding and making contemporary art is as discreditable as believing that students must learn outmoded conceptions of biology or physics before being introduced to the range of widely accepted contemporary theories. It’s





VALUE: Designing your environment

Collaborative Mural project.

When asked to do a mural for the entrance to the high school fieldhouse, the art teacher and the “Mural Team” took the unusual approach of picturing representatives of all of the sports teams. The coaches of teams other than Men’s Basketball were enthusiastic to be honored in the mural. The mural reshaped the physical environment of the school and also the relationship between the athletic department and the art department. Bloom Trail High School Sports mural installation by student artists, directed by Olivia Gude, 1989.

important to recognize that we all always “jump in” the middle of a discourse and begin by electing from the past to understand and make from the perspectives of today.

Contribute to “New School” Art Styles

Teachers, take a fresh look at your old familiar projects. Honestly and fearlessly analyze the forms, functions, artistic methodologies, and conceptual understandings that each project teaches. When examining projects, **it’s important to be both skeptical of an art projects’ current worth and non-judgmental of your own past choices and pleasures.** Perhaps this project did meet some of your curricular needs at one time. Now we are asking different questions: Is this as relevant to artmaking processes today as it once was? Are there other ways of teaching

this content that provide more compelling learning experiences that are faster, more fun, and more likely to create knowledge and skills that transfer to other contexts? What aesthetic values are being promoted (and which are being left out)? What do students (as well as their families and the school community) learn about the functions and value of art in contemporary life? Is the amount of time spent on the project proportionate to what is being learned about art and culture? While conveying disciplinary knowledge, does the project have the potential to be used by students to explore and communicate personally significant ideas and themes?

Be willing to re-imagine your teaching in light of your 5, 10, 25 or more years of life experience as a participant in unfolding, contemporary culture! Strength of character means NOT using your considerable

creativity to come up with defenses for your past choices. In “Beyond Us Now: Speculations Toward a Post-Art Education World,” Laurie Hicks writes, “In our post modern world we have come to accept that many concepts critical to our taken-for-granted ways of understanding the world are no longer meaningful” (in Congdon, Hicks, Bolin, & Blandy, 2008, p. 5). Acknowledging that such shifting understandings can produce defensiveness and resistance, Hicks draws upon the Dalai Lama Tenzin Gyatso’s conception of “living well and dying well” to suggest how we might imagine bringing new manifestations of art education into being. She affirms that “We need to understand and value the contributions of art educators in the past and in the present, because it is their contributions that open up the possibility for us to do what we must do—imagine and enact new directions” (2008, p. 6).



VALUE: Investigating the construction of meaning

Cute Investigation activity. Students surveyed a collection of cute objects and then began the process of defining “cute” by creating a continuum of most cute to least cute objects in *Painting So Cute and Creepy*, Spiral Workshop 2007. *Cute Value Scale* classroom chart (far left) compiled by Pui Lam Law.

VALUE: Trying a wide range of aesthetic practices

Blind Dérive project. After viewing the work of artists whose work explores walking including Vito Acconci, Gabriel Orozco, Yukinori Yanagi, and Richard Long, students used walking as a methodology for reframing urban experiences. *Agency of Recollection*, Spiral Workshop 2011. Photo by Aaron Arreguin.



Art teachers can contribute to the reinvention of schools and invent not only a new form of art education, but perhaps also a new collaborative art form.

If we are to evolve art education curricular practices that have relevance to the lives of students and their communities, we must **imagine an art education that is grounded in the realities of contemporary cultural life as well as in the realities of current school settings.** To do this, the field will have to relinquish the ungrounded fantasy of endless, unequivocal originality in the work of students and teachers, the fantasy that every work of art invents entirely new symbolic systems. Recognizing that quality art and quality art education are made in the context of previous artmaking practices, art education curriculum ought to be structured to carefully introduce students to conceptual, aesthetic, and technical methodologies by which various artists have generated meaning.

A project format is a clear and useful structure to introduce students to processes, valuing systems, techniques, and worldviews embodied in various artistic practices. Good art projects are designed to mirror actual aesthetic practices in ways that support students in utilizing these practices as means by which to experience, investigate, and make their own meanings.

We must create an art education that is not retro, rigid, or reductive in its understanding of what constitutes the necessary knowledges of artmaking. We must create an art education that is rigorous in its selection and transmission of a wide range of aesthetic strategies because in a democratic society it is the responsibility of teachers to enable students to understand, participate in, and contribute to contemporary cultural conversations.

We can think of school-art style projects in the sense that Arthur Efland described/ decried—as recipes to make things without the possibility of making meaning—or we can foster a conception of art projects in schools in the sense that John Dewey conceived of project-based learning in which students are researchers who learn by doing (1938). In that sense, each classroom's art education curriculum can be conceived of as an ongoing collaborative art project, as an experiment in “relational aesthetics,” in which teachers create spaces within which students and others in the school community can interact and create new knowledge by using artistic methodologies to experience and interpret the world in fresh ways (Bourriaud, 1998/2009).

Arthur Efland concluded “The School Art Style” by suggesting that perhaps focusing on changing school art was a mistake “when we should have been trying to change the school!” (p. 43). Today evolving “new school” art styles can place the field of art education in a central position in school transformation because of art education's potential to integrate art into the core mission of truly successful schools—stimulating engaged inquiry utilizing a variety of methods drawn from a wide range of disciplinary practices. In the process of collaborating with our students to identify and investigate significant content with living interdisciplinary aesthetic practices, art teachers can contribute to the reinvention of schools and invent not only a new form of art education, but perhaps also a new collaborative art form.

