

Arts & Education Forum

*Arts @ the Core of
21st Century Learning*

May 14-15, 2010



WELCOME

Southeast Center for Education in the Arts, Chattaooga, TN

Kim Wheatley
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

Welcome to the Southeast Center for Education in the Arts' third **Arts & Education Forum: Arts @ the Core of 21st Century Learning**. We are pleased to host this important conversation among talented and thoughtful professional development providers, administrators, teachers, artists, and researchers. Participants, including 42 presenters, represent 44 organizations from 15 states and Trinidad & Tobago.

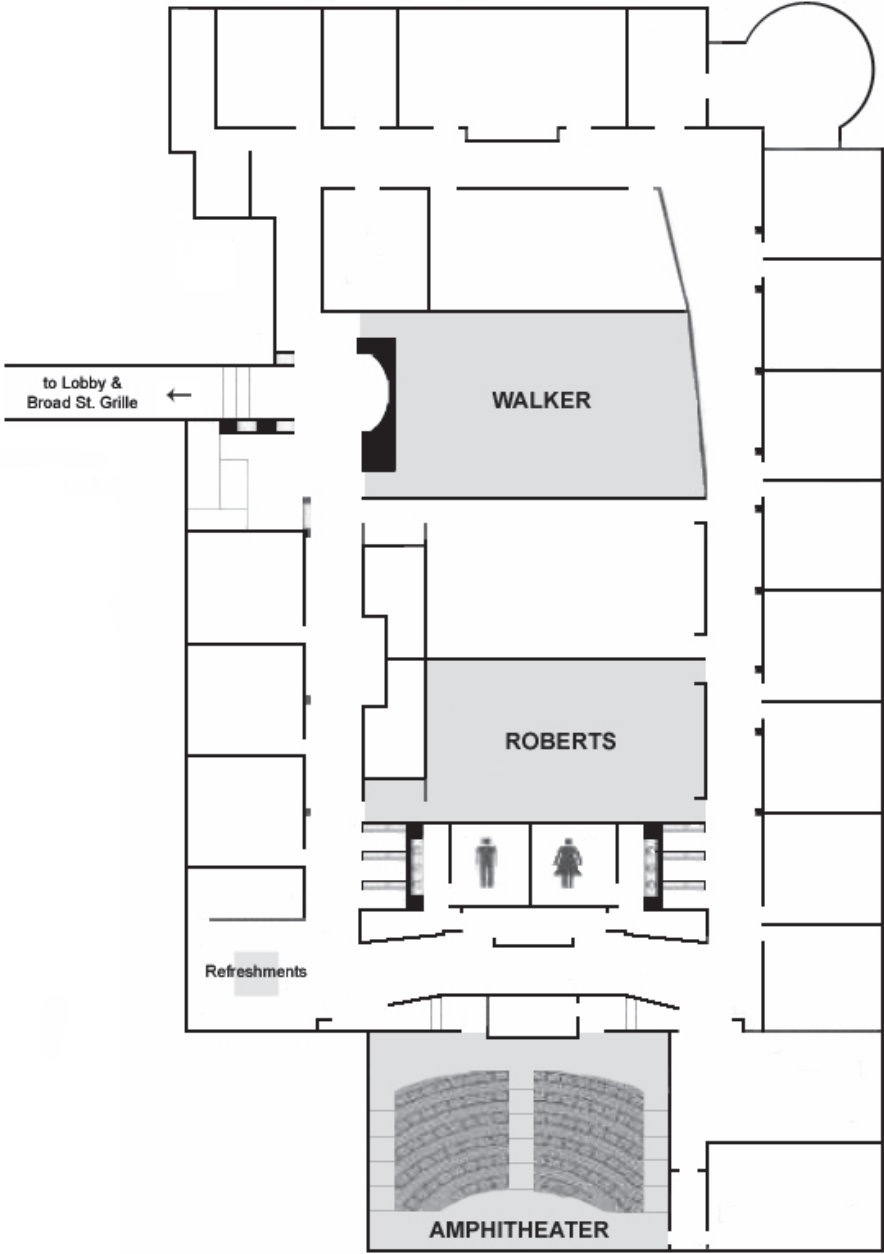
Arts @ the Core of 21st Century Learning

We live in an increasingly complex, diverse, globalized, media-saturated society. Education is being reinvented to meet the needs of our ever-changing 21st Century world. Students have to be able to function, create, and communicate personally, socially, economically, and politically in local, national, and international venues. Schools must subsequently develop an interdisciplinary culture of inquiry where teachers and students work independently and collaboratively, employing critical thinking and multiple intelligences for imaginative problem solving.

How is that possible? The arts, which are inherently multidisciplinary, are a perfect exemplifier of collaborative 21st Century curriculum design, teaching, and learning.

The Forum will examine how artistic concepts and processes can be illuminated and propagated for more creative and meaningful instruction throughout the curriculum. Analyzing, imagining, questioning, and reflecting, participants will experience, explore, and discuss the influence the arts can have on 21st Century competencies, and conversely the impact of integrated teaching and learning on arts education.

Chattanooga Conference Center



SCHEDULE

FRIDAY – MAY 14, 2010			
7:30 - 8:30	registration & continental breakfast at entrance to Amphitheater		
8:30 - 9:00	A		Welcome
9:00 - 10:00		<i>Creativity</i>	Keynote – Joining Voices: Arts Advocacy and 21 st Century Readiness
10:00 - 10:15	break		
10:15 - 11:45	A	<i>Communication</i>	Theatre and Storytelling @ the Heart of 21 st Century Communication
	R	<i>Metacognition</i>	Teaching the Art of Diagnosis
	W	<i>Integration</i>	Arts Integration Through the Lens of Educators, Administrators, and Business Leaders
11:45 - 12:45	buffet luncheon in Broad Street Grille		
12:45 - 2:15	A	<i>Literacies</i>	Digital Tools for Students to Showcase Their 21 st Century Skills
	R	<i>Collaboration</i>	Arts @ The Core: What Is? What If? What Now?
	W	<i>Metacognition</i>	Investigating Thinking in a Fifth-Grade Classroom
2:15 - 2:30	break		
2:30 - 4:00	A	<i>Design</i>	Exploring Interactive Professional Development Models
	R	<i>Literacies</i>	A World of Literacies: The Soundtrack of Your Life
	W	<i>Play</i>	Play: Another Educational Hottie!
4:00 - 4:15	break		
4:15 - 5:45	A	<i>Communication</i>	Why Teach Playwriting? Creative Instruction in the 21 st Century
	R	<i>Collaboration</i>	Collaborative Learning for 21 st Century Preparedness
	W	<i>Interdisciplinarity</i>	Connecting Core Learning to the Arts

A = Amphitheater R = Roberts W = Walker

SATURDAY – MAY 15, 2010			
7:00 - 8:00	continental breakfast at entrance to Amphitheater		
8:00 - 9:00	A	<i>Disciplinarity</i>	Keynote – Leading a New Direction: The College Board's Strategies for Placing Arts at the Core of Education
9:00 - 9:15	break		
9:15 - 10:30	A	<i>Synthesis</i>	The Road to Better Learning: Portfolios, Not Tests
	R	<i>Empathy</i>	Dramatic Conventions in Early Childhood as a Foundation for 21 st Century Learning
	W	<i>Collaboration</i>	Connecting Through Collaboration: Exploring the Physics of Dance
10:30 - 10:45	break		
10:45 - 12:00	A	<i>Artistry</i>	Nurturing Artistry: The Process vs. Product Dilemma
	R	<i>Literacies</i>	Bridging the Literacy Gap: Finding Shared Practices in Arts-Infused Learning
	W	<i>Empathy</i>	What's in Your Hands? Cultivating Empathy and Empowerment Through Aesthetic Education
12:00 - 12:45	buffet luncheon in Broad Street Grille		
12:45 - 2:00	A	<i>Integration</i>	Mirror Images: The Effect of Arts Integration for Teachers and Their Students
	R	<i>Empathy</i>	Developing an Interdisciplinary Culture of Inquiry Through Role Drama
	W	<i>Creativity</i>	Taking A Core Sample
2:00 - 2:15	break		
2:15 - 3:30	A	<i>Imagination</i>	Keynote – Making Learning Irresistible: Expanding K-12 Instructional Design

