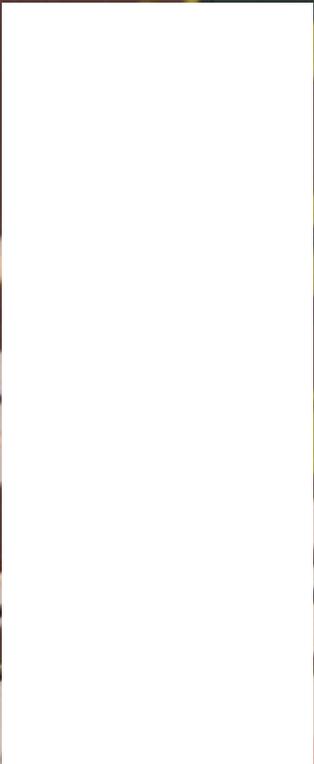
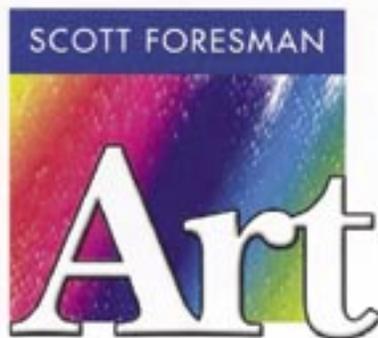


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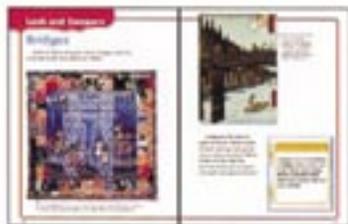
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Information for advertisers can be located on page 30 of this issue, and at www.faea.org.



Sue Castleman, President
Supervisor K-12 Visual Arts,
Pinellas County

In March, I represented FAEA at the National Art Education Association Conference at the Delegates Assembly. Pat Lamb, FAEA President-Elect, and Lisa Kammel, FAEA Program Director, also attended Delegates Assembly. Delegates Assembly is a day and half meeting of all state association presidents and the regional vice presidents for NAEA.

The sharing of information with other states is productive and friendships and partnerships are developed. Key issues discussed range from assessment, advocacy, state mandates, NCLB, teacher hiring to state newsletters, conferences, membership, publications, finances of state associations, and how to get people involved.

Florida is part of the Southeastern Region that consists of Virginia, Tennessee, Kentucky, North Carolina, South Carolina, Louisiana, Mississippi, Alabama, Georgia, and Florida. Our region sits together during the meeting and works together on motions to be brought to the NAEA Board of Directors. As you can imagine it becomes a very lively meeting with all states coming together and working towards common goals and plans.

As individual state reports were shared, major common components became evident. Advocacy efforts are very strong in all state associations. Partnerships with other arts organizations were the key to an making an impact on arts education policy in each state. Statewide participation in Youth Art Month is strong throughout the country and states use this as another advocacy tool. Statewide student art exhibitions were another strong component of many associations. Professional development from statewide conferences to local workshops was discussed as well. I was able to gain many new ideas for FAEA, but the most important issue that we all shared was ways to develop strong leaders who can lead the state associations.

FAEA was honored by NAEA this year with an "Award of Excellence" for our quarterly publication *Fresh Paint*. The award was presented during the Delegates Assembly at the NAEA Conference. Thank you to Pearl Krepps for her work as editor for *Fresh Paint* during the past year.

Bonnie Bernau, Florida Art Educator of the Year, was honored at the Southeastern Region Awards Ceremony during the NAEA conference. Thank you to all FAEA members who attended this celebration to honor Bonnie.

FAEA had many members presenting and attending the NAEA conference this year. It was great to see that Florida art teachers continue to be active leaders at the NAEA conference.

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2006 - 2008**

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MISSION
The mission of the Florida Art Education Association is to promote art education in Florida through professional development, service, advancement of knowledge, and leadership.

VISION
The vision of the Florida Art Education Association, hereinafter designated as FAEA or the Association, is to provide Florida visual art teachers with the knowledge, skills, and support that will ensure the highest quality instruction possible to all students in Florida.

LEGISLATIVE UPDATE

HB 7087 passed the Legislature on the last day of the legislative session and is now awaiting the signature of the Governor. A number of issues were addressed in this bill which will reach into fine arts classrooms, and it may be helpful for fine arts educators and arts advocates to be conversant with them.

The entire bill is posted on the Legislative link found at www.flmusic.org or www.faea.org, as well as a guide that fully explains issues. Below is a very short summary of the major issues:

HIGH SCHOOL REQUIREMENTS

A big success, here! There is a full credit requirement in the Fine Arts for next year's freshmen to complete a high school diploma. While this is an overall "plus" there are challenges that it presents. Fine Arts educators need to prepare ways to

reach out to students who have not previously selected music, art, theatre, or dance and provide courses that are rigorous and relevant to these students' experience. In each discipline, courses exist in the Course Code Directory which fit the needs of these new students. Follow this link <http://www.firn.edu/doe/curriculum/ccd.htm> to find the current Course Code Directory

MIDDLE SCHOOL REQUIREMENTS

The new middle school course requirements do not include the Fine Arts. Middle school curriculum remains an area of considerable concern. Please be certain to keep our office informed of any program cuts in middle school. We will address this issue again in the next legislative session, particularly if we have data that programs opportunities have been eliminated for students.

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SAVE THE DATE

**2006 FAEA CONFERENCE
OCTOBER 19 – 22, 2006
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Jacksonville is eagerly anticipating your arrival at the 2006 FAEA Conference. If you were in Miami, you got a chance to see our preview. This year's theme is Back to the Classics: New Chapters in Art and Literacy.



Convenience is our motto; fun is our focus; and always, education through the arts is our main drive. Our keynote speaker for the Friday General Session will be famed Pop-up Artist and book illustrator Robert Sabuda. Robert will also be providing a workshop and will be on hand to sign books available for purchase.

The FAEA Members' Juried Exhibition is appropriately called "Classically You!". Whatever identifies you artistically is what we are looking for you to enter. The location of the gallery is within 5 minutes walking distance from the hotel, so you will have time to make that workshop back at the hotel! Our Hospitality Committee is working hard in order for you to relax and enjoy yourselves. Remember the hospitality room and those wonderful massages? We also plan to blow you away with great workshops, museum hops, musical entertainment, and, of course, the Gala! Classics, huh? Sounds like it's time for a toga party! Actually, the theme for the evening will be "A Classical Evening", so come dressed in your most provocative toga, or your most dazzling gown...or maybe it's that classic bomber jacket! Whatever!! Be part of the happening crowd. Make your plans to come to Jacksonville in 2006. I promise, it will be a gas ... a classical gas!

*Reserve your room today by calling (904) 588-1234.
The FAEA conference room rate is \$99/night.*



division updates

ELEMENTARY SCHOOL DIVISION

Well, just as I predicted, spring break is history, and summer is on its way! It does seem the faster I go, the more behind I get! So much has happened recently in Seminole County, and I am sure that a lot is going on in your school district as well. Please let me know by e-mail, snail mail, or a telephone call any news you would like to share in the Elementary Division. It is so important that we share and keep each other up-to-date on the good things that happen in Art Education every day!

Meanwhile, a lot has been going on here in Seminole County. For example, four of our Seminole County Art Teachers were chosen by their peers as the 2007 Teachers of the Year for their schools: Carol Mears, Lake Howell High School, Ginny Miller, Lake Mary High School, Samantha Dilbert, Forest City Elementary, and Terry Celones, Geneva Elementary. Terry Celones was also among the ten finalists for Seminole County's 2007 Teacher of the Year.

Karen Brannen, of Sterling Park Elementary, was chosen by the Seminole County

Art Education Association as the 2006 Art Teacher of the Year. You might remember that Karen was chosen as the FAEA Elementary Art Teacher of the Year a few years ago. Congratulations, Karen, way to go!

Kara Higgins, of Goldsboro Elementary School, has recently received National Board Certification and won a Fulbright Scholarship to Japan for November 2006. Sandra Rivas-Colt of Lake Howell High School won a Fulbright Scholarship to Japan for the upcoming summer. In addition, Robert LaWarre, of Seminole High School, won a trip to China through the International Small Tea Pot Society. Kudos to all of you!

As I mentioned above, if there is any great news you would like to share regarding your school district, I would be glad to hear from you. It takes only a few minutes to jot down a line or two—really!

So, now that it's almost summer, what are your plans? I know some of you will be teaching art in other venues or working at art camps. Others will be reading the stacks of books that always pile up over the school

year, while still others will be traveling or making art to pursue their muse. Some art educators will be taking workshops and classes in familiar and favorite media, while others will be branching out into new horizons and media. Some teachers will be working on graduate studies to achieve that elusive Master's or Doctorate Degree, while some art teachers will be doing a little of all or most of the above. That is one of the many things I admire most about elementary art educators—their lifelong passion to learn, explore, and advocate for the arts.

However, summer should also be a time to rest, relax, restore, and entertain our inner artist, so my wish for you this summer includes any and all of the above, plus plenty of time for yourself and the artist you are. Here's to a great summer, and brand new beginning in the fall. See you in September (well, okay, August)! Cyan Aura, Terri Markle, Elementary Division Director, markleter@aol.com or Terri_Markle@scps.k12.fl.us

Dana Smalley, Division Director
Safety Harbor Middle, Pinellas County



MIDDLE SCHOOL DIVISION

Wow! Can you believe that summer is already here—or at least, close to it?! I know that I enjoy our much deserved and much needed summer break as much as the next person, but have you ever thought about how much you can do over the summer to make your next school year easier? I know, it is sometimes very hard to find the time or the desire to do anything but relax and get everything else that you needed to get done over the school year, but couldn't because you were working and now that summer is here where did the time go.

Let me explain. For the past couple of years, I have met with other middle school teachers in my county to share lessons, discipline ideas, and new techniques. It really is enjoyable, too! We meet at someone's house with all of our "educational goodies," then, as we munch and gulp, chit and chat, we share pros and cons of lessons, new ideas from workshops or conferences, and general classroom management stuff. It sure beats the heck out of boring meetings, and if we stray off topic for a bit—oh well. I really look forward to these sharing sessions, because during the school year, it is next

to impossible to get together with other art educators. As I stated before, sometimes it really can be lonely when you are the one and only at your school.

Another use of your summer could be workshops. I am not necessarily talking about county-driven ones, but what about something for YOU? This summer, I hope to take a jewelry making course at the Dunedin Fine Arts Center. I have wanted to do this for a while, and if not now, when? I know that most of you are in the same boat. I have tried to put time aside for doing this at home on my own time, but something always comes up. You've been there. If you sign up for a class, it will force you to attend and make this time for yourself. As well as doing something you enjoy, you will also be increasing your skills as an art educator. Think about it!

Another opportunity for professional development would be any training offered by your county. Some of you may not have this option, but if you do, you might want to take advantage of it. I am

(Continued on page 9)

Jack Van Dam, Division Director
Sebring High School, Highlands County



HIGH SCHOOL DIVISION

Greetings fellow high school art educators! Spring is fleeting and summer is quickly approaching. The school year is almost over and many of us are in our busiest time of the year. Many things are happening – seniors' art college plans, scholarships, portfolios, AP portfolios, school art exhibits, county art exhibits, National Art Honor Society and Art Club end of the year activities, and much more.