Olivia Gude is a Professor in the School of Art and Art History at the University of Illinois at Chicago. E-mail: gude@uic.edu



New York State Council of Education Associations Meeting 2/7/14

Paul Infante, NYSCAME President and delegate, Carol Brown, NYS BOCES Art in Education and delegate, Dr. Pat Wheelhouse, NYSATA delegate, Dr. John King, Commissioner of Education, Michael Brownell, NYSSMA President Elect and delegate, Dr. Lori Orestano-James, NYSSMA Advocacy Chair and delegate, Marc Greene, NYSCEA President Elect and delegate (also President of NYSSMA), Jennifer Childress, NYSATA Delegate, David Gaines, NYSSMA President and Delegate

State Senator John J. Flanagan, (R-Suffolk, 2nd Senate District) Chair, NYS Senate Committee on Education

Flanagan's Senate Education Committee completed their review of the Regents Reform Initiatives (including Common Core implementation) and issued a report to the Board of Regents and to the NYS Senate December 12, 2013. The report, titled The Regents Reform Agenda: "Assessing" Our Progress can be found here: http://www.nysenate.gov/files/pdfs/2013-12-12-Education%20Committee%20Report_0.PDF

The executive summary outlined the process and end product of substantial public hearings across the state, including Long Island, Syracuse, Buffalo, New York City and Albany. The end result was the presentation of 4 major legislative actions, including:

- S6006 - Unnecessary Testing - APPR Legislation <http://open.nysenate.gov/legislation/bill/S6006-2013>
- S6007 - Privacy Protection Legislation <http://open.nysenate.gov/legislation/bill/S6007-2013>
- S6008 - P2 Testing Legislation <http://open.nysenate.gov/legislation/bill/S6008-2013>
- S6009 - Truth In Testing Legislation <http://open.nysenate.gov/legislation/bill/S6009-2013>

To read more details about the legislative actions, see <http://www.nysenate.gov/webform/regents-reform-agenda-assessing-our-progress-hearings-information>

Flanagan spoke frankly about the difficulties of budgeting in economically hard times, sometimes admiring the governor and sometimes offering pointed critique. He spoke of a "mixed bag with tough choices," such as environmental concerns, transportation, parks and tourism, etc. facing flat funding, while health and education have gotten increases. So although funding has gone down in an overall sense, health and education were getting "increases," over past budgets and other budget areas. He added that the legislature can add to the budget lines that the governor proposes.

In education, he seemed to disagree with Cuomo's priorities – for example funding for Pre-K created awkward choices – and questioned how districts could fund Pre-K when they are losing the financial ability to keep kindergarten in place, and cutting teachers, programs, etc. He also disagreed with prioritizing after school programs and master teacher compensation plans; both

Note: Based on the results of the Regents meeting Feb. 10-11, the Regents have taken the Committee's report seriously and have moved to enact the requested "adjustments."

items that seem much less important to fund than insuring the regular K-12 curriculum and teachers are supported first.

Flanagan addressed the Gap Elimination Adjustment, or GEA, as most educators know it. He was frank about the hardships the limited funding of GEA had caused, yet at the same time cautioned district leaders about always taking a negative view, and couching their experiences in terms of what they lost rather than what they had actually gained. This year, 323 million has been allocated for the GEA, but he acknowledged that the actual gap is 1.6 billion. Again he expressed that the largest budget beneficiaries were health and education, with growth in expense-based aid of 285 million. He predicted that the legislature would drive more money into GEA, though the Democrats would probably push for more foundation aid to schools.

Flanagan stated that some districts may want more foundation aid rather than more GEA money, according to their special needs; especially large city schools. (See Note on this page)

He also expressed some frustration with districts wanting to have state structures in place to protect them and fund them, yet not have to be accountable for the operating aid they received. He quipped, "As long as test scores are up, graduates find gainful employment, etc. then it works..."

Flanagan critiqued the federal representatives from our state for seemingly getting a pass; Schumer never mentioning Common Core and RTT; up until recently Cuomo has said nothing about Common Core or the financing of education, but finally has staked a position in support of CC for the first time; and is now calling for another special panel – a task force to deal with issues of common core because the "implementation has been flawed." This drew some ironic laughter from the NYSCEA gathering. He went on to say, "We don't need a panel – we have enough information," and "He is the governor and he does what he wants when its necessary, no hiding allowed – we can be critical but we have an obligation to work with him."

Meanwhile, "Districts have gotten "trinkets" from RTT \$\$\$ while struggling to deal with common core

implementation. He moved on to several final yet inter-related points about the challenges in front of us. First he addressed our children: "We need to stay focused on what we are doing for children to help them be ready for the future. If things don't change in the very short term, then the Common Core is in danger of being reduced, lost," due to poor implementation; and that would not serve our children well.

Flanagan next made several points about parent concerns; such as the "onslaught of testing" which has "parents at a fever pitch." Parent concerns about the effects of test scores from common core assessments on graduation and college acceptance are very real, and need to be heard. He reminded us that testing from Grades 3-8 is federal law (NCLB) and NYS could lose over 2 billion in Title I funding if we don't comply. Opting out of testing is a strategy that is creeping up, being one of the few ways that parents can exert any control. He urged a healthy debate about the tests, but called opting out irresponsible. In speaking about the fairness of the Common Core tests, (what educators would label "validity,") he pointed out that Legislative members don't understand how the tests are structured. "It's fair to test kids – but test them on what they've been taught!" he exclaimed. From the aforementioned report, re the Common Core modules: "If twenty percent of the curriculum has been delivered to districts, and taught to students, then align and assess on that twenty percent, not one hundred percent" (Regents Reform Agenda, 2013, p.11). If not done properly, the whole process is subverted and any value in it has been lost.