KEYNOTE

Joining Voices: Arts Advocacy and 21st Century Readiness

Cheri Sterman

Director of Child Development and Consumer Relationships
Crayola, Easton, PA

Strategic Council Member
Partnership for 21st Century Skills, Tucson, AZ



Creativity

Preparing students for the 21st Century involves helping them generate new ideas, not just regurgitate memorized answers. Upcoming challenges of the 21st Century require that students develop skills in communication, collaboration, and creative thinking. In order to reach their full potential and grow into self-motivated learners, children's natural curiosity and explorative spirit must be nurtured. Creatively alive children will become tomorrow's leaders. Arts advocates have always known the life-long benefits of helping children find and express their voice. Now, we can join efforts with others who care about preparing kids for the future. The Partnership for 21st Century Skills (P21) networks more than 90 organizations who share the commitment to building within students the skills that arts education develops: Critical Thinking, Creativity, Collaboration, and Communication. P21 is working with states to make sure both the educational processes and content that students need to prepare them for productive futures are established into skills maps and state standards.

This keynote session will include an overview of the Partnership for 21st Century Skills and address how the arts develop critical skills. During the presentation participants will be asked to imagine "What if..." "What if arts educators became the Chief Creative Officers in schools?" "What if schools found new ways to give children a voice?" "What if arts-infused learning thrived, everyday in every classroom?" "What if parents and school administrators valued the power of creative thinking?" During the presentation there will be time for participants to answer some of these challenges by dialoguing with those sitting near them. This presentation will inspire participants to serve as advocates who champion creatively-alive children.

Questions

- What are your key beliefs about creativity and children that form the basis of your advocacy work?
- Who will you be collaborating with to communicate these beliefs?
- What is the concise statement you want to convey in your arts advocacy work?
- What is the most compelling evidence you want to share to convince others?
- What is your "dreamspace" and what are the next steps and changes planned to achieve that?

Facilitator: Kim Wheatley

21st Century Skills

The elements described below are critical systems necessary to ensure student mastery of 21st Century skills. Standards, assessments, curriculum, instruction, professional development, and learning environments must be aligned to produce a support system that produces desired outcomes for today's students.

Standards

- Focus on 21st Century skills, content knowledge, and expertise
- Build understanding across and among core subjects as well as interdisciplinary themes
- Emphasize deep understanding rather than shallow knowledge
- Engage students with the real world data, tools, and experts they will encounter in college, on the job, and in life
- Allow for multiple measures of mastery of active engagement in solving meaningful problems

Curriculum and Instruction

- Teaches skills discretely in the context of core subjects and interdisciplinary themes
- Focuses on providing opportunities for applying skills across content areas and for a competency-based approach to learning
- Enables innovative learning methods that integrate the use of supportive technologies, inquiry and problem-based approaches, and higher order thinking skills
- Encourages the integration of community resources beyond school walls

Assessment

- Supports a balance of assessments, including high-quality standardized testing along with effective formative and summative classroom assessments
- Emphasizes useful feedback on student performance that is embedded into everyday learning
- Requires a balance of technology-enhanced, formative and summative assessments that measure student mastery
- Enables development of portfolios of student work that demonstrate mastery to educators and prospective employers
- Enables a balanced portfolio of measures to assess the educational system's effectiveness in reaching high levels of student competency

Learning Environments

- Create learning practices, human support, and physical environments that will support the teaching and learning of 21st Century skill outcomes
- Support professional learning communities that enable educators to collaborate, share best practices, and integrate skills into classroom practice
- Enable students to learn in relevant, real world contexts (e.g., through project-based or applied work)
- Allow equitable access to quality learning tools, technologies, and resources
- Provide architectural and interior designs for group, team, and individual learning
- Support expanded community and international involvement in learning, both face-to-face and online

Professional Development

- Highlights ways teachers can seize opportunities for integrating skills, tools and teaching strategies into their classroom practice – and helps them identify what activities they can replace or de-emphasize
- Balances direct instruction with project-oriented teaching methods
- Illustrates how a deeper understanding of subject matter can actually enhance problem-solving and critical thinking
- Enables professional learning communities for teachers that model the kinds of classroom learning that best promotes 21st Century skills for students
- Cultivates teachers' abilities to identify students' particular learning styles, intelligences, strengths and weaknesses
- Helps teachers develop their abilities to use various strategies to reach diverse students and create environments that support differentiated teaching and learning
- Supports the continuous evaluation of students' skills development
- Encourages knowledge sharing among communities of practitioners, using face-to-face, virtual, and blended communications
- Uses a scaleable and sustainable model of professional development

*Theatre and Storytelling
@ the Heart of 21st Century Communication*

Dr. Eric Engdahl

Assistant Professor
California State University, East Bay, CA



Communication

Is the root of literacy the need to be understood or the need to understand? Although the answer is probably both, it presents an intriguing way to look at notions of literacy as it relates to education and the arts. The teaching of literacy skills is usually driven by teaching comprehension. (It is also easier to assess comprehension.) This suggests that you need to know how to read first before you express yourself. But is this so? What is the role of intention in becoming literate? Does the need to express ourselves drive the impulse to be literate? What is “literacy” anyway?

If we consider how children develop, there is equal emphasis on communicating and understanding. A child cries when it is hungry and laughs when it experiences pleasure. A child does not seek to comprehend whether you are hungry or not. Visual art created by preschool children is about what they experience and an exploration of how to “say” things better through the media. They learn to read others’ art using the “language” they have created out of their own experience and understanding. (This notion drives the metaphor of the “100 languages of children” from the Reggio schools.)

This session explores exercises in theatre and storytelling to help elementary students become better writers. They arise out of the ideas discussed above – that helping children clarify their ideas in order to tell stories makes them not only better writers but also better readers. The exercises are group-based so that learning is reinforced and supported by peers. A story is told through the words, the pictures, the sounds, the emotions, the movements, the physicalizations – everything. Communication in the last nine-tenths of the 21st Century is already a complex mélange and students need to understand and master this.

I will share examples of student work. I encourage participants to also share their own exercises and experiences so our time together becomes a workshop with the collective experience of the group as a contributor.

Questions

- What are the 21st Century literacies?
- How can the arts enhance the communication and understanding aspects of literacy?
- How does the role of play impact the way we communicate?

Facilitator: Mary LaBianca

Teaching the Art of Diagnosis

Dr. Adera Causey

Curator of Education

Hunter Museum of American Art, Chattanooga, TN



Laurie Melnik

Director of Theatre Education

Southeast Center for Education in the Arts, Chattanooga, TN



Metacognition

Failure for many of us may mean a learning opportunity. Failure for a medical resident can have much more catastrophic consequences. Medical education has long focused on the acquisition of knowledge, memorizing symptoms, mastering diagnostic tools, and quickly assessing and treating patients. While the gathering of this knowledge is critical, there is little time left for teaching physicians-in-training the equally critical skills of working with patients. Medical faculty began to notice that the newest to their field were saturated with medical knowledge but lacking in the observational and interpersonal skills necessary for their success as diagnosticians. While recognizing this lack, they also realized that it would be difficult to foster these skills in a medical environment where the consequences of failure are great and the students' work habits are more difficult to overcome.