The activities seem endless and totally draining. Now is the time we really earn our salaries. But take time to give yourselves a pat on the back and remember that now is also the most rewarding time. Our programs are the most visible with all the activities and we are our own best art advocates at this time. This is the time of the year that we receive our best reward – the smile on our students' faces as they realize just how much they have accomplished and what awesome creations that each has made.

There have been some great art exhibits to visit this past year. The "King Tut" in Ft. Lauderdale and the "Bodies" in Tampa were exceptional. The student art exhibit at the State Fairgrounds in Tampa was much improved. Congratulations to the chairman of the show and all the others who made the show possible. I would love to hear your thoughts, ideas, and responses to the various shows of the past school year. I would also like to share any great ideas or activities used in conjunction with these shows. I recently discussed the State Fair exhibit with a few other art teachers. Please send your responses on how it can be made more rewarding for our students. How can an even higher level of respect be achieved? How can it become more of a 'state' competition? What ways can the students be rewarded – ribbons, medals, a distinction similar to chorus/band competitions (e.g., outstanding, excellent, or superior), etc. Could the winners be published? Could the

over-all winners receive a special prize (e.g., art workshop scholarship)? These could be presented at the local level by the superintendent/school board.

FAEA would also like your ideas and activities for celebrating Youth Art Month, so please send us your thoughts. Maybe your idea can stimulate others to participate in 2007. One big problem for some people was that there was much emphasis on FCAT in many schools at the time. Even with those constraints, a single activity could be planned. For example, at my high school, we decided to hold an art poster contest. Students were asked to create their most creative interpretation of the most recognized and commercialized works of art – Grant Wood's *American Gothic* and daVinci's *Mona Lisa*.

In closing, I would like to thank all those

who send me e-mails of ideas, plans, and projects. You are all awesome. I would like to especially thank Maryellen Montana for sending me the article, "Why Teach Art?" by Tina Farrell. It is so thought provoking. I will end this article by quoting the last line from the article by Tina Farrell.

"WE TEACH ART:

- So we will be human.
- So you will recognize and appreciate true beauty.
- So you can communicate from the very depths of your soul.
- So you will be sensitive to life and the people within it.
- So you will be closer to an infinite beyond this world.
- So you will have more love, more compassion, more gentleness...more life."

Glendia Cooper, Division Director
Cummer Museum of Art & Gardens,
Jacksonville



MUSEUM DIVISION

The National Art Education Association Conference, held March 22-26, kicked off with a heart felt welcome to Chicago. Attending the conference from Florida were art educators and museum representatives from The Wolfsonian at Florida International University, Lowe Art Museum, Harn Museum, Ringling Museum and The Cummer Museum of Art & Gardens.

It was a time to meet, greet, collaborate, and expand art educators' horizons. The conference program included workshops on research, assessment, advocacy, literacy, technology, tours, and other outstanding presentations. The conference was a unique opportunity for museum educators to share interests, knowledge, and professional development. This collaboration addressed key issues about artists, schools, and communities in regards to museums.

The conference program was an out of the box experience. Educators were keyed-up and challenged to enhance and make a difference at their institutions and in the community.

Be an informed art educator. Join FAEA and build networking, mentoring, collaboration, and professional development in the state.



SUPERVISION/ADMINISTRATION DIVISION GOING FOR A RIDE

Talk about jumping on a train without a clear vision of your destination – that’s how this year has unveiled itself. Twenty-five willing and very serious Brevard art teachers took the challenging ride and engaged themselves in the task of showcasing their art programs. Two years in the making, our Superintendent Dr. Richard DiPatri charged a newly formed committee to set criteria for an excellence in visual arts award. The committee was comprised of school administrators, art teachers, Brevard County arts leaders, and county school-level directors. The mission of the group was to determine a process to assess quality within an art program, the product was to honor identified programs and to provide them as models. It took one year of writing after which the Board passed the Resolution approving the award. The second year was a year of assembling the required portfolio with evidence and documentation.

Critical factors for achieving District-wide Arts Education rely on several factors: the community, School Board, Superintendent, Principals, continuity, opportunities for higher levels of achievement, and national, state, and other outside forces. According to Brent Wilson, from *Gaining the Arts Advantage* (1999), three ways the arts improve schools:

1. The arts improve the school climate. Schools organized around the arts look, sound, and feel different. The schools the researchers visited were attractive, warm, welcoming, and visually exciting.

2. The arts’ comprehensive tasks challenge students. In doing the “big” projects, students master an enormous number of artistic skills, direct a myriad of aesthetic and expressive qualities toward given ends, and symbolize human behaviors and emotions in a great variety of ways.

3. The arts turn schools into communities. They are able to capitalize on the fact that the arts encourage student and faculty members to work together, to create things together, to perform together, and to display the results of their efforts together. Teachers are continually modeling their skills, revealing their interpretations, insights, and judgments to the younger members of these arts communities.

Knowing Brevard already had strong School Board and Superintendent support, I felt we had innate critical factors and would find strong arts programs within the district. Once the portfolios were assembled they were submitted to a non-school related organization. The Brevard Cultural Alliance took on the task of portfolio review. They assembled a team to study each portfolio and determine if they were ready for the “next steps” in the process. The “next steps” being a blind site review. The review team became Suzi Preston, Volusia County Arts Supervisor, and Carol Norman, Orange County Visual Arts Resource Teacher. These two ladies were magnanimous while visiting the 11 finalists out of 25 applicants. They observed in the classrooms, talked to the administration, and walked the halls

when possible. It is truly energizing to be with teachers anxious to share their skill and talents.

“After all, all good work in the arts requires subtle and sophisticated forms of thinking. Yet there are some features of arts activities that seem particularly appropriate for promoting cognitive development. For example, programs that ask students to conceptualize their own aims in the art form they are to work with, programs that are problem solving in character, programs that invite students to be metacognitive about their own work—that is, reflective about their own thinking process—and that encourages them to be articulate about their judgments about art (p.37). The benefits of art education extend not only to a heightened sensitivity to expressive form, but also to the ability to discuss and to describe expressive form and the promotion of students’ understanding of the social context—its values, its technology, its culture—that gave rise to the work itself.”

—Elliot Eisner, *The ARTS and the CREATION of MIND* (2002).

This was an exciting, interesting, and sometimes a bumpy ride as unexpected “pot holes” opened up during the process. After the process is finished in April, the schools selected will be awarded the designation of having excellent art programs and awards will be given in May. Next time I will be able to elaborate on the final outcome.

Middle School Division—continued from page 7

not talking about general training for ALL subject areas, but just art education. If this is a new idea to you, it should not be, but sometimes we as a subject, are just piled in with everyone else for county training. If this is the case in your county, why not change it? Pinellas has various art education related training over the summer that any art teacher can attend, receive compo-

nent points for, and actually be able to USE what we learn. These are set up by our art supervisor, but if your county does not have a contact person, why not let it be you? It could be as simple as lesson plan sharing, or as complex as hands-on workshops. Where would you meet? You could probably use a local recreation center or museum, or even a classroom if planned for in advance, or

depending on the crowd, a person’s house. Maybe a couple of you “art rebels” could even work out the component points issue so that you could get credit towards recertification for all of your efforts.

Finally, If you choose to just relax, that too, is a way of getting ready for the next school year. Whatever your plans are, have a great summer!



division updates

HIGHER EDUCATION DIVISION

Attendance to various conferences in the field of Art Education, not only inspires us in our teaching, but provides rich interaction that fuels our research interests. Recently, the National Art Education Association Conference was held in Chicago, Illinois. I would like to congratulate Bonnie Berneau for her Florida Art Educator of the Year Award.

There are many other conferences in our field, including the INSEA Conference in Viseu, Portugal. In order to encourage future attendance to conferences, I have invited Dr. Cathy Smilan, Florida Atlantic University, csmilan@fau.edu, to write about her experiences at the NAEA and INSEA conferences. I would also like to encourage other higher education members to share their experiences at conferences. Please contact me concerning any awards, recent research, and creative activities you received recently, Dr. Susannah Brown, Florida Atlantic University, sbrow118@fau.edu.

March 2006 was a particularly eventful month for the field of art education. Three major conferences brought together scholars and practitioners working at all levels and in multiple disciplines of arts education throughout the world. I was fortunate to participate as a presenter and observer in these three events and have been asked to share my experiences.

The conference of the International Society for Education through Art (InSEA) was held in Viseu, Portugal, March 1-5, 2006. In keeping with the conference theme, "Interdisciplinary Dialogues in Arts Education," sessions included the importance of an Arts Inclusive Curriculum, Community-Based Arts Education, Creativity, Aesthetics, Peace and Empathy Development through Art, and continuing discussions regarding the role of the arts in school-based education as well as a vehicle of communication of diverse cultures. It was an opportunity to view the actual art products of children throughout the world and to participate in theoretical and pedagogical discussions with fellow artists and teachers. The conference concluded with a working session to draft arts education policy to be presented at the UNESCO World Conference on Arts

Education in Lisbon.

The UNESCO World Conference was held in Lisbon, Portugal, March 6-9, 2006. The goal of the conference was to draft a 'roadmap' for "Building Creative Capacities for the 21st Century," and marked the United States' first invitation to participate at this venue. In his keynote address, Sir Ken Robinson set the theme for the congress by suggesting that the problem in arts education, as in education in general, is not that we are lifting the bar too high and students are not succeeding, but that we are not lifting the bar high enough and that students are reaching the goals that educators have set. Presentations and lectures addressed how to best serve all students, issues of equity in arts education, and how to guide and develop the innate voices, talents, and innovative capacities of all children as we prepare them for a world in which imagination will take equal precedence with knowledge.

After a two week stint in the art lab at Florida Atlantic University to share my stories and catch up with my own students, my journey culminated in the National Art Education Association Conference in Chicago, March 22-26, 2006. It was great to see so many familiar faces from my travels (just another reason to attend art conferences!). In addition to the opportunity to share hors d'oeuvres and art stories at a reception with Laura Chapman, chat about new Higher Education degree programs with Graeme Sullivan, and dialogue with Mary Ann Stankiewicz about personal narrative and social class, I got to meet new scholars who are engaged in exciting research in art education. The conference organizers also arranged for museum visits to any or all of the many museums in downtown Chicago, which were included in the registration fee.

Where else do we get to listen to and converse with the top educators in our field? Attending national and international conferences is a wonderful blend of professional development, entertainment, and creative stimulation. I highly encourage my fellow FAEA members to submit proposals (NAEA 2007 deadline is June 30) and become, or continue to be, a part of this intellectual exchange and life long learning.

HOW CAN YOU HELP FAEA?

- Recruit a new member
- Recruit a previous member to re-join
- Provide a workshop at the 2006 FAEA Conference
- Advocate the arts in your school and community
- Communicate with your local legislator about the importance of the arts in our schools
- Tell us how we are doing—member feedback helps us serve you better



FAEA will Welcome Best-selling Pop-up Artist and Book Illustrator

Robert Sabuda To the 2006 FAEA Conference



ABOUT ROBERT

I grew up in the small rural town of Pinckney, in southeastern Michigan. Every night in our humble home by the lake, my mother would read a story to my older brother and me (later to be joined by a sister) before we went to bed. Reading was very important and promoted at every opportunity. Apparently it worked because I don't even recall learning how to read.