Note: Foundation aid is established by the State through a complex formula that takes into account location, needs, local taxes, etc. NYS Foundation Aid has long been critiqued for not producing per pupil spending that alleviates the problems in low-income districts. For a detailed critique and possible solution, see <http://www.statewideonline.org/conf/ProblemsRecommendationsFoundationAidFormula092012.pdf>. This analysis was prepared by The Statewide School Finance Consortium, by Executive Director Rick Timbs, who presented at the May 17, 2013 NYSCEA meeting. However, at the end of his presentation, Flanagan stated that there is "Always a debate about equity, fairness distribution – but that is exactly what we do – factually those poorer districts get more % of aid - 12-13,000 per pupil. Approximately 70% of new money goes to poor districts." There was a new tier established for rural schools last year, and 89 school districts were on the "straight" list. There was no opportunity to ask Flanagan to explain what he meant by the "straight list." For more explanation of the problems with Foundation aid and the GEA, see *Confronting the Opportunity Gap*, published Feb. 28, 2013 by the Alliance for Quality Education: http://www.aqeny.org/ny/wp-content/uploads/2013/03/AQE_2013_Confronting-the-Opportunity-Gap.pdf.

Comments on Commissioner King and Deputy Commissioner Ken Slentz included admiration as well as critique. Flanagan attended a very recent NTI Institute (Feb. 4-7, 2014- see <http://usny.nysed.gov/rtt/ntinstitute/agenda.html>) where King and Slentz presented, that he labeled “outstanding.” “They were comfortable, in their zone, and spoke well. If only they could demonstrate that in other venues so they can communicate better with parents and professionals – King is his own worst enemy right now- he is freaky smart, but doesn’t communicate well...”

Regarding the Board of Regents, he spoke of how they have become known by name in statewide gatherings, not just a distant governance board. There are 4 seats open, whose occupants will need to be appointed by March 2 (Christine D. Cea, Wade S. Norwood, James O. Jackson, and ?). The assembly has chosen the Regents for the last 4 years – now there’s a new pressure point, i.e. the Legislature, many of whom are saying, “I will not vote for this person, that person.” He indicated that at the February 10 Regents meeting, “they better come up with a significant plan ... that is understandable and embraceable” otherwise those Regents will most likely not get reappointed. Flanagan added that parents need to feel welcomed and listened to, and that some component (of new funding) should be directed at parents, to improve communication to and with them.

In follow up questions from various NYSCEA reps, Flanagan made the following points:
Re- requests for new requirements in middle/high school and math - Mandates always cost more than expected – good ideas are good ideas but funding is the challenge.

SUNY Chancellor Nancy Zimpher, SUNY is working hard, helping k-12 mesh together better with (SUNY system) higher ed. See: <http://blog.suny.edu/2014/01/chancellor-zimpher-sets-forth-bold-plan-to-expand-access-to-sunys-top-quality-affordable-education/>
When questioned about the privacy concerns with inBloom, he responded that Assemblywoman Cathy Nolan (District 37) had been taking the lead in publicly challenging problems with the planned collection of 400 points of data on each student. See: <http://www.nydailynews.com/blogs/dailypolitics/2013/12/citing-privacy-dangers-ny-assemblys-sheldon-silver-and-cathy-nolan-resist-stud>. Nolan also supported a 1.9 billion dollar increase in education funding.

Another attendee asked about the tax cap which was limiting many districts’ abilities to fully fund their

schools. Flanagan responded that the tax cap was not going to change this year, most likely. As he was responding Commissioner King walked into the back of the room. Spotting King, Flanagan acknowledged him respectfully but took the opportunity to pointedly say, “Education is New York State’s #1 priority and obligation - look at the State of Massachusetts – they also have tax caps and they are top in education performance - they have properly funded educational reform.”

Commissioner John King, Jr.

Next on the agenda was a presentation by Commissioner King. Dr. King began his report with his positive outlook on the state of education in New York today. He highlighted the P20 Collaboration, the tech partnership with African-American and Latino students involving IBM through the governor’s office, and the blueprint to make the Common Core more accessible to ESL students. Dr. King then moved on to discuss the difficulties of today’s “resource environment.” He pointed out that currently Pre-K is the hot topic. In addition, he spoke of \$125 million going to professional development, funded through the Race to the Top Funds.

Dr. King referenced the Regents’ meeting on Monday (report now available) on the adjustments being made to the Common Core Implementation plan. In moment of irony, King mentioned that many well-meaning critics of New York’s reform plan had sent him materials from other states’ websites, that the sender did not know originated on the engage.ny website. Our New York State documents have been used by many other states; everyone is struggling with this. In this climate of political tension, the resource environment is central.