In this session, the curator of education from the Hunter Museum of American Art and the Southeast Center for Education in the Arts' director of theatre education will lead participants through a creative process demonstration of their work with transitional residents and interns at The University of Tennessee College of Medicine in Chattanooga. Participants will experience how the facilitators take the physicians-in-training out of their comfort realm by fostering their observational and interpersonal skills around the visual and theatre arts rather than with patients. After each presented task, participants will critically think through their experience and question the impact, as well as the design, of the project.

Questions

- How do we get our students beyond rote memorization to higher order thinking?
- How does metacognition influence learning?
- When is the journey more important than the destination?

Facilitator: Susanne Burgess

Arts Integration Through the Lens of Educators, Administrators, and Business Leaders

Jennifer Unger

ArtsSmart Theatre Consultant
Texarkana Regional Arts & Humanities Council, TX



Kay Thomas

ArtsSmart Visual Arts Consultant
Texarkana Regional Arts & Humanities Council, TX



Integration

Arts providers work diligently to provide the most effective delivery methods for their program or art form in classrooms. Teachers and students are engaged and excited, but are administrators on board? Schools are faced with challenges in the 21st Century to create a new environment for learning in this Conceptual Age. Pressure from state and national agencies are compounded with demands from employers for a creative workforce that will not be outsourced. Texarkana Regional Arts and Humanities Council (TRAHC) has videotaped interviews with school administrators, community leaders, and business people in different states regarding preparing students for 21st Century learning and workforce skills. The school administrators illuminate the strategies they are implementing in their districts to meet the ever-changing needs of their students. Business and community leaders discuss the skills they seek in the next generation workforce.

This session will explore the perspectives of the stakeholders in education and their views on where the arts fit into the equation. What do they value about the arts to help them implement their goals and mandates? What are the driving forces moving administrators to maintain, implement, and push forward using the arts? How does professional development fit into this picture? What skills are employers looking for in the workforce of this century?

The experts who have been interviewed have a long-term, collaborative relationship with TRAHC and support the arts as a core component in education. The questions posed to the administrators and business/community leaders focus on the arts at the core of 21st Century learning. Those interviewed were given appropriate quotes from the SCEA Forum topics/concepts and asked to respond to these thought provoking excerpts. Participants in the session will view the interviews and then engage in active reflection on the presented perspectives. Presenters will lead the participants in discussion of how this influences and informs the work of integrating arts into the core of the 21st Century curriculum. Questions will be posed to lead the discussion of paradigm shifts needed to move from the Information Age into the Conceptual Age.

Questions

- How can the arts facilitate the necessary paradigm shift from the Information Age to the Conceptual Age?
- What roles should the arts as disciplines have in 21st Century schools?
- How do the arts address the 21st Century standards and goals of administrators and business leaders?

Facilitator: Joel Baxley

Buffet Luncheon

Enjoy your buffet luncheon in the hotel's Broad Street Grille, which is located on the opposite side of the main lobby from the conference center. Afternoon Forum sessions will start promptly at 12:45, so please be seated by 12:40.

Food for Thought

We often refer to things that provide mental stimulus for thinking or intellectual nourishment as food for thought.

Only by tasting from a smorgasbord of knowledge, past and present,
can we begin to satisfy our appetite for understanding.

Life is a smorgasbord and most poor suckers are starving to death.
~ Patrick Dennis

Food is our common ground, a universal experience.
~ James Beard

Food is a central activity of mankind and one of the single most significant trademarks of a culture.
~ Mark Kurlansky

Food is about agriculture, about ecology, about man's relationship with nature, about the climate,
about nation-building, cultural struggles, friends and enemies, alliances, wars, religion.
It is about memory and tradition and, at times, even about sex.
~ Mark Kurlansky

It is not enough to offer a smorgasbord of courses.
We must insure that students are not just eating at one end of the table.
~ Bartlett Giamatti

Digital Tools for Students to Showcase Their 21st Century Skills

Bill Sheskey

Instructional Technology Specialist
Sheskey Learning Solutions, Seneca, SC



Literacies

Contemporary digital literacy skills allow students of all ages to demonstrate what they are learning in the form of digital portfolios, blogs, web pages, and multi-media production. Using a wide range of web-based, user friendly, and free digital literacy tools all students have the opportunity to demonstrate learning outcomes in the form of digital stories in all fine arts media.

This session models and demonstrates how teachers can guide students in the development of digital literacy skills in the arts. Specific area digital literacy project designs will be shared. Participants will build a digital story using Microsoft's Photo Story 3 or Mac's iPhoto software, which will be a model for your students to build their own digital story projects using images of their own work to demonstrate learning. The advantage of these types of projects is that they provide differentiated forms of assessment that integrate technology into the learning process. Participants are strongly encouraged to bring their computers with Wi-Fi access for this session.

Questions

- How can we help teachers stay informed of technological advances?
- How can teachers and students employ ever-evolving technology for collaborative learning and information sharing?
- What are the opportunities and challenges of using electronic portfolios, web pages, blogs, and podcasting for documentation, assessment, and sharing of student work?

Faciliator: Joel Baxley

Arts @ the Core: What Is? What If? What Now?

Leigh Jones

ArtSmart Director

Tennessee Performing Arts Center, Nashville, TN



Collaboration

How do collaborations among stakeholders around a shared vision help achieve the culture change necessary to make arts @ the core of 21st Century education a reality? To think constructively about culture change, we must first assess where we are. We will begin this session by taking stock of our own collaborative arts-in-education experiences. Who are our collaborative partners? What are the partners' areas of expertise? What are the logistics of the collaborative experience? What are the challenges to fruitful collaboration? As we collect participants' responses to these and similar questions, we begin to paint a picture of the breadth and depth of experience represented in our group.

Our next objective will be to draw on our experience and our dreams to visualize and discuss ideal "Arts @ the Core" schools for our future. In what ways will the arts be at the core of the curriculum? Who will be the collaborators within and outside the school? What will arts integration collaborations look like? Through small group work, participants will encourage and inspire one another to create a visual representation of their ideal "Arts @ the Core" school. Discussion will focus on concrete steps that can be taken to encourage more collaborative arts-in-education work in their own educational setting. Each participant will leave this session with a specific action they can take now towards realizing their vision of "Arts @ the Core".

Questions

- Who are the collaborative partners in a school where arts are at the core?
- How do outside cultural partners contribute to arts integration work in schools?
- What do arts integration collaborations look like?
- How can arts and non-arts teachers better collaborate to facilitate arts integration as part of the core curriculum?

Facilitator: Laurie Melnik

Investigating Thinking in a Fifth-Grade Classroom: It's Values and Purposes

Scott Rosenow

Magnet, Technology, and Arts Integration Facilitator
Battle Academy for Teaching and Learning, Chattanooga, TN



Metacognition

A class of fifth grade students from Battle Academy will engage along side Forum participants as strategies and techniques for making thinking visible are introduced and explored. The session will occur in two parts: an active and interactive experience with the children, followed by an analytic conversation occurring in pairs, small groups, and whole group formats for Forum participants alone. This conversation will provide opportunities to de-contextualize the modeled metacognitive experience, questioning its values and purposes for 21st Century learning.

