



arts & education forum



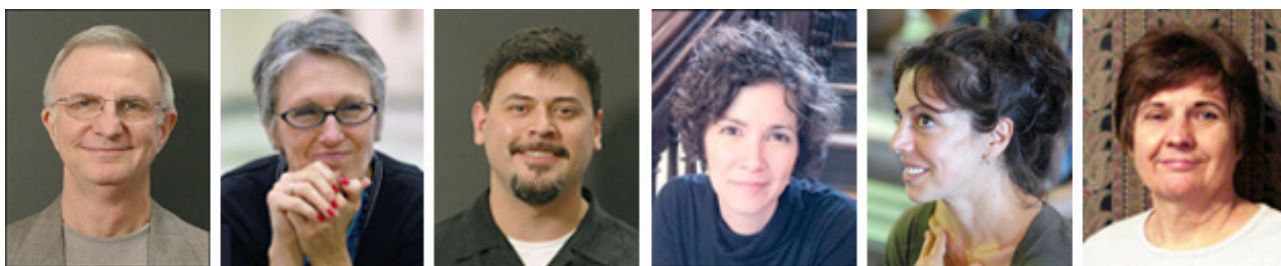
May 15-17, 2013

THE UNIVERSITY OF TENNESSEE AT CHATTANOOGA

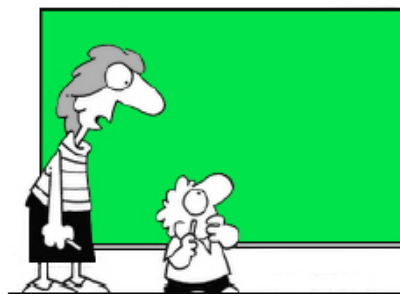
Welcome to the Southeast Center for Education in the Arts' sixth annual Arts & Education Forum: Create, Perform, Log-On. We are delighted to host this conversation among 51 thoughtful educators, administrators, artists, and technologists from 39 institutions and organizations located in 11 states and Australia.

SCEA Personnel

Kim Wheetley	Executive Director
Susanne Burgess	Director of Music Education
Joel Baxley	Director of Visual Art Education
Laurie Melnik	Director of Theatre Education
Mary LaBianca	Director of Dance Education
Redeitha Weiss	Administrative Assistant



... the times they are a changin' ...



"There aren't any icons to click. It's a chalk board."



How can we adapt to innovations in technology, art making, and teaching practices?

Educators today are challenged to rethink their practice and refine their teaching skills to deepen student understanding in a world that is constantly changing. Teachers, students, and artists are confronted daily with the need to adapt, rework, or retool in order to stay current and relevant. SCEA's sixth annual Arts & Education Forum challenges educators, artists, and technologists to critically and creatively explore current and future practice in education, art making, and professional development.

TEACHING AND LEARNING

How is the technology we use as learners, artists, and teachers changing? What adaptations in instructional practice and professional development does technology offer and require?

- How can we teach and learn at a distance?
- How do we adapt teaching practice to students' interests, strengths, and experiences?
- How do we combine technological advancements with the need for live multisensory experiences?
- How should contemporary environments for learning be designed?

ARTISTRY

Artists in all disciplines push the boundaries of traditional forms of art making. What does it mean to be an artist today? How should arts education and professional development respond to changing artistic practice?

- How are traditional artistic forms changing?
- How is imagination constrained or released by technology?
- What opportunities and challenges do new ways of creating provide?
- How are artists integrating evolving technologies into their creative practice?
- Do the skills we emphasize in arts education reflect the arts in contemporary practice?

COLLABORATION

Evolving technology offers us ways to communicate and collaborate across time and space that impact how we structure our work. How should we respond to these new opportunities and challenges?

- How do we work together without being together (asynchronicity)?
- How does interaction between cultures (school and provider, teacher and artist, student and student) change the process and the product?
- How do the ways in which we currently collaborate highlight new needs?
- What new elements emerge from collaborating in ways that potentially go against more traditional forms of interacting?
- What has emerged as missing for the traditionalist due to transformations in collaboration?



CONNECTED TEACHING

How do we employ the arts and technology to creatively connect teachers with students, and students with other students? Today's educators should have access to technology-based resources that inspire them to provide more engaging and effective learning opportunities for each and every student. Leveraging technology can help build the capacity of educators by enabling a shift to a model of connected teaching. In such a teaching model, teams of connected educators replace solo practitioners, classrooms are fully connected to provide educators with 24/7 access to data and analytic tools, and educators have access to resources that help them act on the insights the data provide. Connected teaching is a team activity. Individual educators build online learning communities consisting of their students and their students' peers; fellow educators in their schools, libraries, and after-school programs; professional experts in various disciplines around the world; members of community organizations that serve students in the hours they are not in school; and parents who desire greater participation in their children's education.

U.S. Department of Education, Office of Technology. *National Education Technology Plan 2010: Transforming American Education – Learning Powered by Technology*

- How can a teacher employ technology to plan and co-teach with a colleague at another school?
- How can technology enable students and teachers to share what they are doing with a world audience?
- How can teachers and students connect and collaborate with colleagues and peers around the world?
- How can technology provide opportunities for expressing understanding through images, sound, and text?
- How can technology help teachers reach students with different learning styles and abilities?
- How can access to technology-based resources inspire and enable teachers to provide more engaging and effective learning opportunities for students?
- How can technology help teachers assess students' knowledge, skills, and understanding?

CONNECTED PROFESSIONAL DEVELOPMENT

How do we utilize the arts and technology to creatively connect teachers with colleagues? By employing the connected teaching model, episodic and ineffective professional development is replaced by professional learning that is collaborative, coherent, and continuous and that blends more effective in-person courses and workshops with the expanded opportunities, immediacy, and convenience enabled by online environments full of resources and opportunities for collaboration. Social networks can be used to provide educators with career-long personal learning tools and resources that make professional learning timely and relevant as well as an ongoing activity that continually improves practice and evolves their skills over time. Online communities should enable educators to take online courses, tap into experts and best practices for just-in-time problem solving, and provide platforms and tools for educators to design and develop resources with and for their colleagues.

U.S. Department of Education, Office of Technology. *National Education Technology Plan 2010: Transforming American Education – Learning Powered by Technology*

- How can updated models of professional development improve teachers' practice?
- What will compel teachers to participate in online communities of practice?
- How can teachers employ technology to make their work public and examine the work of others?
- How can technology enable teachers to get feedback from colleagues on their instructional practice?
- How can social networks make professional learning timely and relevant?
- How can professional development providers mentor teachers without being onsite in their classrooms?
- How can technology foster participation in communities of creativity and knowledge sharing?

ONLINE COMMUNITIES OF PRACTICE IN EDUCATION

Broadening educators' access to and participation in online communities of practice shows strong potential to support professional learning and collaboration. Changes in professional practice and significant increases in impact depend on teams of people working together, people empowered with knowledge and skills that are complementary, and that go beyond what any one person alone can bring to the table. Technology provides opportunities to scale educators' interactions – broadly and efficiently – while enabling them to spend their time more productively. Online communities of practice empower educators to access knowledge, share knowledge, create knowledge, and build professional identity, relationships, and collaboration. Connected online communities of practice – purposeful coordination of two or more communities – should be a goal for the education community. Cross-pollination of educators, activities, content, and technology could make professional learning and collaboration more productive, effective, and fun.

U.S. Department of Education, Office of Educational Technology.
Connect and Inspire: Online Communities of Practice in Education

- How can social networking technologies and platforms create communities of practice that provide career-long personal learning opportunities for educators within and across schools, in preservice preparation institutions, through inservice programs, and from professional organizations?
- How can online communities provide platforms and tools for educators to design and develop resources with and for their colleagues?
- How can we use technology to provide teachers with online access to effective teaching models and better learning opportunities in places where they are not otherwise available?