With the ability to hold a crayon, came the discovery that I was an artist. I spent hours, days and weeks drawing, painting, cutting, and gluing. My bedroom was a constant whirlwind of pencil shavings, drippy paint brushes and mounds of paper scraps. My mother's pleas of "when are you going to clean up this mess?!" went unanswered.

My father was a mason and a carpenter so I learned (or perhaps inherited) the ability to create with my hands. He had an old lathe on which he carefully shaped rough pieces of wood into graceful objects of knotty beauty. As a mason he patiently dabbed each brick with just the right amount of mortar until a towering wall or arch rose high above my head.

My mother had a local dancing school where I tap danced away my spare time and first experienced the art of visual storytelling. Each year at Miss Judy's Dance School a recital was performed by the students. We also made the scenery and backdrops for the show. Paint and glitter was slapped onto pieces of cloth or plywood to create a magical world for the recital to take place in.

At school my teachers asked me to create their bulletin boards because they knew how much I loved art. This was the first time I discovered that paper could be used for more than just drawing and painting on. I covered the bulletin boards with cut paper collages. At home I started to fold and glue paper together to make little model houses. But the best discovery was when I folded together many pieces of paper, stapled them down the middle and created a book. I immediately began making books of all sizes filled with simple stories and happy pictures.

My passion for books took an unexpected twist after a trip to a new dentist. On a previous visit to have a cavity filled (my second passion being candy) my old dentist didn't numb my tooth enough and I began to howl with pain. My mother came running in and with a scowl at the dentist whisked me away never to return. Arriving at the new dentist's office I was understandably scared. Noticing a wicker basket filled with books my mother suggested I bring one over for us to share while we waited. I went to the basket and

realized right away that these books were special. They were very thick and had hard covers, which to me meant they were expensive. I opened the first one and was shocked and delighted when something leapt right off the page. It was a pop-up book! I was so excited I forgot all about the dentist.

Shortly after that, my mother brought home some old, manila filing folders from Ford Motor Company where she worked during the day as a secretary. The folders were perfect for making pop-ups. Everyone started giving me pop-up books as birthday or holiday gifts and soon I was able to make simple pop-ups by carefully examining these books.

Throughout middle school and high school I continued to improve as an artist and left Michigan after graduating to attend Pratt

Institute in New York City to study art. During my junior year at Pratt I did an internship at Dial Books for Young Readers. I learned everything about how a children's book is created, but more importantly I fetched the mail. I'm sure this may not seem very exciting but it is when the mail you're opening is original artwork from Barbara Cooney, Thomas Locker, and James Marshall! I decided then and there that I would be a children's book illustrator.

After I graduated from Pratt I went from one children's publishing house to another, showing my work and trying to get an illustrating project. To make money to support myself, I worked as a package designer creating the boxes for ladies underpants and bras!

Finally I began to receive very small jobs illustrating coloring books (based on popular movie characters like Rambo!). Eventually these jobs led to other book projects and slowly I discovered that I was a children's book illustrator. I began to write my own stories and illustrate those as well. Picture books were wonderful but I always hoped that one day I could create a pop-up book, too. So I pulled out my old pop-up books and taught myself how to make even better ones as a grown up.

Today I work in my studio in New York City that I share with my partner, children's book creator Matthew Reinhart. We love making books. It's hard work but the best part is not having to worry about making a mess. When being an artist is your job, you can make as many messes as you want to!



For more information on Robert, visit <http://robertsabuda.com>

FAEA AND THE DIVISION OF CULTURAL AFFAIRS HOST PROFESSIONAL DEVELOPMENT WORKSHOPS FOR ART TEACHERS

On March 20th, eighteen art teachers attended a professional development workshop at Meadow Park Elementary School in Port Charlotte. In the morning session, Tom Alvarez talked about an interdisciplinary approach to comics and story writing. Handouts were provided showing various examples of perspective, figures with exaggerated proportions, action figures, lettering, and how word balloons are added. Participants were walked through the development of a story board. They also had a chance to try a variety of supplies that cartoonists use daily.

In the afternoon session, Ixia Zamlut

presented a hands-on session on “Caribbean Facades” using clay. Since South Florida reflects many different cultures from the Caribbean islands, some of the local architecture is influenced by these cultures. Examples of various Caribbean style houses were viewed and discussed, emphasizing such things as eaves, arches, pediments, clapboards, shingles, roof tiles (barrel, flat, corrugated), porches, etc. Lesson plans and handouts were provided which included examples of Mediterranean Revival style, Frame Vernacular style, Colonial Revival style, and Bungalow and Bahamian Wood Frame style of architecture. Participants

produced a Caribbean style façade using a slab method. The activity emphasized shape, proportion, and texture. Ixia shared methods and techniques that have been very successful in her classroom. Both sessions were well received.

Two more professional development workshops occurred in April in Escambia and Osceola counties and three in June in Columbia, Nassau, and St. John’s counties. All the workshops are supported through a grant from the Florida Division of Cultural Affairs.

James Lee, Peace River Elementary School,
Charlotte County

Tiffany Coflee, Port Charlotte High School,
Charlotte County

Stephanie Hauer, Desoto County High School,
Desoto County



FRESH PAINT WINS AWARD OF EXCEL- LENCE FROM NAEA

Fresh Paint, FAEA's quarterly publica-
tion, has won an "Award of Excellence" in
the newsletter category for associations



Sue Castleman, FAEA Presi-
dent, and Lisa Kammel, FAEA
Program Director, receiving
the Award of Excellence

over 500 mem-
bers from the
National Art
Education As-
sociation. The
award was
presented at
the Delegates
Assembly dur-
ing the NAEA
Convention
in Chicago,
March 22,
2006. This is
the first award
that FAEA has
won in the

newsletter category. A special thank you to
Pearl Krepps who served as editor of *Fresh
Paint* while she was FAEA President.

FAEA HOSTS THE NAEA SOUTHEAST- ERN REGION MEETING IN JULY

The Florida Art Education Association
will host the 2006 NAEA Southeastern
Region Meeting, July 13-16, 2006, at the
St. Petersburg Hilton. This annual meet-
ing brings together state art associations'
presidents, president-elects, and past presi-
dents from Virginia, Tennessee, Kentucky,
North Carolina, South Carolina, Louisiana,
Mississippi, Alabama, Georgia, and Florida.
Betsy Logan, Southeastern Region Vice
President, will lead the meeting that will
focus on leadership activities and NAEA
issues from the Southeastern Region. The
meeting will begin on July 13 with a trip to
the Ringling Museum of Art and tour of the
Ringling School of Art and Design. On July
14, the group will meet at the Salvador Dali
Museum and July 15 they will meet at The
Arts Center in St. Petersburg. Pearl Krepps,
Sue Castleman, and Pat Lamb will be the
hosts for the meeting.



Why be a Member of FAEA? AS A MEMBER YOU WILL ...

RECEIVE INFORMATION ABOUT ART EDUCATION THROUGH:

- *Fresh Paint*, a quarterly publication
- *Wet Paint* flyers/bulletins
- Web site (www.faea.org)
- ACE/FAAE (www.faae.org)
- Directly from people who "have been there and done that" and who willingly contribute their ideas and efforts to art education

SHOWCASE AND RECEIVE EXEMPLARY LESSON PLAN IDEAS SUCH AS:

- Innovative ways to display student art
- Best practices for teaching
- New action research findings
- Success stories in art education and advocacy

REFRESH SKILLS THROUGH THE FOLLOWING WORKSHOPS AND EVENTS:

- Summer institutes
- AP & IB institutes
- Annual fall conference which features strategies for FCAT, reading through the arts, technology, and other hands-on workshops

SHARE OPPORTUNITIES:

- Exhibit member and student art
- Nominate outstanding individuals for awards
- Write and publish in areas of professional interest

MEET OLD FRIENDS AND MAKE NEW ONES:

- Interact with others in job-alike circumstances
- Compare specific situations to see how green one's own grass appears

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Madrigal Singers from Leon High School perform (top), Arts Day participants in the Capitol

ARTS DAY 2006

Arts Day, organized by the Florida Cultural Alliance, was held in the state Capitol on March 29, 2006. Over 100 people representing areas throughout the state participated in this annual event in support of the arts. Participants heard remarks from the First Lady of Florida Columba Bush and Florida Secretary of State Sue M. Cobb that addressed the importance of working together to advance the arts and arts education in our state. Jay Dick, from Americans for the Arts, also spoke to the group about the recent Creative Industries Report, and performances were provided by the Madrigal Singers from Leon High School in Tallahassee and First Lady Scholarship Recipient Chelsea Barker from Harrison School of the Arts in Lakeland.

The Florida Cultural Alliance recognizes the vitally important economic, educational, and qualitative role cultural organizations and artists play in the development of Florida schools, downtown areas, communities, and the lives of residents and tourists. The Alliance initiates, coordinates, and strengthens advocacy, communication, research, and educational efforts to help build partnerships to secure a healthy and receptive environment for Florida's diverse and vibrant arts and cultural community.

Chelsea Barker, 2006 First Lady's Scholarship Recipient, performs

For more information on the Florida Cultural Alliance, visit www.flca.net

ADVOCACY NOTES

TEN NO-BRAINER STEPS TO BECOMING A DAILY ARTS ADVOCATE

FROM A BUNCH OF ARTS WORKERS JUST SITTING AROUND BRAINSTORMING

- Go to www.faea.org and click on Legislative Information and type in your zip code. Get the names and addresses of your representatives and put them on your mailing list.
- Make sure they get your flyers, postcards and requests for annual donor support.
- When you learn about an issue or a piece of legislative action, put it in your programs, your newsletter, on your website and/or on handouts in your lobby.
- Tell your board of directors, your favorite donors, and your artists what you think about any issue you become aware of. (This is conversation, not lobbying.)
- Add as a final item to every meeting agenda, "Does anyone know anything that's going on in the legislature/city council/school board that we should be aware of?"
- Steal or adapt information from other organizations' materials if they are a few steps ahead of you on the information ladder.
- Coordinate advocacy with other groups. Build a coalition of arts advocates. (This one speaks for itself.)
- If you can't make it to local political events or hearings, get a report about what happened.
- If you make a curtain pitch or other live pitch for donations, mention any action you might be taking and let your audience know how they can take action. If you want them to make phone calls or write letters, have the numbers available.
- Provide sample letters or emails or talking points for people you are asking to do something specific.
- Remember that every conversation about your work is an opportunity to change the way your work is perceived. Be passionate, be informed, and be unapologetic.

IS THERE A BETTER CASE FOR THE ARTS? A PUBLIC CONVERSATION AMONG PEOPLE WHO CARE

Ever since the Culture Wars of the late-80s, arts advocates have touted the economic, educational and social benefits of the arts in a flood of arts-impact studies designed to quantify and promote the arts' measurable benefits to society.

As a strategy, it seemed to work. Between 1993 and 2001, state public spending on the arts more than doubled in the US, from \$211 million in 1993, to \$447 million eight years later. The National Endowment for the Arts, which had been threatened with extinction, was stabilized. And the 90s saw an unprecedented boom in arts construction across America, with billions spent on new museums, concert halls, and theatres.