The students will be in the midst of a unit integrating theatre, technology, and various writing processes. The theoretical focus for this unit of study is metacognition, illuminating and examining the thinking behaviors of students. In practice, the instructional goal is to guide students' thinking behaviors, assisting as they become more individually and collectively aware of their intellectual choices, and recognizing the impact of knowledge and skill development on their thinking and the resulting outcomes. Costa and Kallick (2000) suggest infusing selective and specific thinking behaviors into units, lessons, and learning tasks. By doing so, thinking becomes integral to learning, and learning about thinking becomes transferable to multiple environments and any content. I am working to employ this theoretical framework within my own practice so that the learners I encounter begin to recognize the interdependence of content, thinking processes, and success as workers and citizens of the 21st Century.

Questions

- What is it about my students that makes me think they need to learn how to think? What do I see them doing, hear them saying, or notice them feeling that indicates they need to learn to adopt specific thinking behaviors?
- What might curriculum and instruction look like if it were infused with and we taught toward specific thinking behaviors?
- How does knowledge and skill development influence an individual's choice of thinking behaviors when working to solve a problem or complete a task?

Facilitator: Susanne Burgess

Making Value Visible for 21st Century Learning: Exploring Interactive Professional Development Models

Diana Green

Arts Education Program Manager
Alabama State Council on the Arts, Montgomery, AL



Donna Russell

Executive Director
Alabama Alliance for Arts Education, Montgomery, AL



Design

The Alabama Alliance for Arts Education and the Alabama State Council on the Arts have teamed up to explore ways to extend our traditional professional development models in ways that are economically and physically feasible. Having used web conferences for board meetings, it seemed a logical step to use the system to support our professional development programs. A traditional retreat was held in November 2009 for arts specialists and teaching artists. The title of the program was “Making Value Visible” and the focus was to support art instructors in the documentation and assessment of learning in the arts. Two follow-up webinars were held in January and March. Participants were required to submit digital documentation of student work with assessment instruments to share with the rest of the group for discussion. A final two-day workshop is set for next July. Besides the webinars, our community of artists has a Facebook page, which they are beginning to use to communicate between sessions.

We are very conscious about the need to employ more technology in interactive ways, both with arts learning and professional development. We, as technology immigrants, are doing everything we can to keep up with our students who have been born into this technological world. The 21st Century could easily leave our arts instructors and teaching artists behind if we do not support them in finding meaningful ways to interact with their students. Although this particular process does not focus on the use of technology for students, it does require teachers to begin employing technology for their work in an interactive way.

In the session, we will explain our goals and our process, and show excerpts from the webinars. In this way, we may share our successes and challenges which should start a conversation about the process. We would like to know if others are beginning to use webinars and what ideas people may have to expand the use of interactive technologies.

Questions

- How can we use interactive technology to support teaching and learning in the arts?
- How do webinars and other interactive technology support professional development in the arts?
- How can arts educators become involved creatively in the gaming movement?

Facilitator: Kim Wheetley

A World of Literacies: The Soundtrack of Your Life

Beth Anne Musiker

Teaching Artist
Tennessee Performing Arts Center, Nashville, TN



Literacies

In this creative process demonstration, participants will experience an aesthetic education lesson using the TPAC Education ArtSmart model: exploration of the creative process behind a work of art through context, inquiry, art making, and reflection. A series of activities will explore the artistic decision-making behind the Broadway musical *Jersey Boys*, as well as the music that forms the ‘soundtrack’ of our own lives. Participants will create a personal timeline of their lives linking key moments to associated musical memories. Working in pairs, bite-size portions of each other’s story will be adapted into a concept and/or scene for a musical theatre telling.

This creative process parallels that of *Jersey Boys* creators Frankie Valli, the Four Seasons, the writers, and the director. The lesson illuminates the very deliberate artistic choices and distillation process used to adapt the band’s history into the Tony award winning show, along with the variety of theatrical storytelling devices used throughout. Simultaneously, participants will form a greater appreciation for the artistic possibilities inherent in the tales of their own lives and the endless variety of ways in which their stories may be shared. There will be a discussion of the synthesis of literacies presented throughout the work of art, the aesthetic education lesson itself, and student learning. Sharing the results of this same lesson in a recent school setting will illustrate how these literacies were present as students considered the impact of personal history and life possibilities in the trajectory of their own lives, extracting life events and patterns to create their own multi-media works of art.

Participants will be asked to consider how the demonstrated aesthetic education model might well be at the center of 21st Century learning. Discussion will focus on ways in which lessons incorporating inquiry, art making, and reflection spark ongoing interest and deeper exploration into the arts, while providing students a conscious awareness of the many literacies required by their lives and of which they are capable of employing to make learning in many subject areas all the richer and more accomplished.

Questions

- How do arts integration experiences synthesize multiple literacies?
- How can students effectively employ the arts to communicate?
- How do aesthetic experiences transfer across the curriculum?

Facilitator: Mary LaBianca

Play: Another Educational Hottie!

Dr. Jayne Griffin

Director of Education

Creative Discovery Museum, Chattanooga, TN



Amy Barrett

Museum Experience Manager

Creative Discovery Museum, Chattanooga, TN



Play

Play, one of the oldest ways to pass time, is among the newest topics in educational thought. It has become another hot topic, especially in educational circles. But why do we spend so much time researching, evaluating, and disseminating information about a subject that comes naturally to humans? Could it be that play, like the arts, has taken a back seat to “more productive” pursuits? In relegating play to the back burner of our lives and educational agendas, there has been a tremendous impact on children and adults. The experts tell us that the absence of play in the lives of children creates social, emotional, and physical deficits. The arts have suffered much the same fate as play, since neither directly provides the average person with food, clothing, or shelter.

Play and the arts are not the sustainers of life – they are life. But play and the arts are connected in other ways. In fact, play is the tool used for creating the arts. Play is the internal vehicle for any artistic expression. It is what separates the artist’s production from the craftsman’s product. As play disappears from our home, education, and work settings, the arts become even more endangered in the 21st Century. And who wants to live in a world void of the arts? So even though some may consider play just another hot topic for academics to discuss, it is critical to the creation of environments that allow children and adults to be contributing members of an appealing society.

We will take a serious look at this ‘play-full’ subject as we engage in physical, social, and intellectual play. Issues that will be explored include:

- The value of play and how the arts and play are related
- Why play awareness is even more important in the 21st Century
- How play fits with the other aspects of 21st Century learning
- How play can be incorporated into life
- What messages about play need to be disseminated

Questions

- How does play contribute to learning?
- How has technology impacted play?
- How can we urge educators to place higher value on play to improve student achievement?

Facilitator: Susanne Burgess

Why Teach Playwriting? Creative Instruction in the 21st Century

Dr. Frances McGarry

Director of Instruction
Young Playwrights, Inc., New York City, NY



Communication

Youth in the 21st Century are in need of broader exposure to and involvement in the arts. They also need educational approaches that develop critical reasoning and communications skills, increase literacy, and encourage creativity and non-violent self-expression. Young Playwrights Inc.'s *Write A Play!* curriculum is designed to address those needs. The program begins with the spoken word, thereby offering the opportunity for expression without the immediate constraints of formal grammar and syntax. The Dollar Bill exercise, for example, uses improvisation to introduce students to conflict, needs, and obstacles, and encourages exploration of these concepts through participation. Students become more comfortable with the idea of writing through exercises such as the One-Minute Play, which has students write a simple two-character scene from the opening line "Hey! Did you see..." in one-minute's time.