WEDNESDAY – MAY 15

6:00 - 8:00	Downtown Library 4th Floor		<p>Registration & Reception Welcome</p> <ul style="list-style-type: none"> – <i>Kim Wheetley, Joel Baxley, Laurie Melnik</i> <p>■ It's a Mac, Mac, Mac World</p> <ul style="list-style-type: none"> – <i>Greg Bagby</i> <p>■ A Technology & Art Case Study: The Youth Multicultural Video Contest</p> <ul style="list-style-type: none"> – <i>Deborah Levine & James Colbert</i>
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THURSDAY – MAY 16

8:00 - 8:45	Tennessee		Breakfast
break			
9:00 - 10:15	Chattanooga A	■ //	<p>Using Big Picture Concepts and Concept Mapping To Connect Subjects and Teachers</p> <ul style="list-style-type: none"> – <i>Ashley Weinard & Camille Tewell</i>
	Chattanooga B	⊖ h	<p>Creating Interactive Resources for Students of the Arts</p> <ul style="list-style-type: none"> – <i>Wendy Brooks</i>
	Auditorium	✱	<p>Carrying a Big Stick: Risking Art in Dance</p> <ul style="list-style-type: none"> – <i>Ann Law</i>
break			
10:30 - 11:45	Chattanooga A	■ ❖	<p>Making It Work: Using Online Technology To Deliver Arts Integration Professional Development</p> <ul style="list-style-type: none"> – <i>Brad Foust, Rosalind Flynn, & Christine Hughes</i>
	Chattanooga B	⊖ +	<p>Teaching 9/11 as a Multi-disciplinary Lesson</p> <ul style="list-style-type: none"> – <i>Michael Weininger & Stephen Shedden</i>
	Chattanooga C	⊖ h	<p>Orchestral Organizations in the 21st Century</p> <ul style="list-style-type: none"> – <i>Katie Wilson</i>
11:45 - 12:45	Tennessee		Lunch
12:45 - 2:00	Chattanooga A	■	<p>EdExploreSRQ: Connecting Classrooms to Community</p> <ul style="list-style-type: none"> – <i>Angela Hartigsen</i>
	Chattanooga B	■ ❖	<p>The DBI Network: Aligning Methodology and Technology in an Arts-Based Professional Development Model</p> <ul style="list-style-type: none"> – <i>Noah Martin & Lara Dossett</i>
	Chattanooga C	⊖ h ■	<p>Using Software-Assisted Instruction to Enliven and Enrich the Teaching and Learning of Musical Structure</p> <ul style="list-style-type: none"> – <i>Michael Callahan</i>
break			
2:15 - 3:30	Chattanooga A	//	<p>When Old is New: Linking Biology, Art & Innovation</p> <ul style="list-style-type: none"> – <i>Arlene Black Mollo</i>
	Chattanooga B	//	<p>A Mapquest of Quilts and Gourds: The Science of the Underground Railroad</p> <ul style="list-style-type: none"> – <i>Allison Upshaw</i>
	Chattanooga C	⊖ h	<p>Collaboration in Music</p> <ul style="list-style-type: none"> – <i>Janice Crews</i>
break			
3:45 - 4:15	Tennessee		Roundtable Conversations

Topical Threads

For those wishing to track topics during the Forum we offer the following possibilities:

- Media/Technology/Web * Dance ❖ Theatre + Multi-arts
 ⊖ Teaching & Learning ♪ Music // Visual Art ☞ Social Issues

FRIDAY – MAY 16			
8:00 - 8:45	Tennessee	Breakfast	
break			
9:00 - 10:15	Chattanooga A	■	Making the Cut: Creating Online Video Resources for an Arts-Based Professional Development Model – <i>Lara Dosset & Noah Martin</i>
	Chattanooga B	❖	How Do I Get My Students to Collaborate and Discuss Effectively? – <i>Sheila Kerrigan & Jef Lambdin</i>
	Chattanooga C	⊖ ✚	The Role of the Arts in the Training of Pre-Service Teachers: Pre-empitvely Affecting Change in Teaching Practice – <i>Kevin Warner</i>
break			
10:30 - 11:45	Chattanooga A	■ ❖	What the TECH MI Doing Directing a Play in Elementary School? – <i>Scott Rosenow</i>
	Chattanooga B	⊖ ✚	Promotig Higher Order Thinking Skills in Arts Activities for 5-12 Year Old Children – <i>Wendy Brooks</i>
	Chattanooga C	■ ✚	Technology and OPERAtunities in the Rural Classroom – <i>Allison Upshaw</i>
11:45 - 12:45	Tennessee	Lunch	
12:45 - 2:00	Chattanooga A	■ ☞	The Truth Project: Building a Student-Led Movement Through Arts and Social Issues and Technology – <i>Missy Crutchfield, Melissa Turner, Josh Coleman, & Exavious Farley</i>
	Chattanooga B	⊖ //	Enhancing Conceptual and Visual Understanding of STEM Concepts Via Real World Images – <i>Jennifer Ellis</i>
	Auditorium	✱ ☞	Move Forward and Retrieve the Past: African Dance and Music as a Culture – <i>Rebekah & Kofi Mawuko</i>
break			
2:15 - 3:30	Chattanooga A	■ ⊖	How Do We Move From Powering Down to Powering Up? – <i>Tony Donen & Nicelle Price-Gray</i>
	Chattanooga B	■ ☞	Building a Rural Regional Network of Middle School Innovators to Solve Rural Challenges – <i>Wayne Godwin & Ted Morris</i>
	Chattanooga C	⊖ ☞	Reasserting Humanity Through the Liberatory Gaze – <i>Melissa Crum</i>
break			
3:45 - 4:15	Tennessee	Roundtable Conversations	

UNIVERSITY CENTER Level 2

LANSING COURT



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then create a personal Forum schedule
using Guidebook's "My Schedule" feature

Instructions:

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Using your new Guidebook app, you can read about the Forum, see the master schedule, create your own personal schedule, and learn about good eats and things to do.



Registration & Reception

Welcome to SCEA's Arts & Education Forum: Create, Perform, Log-On

Kim Wheatley

Southeast Center for Education in the Arts

Intersections Between Technology, Arts, and Education and Questions that Arise

Joel Baxley & Laurie Melnik

Southeast Center for Education in the Arts

It's a Mac, Mac, Mac World

Greg Bagby

Barger Academy of Fine Arts, Chattanooga, TN



A Technology & Art Class Study: The Youth Multicultural Video Contest

Deborah J. Levine

American Diversity Report, Chattanooga, TN

James Colbert

Tyner Academy High School, Chattanooga, TN



We are delighted to welcome you to SCEA's sixth annual Arts & Education Forum: Create, Perform, Log On. We hope you'll find stimulating conversations and intriguing questions that provoke your thinking while you're here.

Our goal in hosting this gathering is to draw on a variety of expertise to examine the myriad issues that connect technology, arts, and education. We have purposely kept the gathering small in an effort to promote dialogue in place of the monologues so typical of conference presentations. We hope that you'll embrace these small gatherings and enter into the conversations with your own perspective and expertise to enliven and enrich each encounter.

Personal intrigue and opportunities with technology shaped how one school integrated iPads in the K-12 classroom. While iPads have become a popular educational tool, challenges stemming from generational differences and preconceived notions influence how some schools utilize the technology. In this session, Principal Greg Bagby of Barger Academy of Fine Arts will share how his passion for technology not only changed how he responds to technological shifts, but how this impacted teaching and learning at both his school and home. Setting the tone for the Forum, this session will explore the impact of technology on developing both creative and critical thinking skills while considering pedagogical issues that remain unaddressed, especially as schools across the U.S. continue using tablets in the classroom. A video made on an iPad by his 11-year old daughter about going to grandma's house will initiate a dialogue about how access to technology-based creative processes are changing the role of arts and education in schools. Throughout the session, Greg will highlight implications to consider, especially in terms of education and how he's addressing needs, concerns, and resources as a school administrator and a professional development provider for the Hamilton County school district.

The combination of technological expertise and artistic expression is the wave of the future and it should be a major goal of teaching our youth, regardless of their particular academic focus.

Deborah and James will share the process and background of the Youth Multicultural Video Contest, describing the collaboration of educators, industry, government, artists and national/international communication experts. Samples will be shown of student videos and experts' comments.

The Youth Multicultural Video Contest is a program of the American Diversity Report.
<http://americandiversityreport.com/2013/04/02/2013-youth-multicultural-video-contest--guide.aspx>

Using Big Picture Concepts and Concept Mapping to Connect Subjects and Teachers

Ashley Weinard & Camille Tewell
North Carolina Museum of Art



Creating Interactive Resources for Students of the Arts

Wendy Brooks
Sydney Conservatorium of Music



Carrying a Big Stick: Risking Art in Dance

Ann Law
Barking Legs Theater, Chattanooga, TN



Arts integration cannot work unless teachers collaborate and make connections across disciplines. Even when teachers from different disciplines have the time to plan together, they often speak different content-based languages and have a hard time identifying how and where their content connects. Over the past 10 years, North Carolina Museum of Art educators have modeled a new concept-based approach to integrated planning and instruction. We have seen teachers more quickly and easily communicate and identify connections across content areas and become more skilled and comfortable making these relationships independently. The development of a new online tool called the Concept Explorer, available on our teacher web site ArtNC (www.artnc.org), has allowed us to take this idea even further to offer teachers an online space to brainstorm ideas and collaborate with colleagues. This tool allows teachers (independently or in teams) to brainstorm connections between teaching concepts and NCMA works of art. This art-based brainstorming process helps teachers identify shared concepts across subject areas and begin to collaboratively create integrated lesson plans. The tool can also be used to help students build skills in visual analysis and support them as they make connections between subjects using art. This web tool is now being developed as a tablet app to allow teachers and students to create their own concept maps using their own photographs and art work.

As an experienced teacher, technological developments and subsequent changes in pedagogical thought and practice have impacted greatly on my teaching practice. Professional development must provide tools for teachers to modify their practices to remain relevant to the needs of today's students, while remaining true to artistic goals. Rapid developments in technology have seen teaching practices and resources change to address the needs of students born into the digital age. Where once students may have completed worksheets or written exercises, interactive resources encourage student direction and engagement. This session will showcase a sample of interactive resources created by undergraduate music education students using accessible, user-friendly programs such as 'Powerpoint' and 'iBooks author'. The sample resources were created for a range of audiences, from early childhood through to adult, and for use in studios as well as classrooms.