Dr. Pat Wheelhouse, a NYSATA Delegate to NYSCEA, raised questions regarding the P20 Data Capture System (InBloom: <http://www.washingtonpost.com/blogs/answer-sheet/wp/2013/03/28/on-the-question-of-student-privacy/?print=1>) and privacy issues. Dr. King spoke to the legitimate concern re. outside hacking. He explained that data mining is a delicate subject, given the recent situation with Target and other retailers. Federal requirements govern privacy, but explanation makes the anxiety worse, not better. The concept is to build data “dashboards” that parents and teachers may reference student information, and can be used for collaboration. “InBloom” is a database created through the Bill Gates Foundation, and is being used as a cost-saving measure. When asked about the use of individual student data for longitudinal studies, Dr. King stated that these studies are needed in order to, for example, assess how Pre-K affects academic performance, and in turn, how academic performance affects the workplace. In

addition, the state needs data on individual students in order to support civil rights law in the case of students who are suspended and given other disciplinary measures. He acknowledged that we live in an era where we sacrifice some privacy in order to have data to study.

In terms of the Arts, Carol Brown, Administrative Coordinator of Eastern Suffolk BOCES Arts in Education, asked how the state plans to address the fallout on arts courses caused by Common Core implementation. She commented that she has attended various workshops on the Common Core, and the word "Arts" is never used. "We are core subjects. How can the state make this clear to school administrators?" Dr. King responded that he couldn't agree more; he believes in art for art's sake not just as instruments of improvement in other subjects. However, we have to find ways to shift people's attention to the arts, and convince principals that the art classes are worth fighting for. Ms. Brown countered, "If we can't even accept the NextGen Science Standards, is there hope for accepting the new arts standards?" Dr. King commented that many administrators are saying there is too much change too soon. However, he supports the idea of accepting the arts standards, and

encourages arts leaders to consider what supports are necessary for the success of the standards.

Dr. Lori Orestano-James, NYSSMA Advocacy Chair, also raised questions re. the Arts. She pointed out that the focus of much of the reform work is on ELA, but that the Arts are core subjects, as well. She asked Dr. King to lend his voice to this belief, as Arts skills are 21st century skills. What can the state do to help get this message across? She pointed out that there is no clear understanding of what is and is not regulated or mandated in terms of arts education. Dr. King responded that he had actually addressed this topic in his last press conference, but the media ignored those comments and instead focuses on hot issues-of-the-moment, such as Pre-K. He urged all Arts leaders to use the media, both print and social, to get the word out on how important the Arts are to our students' education. Dr. Orestano-James challenged Dr. King to meet with her as advocacy chair for NYSSMA to discuss this further. The Arts leaders present arranged for a group photo with Dr. King to help him remember our conversation.

Want to become a member of this special group?



NYSATA Current President and Past Presidents at the 2013 Annual Conference

Start by volunteering in your region today!

Get involved and make a difference! Go to www.nysata.org to find out who to contact in your region for more information on how you can help further visual art education across New York State.



Kathy Pfeifer

Perry Browne Intermediate

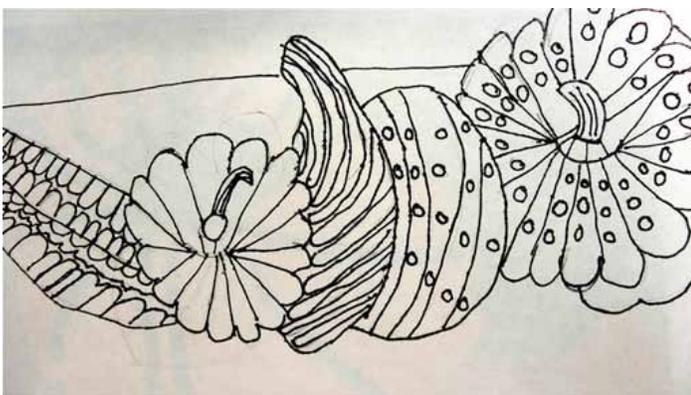
Norwich City Schools, Norwich, NY

Kathy Pfeifer started her teaching career at the Norwich City Schools in 1981 at Perry Browne Elementary/Intermediate School. She holds a B.S. in Art Education from Buffalo State College and an M.S. in Reading Education from Oneonta State College. Pfeifer has taught a variety of workshops at the district, local, and state levels including the Teacher Center in Oneonta, NYSATA, and ONC BOCES. She is also a Norwich City School District technology trainer for Smart Board and E School View.

During the 2013-2014 school year, she received the NYSATA Region 4 Art Educator Award. The Norwich City School District Art Department also received a Special Citation, District Award from NYSATA. Pfeifer currently is the Co-chair of the NYSATA Portfolio Project for Region 4.



Contour Drawing, Gabe Sutton, Gr.4



Contour Drawing, Makaio Sutton, Gr.4



Emma Mullin, Incredible Bad Hair Day, Gr. Four



Dale Chihuly inspired sculpture using recycled water and soda bottles, Gr. Five. Collaborative class effort.



"Art as Satire-Edvard Munch Meets Andy Warhol", Rachel Seeley, Gr. Five, Adobe Photoshop Elements,



Aidan Grippaldi, Gr. Five, Colored Ink.

Editor's Note: This opportunity to have student work featured in the NYSATA News was part of the 2013 NYSATA Membership Initiative Drive.



Sunflowers by Maria Pomares, Gr. Five, Prismacolor Pencils



Natalie Benenati, Gr. Five, Toucan, Prismacolor Pencils. 2014 NYSATA Legislative Show Entry, Albany, NY



Rutu Patel, Digital Photography, Gr. Five



Marissa Ramey, Digital Photography, Gr. Five



Jude Sibilia, Gr. Five, Aztec Mask using Repousse on Aluminum.