Students are encouraged to explore the creation of a scene with the same free-flowing energy as in the improvisatory exercise, now putting pencil to paper. Traditional writing skills are developed and honed, formal grammar and syntax reviewed and applied as befits the intentions of the playwright. The *Write A Play!* curriculum demystifies the creative process for both students and teachers, explores problem-solving, and guides students through the creation of a play.

At the core of *Write A Play!* is the philosophy that every young person has something valuable to say and an inherent right to be heard. The curriculum encourages students to express the ideas that are most important to them. They infuse their writing and reading of plays with their cultural perceptions and life experiences in a manner that cultivates and celebrates their world view. This approach motivates young people to write. When they find out that their ideas matter, they become intent on making those ideas heard. And in making those ideas heard, it is inevitable that self-esteem, literacy, and communication improve. And the art form is all the better for it.

Questions

- How is communication changing in our expanding global society?
- What communication skills should we teach our 21st Century students?
- What modes of artistic communication are relevant for today's students?

Facilitator: Laurie Melnik

The Creative Classroom: Collaborative Learning for 21st Century Preparedness

Susan Miville

Founder and Co-Principal
Arts Engage, Charlotte, NC



David Crowe

Composer
Arts Engage, Charlotte, NC



Collaboration

David Crowe, composer, and Susan Miville, arts education consultant, will demonstrate and lead participants in the creative process demonstrating its application within a unit of study that involves interdisciplinary learning in music, visual arts, social studies, and language arts. We will begin by showing a video of a multi-media performance piece that will serve as a model for the end result of the creative process in which community-based research was employed in its creation. *Mill Village: A Piedmont Rhapsody*, commissioned by the Charlotte Symphony, is a work for 12 musicians that combines David's music with archival film and photography, oral history, and poetry to tell the stories of textile workers in the Southeast.

We will provide an overview of a unit of study implemented in the eighth grade at Charlotte's Piedmont Middle School, working in partnership with the school's instrumental music, choral, dance, drama, visual arts, social studies, and language arts teachers. Deconstructing the unit will demonstrate the processes involved in planning, curriculum writing, assessment design, and actual delivery of the program and all of its elements. In small groups, participants will then create short performance pieces, and describe the process they used and how they made their creative decisions.

Questions

- Why are innovation and cooperation sometimes at odds with each other?
- What is the difference between team work and collaboration?
- How can personal voices and choices be honored in group endeavors?

Facilitator: Susanne Burgess

Connecting Core Learning to the Arts

Normal Park Museum Magnet Upper School, Chattanooga, TN

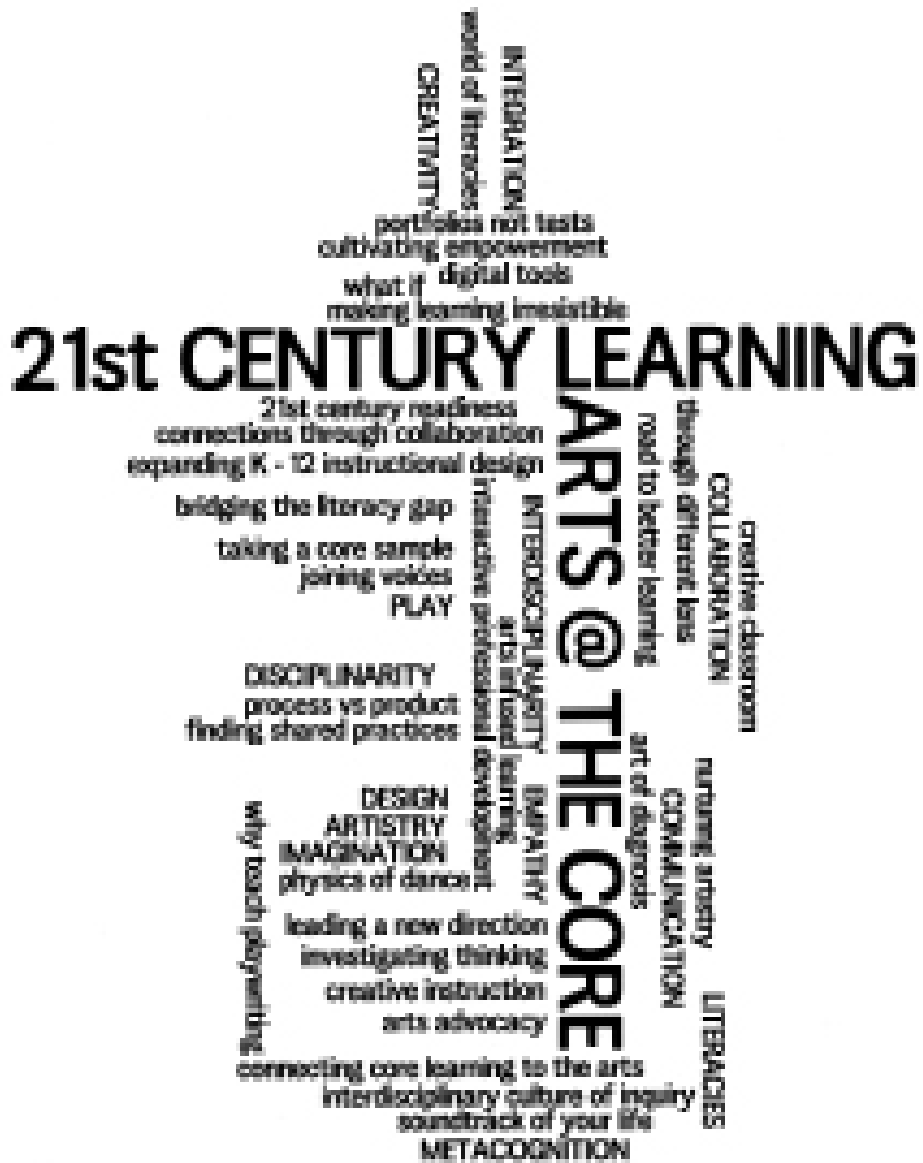
Heather Brown
Language Arts Teacher**AnnaLouise Haynes Myers**
Visual Art Teacher**Mark Neal**
Science Teacher**Kara Orr**
Math Teacher**Lindie Roden**
Social Studies Teacher*Interdisciplinarity*

The teachers at Normal Park Museum Magnet Upper School in Chattanooga work collaboratively to create modules which enrich the students' learning through science, math, language arts, social studies, and the arts. A team of teachers will demonstrate how they plan and create interdisciplinary modules which culminate in exhibits showcasing student learning presented at the end of each quarter. Examples of student work will be used to demonstrate the collaboration. Information about the school's rising test scores and other accolades will be noted as well. Participants will discuss how other schools might move toward this format of collaboration.

Questions

- How can the arts be meaningfully integrated with other subjects to deepen student learning?
- How might we extend integration beyond the classroom to the community-at-large?
- How can we articulate and document connections among the arts and 21st Century skills in curriculum design, instruction, student assessments, and teacher evaluations?