Through the use of a simple prop, this session is designed to engage participants in an active and fully participatory dance experience. By cultivating critical teachings in our investigations of how we teach creativity, choreography, movement vocabularies, dance history and improvisation, our aim is for personal transformation. We will challenge the traditional relationship between dance teacher and dance students, movement vocabularies and choreography, dance history, and creativity. How can the dance classroom change the traditional, authoritarian training that suppresses students' skills and intellectual interests? How do we, as dance educators, empower our students to perform at their full potential through creating dances from their own movement vocabularies? How do we support our students in an inclusive approach to the understanding of dance history and dance making that is not limited to the imitation of steps? How do we negotiate a student-centered environment where our dancers' physical, mental, and emotional input jointly creates the learning process? Our goal is to examine these questions in order to move closer to an environment co-created by teacher and students that is compassionate in supporting an expanded self-awareness. In this moment in time, let us continue to dream of transformation.

Making It Work: Using Online Technology To Deliver Arts Integration Professional Development



Brad Foust
Shelby County Schools, Memphis, TN

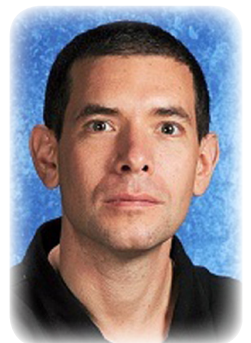
Dr. Rosalind Flynn
The Catholic University of America
Washington DC

Christine Hughes
Dexter Middle School, Cordova, TN

Teaching 9/11 as a Multi-disciplinary Lesson

Stephen B. Shedden
Bearden Middle School, Knoxville, TN

Michael Weininger
Knox County Schools, Knoxville, TN



Orchestral Organizations in the 21st Century

Katie Wilson
The University of Tennessee at Chattanooga



As an arts infusion program facilitator for a large school district, Brad Foust is constantly seeking new strategies to deliver professional development in a convenient, yet effective manner. When teachers see a connection between professional training and their daily teaching practice, they are much more likely to implement the strategies and approaches presented to them despite the delivery method. Many teachers have a deep connection with technology, and are very comfortable using it to both learn and teach. Session participants will be introduced to a collaboration between a school district, a group of teachers, and a professional teaching artist to engage in arts integration professional development. This process was undertaken by Brad Foust and Dr. Rosalind Flynn to design an online-based training program for a small group of Shelby County Schools teachers. These teachers were trained to qualify as on-site trainers in Dr. Flynn's theatre-based arts integration teaching strategy known as Curriculum Based Readers Theatre (CBRT). Christine Hughes, a middle school music teacher, was also trained by Dr. Flynn using WebEx online meeting software. You will engage in a portion of the actual online learning experience conducted by Dr. Flynn from Washington, DC. Christine will also participate via videoconference sharing her experiences with using the online training format, as well as how she is using what she learned in the online sessions to train teachers onsite. Brad will be present in the room and will facilitate a live discussion via WebEx with Rosalind and Christine who are in Washington and Cordova.

Michael Weininger, a native New Yorker now teaching art in Knoxville, says: "Every year on 9/11 I feel compelled to work with my students on a project reflecting this event. In the last several years, it has been my honor and privilege to work with Stephen Shedden, a former lieutenant of NYPD who served his last day of active duty on 9/11/2001. This experience has made a profound effect on me, my students and is ongoing." This session exemplifies a collaboration between educators that employs the strategy of engagement to motivate students to apply what was learned and practiced through project based assessment. The process includes collaboration, technology, and community engagement.

American orchestral institutions have fractured organizational models that present challenges within leadership and organizational effectiveness. Orchestral musicians are the core of the organization, but training for their professional work is limited to personal performance education in most university settings. Music students are prepared to support the mission of the American orchestral organization through performance, yet their lack of training regarding the professional administrative environment inhibits their ability to actively be a part of, and enact change in, the leadership and organizational effectiveness issues facing orchestral organizations. Session participants will analyze two types of orchestra organizational models: product-centered and patron-centered. They will then be asked to help develop a new organizational model.

Ed Explore SRQ: Connecting Classrooms to Community

Angela Hartvigsen
Sarasota County Schools



The DBI Network: Aligning Methodology and Technology in an Arts-Based Professional Development Model

Noah Martin & Lara Dossett
University of Texas at Austin



Using Software-Assisted Instruction to Enliven and Enrich the Teaching and Learning of Musical Structure

Dr. Michael Callahan
Michigan State University College of Music



EdExploreSRQ.com is a website designed to give teachers and principals access to “explorations” that connect classroom learning to community arts, science and history experiences. The publicly accessible website is managed by Sarasota County Schools, featuring 34 arts, science and history organizations and 25 teaching artists who have posted more than 160 “explorations” connected to curriculum standards. This technological resource will be demonstrated by Angela via video conference from Florida. Participants will see how explorations are organized by grade level, month, subject area, type of exploration, and benchmark or keyword, as well as funding sources. You will be invited to go on the site and explore it. You will also hear about how teachers and providers are responding to EdExplore and how video conferencing is being used to extend experiences for students.

Angela is in Florida and will be speaking with you live via Skype during this session.

Part I – How do we create online resources to fit the needs of our participants? We will give a brief overview of the Drama for Schools program and take participants through the needs assessment and development process we conducted to create instructional videos on drama strategies and foundational skills.

Part II – How does an online resource function within an existing professional development program model? We will show an example of a DBI network video and discuss the multiple ways in which we are engaging our participants to interact with the website through the program model.

Part III – How should the model adapt to the resource or the resource adapt to the model? We will use drama strategies to engage participants in a conversation around challenges DFS has encountered with creating the DBI Network. How can an online learning resource in arts-based instruction align with the methodology and needs of a professional development program model? How does/should an online learning resource function within the infrastructure of a professional development model? What are the barriers to teachers participating? In which ways are they most likely to participate? What do teachers gain from participating in an online learning community? What do teachers gain from incorporating crowdsourcing into the program model?

As a collegiate music theory instructor, I battle every day with the issue of relevance. Are the skills I am teaching in music theory courses of lasting value to my undergraduate students? I also contend with the issue of student engagement. How can I show students who know music primarily through their instruments (as performers, teachers, conductors, etc.) the importance and, yes, the fun of learning how music works? Recent computer technology allows students to work interactively with software on assignments I create. They record themselves and submit “snapshots” to an online dropbox for self-, peer-, and instructor assessment, while discovering that music theory can be easy and fun to learn. Above all this, I am able to integrate music theory instruction with students’ everyday musicianship, fusing their study of musical grammar with their actual speaking of the musical language. After a brief description of the benefits of performance- and improvisation-based music theory learning, and an overview of the logistical challenges that confront instructors who wish to incorporate keyboard skills into a music theory class, I will demonstrate my usage of SmartMusic software to teach music theory musically, engagingly, and in a way that imparts skills of lasting value to students. I will demonstrate several types of activities that students do in a dedicated keyboard lab, report on formats through which they receive feedback from instructors and peers, and explain the integration that is possible between this novel mode of instruction and the traditional written activities of music theory curricula.

When Old is New: Linking Biology, Art & Innovation

Dr. Arlene Black Mollo

University of Massachusetts Dartmouth



A Mapquest of Quilts and Gourds: The Science of the Underground Railroad

Allison Upshaw

Classroom OPERAtunities, Atlanta, GA



Collaboration in Music

Dr. Janice Crews

Atlanta Symphony Orchestra



I deeply value interdisciplinary study, seeing it as generative, socially relevant, important, as well as innovative. I welcome opportunities to visibly demonstrate how “boundary breaking”, when using visual art and science imagery, serves as a catalyst toward developing innovative K-16 curriculum design and enhancing teaching practice. The session will provide an interactive exchange of ideas and responses to visual stimulation using the concept of “boundary breaking” artworks (including images and references from the exhibition *Endless Forms: Charles Darwin, Natural Science and the Visual Arts Exhibition* at the Yale Center for British Art.) Participants will create sketches and generate art–biology–science curriculum connections. Emphasis will be placed on the act of “close observation” from nature, which was so very common in the 19th century during the age of Darwin when the sciences and arts were not two but rather one culture. Forward linking and forward thinking, interdisciplinary arts and science learning can provide authentic sources for innovation in arts education.

Arlene is in Massachusetts and will be speaking with you live via WebEx during this session.

With the rising costs of travel and the lessening of funds for arts related activities, it is imperative that I as a professional development provider find more cost effective ways to interact with those needing my services. If I, and my colleagues, can not boldly push forward in our efforts to incorporate technology, we will surely be left behind. This workshop is the result of a collaboration with the National Aeronautics and Space Administration (NASA) which is currently underway. Participants will discover how we can use science and technology to explore the realities of escaping slaves and learn more about the national resource/treasure that is the remaining safe houses of the Underground Railroad.