But is it possible that the intrinsic benefits of the arts - those effects inherent in the

arts experience itself - got lost in some of these arguments? A new RAND study, commissioned by The Wallace Foundation, *Gifts of the Muse: Reframing the Benefits of the Arts*, argues that basing so much of the case for the arts on their claimed external benefits - their utility in addressing public issues and concerns - has drawn us away from the true power and potential of the arts, and weakened the long-term position of the arts in the public mind.

Recently, the social good and economic impact arguments may have begun to wear thin, and government support has not recovered from sharp cuts made in the last few years. At the same time, much of the arts community is so focused on bottom lines that some argue

that in some cases art and creativity have suffered in the struggle to grow and keep up. Indeed, some might argue that basing so much of the case for the arts on economic benefits has made it more difficult to make a compelling case for the arts.

"Has the emphasis on practical benefits warped our arts infrastructure, and caused us to neglect the need to strengthen demand for the arts? Have we neglected what "Gifts of the Muse" terms the "missing link": the individual, private experience of the arts that begins with early engagement and intense involvement, and that is the gateway to other, more public benefits? Is there a better case to be made for the arts?"

During the week of March 7-11, 2005, ArtsJournal asked 11 prominent arts people to

participate in a group blog on this question. Sponsored by The Wallace Foundation, the blog is the part of what is hoped will be a national conversation about making compelling cases for the arts. To see all readers' posts, go to: <http://www.artsjournal.com/muse/comments.php>

ABOUT ARTS JOURNAL

ArtsJournal is a weekday digest of some of the best arts and cultural journalism in the English-speaking world. Each day ArtsJournal combs through more than 200 English-language newspapers, magazines, and publications featuring writing about arts and culture. For more information, visit www.artsjournal.com

ECHOES: STUDENT RESPONSES TO THE WORKS OF BETYE SAAR

Glenn Tomlinson, William Randolph Hearst
Curator of Education

Carole Gutterman, Assistant Curator of Edu-
cation for School Programs and Development

Last May 2005, we invited Palm Beach County public high school art teachers to participate in a student exhibition that would be on view in conjunction with our special exhibition, *Betye Saar: Extending the Frozen Moment*.

Through their art, students were encouraged to explore their family history, cultural roots, and/ or issues of social relevance. In keeping with Saar's many comments about her own works, each work that was submitted was required to be accompanied by a thoughtfully written artist's statement that explained the artist's concept, intent, process, and exploration of media. Each student was also required to address how they were inspired by Saar's work, and reference how their artwork reflected their research into Saar's body of work.

The Bernard and Chris Marden Community Gallery serves as a venue for the exhibition of artworks created through collaborative programs between the Norton Museum of Art and student and community groups. The gallery features four exhibitions per year.



LESA GOLTZ

Grade 10, Constance Rudy, Art Teacher
Alexander W. Dreyfoos, Jr.
School of the Arts

My artwork is a compilation of the experiences, events, people, and history that fabricate the essence of who I am. Humans are filled with millions of electrical brain energies. The comprehensive process of understanding oneself and the surrounding world is a mystifying journey. This quest is filled with perilous obstacles, apparent

flaws, and many foreign paths. My intent was to articulate the sense of unknowing and misunderstanding along this journey. I strived to imitate the humanly sensation of curiosity of the undiscovered and the utter fear of the unknown.

I utilized the sense of mental disruption in my work because the human mind is such a complex illusion. My family suffers from various mental disorders, and I wanted to emphasize this crack in the system, this hidden trail beyond the commonly treaded road, the image within the shadows of the mind. What can be viewed within the unseen? What can be heard within the universal vacuum? What is this physical sensation within the realm of incomprehensibility?

I used many materials in order to amplify the sense of disruptive conjunction and excruciating detail. The materials include acrylic paint, textural paint, mod podge, wooden frames, a shadow box, and an assortment of miniature objects which I collect. I automatically knew my piece would be three dimensional because Betye Saar often uses tangible objects in her pieces. Her work is intrusive and gripping for the viewer, and she achieves this through the utilization of a variety of different materials.

Through her personal obstacles and environmental influences, Betye Saar's work embodies an essence of purity and sincerity. Yet, at the same time, she demonstrates a resonating sense of mental penetration with her powerful ideas and messages. I find an extra dimension within her work which cannot be fully attained by just looking. Instead, for her meaning to be thoroughly perceived, one must "see" with their heart and mind. I attempted to incorporate these conceptual aspects of internal interaction in addition with her intuitive artistic execution. All of her pieces have a high conceptual and aesthetic appeal, and they exceed with such a dynamic, fervent, and capturing quality. It was an intricate and artistically enhancing challenge to utilize her artistic techniques and expression in my work.

JOSEPH PARRA

Grade 10, Constance Rudy, Art Teacher
Alexander W. Dreyfoos, Jr.
School of the Arts

The Betye Saar assignment was to create an interesting piece of artwork that explored the realm of Saar's style and how

she creates artwork pertaining to her background and family. I created a piece of artwork about my family background and did it with Betye Saar's style in mind. My piece is about my family and my dad. My dad passed away not too long ago and I think about it every single day. This piece is about my dad's presence and how my family and I are coping with his loss.

My piece was made on a weird wooden object that was cut for more interest. I painted the wood to add the idea of age. The wooden object has a bunch of little square compartments which symbolize my dad's life and experiences. Towards the bottom the squares break off to create the illusion of an unfinished and abruptly stopped life. In some of the squares are painted Scrabble letters, which are just another symbol of his life. There are some pictures that are painted on top with acrylic to show how my family was, and what has happened. There is a painted doily which adds more of a focus. In front of one of the pictures of my dad is a pipe loaded with a dollar bill which shows how I felt with society after my dad's death occurred.



Furthermore, on the southwest portion of my artwork there is a sculpture. This sculpture is made out of a doorknob and more painted scrabble pieces juxtaposed to form the idea of how, because of my father's death, there is a lack of communication with my family, which almost feels like a barrier. Lastly, on the wood there is a book titled "Tales of Heroism and Adventure" and this is to show how much of a hero my dad is to me. All of this is hung by a hanger to show that what one might see might not be the truth.

Norton Museum of Art, 1451 S. Olive
Avenue, West Palm Beach, Florida
33401, (561) 832-5196, ext 1198,
guttermanc@norton.org



Art Darts

TARGETING TRENDS, STYLES, AND EVERYTHING SHAPING ART EDUCATION

“Teachers assess to test; educators assess to assist learning.” – Dave Carter, Handout: *Assessment – Why we Do It How we Do...*, June 2002

ASSESSMENT

The term *assess* is defined by Webster’s Dictionary as “determining the importance, size, or value of some entity.” Unconsciously, daily assessments take place to decide a house color, calculate figures, or arrange items on the kitchen counter. There is always an intended outcome: a pleasing or striking choice of tint or shade, a balanced bank account or decreased clutter.

Students have just finished the days of FCAT, the major assessment sustaining old and new initiatives to measure achievement and learning gains. Assessment of the art lesson and its delivery to the student, as well as, the art program provided by the art teacher, school, and district are addressed in this article.

ASSESSMENT IN GENERAL

Teachers define the intended outcome of an art activity as related to specific state standards. But then, what? What is actually assessed in the art room and at what level?

Many Internet sites contain a wealth of information on assessment, in general. *Envisioning Arts Assessment* is a publication at the Arts Education Partnership website, <http://aep-arts.org/Evaluation.htm> that can be used as a handbook by those who are charged with the creation of state or district assessments.

The National Assessment of Educational Progress (NAEP), <http://nces.ed.gov/nationsreportcard/about/> also referred to as The Nation’s Report Card, has conducted periodic assessments of various subjects, including the arts, since 1969. The data collected on what students should know and be able to do by 4th, 8th, and 12th grades assist those who need to make evaluations or revisions of standards. Sample guides and student responses are included for scoring a visual arts creation task.

Teachers prepare lesson plans aligned with the Sunshine State Standards and county curriculum guides or maps. How does the teacher know the student has achieved the objectives? Performance assessment may be in the form of a checklist or rubric. To search “rubric” on the web is to find a plethora of sites devoted to rubrics already created or the ability to receive assistance in con-

structing a rubric upon typing selected lesson information and content criteria. Teachers may find rubrics already produced in their county’s curriculum guides and maps or at private sites and other public school sites. The Kennedy Center site contains numerous lesson plans with accompanying rubrics in all the arts with non-arts content areas. <http://artsedge.kennedy-center.org/>

For years, high school Advanced Placement Studio art teachers have used The College Board rubric when working with students in AP 2D, 3D, or Drawing Portfolio courses. It expedites the creation process when students understand expectations in content, concept, and technique before beginning any works. <http://www.apcentral.collegeboard.com/>

ASSESSMENT IN THE ART ROOM

Cheryl Gentry-Thomas, DeLand High Art Teacher (Volusia County), on Classroom Assessments states, “Assessments, as a whole, create a level playing field for students and me. Often as I evaluate my students, [I find] their last art experience was at the elementary level. By involving my students with the rubric, they are able to clarify and understand their role with classroom expectations and project objectives. By asking questions related to the rubrics, [see below] students are able to make changes to their work and achieve a better grade.”

“Overall the use of rubrics has contributed to student success and personal growth among all students, both regular education and special needs. Students have expressed to me that they are afraid of art deadlines, feeling that, perhaps, their ideas may not be what the teacher wants, or [they] cannot draw and [their] drawing skills would not be good enough for that class. The idea of a realistic attainable goal has made my class less frightening for these students. Students are able to measure their own success based on the use of rubrics in my classroom.”

LEVEL ONE DRAWING CLASS KALEY, DELAND HIGH SCHOOL PREWORK PROJECT #2 RULES

- Draw hand centered life-size.
- Arm enters from a corner in a diagonal direction.
- Hand is holding a paintbrush.

- Draw using contour and cross contour lines
- Background has five surrealism drawings
- Fill negative space with seven motifs that are of choice. Use elements and principles of design.



Top: Kaley's prework, 9"x12"
Bottom: Kaley's completed 12"x18" drawing

KALEY'S STATEMENT ABOUT RUBRICS

"I think that rubrics definitely help in the classroom. They provide guidelines to the students as a type of direction to help understand the assignments given. By using a rubric, I can clearly see exactly what I need to do for my projects. Rubrics can be helpful guidelines that point the students and me in the right direction to achieve a high grade on our assignments. As students, we are able to understand how our grade is achieved based on the following [rubric] and interpreting the correct directions given

in the rubric. If we students do not follow the rubric guidelines to the extent necessary, then points toward our final grade on our projects will be reduced. I think that rubrics most definitely provide fair opportunities for the students and me in the classroom. We are given the opportunity to follow the exact same directions because we have all received the same rubric. This also provides for a fair grading policy on my teacher's part. Therefore, rubrics are successful tools for students in the classroom."