Zoie Chapman, Grade Four, Killer Fish in Watercolor Markers & Water.

From the desk of Leslie Yolen...



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

National Core Arts Standards

(<http://nccas.wikispaces.com/>)

There were three goals for the standards development process: (1) to ensure that the standards reflect the best ideas in education, both in the United States and internationally; (2) to ensure that they reflected the best knowledge about teaching and learning, and (3) to ensure that they had been developed through a broad-based, open adoption process.

The National Core Arts Standards will be delivered to the field through a web-based platform, designed to allow flexible sorting and organizing to meet individual teacher and local district needs. The web-based platform will allow for examples of student work to be linked directly to each of the standards. Over time, as teachers implement the standards and capture student work based on the model cornerstone assessments, this repository of representative student work near standard, at standard, and above standard will grow. The format and design of this new set of standards is different, changing the manner in which the field interacts with standards and assessments. No longer will we talk about standards as lists of what students should know and be able to do. Rather, we will talk about standards as measurable and attainable learning events based on artistic goals.

The 3rd and final review of draft arts standards took place February 14 – March 1. Thank you for volunteering your time and expertise to look at this important work in progress. Your vital suggestions and feedback on the drafts are critical to our next generation of national arts standards. Final standards will be released on NCCAS web site in mid-June.

NCCAS review summary:

47,000 visits to review draft revisions in July, September, and October.

More than 4,800 arts educators from 50 states and 3 nations participated in on-line surveys in July and October. 61 writing team members combed through 1,056,000 responses and comments from field on PreK–8 draft standards in August.

Changes so far as a result of survey comments:

- Standards have been separated out from instructional resources and supports
- Created a unified set of Anchor Standards shared by *all* arts disciplines
- Standards edited to be fewer, cleaner and more rigorous
- Framework Matrix (key organizing tool) has been revised to reflect changes

Next steps:

- Addition of scroll over glossaries
- Website where you can select the way you organize, view and print the standards
- Development of professional development opportunities
- Continued development and piloting of Model Cornerstone Assessments

The NYS Board of Regents will look to the arts professional organizations for recommendations regarding these standards and their use in New York.

Portfolio Evaluation Pilots in New York

NY has 6 school districts piloting the Tennessee Portfolio Evaluation System this school year. Forty music and visual arts teachers will participate as a focus group to see how it works and what questions emerge. Even with this small number of teachers, we will learn a great deal.

2013 Conference Highlights

Amazing Keynote Speakers. . .

***NYSATA
65th
Annual
Conference,
Albany, NY***



Olivia Gude



Michael Oatman



Brandon Foy



Aurora Robson



The Preconference: Learning In-Depth



*Innovation
and Advocacy
in Action*



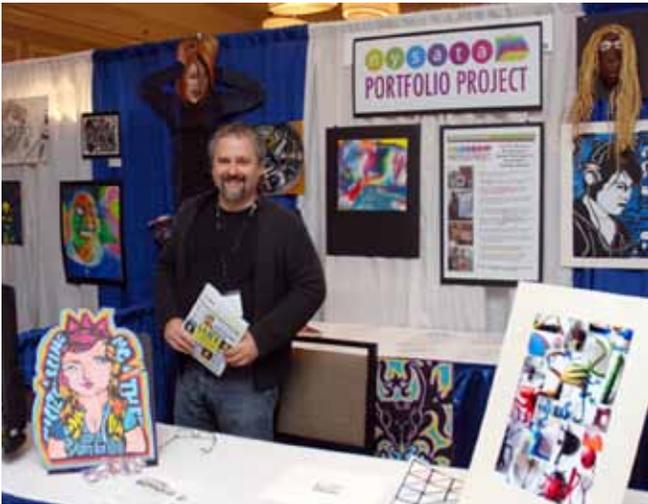
Workshops, Workshops, Workshops!



So many choices!



... and so little time!



How easy they make it seem...



Our student volunteers did a great job!



Seventy plus pre-service students from 8 colleges volunteered this year! NYSATA thanks art education students from Alfred University, Nazareth College, SUNY Oswego, Pratt, Rochester Institute of Technology, Sage College, The College of Saint Rose, and SUNY New Paltz, for all of their help and assistance. Here are just a few of them that helped make the conference a huge success!

Good friends ...



. . . and good times!

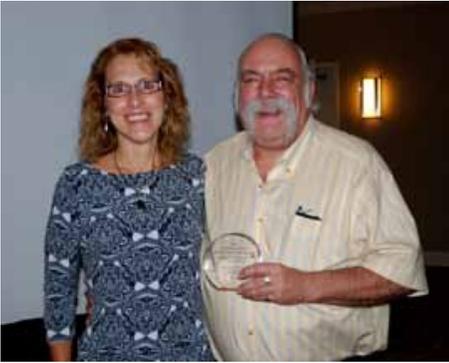


The President's Party

The TASK Party is a big hit once again!



Conference award highlights. . .



Terry Crowningshield congratulates David Wyant, Substance Abuse Specialist, Essex County, Recipient of a Special Citation for a Non-Member.



Janice Oldak presents one of the Student Scholarship Awards.



Jessica Bayer receives the award for Outstanding Service at the Time of Retirement from state treasurer Jane Berzner.



Janice Oldak, State Art Educator of the Year and Jessica Bayer, Outstanding Service Award.