I lead professional development workshops on integrating music and 21st century skills into the general classroom, so I am constantly adapting to the ever-changing facets of education. New standards, teaching practices, and technologies are exciting, but require a willingness from teachers and educational leaders to adapt. Professional development must adapt to innovations in the education world by incorporating technology, arts integration, and the most modern scope of best practices. Challenges: How can you use music to teach 21st century skills, particularly collaboration? How can students collaborate to explore music? How can students collaborate to make music? This session will illustrate the collaborative skills required during music-making while integrating other subject areas and skill sets.

Roundtable Conversations

Facilitators

Melissa Crum
Lara Dossett
Wayne Godwin
Sheila Kerrigan

Jef Lambdin
Noah Martin
Kevin Warner
Ashley Weinard



Discussion Questions

The questions below were posed by participants on their registration forms. Sit at a table labeled with a topic card of your choice – but if there are already five people seated, please select another table. Limiting each group to five will make for better conversations.

Accommodation

- What is the relationship between media arts and the four traditional art forms?
- How can we integrate the arts more effectively into STEM education?

Adaptation

- Why is it important to adapt to innovations in technology, art making, and teaching practice?
- What do we really mean when we describe something as ‘innovative’?

Artistic Process

- How is technology impacting the artistic process?
- What is the potential role of technology in getting students more involved in active learning, collaboration, and creative work?

Audience

- How is technology impacting the way people experience the arts?
- How are the attitudes and behaviors of today's audiences impacting the arts and arts education?

Caution

- How do we balance a judicious use of technology vs. technology for technology's sake?
- Are we losing some important basic skills and foundations in education (such as cursive writing) in this quest to embrace technology?

Changing Practice

- How do we challenge ourselves to not always teach as we have been taught?
- How do (or should) teaching practices pave the way for innovative applications of technology and art making?

Social Impact

- How can we use technology to expand community engagement in the arts?
- How might arts education and technology contribute to the mental and material transformation of communities?

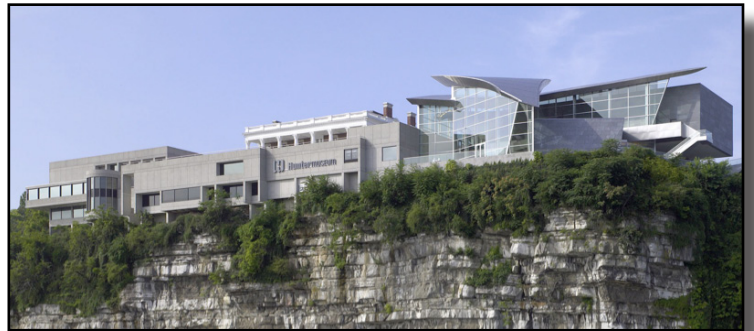
Professional Development

- How can distance learning be successfully employed for professional development?
- How can we utilize technology to create productive networks of online arts communities related to professional development?

Evening Activities

Hunter Museum of American Art

open Thursday until 8:00 pm
admission \$9.95



Friday 6:00 pm

The public is invited for a talk by Whitfield Lovell, a MacArthur Award winner and the artist featured in the Hunter's new temporary exhibition, "Whitfield Lovell: Deep River." This event is supported by a grant from the National Endowment for the Arts and Blue Cross Blue Shield of Tennessee Community Trust.

The Hunter Museum focuses on American art from the Colonial period to the present day. The museum is located in an historical mansion and a sleek contemporary building on the bluffs overlooking the Tennessee River. The collection includes paintings, works on paper, sculpture, and studio glass covering a diverse range of styles and periods. Just a few of the well known artists whose work is represented in the Hunter include Thomas Cole, Fitzhugh Lane, Winslow Homer, Mary Cassatt, Childe Hassam, Robert Henri, John Marin, Thomas Hart Benton, Helen Frankenthaler, Louise Nevelson, Jack Beal, George Segal, Duane Hanson and Robert Rauschenberg.



Tennessee Aquarium

open daily until 6:00 pm
(once inside stay until 8:00 pm)
admission \$25

The top-rated aquarium in America offers a journey through two buildings loaded with things to do and engaging experiences on Chattanooga's beautiful downtown riverfront. River Journey fascinates visitors with river otters, turtles, alligators, giant catfish and thousands of freshwater wonders. Ocean Journey delights guests with penguins, sharks, butterflies and often scuba divers who interact with guests. Plan at least two hours for your aquarium visit.

Free shuttle buses run every five minutes on Broad Street between the Aquarium and the Read House Hotel.

Making the Cut: Creating Online Video Resources for an Arts-Based Professional Development Model

Lara Dosset & Noah Martin

University of Texas at Austin



How Do I Get My Students to Collaborate and Discuss Effectively?

Sheila Kerrigan & Jef Lambdin

Southeast Center for Arts Integration, Chapel Hill, NC



The Role of the Arts in the Training of Pre-Service Teachers: Pre-emptively Affecting Change in Teaching Practice

Kevin S. Warner

State University of New York College at Brockport



How do we create online video resources for an arts-based professional development model? What videos do we create? Who should be featured? How can the resource keep up with shifting trends in technology and needs of our participants? Session participants will engage in the process of creating their own online video resource.

Part I – What is the function of an online video resource? Who or what should you film? You will move through an active discussion starter that asks you to engage in dialogue around the purpose of a video resource. You will be asked to think about your own experiences and opinions, as well as consider the unique needs of the communities you serve. This will inform a conversation about what videos should be created.

Part II – Creating the video. You will use the prior conversation to spark the creation of your own short video. A few Flip cameras will be available, but you will be encouraged to use your own mobile devices.

Part III – Sharing our work. You will share your “rough cut” videos and we will have a dialogue around the work that was created. We will share one of our videos and explore together the challenges that exist in creating, expanding, and sustaining an online video resource.

How do we teach collaborative creativity?

Art Making – Theater is a collaborative art form, and theatre teachers know how to build an ensemble through theatre practices. Although there continue to be technological innovations in theatre, it remains an embodied art form that communicates through voice, language, emotion, body movement, energy, imagination, and spirit.

Teaching Practice – Educators are being called to adapt to the skills for the 21st Century, which include collaboration, communication, creativity, and critical thinking. Since schools are, for the most part, hierarchical in nature, how do teachers set up a classroom environment that teaches and fosters collaborative creativity? What do teachers need to learn about collaborative processes, group dynamics, facilitation, mediation, peaceful communication, and creative thinking in order to foster these 21st Century skills? Teaching practices must change in light of the new Common Core Curriculum. The English Language Arts Standards mandate that students participate in collaborative conversations and employ group facilitation skills like following agreed-upon rules for discussion, carrying out assigned group process roles and tasks, summarizing discussions, and drawing conclusions based on discussions.

I am particularly interested in how we can ensure the presence of the arts in teacher training for students pursuing elementary certification. The ability to reach these students, who will become our future public school arts and arts integration advocates, is clearly influenced by both technology and the development of engaging ways to train them and to affect the inclusion of the arts into their personal teaching philosophies. I would like for us to discuss how we can infuse the arts into the pre-service training of teachers in a way that will both affect change in future classroom practice, but also honor the evolving pedagogical and technological practices that are present in pre-K-16 education. Possible topics we may explore include Common Core standards and the arts, the use of technology in arts pedagogy courses for elementary educators, the evolving language of “integration” in public education, and the role of teaching artists in higher education teacher education programs.

What the TECH MI Doing Directing a Play in Elementary School?

Scott Rosenow

Battle Academy, Chattanooga, TN



Promoting Higher Order Thinking Skills in Arts Activities for 5-12 Year Old Children

Wendy Brooks

Sydney Conservatorium of Music



Technology and OPERAtunities in the Rural Classroom

Allison Upshaw

Classroom OPERAtunities, Atlanta, GA



Functioning as a coach and collaborator with others in today's educational environment necessitates adaption and innovation, yet professional development lags significantly in altering old methodologies or inventing new ones. Until we change the way we educate and support educators, very little will change in the field. I think I'm discovering and exploring some interesting models and approaches. This session examines a recent theatre production process with elementary school children that integrated technology as a mechanism for representing scenic elements and sound design. It provided opportunities for Skyped interactions with experts in the fields of theatre and visual art (two directors, a set and costume designer, a choreographer, and a vocal coach) working beyond the boundaries of the school, and introducing children to multiple methods of preparation as actors and story tellers.

A range of tools and strategies for promoting higher order thinking in the arts will be showcased in this session. Following major organizational and philosophical changes in a school where I am employed as a music specialist, I have successfully incorporated tools and strategies such as DeBono's Thinking Hats, SCAMPER, Thinkers' Key, Bloom's Taxonomy, and Pirozzo's "Bloom's Taxonomy/Multiple Intelligences Grid", in order to meet the demands of 21st century learning thought and practice for students from Kindergarten to Grade 6.