RUBRIC FOR KALEY'S DRAWING

1. ____ I have drawn my hand centered in the middle of my paper and I have drawn my hand and arm life-size. My arm enters this paper from a corner moving in a diagonal direction with my hand holding a paintbrush.
2. ____ I have used contour lines and values along with many cross contour lines to describe, create and express the 3-D quality of my fingers, hand, wrist, and arm.
3. ____ My drawing contains five surreal drawings from the pre-work page in my journal. Each of my five drawings are detailed, as I have used a variety of lines and values to describe each of my five drawings in detail. My final drawing is better than my prework.
4. ____ The background of my drawing is filled with detailed

motifs or patterns that demonstrate excellent use of drawing skills, line quality, value, and details. I have used seven different patterns/motifs or three repeated patterns/motifs with the seventh one not repeated. My final drawing contains patterns /motifs that are drawn much better than my prework.

ASSESSMENT IN DISTRICTS

Broward County—"Standards based assessment tools vary from school to school, teacher to teacher, depending on the performance being assessed, product being constructed or skill being demonstrated. Teachers develop rubrics that specifically measure the learning outcomes of the lesson or unit they are delivering. Critiques are often used to help students critically analyze, reflect upon and improve their artwork.

We encourage portfolio assessments to capture the richness, depth, and breadth of a student's learning. Routine self-evaluation procedures for students that probe reflective thinking and affective responses are critical to the artistic process. Teachers establish terms for assessment as the expression of the program goals and outcomes, instructional content, and student development."
-Marla D. Armstrong, Curriculum Specialist Visual Arts

Charlotte County—"Charlotte County believes in a rich art education. The cohesive curriculum from K-12 addresses all the arts from visual to performing. Assessments are correlated with reading and writing skills and include: self-evaluation, critiques - both verbal and written, rubrics, visual assessment, performance, and achievement. Our art teachers are also considered teachers of reading so an important component in all classes is explain, explain, explain. Secondary teachers are required to give two written exams per year. Each teacher creates a unique test relevant to class instruction. Tests are submitted at each school site to the principal."
-Ellen Harvey, Curriculum Specialist for the Arts and World Languages

Duval County—"This past summer, several of our elementary art teachers met to write an assessment tool for grades 2 and 5. We piggy-backed an assessment tool created by the Music Division (why reinvent the wheel?). We are just in a 'pilot' stage, having each of the elementary art teachers look at one second-grade class and one fifth-grade class at their school assignments. They will look to see how many of the components they actually have time to assess. We took the GLE's and broke them down (combined some) to create nine areas of assessment. Teachers are to turn in their results at the end of this school year. We will then look at what was easy to assess, what items did not get assessed and why, and which areas (based on rubrics created for each assessment) scored low and why."
-Jack Matthews, Resource Teacher, Art

Orange County—"With over 200 art teachers, assessment takes on some very different looks. There are many teachers, who use rubrics exclusively, some who do critique, short answer tests, portfolio assessment, and sketchbook reflective writing. Teachers at the elementary level do not actually give student grades for art production. The grade is more reflective of classroom behavior and participation. Middle school and high school teachers are encour-

(Continued on page 20)

aged to make authentic assessment via classroom observation, oral critiques, written exams/quizzes, and rubrics. Lesson plans are specific to formative as well as summative assessment and everything must be measurable.” -Carol S. Norman, *Visual Arts Resource Teacher*

ASSESSMENT DISTRICT-WIDE

The School District of Hillsborough County has had district-wide exams in visual arts for approximately 20 years. The district exams are always under revision, eliminating non-essential information, adding relevant information and reviewing how test items can include Sunshine State Standards, FCAT-like questions as well as reading selections. They challenged The Salvador Dali Museum to create a pilot program (Cultural Connections through Art and Spanish) and they successfully stepped up to the plate with a 35-hour lecture series, tours of local areas of significance, as well as visits to the museum and assessment items. Dr. Charles Dorn has been instrumental in working with teachers to clarify authentic assessment through the adjudication process, as well as helping teachers review their scoring rubrics through the process of developing digital portfolio assessments.

“I believe our art program is unique, due to the willingness of the art instructors to embrace ‘just one more thing,’ adding to their repertoire of teaching tools,” states Phyllis Alexandroff. Art instructors have numerous opportunities to attend workshops throughout the year to include Vertical Teaming, CRISS (Creating Independence through Student-owned Strategies), WALK THE TALK reading workshop in the Florida Everglades National Park, as well as two Professional Study Days where all teachers attend. The Tampa Museum of Art also offers a teacher workshop series, further enhancing our ability to offer excellent staff development. Mini grants allow for teacher-driven exploration of a given topic of local concern. Most recently, a partnership with the Tampa Electric Company Manatee Viewing Center/Schultz preserve, introduced CRISS trained teachers and their students to environmentally fragile areas within their own community. Materials included pre- and post-tests as well as lectures given at each school site by the TECO education director. In addition, all art instructors are encouraged to consider teaching abroad and to date they have had instructors in England, Thailand, Sao Paulo, and currently, Finland and Taiwan. This exchange brings richness to their classrooms, providing growth for both the teachers and students.

“Training is always available for interested teachers willing to take teaching, both personally and professionally, to the next level of excellence. In addition, we have a supportive School Board.”

-Phyllis Alexandroff, *Supervisor, Middle/Secondary Art & Humanities and Dual Enrollment*

In other countywide assessment news, the School Board of Brevard County and the Brevard Cultural Alliance established the Brevard Cultural Alliance Excellence in Visual Arts Award this year to recognize exemplary K-12 Brevard Public School Art Programs with

an award called EVA, Excellence in Visual Arts. Upon designation and continuation of excellence in the program, the selected schools will carry the title for a period of three years. For complete information, see Peggy Nolan’s article on page 9.

ASSESSMENT STATE-WIDE

During the past year, several art supervisors met with Dr. Tim Brophy, Assistant Professor, School of Music, University of Florida, to learn how the music teachers, under his direction, created a statewide grade-four music assessment. Dr. Charles Dorn, Professor of Art Education and Administration at FSU, and Tom Brewer, College of Education Professor at UCF, have also provided input and direction for art supervisors led by Pat Lamb, Senior Coordinator of Fine Arts, Polk County Public Schools. As time goes on, FAEA membership will learn more of this key assessment for the elementary school.

ASSESSMENT IN INTERNATIONAL BACCALAUREATE

Pat Miles tells of her experience with IB art, “the International Baccalaureate art/design program provides the cultural context for students to become explorers of their past, present and future, and offers them the ability to interface their own personal experiences and social commentaries into their investigations. This helps develop multi-cultural literacy. Their engagement in the visual arts promotes a sense of identity. Since art is a global form of communication, students develop critical and personal views of themselves in relation to the rest of the world and its many cultures. Students become more in touch with their own heritage through their journey of studio work and personal research in their Research Workbooks. The International Baccalaureate Organization is a recognized leader in the field of international education, encouraging students to be active learn-



April defends her work during an oral critique

ers. There are currently 1,775 schools in 122 countries involved in these challenging programs. For more information, contact <http://www.ibo.org>

"April, a Spruce Creek High School Senior IB/Art student, prepares her work for the annual IB Art Exhibit at the Harvey W. Lee, Jr. Memorial Art Gallery at Bethune-Cookman College, Daytona Beach. Twenty-eight high school artists participated in the exhibit, a culmination of several years of research and investigation of artists and techniques. Concentrations included ceramics, photography, digital/computer graphics, two dimensional design, mixed media and fibers, and sculpture." -Pat Miles, Art Teacher/NBCT, Spruce Creek High School, Volusia County

ASSESSMENT—OTHER RESOURCES

Access to assessment information is facilitated through the county school districts training or information may be obtained through the Internet.

Oklahoma has created a website for developing assessment strategies and integrating the arts into their lessons. <http://www.sde.state.ok.us/Art/penpaptest.htm>

The Assessment Training Institute has recently published *Classroom Assessment for Student Learning...Doing It Right – Using It Well*, (Stiggins, R.L., Arter, J.A., Chapins, J., Chappuis, S., 2004). Even though this book targets non-arts subject area teachers, the systematic approach for addressing all the components of assessment, from planning to rubric development to understanding standardized test scores is well covered and only represents a small sampling of the complete information.

Assessing Expressive Learning (Dorn, C., Madeja, S.F., and Sabol,

F.R., 2004) discusses using authentic assessment for student and program assessment.

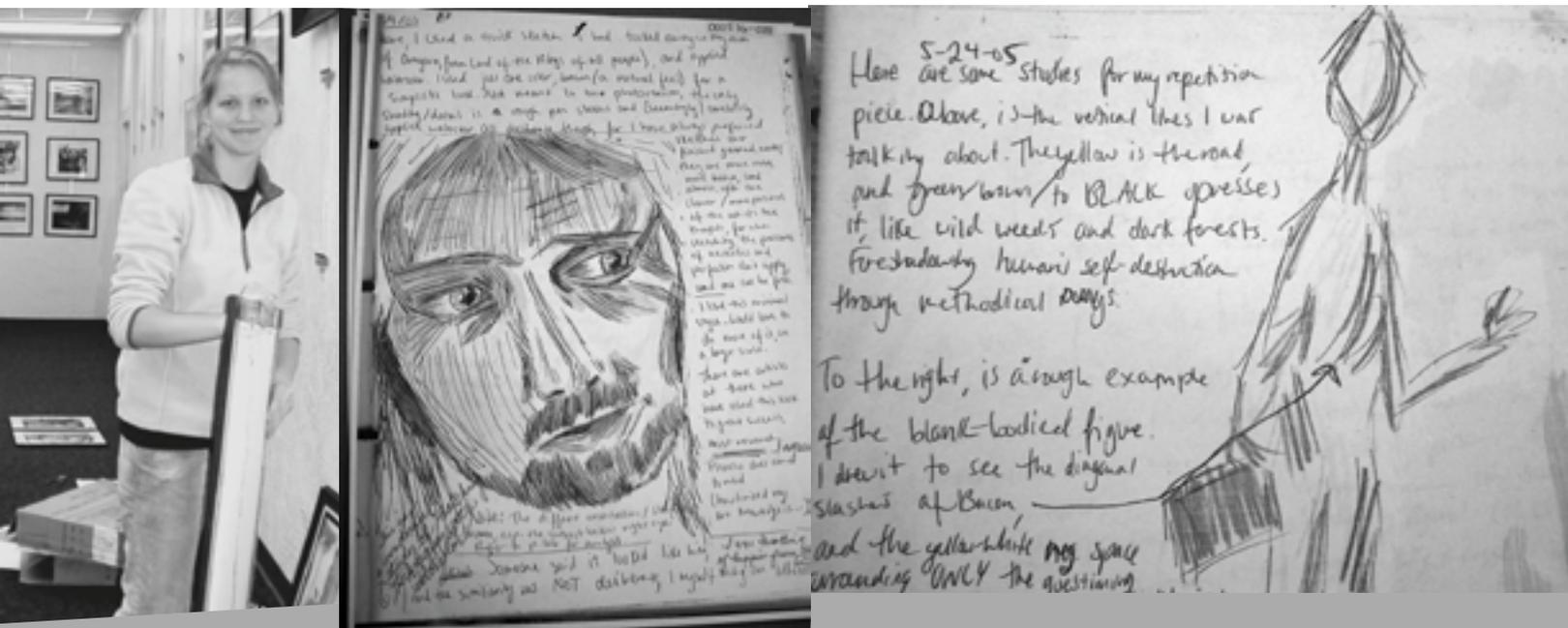
Much attention is given to the summative form of assessment when discussion turns to a district or teacher end-of-course exam or a teacher's annual personal development plan. Not often spoken about is the formative assessment. Art teachers are exceptional at this type of assessment since student works are continuously critiqued throughout the completion of the activity. It is simply that encouragement and extra directions during the creative process are so instinctive in what art teachers do in the classroom to support learning, that it is not thought of as unusual or given a name such as formative assessment. Remember, it is the assessment (formative and summative) that measures the learning, achievement, and performance. It is evaluation that promotes change in curriculum.