Cindy Wells presents Pat Groves with a surprise Special Citation- Member Award!



Members of the Norwich City Schools art department accept a Special Citation for an Institute Award.



Region Art Educator Awardees

Top row: (L-R)
 Region 1 Mary Wolf
 Region 2 Karen Tretiak
 Region 3 Jacquelyn Kibbey
 Region 4 Kathleen Pfeifer
 Region 6 Scott Walroth

Bottom Row: (L-R)
 Region 7 Amanda Buhler
 Region 8 Jabani Bennet
 Region 9 Regina Russo
 Region 10 Barbara Imperiale



Janice Oldak, Region 9, Art Educator of the Year accepts her award during the President's Party.

NYSATA 2013 Art Educator of the Year: Janice Oldak

I would like to begin by thanking NYSATA for this award. It's truly an honor to be in the company of so many creative artists and art educators. I know that I share the passion for our subject area with everyone present this evening. I wonder how many of you started out wanting to be an art teacher, and what was your motivation?

Recently, I had to create a resume. Hmm. At this stage in my career, it had been some time since I reflected on my past. "Who am I anyway? Am I my resume? That is a picture of a person I don't know," to quote from "Chorus Line." When you begin to write it down, you really have to step back and say, I made all those choices, and they brought me to this point. It's really all about the journey. We teach process through our projects and curriculum, trying to instill our students with a sense of creative ownership for each and every work of art. That process, that journey, through each day in the art studio shapes both teacher and student.

In JHS, my art teacher ridiculed me for listening to my parents, for not being allowed to travel on the NYC subway from Queens to Manhattan, to attend the High School of Music and Art. Feeling frustrated was compounded by his negative comments. At that point I vowed if I ever became an art teacher to never humiliate a child in my classroom. Turned off of art, I instead

sought out theater in HS. (Not so bad, since I took dance throughout my childhood). The City University of Queens College, though, was a breath of fresh air. Richard Serra was my Design 1 teacher. I had Herb Aach for Color, Barse Miller for watercolor, Julien Hofsted for Ceramics, and Charles Cajori for painting. They were all vibrant, working artists in NYC. Four years of Liberal Arts and Art Studios, could anything be better? My parents, however, wondered if I should perhaps take a few education classes, "just in case..." My Masters at NYU put me in touch with the printmakers who studied in Paris at the atelier of Stanley Hayter. Arun Bose taught me viscosity etching. Greenwich Village offered galleries and alternatives to my creative arts. So many choices, so little time...

My first teaching experience was uptown on the Westside of Manhattan. What I came to realize was that I had to think quickly on my feet. With a population of minority high school students, I needed to find material to draw them in. And, oh yes, did I mention that Faith Ringgold taught general studio adjacent to my classroom? I concentrated on Black and Hispanic artists, created murals in-house, and with a grant from the Economic Development Council, taught printmaking in collaboration with the studio of Bob Blackburn. At 22 I thought, why would I want to teach at any other grade level?

Three years later I found myself teaching art in the dependent schools at Ft. Benning, Georgia. What I came to realize, while teaching in two elementary schools, was that young pupils were like sponges – motivate and they shall create! I loved the fact that the students had global experience and I tried to incorporate that aspect into the curriculum. I had a new respect for the elementary academic teachers. Pupil contact time was so much more than at the HS level. And that was even before the Common Core and the APPR! Living abroad in South Korea gave me the opportunity to travel throughout Asia. Meeting local artists, climbing Mt. Fuji...priceless!

Upon my return to the states, California, New Jersey and then, full circle to NY, I was hungry to teach and rejoin the art scene in NYC. 27 years ago, East Meadow, on Long Island, granted me an interview and offered me a photo position (which they rescinded in 24 hours, only to offer an elementary art studio). Needless to say, I jumped at the opportunity. What I have come to realize is that unless you have the support of the administration, your program cannot grow and flourish. Both the Art and Music departments are strong and generously staffed, allowing us to work with budgets that celebrate our disciplines. I have been encouraged to try new venues, form collaborations with local museums, and involve the community.

Looking back, I have had a remarkable ride. What evolved into a career was really a list of my preferences at the time: dancer, actor, traveler, photographer, counselor, assistant to an Indonesian Shadow Puppet Master, visual artist and educator. I did not know all the rules, did not know what was possible or impossible to achieve. I only know that I had a passion to work through the challenge of what was ahead. Failure and frustration, although painful at times, was good. It grounded me, and made me question my motives and redesign a new way to proceed. Sometimes I had a mentor, and other times I just had to figure things out. All that experience prepared me for teaching in the classroom.

Today in my school district, due to the Common Core, veteran and young teachers alike are being asked to follow scripted curriculums – all need be, “on the same page,” for the week’s lessons. When I visited Japanese schools in 2004 as part of the Fulbright Memorial Fund program, the Japanese teachers were all following the same format. Their question to us was, “How do you, in the United States, instill a sense of creativity into your programs?”

Sadly, our academic teachers are in need of reform, which I fear will not come soon enough. What I do see as a respite for our students is a strong art program that can continue to offer them “teachable moments” and individual exploration of oneself, the ability to grow in increments, not measured on “bubble in tests.”

All of us are here this evening because we believe that as art educators, we have a responsibility to keep growing and evolving in our field. Keep challenging yourselves; take a new IT or graphic design class that is so outside your comfort zone. Make the effort to go to a new museum exhibit in another city, enroll in a workshop in the United States or overseas for a summer to hone a new skill or add a new technique to your favorite medium. Let go and enjoy the ride, because the ride takes you to some remarkable and unexpected places. Make good art. You will thank yourself, and your students will gain from your knowledge and expertise. Leave the world a more interesting place for you having been here.