With the rising costs of travel and the lessening of funds for arts related activities, it is imperative that I as a professional development provider find more cost effective ways to interact with those needing my services. If I, and my colleagues, can not boldly push forward in our efforts to incorporate technology, we will surely be left behind. Rural classrooms often struggle from not having the same access to technology as urban schools. Sometimes their may be technology available but no one knows how to use it. How then can artists breakdown resistance to the use of technology if it's available? What are the alternatives when technology isn't available? Participants will explore these and other questions through theatre, music, games, and discussion.

The Truth Project: Building a Student-Led Movement Through Arts and Social Issues and Technology

Missy Crutchfield

Gandhi Worldwide Education Institute

Melissa Turner
City of Chattanooga

Josh Coleman

Hamilton County Schools

Exavious Farley



Enhancing Conceptual and Visual Understanding of STEM Concepts Via Real World Images

Dr. Jennifer Tennille Ellis

University of Tennessee at Chattanooga



Move Forward and Retrieve the Past: African Dance and Music as a Culture

Rebekah & Kofi Mawuko

Mawre & Co, Chattanooga, TN



We live and work in a creative economy where all things are connected. Social media has innovated the way we create, connect, collaborate, and communicate in the classroom and through lifelong learning. This session will provide an introduction to a pilot program led by the City of Chattanooga Department of Education, Arts & Culture in partnership with schools, community organizations, and local, state, national, and international leadership and organizations. The Truth Project is an arts and social issues immersion program enhancing classroom learning, engaging job skills development, and empowering students to promote nonviolence and activism in their schools and communities.

My research is focused on enhancing STEM education via effective integration of instructional technology. For this to be engaging, art has to be a key component of this integration. Learning strategies to create STEAM for STEM is essential to my end results. Empowering students to make their own real world scaffolds to STEM concepts can help them answer their own questions as to why such learning is relevant. This session will provide an example of how teachers can use images to help students solve STEM problems. Participants will take pictures on the UTC campus and then create real world problems for their students to solve. The speaker will collaborate with participants in small groups revealing STEM around us and enhancing our conceptual and visual understanding.

We must learn so that we can teach in an environment that is ridden with challenges. Incorporating ever-changing approaches to traditional artistic forms, using today's technology allows us to transcend boundaries and engage with youth on a fundamental level, thus creating a new environment where the culture of dance and music is preserved. This session provides a visual display of traditional dance and music in Ghana as everyday life, and the application of its culture on today's society. An interactive lecture will include modeling and participation in movement.

How Do We Move From Powering Down to Powering Up?

Dr. Tony Donen & Nicelle Price-Gray
STEM School, Chattanooga, TN



Building a Rural Regional Network of Middle School Innovators to Solve Rural Challenges Using Creative Thinking and Design Processes

Wayne Godwin & Dr. J. Ted Morris
East Carolina University, Greenville, NC



Reasserting Humanity Through the Liberatory Gaze

Melissa Crum
The Ohio State University, Columbus, OH



We are moving from a schooling structure created to impart knowledge to a new paradigm in education. No longer do students need to come to school for information. They need schools to help them learn how to access the information, use the information, and apply the information in new ways. Professional development must adapt to meet this paradigm shift and help educators move from knowledge dispensers to facilitating experts. Teachers no longer have to control the knowledge, but students do need teachers to help them access, use, and apply the knowledge. Students come to class wired. But many educators create rules, protocols, and lessons to disable the wiring for classroom experiences. Therein lies the disconnect and problem: How do we move from powering down to powering up? Technology is integral to the paradigm shift in education where knowledge is readily available, but learning how to access, use, and apply that knowledge is not being taught. Session participants will engage in activities and discussions focused on ways to encourage and employ technology to access, use and apply knowledge ... experiencing the same transition we hope students make in our own classrooms.

Populations are shrinking in eastern North Carolina's rural counties. These changing demographics result in reduced revenues to support public education, which, in turn, results in reduced access to education in the arts. The arts and creative thinking stimulate economic development by fostering innovation. Therefore, both are critical to developing economic opportunities for students in rural areas. New uses of technology can be a pathway for rural students to collaborate and realize educational growth in art and design through informal educational channels like after-school and summer opportunities. The Office of Innovation and Economic Development at the East Carolina University at Greenville has developed an afterschool and summer program for middle school students based on the IDEO deep-dive process. Plans are to expand the program into distance education formats to be distributed using informal educational channels. We will take participants through a creative thinking exercise and then explore various social media methods and distance education techniques being used to bring students from different communities together to work on common regional problems.

The act of critically looking can be a method used to consider alternative ways of conceptualizing marginalized cultures and ethnicities. By engaging in a series of inquiries about the subject of an image, the spectator can form a more comprehensive representation of the subject, thus preparing students to discuss and interpret visual culture. From the perspective of an African-America female artist and educator's travels to Brazil, this work proposes that a self-reflective educator's personal narratives and insight can assist in creating an arts-based critically-thinking learning atmosphere. Such an atmosphere encourages students to move beyond the realms of their own cultural experiences by utilizing a pedagogy that troubles social power relations and the narratives students may have been taught and socialized to internalize. In this discussion-based session, participants will construct narratives based on their experiences and knowledge in reaction to a historic image. This activity will assist teachers in utilizing self-reflexivity and critical thinking thus better preparing them to help students in using their experiences to engage art works.

Roundtable Conversations

Facilitators

Michael Callahan
Janice Crews
Jennifer Ellis
Rebekah Mawuko
Scott Rosenow
Allison Upshaw



Discussion Questions

Sit at a table labeled with a topic card of your choice – but if there are already five people seated, please select another table. Limiting each group to five will make for better conversations.

Artistry

Artists in all disciplines push the boundaries of traditional forms of art making.

- What does it mean to be an artist today?
- How should arts education and professional development respond to changing artistic practice?

Collaboration

Evolving technology offers us ways to communicate and collaborate across time and space that impact how we structure our work.

- How should we respond to these new opportunities and challenges?

Teaching and Learning

- How is the technology we use as learners, artists, and teachers changing?
- What adaptations in instructional practice and professional development does technology offer and require?

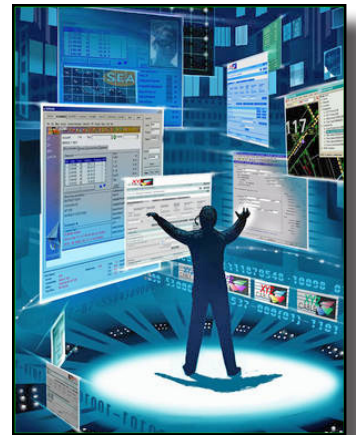
Reflection

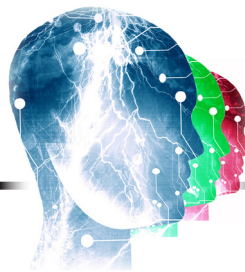
- How will Forum topics influence your work?
- *Forum guiding question:* How can we adapt to innovations in technology, art making, and teaching practice? I used to think ... but now I think ...

We will email you an online survey asking you to assess your experiences at the 2013 Arts & Education Forum. Your thoughtful responses will be most helpful as we will use them to guide future SCEA programming.

Resources

- Apple in Education www.apple.com/education/apps/
- *Born in Another Time: Ensuring Educational Technology Meets the Needs of Students Today and Tomorrow*. National Association of State Boards of Education, 2012
<http://www.nasbe.org/wp-content/uploads/Born-in-Another-Time-NASBE-full-report.pdf>
- Connected Educators: Strengthening Connected Online Communities of Practice in Education
<http://connectededucators.org/>
 - *Connect and Inspire: Online Communities of Practice in Education*. 2011
<http://connectededucators.org/report/files/2011/03/COCP-Connect-report-draft-201103.pdf>
 - *Learning with Connected and Inspired Educators*. 2013
<http://connectededucators.org/wp-content/uploads/2013/02/Connected-Educator-Month-Report-2012.pdf>
- Connected Learning <http://connectedlearning.tv/>
- Connected Learning Research Network <http://clrn.dmlhub.net/>
 - *Connected Learning: An Agenda for Research and Design*. 2013
http://dmlhub.net/sites/default/files/ConnectedLearning_report.pdf
- Edutopia: Technology Integration in Education <http://www.edutopia.org/technology-integration>
- Edutopia: Teacher Development <http://www.edutopia.org/teacher-development>
- Edutopia Integrated Studies <http://www.edutopia.org/integrated-studies>
- National Coalition for Core Arts Standards <http://nccas.wikispaces.com/>
 - *The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework*. College Board, 2012
<http://nccas.wikispaces.com/file/view/Arts%20and%20Common%20Core%20-%20final%20report1.pdf/404993792/Arts%20and%20Common%20Core%20-%20final%20report1.pdf>
- *Transforming American Education – Learning Powered by Technology: National Education Technology Plan 2010*. U.S Department of Education, Office of Educational Technology, 2010
<http://www.ed.gov/sites/default/files/netp2010.pdf>
- *What the Future Holds for Professional Development*, ASCD, 2012
<http://inservice.ascd.org/professional-development/what-the-future-holds-for-professional-development/>





Presenters

Greg Bagby



Greg is the principal at Barger Academy of Fine Arts, and an adjunct professor in the education department at Covenant College. Prior to his move to administration, he started his educational career as a music and technology teacher working in several urban schools in Chattanooga. Greg has been a speaker and presenter on technology integration, arts integration, and teaching across cultures at several private and public institutions.