Keep up the good work, art educators. Instill rigor and know what you are assessing. Then watch students excel!

QUESTIONS?? COMMENTS??

Thank you students, teachers, and art supervisors who have contributed to this article on assessment. Send comments, inquiries, or narratives regarding past or current topics and the next topic on teacher training to spreston@volusia.k12.fl.us. To assist in telling the story, include student artworks or photographs with anecdotal information. Go to the FAEA website to find the artwork or photography release form: <http://www.faea.org/files/FAEA-Art-Photo-Release-Letter.pdf> and <http://www.faea.org/files/FAEA-Author-Release.pdf>

April installs works for the Annual IB/Art Show at Harvey W. Lee, Jr. Memorial Art Gallery at Bethune-Cookman College, Daytona Beach
Below are examples from April's Research Workshop



YOUTH ART MONTH AT ROY ALLEN ELEMENTARY IN BREVARD COUNTY

Sheri Snow, Art Teacher

We celebrated Youth Art Month (YAM) at Roy Allen Elementary School in Brevard County. We declared that YAM also stands for "You and Me." So, on March 14, we had a YAM Art Class. I invited Mike Bryan, a professional caricaturist, to teach cartooning after school. "You and Me" means that each student that attends must bring an adult, which in most cases was a parent, to share the experience with them. Together they learned the art of caricatures and had

artwork to show for it. It was a wonderful opportunity for the parent to share in the art experience with their child while learning different art styles from a local professional artist.

BROWARD CELEBRATES YOUTH ART MONTH: "ART RULES"

Mary Cavaoli, NBCT
Districts Assembly

For the past several years, BAEA has sponsored a day set aside during the school year to celebrate the arts in our schools.

This year it was held, county-wide, on March 29th. The theme for the year was "Art Rules," with the idea of how math and art are linked together to create art! For example, the BAEA newsletter always featured in the monthly issues an artist(s) who used math as part of his/her planning when creating a piece such as MC Escher and Alexander Calder. School projects for students were based on this theme incorporating Florida's Sunshine State Standards.

MANY BROWARD SCHOOLS CELEBRATED YOUTH ART MONTH WITH THE FOLLOWING ACTIVITIES:

- T-shirts that were printed with Art Rules to wear for this day;
- Students made bookmarks in art classes with the NAEA list of ways the arts help children learn;
- Window painting at McDonald's with the theme on the windows to promote and keep the arts alive in Florida;
- Featured monthly artists on school news programs;
- Postcards designed and sent to local officials created by student artists;
- A Youth Art Month exhibit and reception for families at the KC Wright School Board office for all county schools; and
- Discussions among students in schools about why the arts are so important to them and their communities.

We plan to continue to promote Youth Art Month activities in Broward County not only in March, but all year round! We would like to recognize two art teachers who have served BAEA well as co-presidents for the past two years: Janine Regina, Plantation High School and Alexis Lindholm, Stephen Foster Elementary. These two fine art teachers have contributed much to the support of our arts programs in Broward County. A BIG thank you goes out to them!

YOUTH ART MONTH IN ORANGE COUNTY

What do Youth Art Month, sweet potatoes, and chairs have in common? Orange County Public Schools' art students in grades K-12 celebrated Youth Art Month by making chair art (a chair had to be used as

Youth Art Month activity by Janet Rainey's 2nd grade class at Clarcona Elementary, Orange County



the subject matter). Injecting humor into the month long celebration was Clarcona Elementary art teacher Janet Rainey who used the letters YAM as a starting point for her second grade art class. Students painted sweet potatoes (yams) and created a beach themed chair. Dr. Phillips High School students in Juanita Cuellar's and Ramona Pelley's classes painted vibrant and sophisticated images and made imaginative small chair sculptures. Students from throughout the district drew, painted, photographed, reconstructed, deconstructed, modeled, and designed chairs.

Teachers were informed in August of 2005 that the district would recognize March as Youth Art Month, and for the first time in many years a common theme would be used to draw attention to the visual art programs currently in place in the schools. The local art teacher association (Orange County Art Educators Association) announced the theme as "Chair-ish" Art and teachers could introduce the theme during the first semester. An opening reception was held on the 1st of March in the lobby of the district administrative offices for the student artists, their families, friends, and school administration. Much to our surprise and amazement, more than 150 guests came to the opening reception.

The exhibit drew attention to the many



reasons why people make art, from the social commentary assemblage "We used to sit at the dinner table" by Chelsea Smith, Edgewater High School, to the beautiful contour line drawings from Pinewood Elementary 5th grader Jaylyn Newton, the exhibit demonstrated a variety of techniques and media. Students in Brenda Bartnick's middle school art program at Ocoee Middle School made detailed graphite drawings of various chairs set up throughout the classroom. Computer graphics instructor at Edgewater High School, Marcia Vandivort, had her students make digital images of chairs.

Kolby McKay, Kaley Elementary, Orange County

Students from various schools purchased or found old chairs and modified them with paint and other embellishments. At Kaley Elementary, students in the kindergarten classes painted purple chairs onto large yellow sheets of paper, proving that drawing from direct observation is something that even the youngest student artist is capable of doing very well. The "Chair-ish" exhibit was such a success that many of the actual chairs created by students in the National Art Honor Society at Dr. Phillips High School and Olympia High School will be auctioned off at the Relay for Life silent auction at Dr. Phillips to raise money for cancer research.

In individual schools, teachers also celebrated Youth Art Month in a variety of ways: a mushroom installation at Camelot Elementary, murals and painted wooden chairs at Brookshire Elementary, an extensive hallway display at Dr. Phillips Elementary, and hand crafted pins and secret YAM hand signals at Blankner K-8. Students from the entire district came together with a common theme and learned to "Chair-ish" their art classes.

For more information on Youth Art Month, visit www.acminet.org/youth_art_month.htm

Students and parents participate in Youth Art Month activities at Roy Allen Elementary, Brevard County



SIXTY-EIGHT FLORIDA STUDENTS RECEIVE NATIONAL SCHOLASTIC ART AWARDS

The Scholastic Art & Writing Awards were established in 1923 by M.R. Robinson to encourage, foster, and reward the creative development of teenagers. The Awards have bestowed early recognition upon some of our nation's most celebrated artists and writers, including Richard Avedon, Harry Bertoia, Mel Bochner, Truman Capote, Paul David, Francis Farmer, R. Bernard Malamud, Joyce Maynard, Joyce Carol Oates, Peter Beagle, Phillip Pearlstein, Sylvia Plath, Robert Redford, Jean Stafford, Mozelle Thomson, Ned Vizzini, Andy Warhol, Charles White, and Sherley Anne Williams. The Scholastic Art & Writing Awards are the most comprehensive national annual assessment of creative activity among American teenagers, conferring recognition to our nation's emerging young artists and writers.

The most outstanding works of art and writing from each of the regional programs (including the Region-at-Large, which serves all students who live in areas of the country without a Regional Affiliate) are forwarded to New York City for national judging. Panels of distinguished artists, writers, editors, and educators review more than 17,000 works of art and 3,000 manuscripts to select the 1,300 national award recipients.

In 2006, the national celebration will take place in New York City on June 8 and 9, 2006. A prestigious awards ceremony will honor national award recipients at Carnegie Hall on Thursday, June 8. The Corcoran Gallery of Art in Washington, DC will host an exhibition of Gold Award and American Visions student work from June 30 through August 6, 2006. An Opening Reception is planned at the Corcoran on Friday, June 30, from 6:30 pm – 8:00 pm.



James Rideout, Pinellas County Center for the Arts at Gibbs High School, Pinellas County

BELOW ARE THE STUDENTS WHO RECEIVED NATIONAL SCHOLASTIC ART AWARDS:

Sara Abruña
Design & Architecture Senior High
Gold Award
Art Teacher: Dale Brooks

Matthew Crawford
South Miami Middle
Silver Award
Art Teacher: Herb Summers

David Bennett
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Ludwin Cruz
Design & Architecture
Senior High
Art Portfolio Silver Award
Art Teacher: Ellen Abramson

Devin Caserta
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Jose Diaz
Design & Architecture Senior High
Art Portfolio Silver Award
Art Teacher: Ellen Abramson

Emma Cason-Pratt
Design & Architecture Senior High
Silver Award
Art Teacher: Dale Brooks

Jonathan Fernandez
Hialeah Senior High
Silver Award
Art Teacher: Tom Virgin

Leonardo Castaneda
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Juliebeth Garcia
Barbara Goleman Senior High
Silver Award
Art Teacher: Charles Humes, Jr.

Cathleen Chambless
Miami Palmetto Senior High
Gold Award
Art Teacher: Robert Friedman

Carlo Guzman
South Miami Senior High
Silver Award
Art Teacher: Diana Rutherford

Rebecca Cooling-Mallard
Design & Architecture Senior High
Art Portfolio Silver Award
Art Teacher: Stacey Mancuso

Martin Hansson
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Shawn Craig
Design & Architecture Senior High
Gold Award
Art Teacher: Tom Pike

Latrice Jackson
New World School of the Arts
Art Portfolio Gold Award
Art Teacher: Tom Wyroba



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Naomi Glueck, John Hopkins Middle School, Pinellas County

Naomi Glueck
John Hopkins Middle School
Silver Award
Art Teacher: Julie Smith

James Rideout
PCCA @ Gibbs High School
Silver Award
Art Teacher: Joyce Walker

Keri Alarie
Wellington C.H.S.
Silver Award
Art Teacher: Barbara Brubaker

Beatrice Bolton
A.W. Dreyfoos S.O.A./G-Star
S.O.A.
Silver Award
Art Teacher: Marsha Christo

Kristen Colesanti
Bak Middle School of the Arts
Silver Award
Art Teacher: Stephanie Chesler

Jessica Gill
A.W. Dreyfoos S.O.A./G-Star
S.O.A.
Silver Award
Art Teacher: Peter Stodolak

Christopher Hurbs
Bak Middle School of the Arts
Silver Award
Art Teacher: Patrick Fallon

Cynthia Jimenez
Lake Worth C.H.S.
American Visions Award
Art Teacher: Sharon Crocilla

Emily Kenyon
Bak Middle School of the Arts
Gold Award
Art Teacher: Patrick Fallon

Ben Mendelowicz
A.W. Dreyfoos S.O.A./G-Star
S.O.A.
Silver Award
Art Teacher: Matthew George

Sofiya Mushyakova
A.W. Dreyfoos S.O.A./G-Star
S.O.A.
Art Portfolio Silver Award
Art Teacher: Jane Grandusky