Thank you. Good night.

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Call for Nominations



2014 Region 7 Art Educator of the Year, Amanda Buhler accepts her award during the Region Awards brunch.

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

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

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

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

Regional Art Educator of the Year

Each of NYSATA's ten regions chooses one outstanding art educator to be awarded a plaque at the annual conference. Each region's nominee must be a NYSATA member in good standing. Criteria include outstanding contributions to the field of art education and service to the regional and state organization. Region awardees compete for the state level award for

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

Outstanding Service Award Retiree

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

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

Awarded to a member, non-member, institution/corporation, or school district/university that has made a significant contribution to art education. Recipients are presented with a plaque at the annual conference. Nominations are due to the Region Chair by May 1.

Questions? Contact NYSATA State Awards Chair, Terry Crowningshield at tcrowningshield@elcsd.org.

NYSATA Grant Opportunity

Raymond C. Henry Award

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

Curriculum Development

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

Research

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

Interdisciplinary or Multi-Cultural Teaching

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

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

About Raymond C. Henry

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

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

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

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

For more information, applications, award criteria, and guidelines for submission please go to www.NYSATA.org



Rewarding Excellence

AIDA SNOW AND ELAINE GOLDMAN AWARDS (\$500 EACH)

**2013 Winner: Mackenzie A. Schroeder,
Hicksville Senior High School**

Hicksville School District, Hicksville NY

Art Teacher: Beth Atkinson

An important facet of NYSATA's mission is to support students who wish to pursue higher education in the visual arts. NYSATA currently awards the following five scholarships each year.

The Zara B. Kimmey Scholarship (\$1000), named for a founding member of NYSATA, and the **Bill Milliken Scholarship** (\$500), named for a long-time representative of Binney and Smith, have enabled many students to help purchase supplies and supplement tuition. These one year awards were established in honor of two NYSATA members who provided exemplary service to the field of art education. Zara B. Kimmey was the founder of NYSATA and the first Art Education Associate in the New York State Education Department. Bill Milliken, a Vendors' representative on the NYSATA board encouraged generous support for art education from the manufacturers and distributors of art materials.

The Elaine Goldman and Aida Snow Scholarships (2 scholarships at \$500 each) were generously endowed by Ms. Snow and Ms. Goldman. Ms. Elaine Goldman is a retired LIATA/Nassau member who continues to participate at the regional level, and is a frequent presenter at the state conference. Regretfully Ms. Aida Snow has passed away, but she has left a legacy of enabling NYSATA to help visual art students in New York State pursue their dreams.

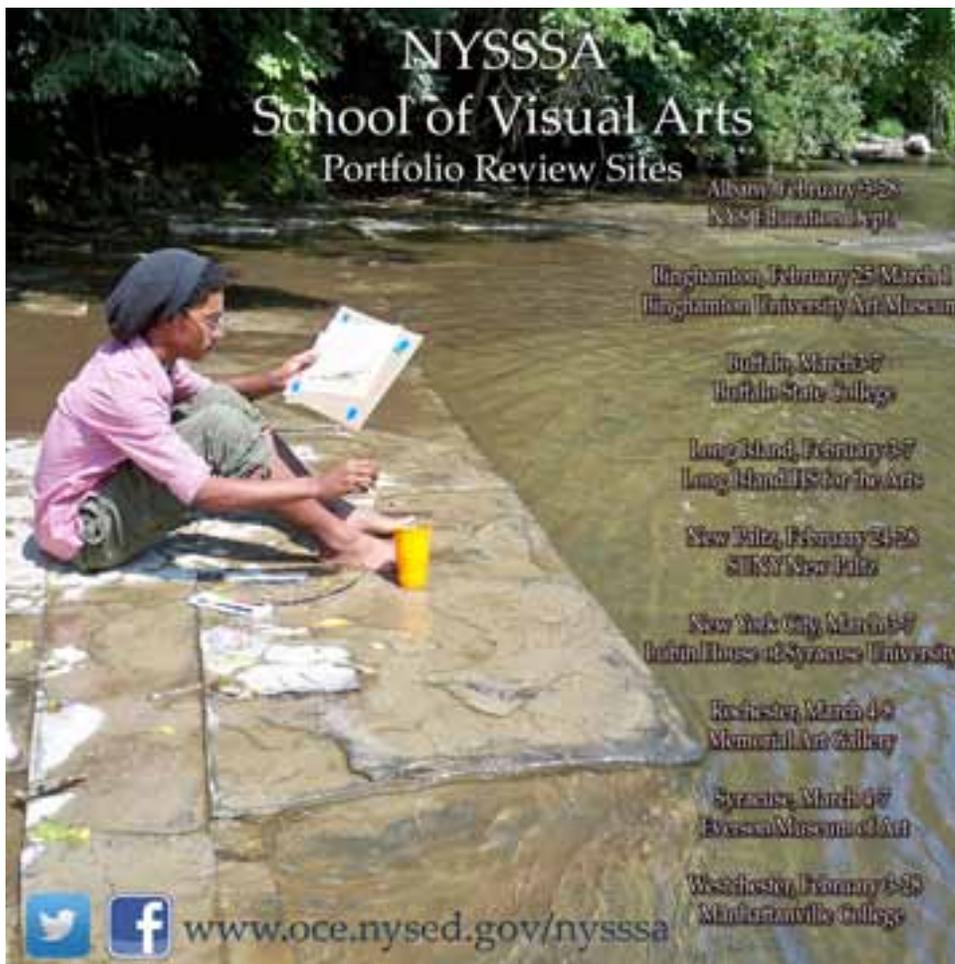
The Barry W. Hopkins Award (\$500) is our newest scholarship award, added in 2008. Barry Hopkins was a teacher of art in the Catskill Central School District for 37 years. He had a passion for teaching and for sharing his love of the Hudson River School of Art and the Catskill Mountains. He was known for his connection to earth and nature, and he taught his students to honor