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Wendy Brooks



Wendy is currently undertaking PhD studies at Sydney Conservatorium of Music in Australia, investigating music and screen media in the lives of young children. She has been actively involved in music and arts education for almost 30 years, teaching in primary and secondary schools and studio settings in western Sydney, and recently lecturing at both the University of Western Sydney and Sydney Conservatorium of Music.

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Dr. Michael Callahan



Michael is Assistant Professor of Music Theory at Michigan State University, where he teaches undergraduate harmony and form, counterpoint, keyboard skills, improvisation, and music theory pedagogy. He has presented nationally and internationally on music theory pedagogy, eighteenth-century counterpoint, and the Great American Songbook, as well as published in *Musical Performance Research*, *Integral*, *Journal of Music Theory Pedagogy*, and *Theory and Practice*. His work on software-assisted performance in music theory instruction is supported by both a Lilly Teaching Fellowship and a HARP Research Development grant at MSU.

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James Colbert



James teaches Broadcasting at Tyner Academy in Chattanooga, TN. After spending 20 years in television news and creative services, Jim took a job teaching broadcasting to high school students. He is currently in his 14th year of a 5 year commitment to the students of Tyner. Over the years, he has taken the Broadcasting program at his school from VHS to digital and from news to film and documentary production. He acted as Project Coordinator and Producer on two documentaries, *I Are A Genius* and *Golden Grillz* that were made by his students and shown in venues around Chattanooga. He has directed and produced live TV news, entertainment programs, TV commercials and, nationally televised college football.

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Dr. Janice Crews

Janice is a professional oboist and educator from Athens, Georgia. She has performed throughout the United States, Mexico, and Brazil. She is highly involved in music education and community outreach, having organized and performed in educational concerts for thousands of children in several states. As a certified teacher, she has taught music at the elementary, middle, high school, and college levels. Janice is currently a full-time Professional Learning Teaching Artist with the world-renowned Atlanta Symphony Orchestra at the Woodruff Arts Center. In this position, she works in the school program Arts Partners, develops curriculum for the ASO's Concerts for Young People, supervises teaching artists, and leads professional development courses for teachers. She also holds the title of Instructor of Oboe at The University of West Georgia. Janice is a graduate of The University of Georgia (BME, MM) and Louisiana State University (DMA) where she studied music education, music performance, and orchestral conducting.

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Melissa Crum

Melissa is an artist, scholar and a lover of community. She seeks opportunities to assist in facilitating community empowerment led by community members. Such empowerment is fostered through healthy identity formation, recognizing self-worth and collectively reaching the highest level of individual and community potential. Her work is a confluence of various disciplinary canons – philosophy, art education, and critical multicultural education – that converge to create ways to shape the roles of art and education in creative pedagogy and community building with academia. Specifically, Melissa is interested in ways of teaching students how to view and discuss artworks through arts-based critical thinking pedagogical practices where students consider socio-historical, political, and social factors of cultural groups in order to generate alternative narratives. Such encounters with visual culture within and outside of the museum and other empirically engaging spaces should be used as teachable moments. While working with teachers or students, participants can learn how to discuss multicultural art in a holistic way that constructs numerous potential narratives for the subject of the artwork in hopes that the student spectators transfers those humane narrative possibilities to real bodies.

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Missy Crutchfield

Missy is the immediate past administrator for the City of Chattanooga's Department of Education, Arts & Culture. Previously she was Assistant to the Chancellor at the University of Tennessee at Chattanooga, and has served as Vice President for Institutional Advancement at Chattanooga State Technical Community College. In both positions she was liaison between the institution and the community, seeking out and creating opportunities in the print and electronic media to strengthen the positions of both schools in the greater Chattanooga area. Missy has served, or currently serves, on the boards of Allied Arts of Greater Chattanooga, Blue Monarch, CONTACT "Helpline" of Chattanooga, Stop the Madness (gang control and prevention), Chattanooga's Kids on the Block, the Domestic Violence Coalition, and Chattanooga CARES (AIDS Resource Center). She has served on the Commerce and Public Policy Committees for the Chattanooga Chamber of Commerce, on the Tennessee Film, Music and Entertainment Commission, and on the Advisory Board of the Warner Park Zoo. She is the founder of Remember Your Dream, an arts incubator program that reaches out to youth at risk. Missy is also a board member of the Gandhi Worldwide Education Institute

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Dr. Tony Donen



Tony has worked as a teacher, coach, and administrator for the past 17 years in education. Originally born in South Africa, Tony grew up in Canada and then the United States, where he graduated from high school in New Jersey. He received a bachelor's degree in engineering from Virginia Tech University, a master's degree in teaching from East Tennessee State University, and his doctorate degree in educational leadership from Trevecca Nazarene University. Tony is currently principal of a new STEM (science, technology, engineering, and mathematics) high school in Chattanooga, TN. He is also the lead author for the book *Grades Don't Matter: Using Assessment to Measure True Learning*, and co-author of *The Grades Game*, an article in the Principal Leadership magazine.

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Lara Dossett



Lara is entering her third year as a Masters of Fine Arts candidate in the Drama and Theatre for Youth and Communities program at The University of Texas, Austin. Hailing originally from Chicago, Lara has worked as a teaching artist and administrator for Steppenwolf, Northlight, Timeline and Writers' Theatre. Currently Lara is engaged in the implementation of drama-based instruction (DBI) in Austin public schools through Drama for Schools, UT's arts integration professional development program for teachers. She is embarking on her MFA thesis research, which looks at how a trainer of trainers professional development model can sustain and continue to build the use of drama in schools. Lara's goal is to empower students and teachers to enliven and laradossett@gmail.com deepen public education through arts integration and community dialogue.

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Dr. Jennifer Tennille Ellis



Jennifer is an Assistant Professor for the University of Tennessee at Chattanooga's School of Education where she teaches courses on instructional/educational technology and instructional design. She also serves as the external evaluator for The Institute on Disability and Public Policy focusing on leading efforts to conduct thorough course evaluations to ensure all master's degree courses implement exemplary proficiency with respect to effective integration of universal design for learning principles, instructional technology tools, core competencies, and best practices for effective accessible cyberlearning and teaching. Her research interests include effective integration of educational technology to enhance STEM teaching and learning as well as in accessible cyberlearning via iterative instructional design. She has a doctorate of philosophy in Curriculum & Instruction with a focus on Science Education and Educational Technology, a master's degree in Information, and a bachelor's degree in Chemical Engineering.

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Brad Foust



Brad is the Arts Infusion Facilitator for Shelby County Schools in Memphis, Tennessee, and is a DMA candidate in music education at Boston University. He has taught music in Kentucky, Oregon and Tennessee, and currently teaches as an online music instructor for Troy University. As facilitator of Shelby County Schools Arts Infusion Project, he works with teachers and administrators at sixteen elementary and middle schools to infuse the arts into all areas of the curriculum. He has presented at numerous arts conferences and workshop, and is currently conducting research on Common Core Standards, and their alignment with arts integrated teaching and professional development.

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Dr. Rosalind Flynn

Rosalind is the head of the Master of Arts in Theatre Education (“MATE”) degree program at The Catholic University of America in Washington, DC. She is also a national teaching artist whose workshops for teachers were developed in collaboration with the Education Department of The John F. Kennedy Center for the Performing Arts. She offers her workshops online and in person. Rosalind’s articles on educational drama have been published in *Dramatics*, *Youth Theatre Journal*, *Language Arts*, *English Journal*, *Teaching Artist Journal*, *Teaching Theatre*, and *The Reading Teacher*. She is also the author of two books on the educational uses of drama – *A Dramatic Approach to Reading Comprehension* and *Dramatizing the Content with Curriculum-Based Readers Theatre*. Since 1994, she has conducted workshops for students and teachers from 43 states, the District of Columbia, Puerto Rico, and Shanghai, China.



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Wayne Godwin

East Carolina University School of Art & Design Professor Wayne Godwin (BS, MAEd, East Carolina University; MPD, North Carolina State University) serves as director of the Innovation Design Lab in the university’s Office of Innovation and Economic Development. The IDL is a technology-based environment that uses design to span academic disciplines and industries for new products, processes and public policies. It is connected via networked computing, video and voice communication systems with a companion facility at the NC State University College of Design. Wayne works with NCSU Industrial Design faculty to develop traditional and advanced learning technology programs that teach innovation and the design thinking. Through research focused on the creation and application of virtual 3D objects, his projects are designed to engage student learning through the creation of 3D virtual reality environments. His work promotes the use of visualization and virtual reality technology for improved understanding of scientific data and human cognition. Under Wayne’s direction the IDL is ranked as one of the top three programs nationally in the category of “Excellence in Community Connected Campus” by the University Economic Development Association. It is also home to the ECU Middle School Innovators Academy, which is recognized as the top ranked program nationally by UEDA for “Excellence in Talent Development.”