Chelsea Odum
A.W. Dreyfoos S.O.A./G-Star
S.O.A.
Art Portfolio Silver Award
Art Teacher: Jane Grandusky

Joseph Parker
A.W. Dreyfoos S.O.A./G-Star
S.O.A.
Gold Award
Art Teacher: Ancil Deluz

Serge Jean, Jr.
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Alycia Linke
Norland Middle
Gold Award
Art Teacher: Gerald Obregon

Hilary Loftus
Design & Architecture Senior High
Art Portfolio Silver Award
Art Teacher: Ellen Abramson

Kandy Lopez
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Bianca Mejia
Dr. Michael M. Krop Senior High
Art Portfolio Silver Award
Art Teacher: Ernesto Montes

Chottip Nimla-or
New World School of the Arts
Silver Award
Art Teacher: Westen Charles

Jessica Ortega
Design & Architecture Senior High
Silver Award
Art Teacher: Tavare Hill

Nora Pinell
Design & Architecture Senior High
Silver Award
Art Teacher: Dale Brooks

Lorelei Ramirez
Miami Coral Park Senior High
Gold Award
Art Teacher: Maria Maspons

Sarah Ramos
Southwood Middle
Silver Award
Art Teacher: Lori Robbins

Sabrina Recabarren
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Jim Hunter

Sammy Recalde
Design & Architecture Senior High
American Visions Award
Art Teacher: Dale Brooks

Shemoel Recalde
Design & Architecture Senior High
Art Portfolio Silver Award
Art Teacher: Stacey Mancuso

Benjamin Rodriguez
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Michelle Santos
Barbara Goleman Senior High
Silver Award
Art Teacher: Kevin Murphy

Thomas Sipel
Felix Varela Senior High
Silver Award
Art Teacher: Maria Lantigua

Juan Travieso
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

David Varon
Design & Architecture Senior High
Silver Award
Art Teacher: Tavare Hill

Gustavo Villalobos
Dr. Michael M. Krop Senior High
Gold Award
Art Teacher: William Kidd

Anthony Villasmil
New World School of the Arts
Art Portfolio Silver Award
Art Teacher: Tom Wyroba

Brittany Wood
Design & Architecture Senior High
Art Portfolio Silver Award
Art Teacher: Ellen Abramson

Caroline Youse
Southwood Middle
Gold Award
Art Teacher: Lori Robbins

Thomas Cope
PCCA @ Gibbs High School
American Visions Award
Art Teacher: Myron Hansen

Kendal Fordham
Seminole Middle School
Silver Award
Art Teacher: Richard Green

(Continued on page 33)

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NAEA NEWS

Dan Pink has been named the general session speaker for the 2007 NAEA Conference in New York City. Dan Pink is a best-selling author and an expert on innovation, competition, and the changing world of work.

His latest book, *A Whole New Mind*, charts the rise of right-brain thinking in modern economies and explains the six abilities individuals and organizations must master in an outsourced and automated world. Reviewers have described the book as “an audacious and powerful work,” “a profound read,” “right on the money,” and “a miracle.” Several publications—including *strategy+business*, *The Miami Herald*, and *Fast Company*—named it one of the best business books of 2005. *A Whole New Mind* is being translated into 12 languages—and will be published across Europe and Asia in 2006.

His articles on work, business, and technology appear in many newspapers and magazines such as *Company* and *Wired*, where he is a Contributing Editor. He also writes “The Trend Desk” column for Yahoo! Finance. Dan has provided analysis of business trends on CNN, CNBC, ABC, NPR, and other networks. As an independent business consultant, he’s advised start-up ventures and FORTUNE 100 companies on recruiting, innovation, and work practices.

A free agent himself, Dan held his last real job in the White House, where he served from 1995 to 1997 as chief speechwriter to Vice President Al Gore. He’s also worked as an aide to United States Secre-

tary of Labor Robert B. Reich, an economic policy staffer in the United States Senate, a legal researcher in India, and a latrine builder in Botswana.

He received a BA, with honors in linguistics, from Northwestern University, where he was elected to Phi Beta Kappa, and a JD from Yale Law School. Dan currently lives in Washington, D.C. with his wife and their three children.

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES (NASAA) AND ARTS EDUCATION PARTNERSHIP (AEP) RELEASE:

SUMMARY OF RESEARCH DOCUMENTING ARTS EDUCATION BENEFITS

Why is it so important to keep the arts strong in our schools? How does the study of the arts contribute to student achievement and success?

These and other important questions are addressed in a new booklet published by the National Assembly of State Arts Agencies (NASAA) in collaboration with the Arts Education Partnership (AEP). *Critical Evidence: How the Arts Benefit Student Achievement* responds to the needs of policymakers, educators, parents, and advocates for fact-based, non-technical language documenting the most current and compelling research on

the value of arts learning experiences.

“There should be no dispute—learning in the arts is just as valuable for students as other core academic subjects such as reading, math, and science,” states NASAA Executive Director Jonathan Katz. “It is unfortunate that arts programs continue to disappear from our schools even as evidence of their benefits becomes more compelling. *Critical Evidence* will open the eyes of those unfamiliar with the benefits of arts learning and will empower those who know from experience that the arts should play a pivotal role in education reform strategy.”

Critical Evidence uses as its primary source, *Critical Links: Learning in the Arts and Student Academic and Social Development*, published by the AEP with financial support from the U.S. Department of Education and the National Endowment for the Arts. The studies and essays in *Critical Links* point to strong relationships between learning in the arts and fundamental cognitive skills and capacities used in mastering other school subjects, including reading, writing and mathematics.

“Cutting school arts programs in an effort to boost student academic achievement is counterproductive,” according to Richard J. Deasy, AEP Director. “In fact, the research outlined in *Critical Evidence* suggests that eliminating the arts in schools denies students the opportunity to develop crucial cognitive skills and motivations they need to achieve at high levels.”

Critical Evidence updates and expands on

(Continued on page 28)



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Partnership—continued from page 27

the case made for arts education in *Eloquent Evidence: Arts at the Core of Learning*, originally published in 1995. “Ten years after its release,” observes Critical Evidence author Sandra S. Ruppert, “the evidence is even more eloquent, and the need to demonstrate the link between the arts and student achievement has grown more critical.”

Critical Evidence: How the Arts Benefit Student Achievement, is produced by NASAA in collaboration with the Arts Education Partnership (AEP), with additional support from the Metlife Foundation. Critical Evidence is available for purchase from the National Assembly of State Arts Agencies. Single copies are \$7.00 each plus shipping and handling. Bulk orders are just \$4.00.

The National Assembly of State Arts Agencies (NASAA) is the membership organization that unites, represents, and serves the nation’s state and jurisdictional arts agencies. NASAA’s mission is to advance and promote a meaningful role for the arts

in the lives of individuals, families, and communities throughout the United States. We empower state arts agencies through strategic assistance that fosters leadership, enhances planning, and decision making, and increases resources.

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The Arts Education Partnership (AEP) is a national coalition of arts, education, business, philanthropic, and government organizations that demonstrate and promote the essential role of the arts in the learn-

ing and development of every child and in the improvement of America’s schools. The Partnership includes over 140 organizations that are national in scope and impact. It also includes state and local partnerships focused on influencing educational policies and practices to promote quality arts education. Partnership organizations affirm the central role of imagination, creativity and the arts in culture and society; the power of the arts to enliven and transform education and schools; and collective action through partnerships as the means to place the arts at the center of learning.

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EVENTS

**2006 National Forum on Education Policy
July 11 - 14, 2006
Minneapolis, MN**

The Education Commission of the States (ECS) provides this annual gathering of political and education leaders to have a dynamic debate on the future directions of American education. This Forum offers governors, legislators, chief state school officers, higher education officials, and other state, federal, and local leaders a valuable chance to take stock of their accomplishments, share what they've learned, and discuss emerging challenges and opportunities. ECS has put together an exciting lineup of speakers and panelists, and a program focused on the hottest topics and latest trends in education policy and policymaking such as performance-based teacher compensation, technology-enhanced learning, charter schools, value-added assessment, high school redesign, and college opportunity and access. There will also be a report of the Commission on Arts in Education, which is chaired by the Governor of Arkansas Mike Huckabee and is made up of experts in arts in education and state policy.

For more information on the National Forum on Education Policy, visit www.ecs.org

**Harn Museum Summer Teacher Institute
July 16-18, 2006
Gainesville, FL**

Looking for a professional development opportunity for the summer? The Harn Museum continues a commitment to provide this in-depth professional development opportunity to Florida teachers of all subjects and grade levels. Based on the Harn Museum's growing permanent collection and significant loans of exciting contemporary art, educators will be provided resources for classroom study, linked to state standards and curriculum. Three days, materials,

resources and great collegiality for only \$50! Limited to 25 educators, so be sure to register early!

Contact Bonnie Bernau, bernaub@ufl.edu, (352) 392-9826 for more information or visit the Harn's "Educational Opportunities" area at www.harn.ufl.edu or look under "Resources" on the FAEA website at www.faea.org.

**Arts Education Part of Summer Workshops
U.S. Department of Education**

The U.S. Department of Education's Teacher-to-Teacher Initiative has opened registration for its free summer workshops.

Due to overwhelming feedback and high demand, Teacher-to-Teacher will be offering more workshops for teachers this summer than ever before - 14 in all. Arts education continues to be a part of the Summer Workshops, with more sessions available this year.

This year's arts sessions are:

- NAEP Arts Processes: Designing Curriculum and Embedded Assessments for the K-12 Classroom, by Cheryl Ostrom or Pam Paulson, Perpich Center for Arts Education
 - Professional Development for Inquiring Minds, by Pam Paulson, Perpich Center for Arts Education
 - Opening Minds Through the Arts, by Joan Ashcraft, Tucson Unified School District
 - Arts Education and Reading: Partners in Literacy Development, by Dee Hansen, Baker University
 - Improving Visual and Verbal Literacy, by Frances Bach, San Antonio Public Schools
- At least two of these sessions are offered at each of the four General Summer Workshops:
- June 5-6, Denver, Teachers of Grades 6-12
 - June 12-13, Atlanta, Teachers of Grades K-8
 - June 20-21, St. Paul, Teachers of Grades K-8
 - July 17-18, Pittsburgh, Teachers of Grades 6-12

In addition, arts sessions are offered at two Foreign Language Workshops for K-12 with a special focus on Mandarin Chinese:

July 31-August 1, Los Angeles, CA

August 3-4, Washington, DC / Northern Virginia

Check the agendas for each of these six workshops for details as to specific arts education sessions that are available. The remaining eight Summer Workshops are specially tailored for teachers of math, science, reading, and history. Check the T2T Web site above for more information.

Registration and professional development sessions are free-of-charge. Meals and refreshments will be provided during scheduled workshop activities, but participants will be responsible for their own transportation and lodging expenses. Teachers may be able to earn professional development credit through their district or state for participation in a T2T Summer Workshop.

For more information and registration, please visit <http://www.t2tweb.us/Workshops/About.asp>. Registration is on first-come, first-served basis. Space is limited.