and celebrate the natural world through their art. An active and contributing NYSATA member for many years, Barry gave endless numbers of workshops, chaired conferences, and contributed to and participated in the NYSATA Summer Institute since its inception. His positive influence in the art world lives on through the many lives he touched and will also continue through this scholarship.

These scholarships are open to any graduating senior who is a student of a NYSATA member, intends to pursue a career in visual arts, and has been accepted by an art school or college art program. The award is presented at the annual NYSATA conference in November of each year. Winning students and their parents or guardians are invited to the awards ceremony as guests of the Association. For students who cannot attend the ceremony, other arrangements are made for payment of the awards.

Scholarship winners are determined by a committee composed of NYSATA members from at least three different NYSATA regions. The Zara B. Kimmey scholarship of \$1000 will be awarded to the student in first place. Winners shall be determined based on their demonstration of commitment to the visual arts; development of a personal voice or vision; and evidence of mastery of the elements and principles of design in a range of media. An Application Form and Checklist of supporting material have been provided and may be copied as many times as needed. Please use both forms in making your submission. The completed application, along with all required materials, must be postmarked by May 31 of each year. Incomplete applications will not be considered. Notification of awards will be sent out by the end of June of each year.

Opportunities for students



*It's not
too late!
Interested
students can
submit their
portfolios
via mail by
April 1, 2014!*

The New York State Summer School of the Arts (NYSSSA) is pleased to announce portfolio reviews for admission to the 2014 School of Visual Arts. Students may submit their portfolio to the Albany Office (NYSSSA, Office of Cultural Education, Room 10D79, Albany NY 12230) and have their work adjudicated for the program at no cost. Once the work has been reviewed, NYSSSA will ship the portfolio back to the student. Portfolios should be submitted by April 1st.

The School of Visual Arts runs for 4 weeks at SUNY Fredonia (June 28- July 26) and is specifically designed to emphasize art experiences that cannot normally be undertaken during a 45-minute school period. Students will work in the studio with drawing, painting, printmaking, sculpture, mixed media, figure, and interdisciplinary arts under the direction of noted exhibiting artists/educators. Related activities will include drawing and painting from a live model, trips to farms and lakes in the area, and experience with art processes that include welding, casting, direct carving, modeling life-size objects in clay, and experimenting with a variety of printmaking techniques. NYSATA is a Co-Sponsor of the Schools of Visual and Media Arts.

A program of the State Education Department, tuition costs are maintained at a modest level for the 4 week program and include room, board, tuition, materials and most recreational activities. Tuition assistance is available for students with demonstrated economic need. All students are encouraged to apply.

Application, portfolio review process and additional information concerning the School of Media Arts (Film, Video, Photography, Computer Arts and Electronic Sound Art) are also available on the NYSSSA Website at: www.oce.nysed.gov/nysssa/

2014 Conference - Save the Date!



STAND UP FOR ART EDUCATION!

NYSATA 66th Annual Conference

November 21-23, 2014

The Desmond Hotel & Conference Center, Albany, NY

NYSATA invites you to submit workshop proposals for the 2014 Conference. Help to advance the field of art education by sharing what you are doing to:

- demonstrate how visual art is preparing students for 21st century success.
- advocate for visual art education in your school and community.
- teach with lessons that engage students through relevance and empowerment.
- help students to make the transfer of skills learned in art to other disciplines.
- meaningfully engage students with contemporary trends in art.
- use assessment to inform your teaching practice.
- integrate common core standards into your curriculum.

Workshop Proposal Form will be Open in April!

NYSATA Has An Online Store!



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



In Memoriam



NYSATA Past-President, R. Patricia Mannheimer-Feinberg

Pat started her advocacy for art education as an elementary art teacher in Hicksville School District on Long Island. She became a member of LIATA-Nassau and was soon President for 2 years. That position made her dedicated to NYSATA and she became President in 1974. Her NYSATA Convention "Survival '74" at Kutshers Country Club in Monticello, NY, dealt with the problem of the loss of art programs... something we are still facing. After teaching 16 years, she left to pursue the commercial aspects of art education. Working in "Educational Dimensions," she used her writing and

photographic skills to make art filmstrips. Pat is probably most remembered by NYSATA members as a commercial representative for "Economy Handicrafts." For many in lower New York, she was a resource for workshops and supplies.

Eventually health reasons led to her retirement in New Jersey and finally to Spring Valley, New York. She died on Thanksgiving, 2013 and is survived by her two sons and three grandchildren. Pat always lived her life as a true friend of the Arts. Please remember her in your thoughts.

About the NYSATA News

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

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

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

inquiries should go to Pat Groves, e-mail phgroves@aol.com.

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

Photo Submissions:

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

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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 |