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Angela Hartvigsen

Angela has served as the Fine Arts Program Specialist for the Sarasota County Schools in Florida since 2009. She was the orchestra director at Booker Middle School, the Sarasota’s visual and performing arts magnet middle school, from 2002-2009. A National Board-certified educator and Pi Kappa Lambda member, Angela has over 20 years’ experience at all levels of public school music education in Florida and Colorado. She holds a Bachelor of Music Education degree from Florida State University and a Masters in Music (violin performance) from Colorado State University. Angela is a successful grant writer, an active violinist and violist, and a sought-after educational conductor/clinician and adjudicator. She co-chairs Sarasota County’s Community /Schools Partnership for the Arts Steering Committee. She has served on numerous district and state writing teams for curriculum and assessment including the writing team for the recently adopted *Next Generation Sunshine State Standards in Music*.



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Christine Hughes



Christine is the music specialist at Dexter Middle School in Cordova, TN. She is also a choral director, wife, and the mother of two boys: one autistic, and one neurotypical. Christine was a professional singer for 10 years before achieving her Teaching Licensure and Master of Arts in Education from Union University in Germantown, Tennessee. Igniting a passion for music in struggling learners has been Christine's labor of love since her first day of teaching.

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Sheila Kerrigan



Sheila is a mime and teaching artist who has conducted residencies in schools for 30 years. She performed and taught with TOUCH Mime Theater. She wrote *The Performer's Guide to the Collaborative Process* (Heinemann, 2001), and teaches collaborative creativity. She has been an A+ Schools Fellow since 2001. She taught Community-Based Performance at Duke, and served on Alternate ROOTS' Resources for Social Change.

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Jef Lambdin



Jef is a mime, mask-theater, and variety arts performer and teaching artist. From 1976 to 1993, Jef was a member of North Carolina's TOUCH Mime Theater. He's been a teaching artist for 34 years. He's been an A+ Fellow since 2009. Jef's lessons integrate theater arts with physical education, language arts, social studies, and science curricula.

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Ann Law



Ann is the founder and director of Barking Legs Theater in Chattanooga, TN, an alternative performance space since 1993 that continues to nourish and support the work of performing artists living in the southeast. She is also a founding member of Chattanooga Dance Projects, an organization of professional dancers investigating and challenging the importance of place in dance. In her work as a dance maker, educator and arts activist, Ann immerses herself in the art of improvisation, critically teaching for social change. She is a certified teacher in Kinetic Awareness, a somatic practice that broadens her dance investigations and informs her dance teachings daily. Since 2002, Ann has developed many dance curricula for K-12 and higher education committed to connecting individuals inside dance, education, and community. Her teachings are designed to transform traditional dance approaches into critical and democratic practices. Ann received her BA in dance from Mills College and her MA in dance education from UNCG.

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Deborah J. Levine

Deborah is an award-winning author and editor of the *American Diversity Report*. She has degrees in cultural anthropology, urban planning, and religion as well as numerous research fellowships. Brought up in the British colony of Bermuda, Deborah is currently headquartered in Chattanooga where she trains international executives coming into the South and local youth aspiring to global leadership. Deborah pioneered the Teen Global Leadership Class, wrote its textbook, *Inspire Your Inner Global Leader*, and created the Youth Multicultural Video Contest to assist in developing cultural awareness. She is a member of the Volkswagen Chattanooga Diversity Council, winner of the Excellence Award from the Tennessee Economic Task Force on Women, and a 2013 national Champion of Diversity designated by DiversityBusiness.com.



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Noah Martin

Noah is a recent graduate of the MFA Drama and Theatre for Youth and Communities program at the University of Texas at Austin. Originally from the Pacific Northwest, Noah worked as a teaching artist, partnering with teachers to create arts-integrated curriculum in schools across Seattle, San Francisco and Portland. In Austin, Noah worked for the Drama for Schools professional development program and helped to develop the DBI Network, an online video resource for teachers using drama-based instruction. His thesis research focused on playbuilding as participatory action research within professional development. Artistically, Noah is interested in collaborative site specific performance and has created bicycle powered works that were seen by hundreds of pedaling audience members of all ages.



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Kofi Mawuko

Kofi has traveled the world performing traditional music from his home country of Ghana, West Africa since the age of 10. His music, dance and theatrical productions have been publicized in television and movie productions in Ghana, England and Germany. Kofi moved to the US in 1998 and continues to teach and perform his cultural heritage. He and his wife, Rebekah, are founders of Mawre & Co. which provides cultural enrichment through education and entertainment. Kofi is also founder of Ogya World Music Band. The Mawukos are listed artists with Tennessee Arts Commission and also work to develop recurring contracts with art agencies, museums and art galleries, local businesses and government, and actively engage the services of local professionals and amateurs to promote sustainable performance art programs. The Mawukos have been featured in local television, magazines and radio, and were the subject of PBS' *The Egg Show* which aired nationwide in 2002, 2003 and 2004.



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Rebekah Mawuko



Rebekah is an artist of diverse experiences. She has danced professionally for over 25 years, touring with internationally known artists from 1994 to 1998. She is honored to have performed in the 1996 Olympics opening and closing ceremonies. She has over 30 years experience in community theater, print media, television and film in various capacities. Rebekah has collected and written folktales, poems and plays since childhood. In 2001, she wrote *The Sankofa Project*, an arts-integrated cross-curriculum project as the platform for introducing Africa's expansive heritage which is now the basis for many of Mawre & Co.'s educational programs. Rebekah has served on several panels for the establishment and substantiation of an arts-integrated society, has been an invited participant to "think-tank" discussions and workshops, and a guest speaker, panelist and moderator at various civic functions promoting the rights of women and children.

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<http://tac.roster.ercsystems.com/index.a4d?action=search.profilePage&id=7338&page=1>

Dr. Arlene Black Mollo



Arlene has been Professor of Art Education for over twenty years in the College of Visual & Performing Arts at the University of Massachusetts Dartmouth, where she served as Chair of the Art Education Department and also as Academic Director for the School of Education, Public Policy & Civic Engagement. Her areas of specialization include interdisciplinary curriculum design, social history & philosophy of art education, and teacher professional development. She was Principal Investigator on numerous federal Eisenhower Professional Development grants as well as state Professional Development grants in support of interdisciplinary curricula design, including the ArtsLinks Project, Bridges Project, and Technology Across the Classroom Project. She partnered with her state's only Arts Collaborative (SMARTS, Inc.) to deliver professional development in arts and technology training. Recently, she was PI and Co-Director of a National Endowment for the Humanities' Summer Institute for Teachers, an interdisciplinary project entitled, "Maritime America in the Age of Winslow Homer". She lives by the ocean on Cape Cod and has worked closely with a marine scientist at the Woods Hole Oceanographic Institution to deliver art-science talks for teachers as well as for education patrons.

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Dr. J. Ted Morris



Ted currently serves as Associate Vice Chancellor for Innovation and Economic Development at East Carolina University. In this role he serves as the campus' senior administrator charged with engaging university resources with industry, government, education, community and military partners to foster community and economic growth while expanding the university's education, research, and outreach enterprises. He leads 12 operating units and 23 professional staff who partner with over 200 affiliated faculty and students serving constituents across North Carolina and beyond. Ted's previous positions include founding director of NC State University's Economic Development Partnership, Vice President and Director of Technology Transfer Initiatives for the NC Technological Development Authority, and Senior Associate for seed-stage investors Academy Centennial Fund and Academy Fund. Dr. Morris is a native of Tucson, Arizona and received his Bachelor of Arts in Business Management and Economics, Master of Agricultural and Resource Economics, and Doctorate in Forestry from NC State University.

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Nicelle Price-Gray

Nicelle currently serve as the art instructor at the STEM High School in Chattanooga, TN. Upon graduation from Tyner High School, she attended Spelman College in Atlanta, where she received a bachelor of art degree in art. She earned a master's degree in curriculum and instruction and education certification from the University of Tennessee at Chattanooga. Nicelle pursued further graduate studies in education leadership through the University of Tennessee at Knoxville. She is currently a leadership fellow with the Public Education Foundation. She has worn many hats throughout her career including museum curator, education consultant, and museum interim director. Hobbies include ballet, technology and reading.



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Scott Rosenow

Scott is the Magnet, Technology & Arts Integration Facilitator at Battle Academy in Chattanooga, TN. He currently (2008-2013) wears many hats, guiding and collaborating with teachers and administrators, to integrate the multiple intelligences, technology, and the arts across the curriculum, in an urban elementary school. The prior seven years, Scott served as SCEA's director of theatre education. He continues to work as a teaching artist leading residencies and mentoring classroom teachers as they integrate theatre across the curriculum. Scott has taught and directed high school theatre in Texas and Hawaii, and at elementary and middle schools in Ohio and Tennessee. He directed and taught summer drama programs for the Omaha Community Playhouse, Otterbein College in Westerville, Ohio, and the University of Texas at Austin. During his four years in Hawaii he was employed as an actor and drama education specialist by the Honolulu Theatre for Youth, and an adjunct professor for Chaminade University, and the University of Hawaii - Manoa.