Facilitator: Joel Baxley



word cloud of Forum session topics and titles created at www.wordle.net

FRIDAY EVENING

Dinner On Your Own

SURROUNDING THE CHATTANOOGAN

Alleia

25 East Main Street • 305-6990
A unique interpretation of rustic Italian cuisine

Public House @ Warehouse Row

1110 Market Street • 266-3366
Straightforward dining with high-end ingredients

Blue Orleans Seafood Restaurant

1463 Market Street • 757-0088
Experience the taste of New Orleans

Southern Star

1300 Broad Street • 267-8899
Southern cuisine featuring blue plate specials

Broad Street Grille @ The Chattanooga

1201 South Broad Street • 424-3700
A unique field to table menu

St. John's Restaurant / Meeting Place

1278 Market Street • 266-4400
Inventive regional cuisine in an elegant historic setting

Niko's Southside Grill

1400 Cowart Street • 266-9221
Blending flavors of the South with tastes of the Mediterranean

Table 2

232 East 11th Street • 756-8253
Seasonal regional cuisine supported by local farmers

Porter's Steakhouse @ Sheraton Read House

827 Broad Street • 643-1240
Fine steaks and seafood Chicago-style

The Terminal Brewhouse

6 East 14th Street • 752-8090
Finest hops and freshest foods

@ THE CHATTANOOGA CHOO CHOO

It's a train. It's a song. It's a hotel. Welcome to one of the South's most renowned and unique landmarks.

Dinner in the Diner

1400 Market Street • 308-2481
Elegant dining on-board a Victorian-embellished dining car

Station House Restaurant

1400 Market Street • 308-2481
Dine and be entertained by singing servers

@ THE BLUFF VIEW ART DISTRICT ON THE TENNESSEE RIVER

A creative haven overlooking the Tennessee River that specializes in the visual, culinary, and landscape arts.

Back Inn Café

412 East 2nd Street • 265-5033
Upscale global cuisine in sunrooms or on the terrace

Tony's Pasta Shop & Trattoria

212 High Street • 265-5033
Classic Italian cuisine in a casual atmosphere

Downtown Chattanooga

Hunter Museum of American Art

10 Bluff View
 closes at 5 pm
 tickets \$9.95
www.huntermuseum.org
 423-267-0968

Creative Discovery Museum

321 Chestnut Street
 closes at 5 pm
 tickets \$10.95
www.chattanooga.com
 423-756-2738

Tennessee Aquarium

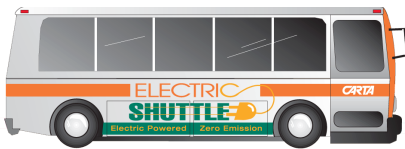
201 Chestnut Street
 last admittance at 6 pm
 closes at 8 pm
 tickets \$24.95

IMAX 3D Theater

1 Broad Street
 movies at 6, 7, 8, 9 pm
 tickets \$8.50

Aquarium/IMAX Discount Combo

(Aquarium and one IMAX movie)
 tickets \$29.95
www.tnaqua.org
 800-262-0695



The Downtown Electric Shuttle is the easiest way to get around downtown Chattanooga. Electric buses run about every 5 minutes (until 11 pm) from the Chattanooga Choo Choo to the Tennessee Aquarium with stops every block in between (see dots on map). And it's a FREE ride!



KEYNOTE

Leading a New Direction: The College Board's Strategies for Placing Arts at the Core of Education

Dr. Nancy Rubino

Director of College Board Office of Academic Initiatives, College Readiness
College Board, New York City, NY



Dr. Pamela Paulson

Senior Director of Policy
Perpich Center for Arts Education, Golden Valley, MN



Disciplinarity

Nancy and Pamela will introduce the recommendations of the College Board's National Task Force on the Arts in Education and its advocacy campaign for putting the arts at the core of elementary, secondary, and post-secondary education.

Throughout the past year, the College Board's task force – composed of professional artists, arts educators, and arts organization leaders – addressed the opportunities and challenges facing arts education in the United States. In K-12 schools, colleges, and universities, arts education has confronted an escalating crisis. While the fiscal realities of the day have contributed to the reduction of arts programs around the country, the enormous testing requirements that have largely been assigned to reading, math, and science have further marginalized arts education in American schools. What's more, the reduction and in some cases elimination of arts programming over recent years has curiously paralleled the national drop in math and reading skills, the decrease in high school retention rates, and even lower success rates among low-income and under-served populations. The National Task Force on the Arts in Education responded to these challenges by recommending specific actions that will enable the College Board and its 5,700 member institutions to begin to resolve these issues.

The presenters will discuss the Task Force's recommended strategies for placing the arts at the core of education in the 21st Century. These strategies include:

- Reaching underserved student populations
- Promoting student creativity
- Understanding the arts in global perspectives
- Integrating the arts into other core disciplines
- Engaging a greater number of professional artists in arts education
- Building partnerships and affecting policy at the national, state, and local levels.

This session will also provide participants the opportunity to share their ideas about how the College Board can collaborate with other institutions and organizations in accomplishing these goals.

Questions

- Where's the evidence that the arts impact college readiness, particularly among under-served populations?
- How can increased arts instruction prepare students for a 21st Century workforce?
- How can professional artists make meaningful contributions to 21st Century classrooms?
- What are the risks and benefits that accompany an arts-integrated curriculum?

Arts at the Core of Education

The College Board believes that the shortcomings of the educational system cannot be fixed by tweaking or patching, but rather they require a systemic change. The current system, which segregates subjects and types of learning, splinters the effectiveness of learning by divorcing content from context and purpose. Exclusion of the arts experience in schools means that students miss out on valuable cultural learning experiences as well as chances to develop their innovative thinking skills. With the high school dropout rate growing higher each year, we cannot afford to deny students the opportunity for increased academic engagement through arts learning.

In sharp contrast to our current system, we propose a new curricular model with the arts at the core, integrating many subjects and types of learning in order to give them context and meaning. The arts help students develop skills in group interaction, self-esteem, reflection, decision-making, and innovative thinking. With the arts at its core, this new paradigm could provide a more effective learning environment that would induce the creative thinking needed for the 21st Century global society, and reinvigorate our youth and our teachers.

For decades, academics have tended to treat their respective disciplines as separate entities complete in themselves, disregarding the value that other disciplines might have in improving learning in their own subjects. The encouragement of interdependence among disciplines and subject areas can benefit teachers, students, and ultimately, society at large. The arts are especially well suited to interdisciplinary learning, and have the potential to strengthen learning abilities across subject areas. There is a growing body of research that suggests that training students in the arts may change the structure of their brains and the way they think. After all, creativity and imagination – typically associated with the arts and which the arts encourage – are critical to many aspects of life, in and out of school. The College Board recognizes the value of the arts as teaching tools for interdisciplinary learning in addition to being distinct subjects in themselves.

Some states are beginning to study and implement new 21st Century learning goals that span many subject areas in order to prepare students for success in the future. The Arts Education Partnership has identified 21 states with 21st Century learning initiatives. These initiatives generally focus on the need for greater emphasis on creativity, innovation, communication, collaboration, and technology for a thorough education. Rigorous study of the arts promotes creativity and innovative thinking, helps develop character, and promotes responsibility and leadership – all are qualities that will be needed to meet the demands of a 21st Century education. Learning through the arts can provide an alternative for talented students who underperform in learning environments that emphasize verbal and math skills. Research shows that participation in the arts can improve attendance and reduce dropout rates by engaging students in activities that promote community interaction.

In a recent letter to school and education community leaders, Secretary of Education Arne Duncan stressed “the importance of the arts as a core academic subject and part of a complete education for all students,” and he noted how “the arts play a significant role in children’s development and learning process. The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances.” Secretary Duncan went on to emphasize that the federal government’s role is intended to bring about a sea change in the ways students are exposed to the arts in the nation’s schools.