**Florida Association of Museums Annual Conference and Exposition
September 10-13, 2006
Hilton University of Florida, Gainesville**

Florida has the third largest museum association in the United States with three hundred (plus) members attending this annual meeting. These members include executive directors, board members, curators, exhibit designers, facilities managers, gift shop managers, educators, and volunteers. They represent museums of art, science, history, children's, and specialty disciplines such as nautical museums, railroad museums, historic properties, and State parks.

For more information, visit www.flamuseums.org

**The Artist's Way Weekend
November 3-5, 2006
Camp Wingmann, Avon Park, Florida**

An amazing weekend workshop for all creatives featuring the "Artist's Way" Philosophy. Learn to recognize, nurture, and protect your inner artist. Discover ways to identify and resolve creative fear, strengthen your confidence, and develop techniques that will move you beyond creative blocks. Come experience an intensive guided encounter with your own creativity!

For more information, visit www.recovercreativity.com/ArtistsWayWeekend.html

Contact: Cheryl Jones Evans, 407-339-3305, Studioe109@aol.com

FELLOWSHIPS

Teaching Artists invited to apply for fellowship at Montalvo

Montalvo Arts Center invites teaching artists to apply for the new Teaching Artist Fellowship, the first national award of its kind dedicated to professionals in the teaching artist field. Applications may be downloaded from the Montalvo website at www.montalvoarts.org/taf.html and are due for submission by June 15, 2006.

The Teaching Artist Fellowship, a joint initiative between Montalvo's education program and the Sally and Don Lucas Artists Programs, includes a three to four month residency with the Lucas Artists Programs and a weekly stipend of \$1000. Two fellowships will be awarded per academic year, timed to coincide with the fall and spring school term.

The first four fellows will be named in September 2006 for residencies between Fall 2007 and Spring 2009. Fellows will be selected by a jury of distinguished leaders in the arts learning world.

While in residence at Montalvo, selected fellows will divide their time between the Lucas Artists Programs, Montalvo's education program, and

their partnership with a local high school. As a fellow at the Lucas Artists Programs, the Teaching Artist Fellows will have the time and space to focus on their individual creative work and to collaborate with other artists in the international residency program. Fellows will contribute to Montalvo's education program in a variety of ways including collaborating with other arts programs to deepen patrons' personal engagement with performing or literary arts events, working in schools, or developing new programs for the organization. Working with a partnering high school, the Teaching Artist Fellows will lead the creation of the new "Artist as Example" curriculum that focuses on the use of artists in the classroom to inspire lifelong commitment to creative practice and observation.

For more information about Montalvo Arts Center, the Lucas Artists Programs, and the Teaching Artist Fellowship, visit www.montalvoarts.org/taf.html or call (408) 961-5812 or (408) 777-2119.

The Surdna Foundation Fellowships to High School Arts Teachers

The Surdna Foundation is pleased to announce the seventh round of the Surdna Arts

Teachers Fellowship Program, a national initiative to support the artistic revitalization of outstanding arts teachers in specialized, public arts high schools.

Surdna's goal is to help arts teachers in public arts high schools increase their effectiveness as they guide and train young people for careers or advanced study in the visual, performing, and literary arts. The Foundation believes that if teachers can immerse themselves in their own creative work and interact with professional artists/colleagues, they will bring new ideas and practices into the classroom.

The Surdna Arts Teachers Fellowship Program will enable selected teachers to create art with professionals in their fields, stay current with new practices and resources, and create new bodies of work. Twenty awards of up to \$5,000 each will be made. A complementary grant of \$1,500 will be awarded to the Fellow's school to support post-fellowship activities.

Letters of Intent to apply are due by November 17, 2006. For more information and application materials, please go to: www.surdna.org/art-teachersfellowship

Continuing Inspiration 2006: An Annual Presentation of The Professional Institute for Educators at The University of the Arts: A Summer Renewal for Creative Educators

Here is an opportunity for teachers in all subjects, as well as artists and art-lovers, who are looking for creative renewal this summer. You will have the opportunity to select a studio concentration guided by an arts professional who will help you expand your repertoire, sharpen your technique, and provide plenty of new material to pass along to your students. At the end of the week, you will have earned three graduate-level credits, created art from your studio, and experienced memorable museum visits. This program meets Monday through Friday, 9 am - 6 pm, and features a closing exhibit of work. Detailed itineraries are sent to all registrants. Grading is based upon journals and lesson plans incorporating art concepts into direct classroom application, due a week after course completion. All programs are lead by Susan Rodriguez, artist, educator, and author of *The Special Artist's Handbook*, *Art Smart!*, and *Culture Smart!*

For a full brochure or questions, call 215-717-6092 or email pie@uarts.edu. Visit us online at: www.uarts.edu/continue/inp

Association, the American Association of Colleges of Teacher Education, the Ford Foundation, National Association of Elementary School Principals, Young Audiences, and more. AEP created for Visions of the Future: Education in the Arts for partnership organizations to use in advocacy efforts when trying to reach local and state policy makers and other community leaders.

As a bonus to this DVD, AEP has added *The Arts and Children: A Success Story*, an advocacy video produced by AEP in 1996 featuring Meryl Streep. Previously that video was only available in VHS format. This powerful video still holds up with a strong message that the arts are vital in the lives of young people, and makes a perfect complement to Visions of the Future.

To order, visit www.aep-arts.org

Third Space: When Learning Matters (2005)

Third Space tells the riveting story of the profound changes in the lives of kids, teachers, and parents in ten economically disadvantaged communities across the country that place their bets on the arts as a way to create great schools. The schools become caring communities where kids - many of whom face challenges of poverty, the need to learn English, and to surmount learning difficulties - thrive and succeed and where teachers find new joy and satisfaction in teaching.

For more information and to view the *Third Space Tool Kit*, please visit the *Third Space* section of our site at www.aep-arts.org.

RESOURCES

"Visions of the Future: Education in the Arts" A new DVD for advocates from the Arts Education Partnership (2006)

AEP has recently finished production on a new arts education advocacy DVD that offers reflections on the past and perspectives on the future of arts education from key leaders of education, arts, and philanthropic organizations. This 12 minute DVD features the voices of leaders from organizations such as the National School Boards

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Scholastic Winners—continued from page 25

Erica Sommers

Bak Middle School of the Arts
Gold Award
Art Teacher: Glenn Barefoot

Aleksandra Arutyunova

Deerfield Beach High School
Gold Award, Silver Award
Art Teacher: Victoria Engleheart

Amanda Emmett

American Heritage School
American Visions Award
Art Teacher: Alan Feldmesser

Kelin Flanagan

Marjory Stoneman Douglas High School
Silver Award
Art Teacher: Janet Pryczynski

Brandon Foy

J.P. Taravella High School
Art Portfolio Gold Award
Art Teacher: Donna Haynes

Jacquelyn Harris

Cooper City High School
Gold Award
Art Teacher: Elizabeth Vanselow

Laura Jeffrey

American Heritage School
Silver Award
Art Teacher: Deborah Brock

Lonnie Kurlander

University School of Nova Southeastern
University
Silver Award
Art Teacher: Melanie Cohen

Kristen Pestrichelli

University School of Nova Southeastern
University
Gold Award
Art Teacher: Melanie Cohen

Maria Belen Pugliese

J.P. Taravella High School
Art Portfolio Silver Award
Art Teacher: Susan Anderson

Oriana Riley

Deerfield Beach High School
Silver Award
Art Teacher: Victoria Engleheart

Cassie Wells

American Heritage School
Silver Award
Art Teacher: Shannon Calhoun

Kirklyn Wilson

Dillard Center for the Arts
Silver Award
Art Teacher: Celestin Joseph



Latrice Jackson, New World School of the Arts, Miami-Dade County

Serge Jean, New World School of the Arts, Miami-Dade County





ArtsWork in Education MEMBERSHIP FORM

ArtsWork in Education (AWE) is a Committee of Continuous Existence (CCE) organized in accordance with FS. 106, and approved by the Florida Secretary of State, Division of Elections. A CCE is a form of political organization that is comprised of members who pay dues and is authorized to collect contributions from the general public, and to make contributions to candidates for statewide office. It does not collect nor make contributions to Federal campaigns.

AWE's only mission is to support statewide candidates who support the continuation and enhancement of fine arts education in Florida's schools. Revenues of AWE come primarily in the form of annual membership dues which are not tax deductible as charitable contributions for Federal income tax purposes. To become a member of AWE, please complete the form below and return with your contribution. For state reporting requirements, **ALL** information must be completed. Any membership form received with incomplete information will be returned to the sender.

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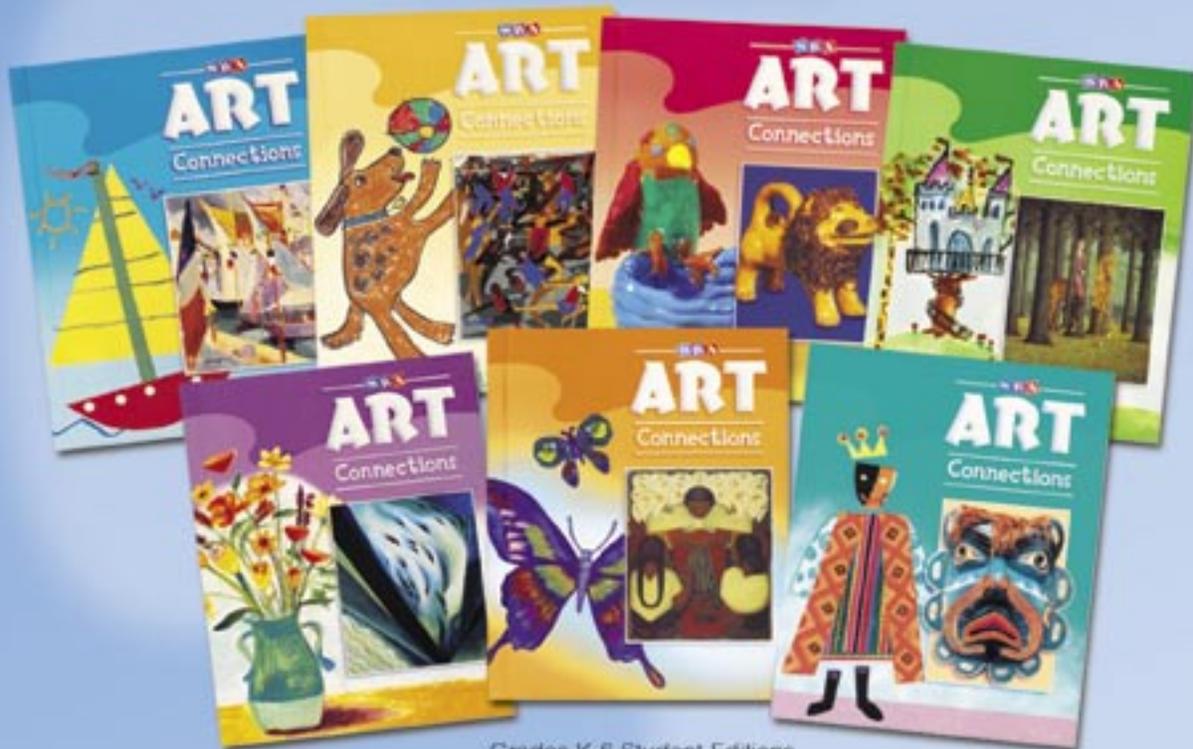
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