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Stephen B. Shedden

Stephen was born in Brooklyn, NY in 1960 and joined the NYPD in 1981. He held a variety of positions and assignments and retired as a Lieutenant (operations coordinator for a precinct) on 11/09/01 a short time after the 9/11 attacks. He has a BA in criminal justice from John Jay College of Criminal Justice, an MS in economic crime management from Utica College of Syracuse University, and an Ed.S. educational leadership from Nova Southeastern University. Stephen has held various teaching and administrative positions in education since 2001. He currently works at Bearden Middle School in Knoxville, TN as Department Chair for Math, Lead Teacher/Evaluator, AVID Math Lab Teacher and B.L.T.C. He is starting his second year with the Tennessee Department of Education as a State Common Core Math Coach. He has lectured at the district level across the state on various topics in regards to the new Common Core State Math Standards.



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Camille Tewell



Camille is the Teacher Programs Manager for the Big Picture Educator Enrichment Program at the North Carolina Museum of Art. Camille designs and facilitates museum-based professional development experiences for North Carolina K-12 teachers of all subjects, helping them gain the skills they need to integrate art into their curriculum. Prior to this position, Camille led the education of the NCMA's docent corps. A gallery teacher at heart, Camille feels passionately that thoughtful, open-ended investigation makes art accessible to all teachers, regardless of their training or background. The programs she creates support educators of varying levels of comfort with art, from those who have never planned or implemented art-integrated instruction to those who are refining their practice of this skill. Camille holds a B.S. in biology with a chemistry minor as well as a Master's degree and Ph.D. coursework in art history from the University of North Carolina at Chapel Hill. Before her life in the humanities she worked for laboratories in Research Triangle Park and at UNC Hospitals.

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Allison Upshaw



Allison is also known as "MzOpera" and for the last 13 years she's worked as a Performing Arts Integration Consultant/Teaching Artist in AL, AR, GA, TN and SC. Her background includes two degrees in Voice Performance from Oberlin Conservatory and Louisiana State University, a union card from the Actor's Equity Association, years of studying African influenced dance, and a stint as a college instructor of voice and acting. Allison provides residencies, workshops and professional development in arts integration. In 2012, she had the privilege of being selected to present at the first International Teaching Artist Conference in Oslo, Norway.

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Kevin S. Warner



Kevin is an Associate Professor of Dance and Director of the Interdisciplinary Arts for Children Program at The State University of New York, College at Brockport. He earned a Master of Fine Arts degree in dance from Temple University, and has done post-graduate work in early childhood, elementary and music education. Previously, Kevin was the Program Director for North Carolina's A+ Schools Program. His work focuses on the role of the arts in teaching and learning across all subject areas. He is a certified teacher in both dance (PreK-12) and childhood education (1-6), and has taught third grade and creative movement in public schools in North Carolina and New York.

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Ashley Weinard



Ashley directs the Big Picture Educator Enrichment Program for the North Carolina Museum of Art. Big Picture programming and online resources help K-12 educators across the disciplines collaborate and build skills in art-integrated instruction. She was responsible for the creation of the Museum's teacher web site ArtNC in 2004 and its recent refinement in 2012. Ashley has a B.A. in art history and Italian studies from Vassar College and a Master's degree in art history from the Institute of Fine Arts of New York University. Before coming to the NCMA, Ashley served as an educator at The Frick Collection, New York and the Art Institute of Chicago.

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Michael is a native New Yorker, born and raised. He is a certified, working art teacher in Knoxville, Tennessee as well as the Professional Development Specialist to the art department in Knox County Schools. "Every year on 9/11, I feel compelled to work with my students on a project reflecting this event. In the last several years, it has been my honor and privilege to work with Stephen Shedden, a former lieutenant of NYPD, who served his last day of active duty on 9/11/01. This experience has made a profound effect on me, my students and is ongoing."



Katie worked at the Chattanooga Symphony & Opera as Director of Marketing and Development from 2001 to 2012, and now serves on the CSO Board of Directors. She holds a Bachelor of Music degree in composition and theory from The University of Tennessee at Knoxville, a Master of Business Administration from The University of Tennessee at Chattanooga, and is currently a second-year doctoral student in the Learning and Leadership program at UTC. Katie served as a senior graduate research assistant on the Center for Applied Social Research/City of Chattanooga Gang Research Team and a project researcher for the Chattanooga/Hamilton County Food Coalition. Her primary research interests include study of the classical music experience, as well as the organizational leadership and effectiveness issues facing the American orchestra.



41



Participants

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The Southeast Center for Education in the Arts at The University of Tennessee at Chattanooga provides innovative professional development in arts education and arts integration to enhance teaching and deepen learning.



SCEA does not have a one-size-fits-all program. Instead we ascertain our client's goals, listen to their needs and challenges, consider limitations and opportunities, and then collaboratively design a program that identifies desired results, determines acceptable evidence, and outlines appropriate learning experiences. SCEA designs workshops, residencies, and programs that focus on the following strands:

Instructional Designer

Organizing arts integrated lesson and unit plans around a connecting concept

Practitioner

Guiding students through inquiry-based instruction

Artist

Strengthening and building skills in dance, drama, music, and visual art

Collaborator

Fostering collaborative relationships among participants for continued professional development in arts integration that is ongoing, job-embedded, and site specific

for more information please visit us at:

www.utc.edu/scea

<https://www.facebook.com/utc.scea>

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PROFESSIONAL DEVELOPMENT VIDEO WORKSHOPS

SCEA directors served as consultants, writers, and reviewers for three educational television series commissioned by Annenberg/Corporation for Public Broadcasting Channel (Washington, DC) and produced by Lavine Production Group (New York City). The project includes videotape resource libraries, eight-hour video workshops, instructional materials, and interactive websites. Annenberg Media is now airing three professional development series about arts education which can be viewed via video-on-demand on the Annenberg Media website.

The Art of Teaching the Arts

Video workshop examines how principles of good teaching are carried out in high school arts programs. Arts specialists from across the country demonstrate their practice and discuss their goals, methods, and experiences.

Connecting with the Arts

Video workshop and library feature a variety of meaningful arts integration approaches taking place in middle school classrooms around the country.

The Arts in Every Classroom

Video workshop and library provide new ideas about working with the arts for K-5 classroom and arts specialist teachers.



www.learner.org

ARTS & EDUCATION FORUMS



SCEA convenes an annual Arts & Education Forum facilitating conversations among professional development providers and educators. You can learn more about past forums on our website.

2013: Create, Perform, Log-On

www.utc.edu/Outreach/SCEA/2013Forum.php

2012: Walking the Talk: Pathways to Quality Arts Integration

www.utc.edu/Outreach/SCEA/2012Forum.php

2011: Aesthetic Learningscapes: Exploring Elegant Environments

www.utc.edu/Outreach/SCEA/2011Forum.php

2010: Arts @ the Core of 21st Century Learning

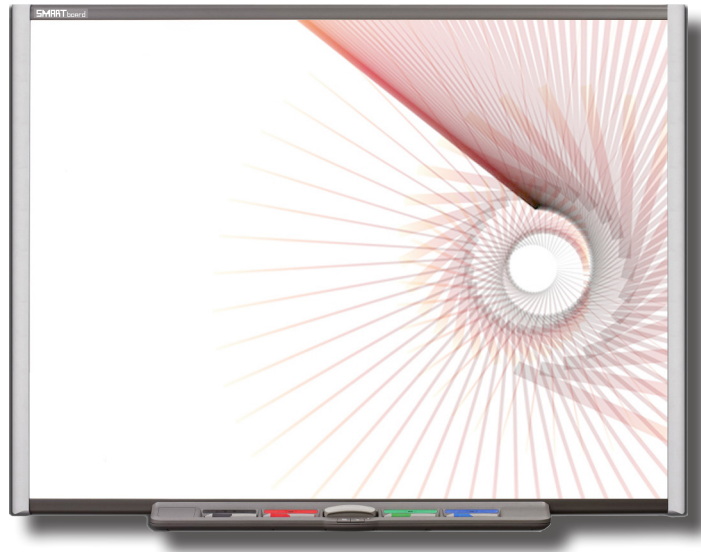
www.utc.edu/Outreach/SCEA/2010-Forum.php

2009: Arts Integration and Teacher Change

www.utc.edu/Outreach/SCEA/2009-Forum.php

2008: The Role of Professional Development in Facilitating the Practice of Arts Integration

www.utc.edu/Outreach/SCEA/forum.php



This Forum is partially funded with a grant from the Tennessee Arts Commission.



The Tennessee Arts Commission awarded SCEA its Governor's Arts Leadership Award for nurturing creative inquiry into teaching and learning.