National Task Force on the Arts in Education
Arts at the Core: Recommendations for Advancing the State of Arts Education in the 21st Century
Report adopted by the Board of Trustees, College Board, Fall 2009

<http://advocacy.collegeboard.org/preparation-access/arts-core>

The Road to Better Learning: Portfolios, Not Tests

Dr. Wendy Free

Director, Advanced Placement Arts Curriculum
College Board, Atlanta, GA



Professor Robert Lazuka

School of Art
Ohio University



Synthesis

Bob Lazuka and Wendy Free will introduce the College Board's Advanced Placement Studio Art Portfolio for high school students, describing portfolio components, work processes, and assessment procedures. The Concentration section of the portfolio requires that students create a body of 12 related works describing an in-depth exploration of a particular artistic concern of their choice. Students select an idea to explore and choose media, techniques, styles, compositional presentations, and content to demonstrate their processes of investigation. The concentration body of work illustrates students' artistic growth and discovery over time through a number of conceptually related works. This section of the portfolio includes a written commentary originally drafted when students begin their work and used to provide focus and direction to art making. The Concentration statement evolves with students' work, and the final version is a summary of their artistic and intellectual progression.

Wendy and Bob will share digital images of student artwork and discuss how aspects of developing a body of work – student choice of study, reflection, self-critique, interdisciplinary study, flexibility, creativity, problem-solving – can be applied as a model toward the concept of 'propagating more creative and meaningful instruction throughout the curriculum'.

Participants will be provided with a concrete example of how the AP Studio Art program serves as a teaching and learning model that incorporates visual and written communication and expression as well as interdisciplinary research, synthesis of ideas, and ongoing student reflection. You will learn how the philosophy and approach of the portfolio's Concentration section may be applied to enhancing learning and student success.

Questions

- How can we best demonstrate how arts education involves teaching that leads to more in-depth focused learning and transfer?
- How can we support teachers and students in the development of comprehensive interdisciplinary portfolios?
- How can portfolios of work be evaluated using a standardized format?

Facilitator: Joel Baxley

Creating Empathy: Dramatic Conventions in Early Childhood as a Foundation for 21st Century Learning

Michele Mummert
Assistant Director

Alliance Theatre Institute for Educators and Teaching Artists, Atlanta, GA



Kim Bowers-Rheay
Resident Teaching Artist

Alliance Theatre Institute for Educators and Teaching Artists, Atlanta, GA



Empathy

Participants will actively engage in the creative process which answers the question: “How can I guide my students to dramatically and emotionally enter a piece of children’s literature?” The focus story will be on *Giraffes Can’t Dance* by Giles Andreas and Guy Parker-Rees. The methodology employed throughout is part of the Wolf Trap Early Learning Through Arts Early Childhood Program. Basic emotions in the story are identified and explored, then integrated to create empathy with specific characters’ emotions through imagination and dramatic play. Specific strategies will include mirror work with music, reading-aloud (using the ‘actor’s voice’), story enactment as a character, and interaction with the teacher ‘in role’.

Questions

- How can we keep compassion in 21st Century education?
- Why begin cultivating empathy in early childhood?
- How can the arts increase an awareness of the feelings and emotions that evoke empathy?

Facilitator: Laurie Melnik

*Connecting Through Collaboration:
Exploring the Physics of Dance*

Erica Locke

Arts Coordinator and Dance Instructor
Sallie B. Howard School for the Arts & Education, Wilson, NC



Michael Peckerar

Science Teacher
Sallie B. Howard School for the Arts & Education, Wilson, NC



Collaboration

Recently at Sallie B. Howard School for the Arts and Education, a K-8 charter school in Wilson, NC, students who are normally in specialized science and dance classes came together for an integrated lesson on physics. Both classes were taught the basics of each content area, and then guided through an experiment that explored the concepts of physics governing the suspended qualities of selected ballet steps. During the lesson, students learned the value of integrating seemingly different content areas, as well as gaining an understanding of the commonality of the required skills. During this process, the teachers involved learned about the benefits of collaboration between colleagues and how this can better preserve the integrity of both content areas and improve the quality of the lesson. This session will not only recall the actual student experience, but allow participants to engage in the lesson themselves in an experiential demonstration. Participants are encouraged to adapt this lesson to their own content area and/or grade level.

Questions

- How can collaboration direct the path to deeper learning?
- What is professionally stimulating about collaboration?
- How do you build relationships with others to pose and solve problems collaboratively?

Facilitator: Mary LaBianca

*Nurturing Artistry:
The Process vs. Product Dilemma*

Amy Burton

Drama Director

Barger Academy of Fine Arts, Chattanooga, TN



LuAnn Holden

Artistic Director

Chattanooga Girls Choir, Chattanooga, TN



Artistry

Chattanooga Girls Choir artistic director, LuAnn Holden and Barger Academy of Fine Arts drama teacher, Amy Burton and their students will embrace the process vs. product dilemma as they engage participants in an exploration of the tensions we all encounter as we prepare students for performances. These experienced teachers will share their philosophies and experiences that connect the dots between rehearsal, performance, and building student artistry. The session will include student performances by the Chattanooga Girls Choir and the Barger Academy Players, and provide an opportunity for participants to engage students in the discussion.

Questions

- How can we nurture artistry in our students and still get the best performances?
- What are the additional skills required of directors in arts education?
- How does choosing repertoire impact the instruction critical to building student artistry?

Facilitator: Susanne Burgess

Bridging the Literacy Gap: Finding Shared Practices in Arts-Infused Learning

Sibyl Barnum

Arts Education Director
Arts Impact, Puget Sound Educational Service District, Renton, WA



Susy Watts

Teaching and Learning Consultant
Arts Impact, Puget Sound Educational Service District, Renton, WA



Literacies

Arts Impact is in its eleventh year of training classroom teachers in holistic instruction through arts integration integrating literacies in dance, theatre, visual art, reading, and writing. Recipient of three U.S. Department of Education Arts Education Model Development and Dissemination grants, and recipient of a U.S. Department of Education Professional Development for Arts Educators grant, Arts Impact strives to work collaboratively with other organizations to identify shared findings and uses in arts education across the country. Group discussion will tap the recent and current work of the Forum participants. There are developing patterns in practices across the country. Rather than tout individual programs, this session endeavors to find synthesis across the work of the group to identify trends and findings common to successful arts teaching within specific questions that address the literacies students use to learn, live, and work in their environment.

Questions

- How can teachers and students purposefully employ three artistic processes across disciplines: generating ideas, constructing meaning, and self-reflection?
- How can we help students bridge the gap between the literacies in reading/writing and those in the arts?
- How can teachers and students effectively employ artistic processes across literacies?
- What are the key features of teacher training that contribute to effective instructional practice?

Facilitator: Joel Baxley

What's in Your Hands? Cultivating Empathy and Empowerment Through Aesthetic Education

Amanda Cantrell Roche

Teaching Artist
Tennessee Performing Arts Center, Nashville, TN



Empathy

This session demonstrates how the arts can be deeply and meaningfully integrated with curriculum, while also fostering a sense of empathy. More and more, character education is becoming ingrained in the education process. As we move further into an era in which jobs are automated and computerized and our communications are increasingly through the technology of social media, cultivating empathy is essential for well-rounded human beings and competitive workers in the 21st Century.

Participants will be introduced to the basic concepts of aesthetic education, a particular arts education mode of learning employed at the Tennessee Performing Arts Center in Nashville, in which a particular work of art is both the center of and springboard for creative exploration.

A viewing of *Give Your Hands to Struggle* will be followed by a discussion of the role of empathy in dance and throughout the creative process. What is the purpose of empathy in the classroom and beyond? How do we encourage it? How and why are the arts uniquely qualified to address and develop this essential quality? You will be called to consider and honor legacies of historical figures as well as your own personal contributions to your community. Through reflection, inquiry, art making, and consideration of contextual material, you will take a concentrated journey through a creative process which involves brainstorming, critical thinking, problem solving, individual and small group work, and non-verbal communication.

Questions

- Why should we nurture the affective aspects of learning?
- What role does empathy play in the creative process?
- How does aesthetic education initiate creative exploration and foster the development of empathy?

Facilitator: Mary LaBianca

Buffet Luncheon

Enjoy your buffet luncheon in the hotel's Broad Street Grille, which is located on the opposite side of the main lobby from the conference center. Afternoon Forum sessions will start promptly at 12:45, so please be seated by 12:40.

Bon Appétit

I was 32 when I started cooking; up until then, I just ate.

~ Julia Child

Cookery is not chemistry. It is an art. It requires instinct and taste rather than exact measurements.

~ Marcel Boulestin

Cooking is sculpture of the soul.

A good cook works by the fire of the imagination, not merely by the fire in the stove.

~ Robert Tristram Coffin

I feel a recipe is only a theme, which an intelligent cook can play each time with a variation.

~ Madame Benoit

All cooks, like all great artists, must have an audience worth cooking for.

~ Andre Simon

Dining is and always was a great artistic opportunity.

~ Frank Lloyd Wright

As a child my family's menu consisted of two choices: take it or leave it.

~ Buddy Hackett

There is one thing more exasperating than a spouse who can cook and won't,
and that's a spouse who can't cook and will.

~ Robert Frost

Mirror Images: The Effect of Arts Integration for Teachers and Their Students

Kerrie Bellisario
Co-Principal Investigator
Leslie University, Cambridge, MA



Dr. Lisa Donovan
Director of Creative Arts in Learning Division
Leslie University, Cambridge, MA



Integration

A teacher steps back and gives the students their problem to solve. Putting out the art supplies or equipment, and making room for their exploration, the teacher has set the stage for an arts integration immersion in which her students will learn about an art form and the content at hand. The students become deeply engaged in their work. They are collaborating, seeking peer input, utilizing problem solving, and applying critical thinking skills. When the class period draws to an end, they do not want to leave. They just need to add one more thing to their project.

This story, and many others like it, has emerged in the data of a multi-year research project undertaken by researchers at Lesley University, funded by the Ford Foundation. Having analyzed data from an online survey, 11 focus groups, and 10 in-person interviews and classroom observations, the team has gleaned insights from over 200 teachers (who are graduates of Lesley's Integrated Teaching through the Arts program) in 19 states around the country. The teachers in the study have undergone 22 months of intensive professional development leading to a graduate degree in which they participate in studio-based arts courses as well as other theory-based courses.

This immersion has allowed them to stand in the shoes of their students. What is it like to go through a creative process, to draw on the imagination, and to share creative work? Having engaged in these experiences, the teachers know how to help students navigate creative and imaginative processes that lead to deep learning. The students learn about the art forms and the academic content, but the process of arts integration does more. The deep learning that results produces enhanced student engagement, absorption in the material, peer collaboration, problem solving, and critical thinking – the kinds of skills and mind sets that are needed in the 21st Century.

We are interested in exploring the mirror-image theme with our peers – examining more closely the correlation between professional development and the impact on students, how this learning translates into classroom practice, and the resulting state of deep learning which leads to 21st Century skill outcomes. There is a lot of research about the creative process, but we'll look more closely at the relationships that emerge among teachers and students when engaged in arts integration, and think collectively about implications for the future.

Questions

- How does one teach students to be imaginative?
- What relationships emerge among teachers and students engaged in arts integration?
- How might changing one's viewpoint from that of teacher or administrator to that of student change curriculum and instruction?

Facilitator: Kim Wheatley

Developing an Interdisciplinary Culture of Inquiry Through Role Drama

Carmine Tabone

Executive Director
Educational Arts Team, Jersey City, NJ



Empathy

The concept of empathy will be explored through the use of two activities Carmine has observed within the last two years: one by Katie Dawson called “Vote From Your Seat”; the other by Brian Edmiston called “Dramatic Inquiry”. Carmine will demonstrate how to fuse these two strategies around one topic, as he has successfully done with groups of 4th to 7th grade teachers and students for both social skills and language arts purposes. We are in a time when our schools must develop an interdisciplinary culture of inquiry in which students work independently and collaboratively, employing critical thinking and multiple intelligences for imaginative problem solving. The fusion of the two strategies that will be explored creates a dynamic approach that fosters higher order thinking and develops the understanding that multiple viewpoints and positions can be held on various topics, while at the same time, clarifying and affirming our own individual values and points of view.

Questions

- Why is emotional understanding important in an interdisciplinary culture and global community?
- How do you teach students to honor diverse cultural beliefs and values that may differ from their own?
- How are the knowledge and skills needed for role drama supported through affective development?

Facilitator: Laurie Melnik

Taking a Core Sample

Dr. Nancy Andrzejczak

Arts LINC Project Director
Lake Elsinore Unified School District, Lake Elsinore, CA



Monique Polderg

Arts LINC
Lake Elsinore Unified School District, Lake Elsinore, CA



Dr. Jean Detlefsen

Lecturer
University of Nebraska, Lincoln, NB



Creativity

Teaching 21st Century skills of creativity, innovation, and integrated thinking will involve different ways of assessing student learning. The standardized test will not provide insight in the student's progress in these skills. Join us in examining student work (visual art and writing) using a Looking at Student Work protocol for evidence of student understanding and learning. This protocol, developed by Steve Seidel from Project Zero, works in multiple contexts.

Questions

- What are qualities of a creative classroom?
- How can we assess instructional practices said to impact creativity, imagination, and innovation?
- How can we more effectively articulate the transferable skills taught in and through the arts?

Facilitator: Joel Baxley

KEYNOTE

Making Learning Irresistible: Expanding K-12 Instructional Design

Dr. Tim Tyson
Educational Technology Consultant
Educators Using Technology to Empower Meaningful, Global, Student Contribution
Manhattan Beach, CA



Imagination

The soul and substance of our human experience is nurtured by beauty, is conceptualized at least as much (if not more) by non-discursive symbolism, and thrives and attains new levels of meaningfulness and significance when authentically engaging students to help them better understand real problems in the real world. Yet, I hear only one mantra for educational reform: prepare students, by mastering a minimum set of curriculum standards, to be economically viable in an increasingly globally competitive job market. But what of our young students passionately working to solve the greatest problems of our time? Why must school be so disconnected from the complex and demanding real world in which our students live?

To put it more simply: I'm an educator. I've worked over 30 years in a profession of my choice. I'm an artist. I've lived life for over 50 years in a perceptual framework that chose me. The latter informs the former in *Making Learning Irresistible: Expanding K-12 Instructional Design*.

In our time together, explore with me an educational framework that moves beyond pedantic pedagogy that disconnects children from the joy that really is learning to an instructional design that empowers young lives lived richly today as our students create a better world now because of what they are learning in school. The classroom today can be virtually anything we can imagine. Join me as we start to design the, as yet, unimaginable!

Questions

- How do we renew our own joy of learning and nurture our students' innate curiosity and appetite for knowledge?
- How do we cultivate students' imaginations?
- How can imaginative instruction keep a standardized curriculum relevant?

Facilitator: Kim Wheetley

Making Learning Irresistible

“Making Learning Irresistible” has been my mantra as an educator.

Conrad the Kat, the overweight beast that lives here in the house and tolerates my living here as well, is a curious creature. Even though he is your typically skittish “animaux sauvage,” as all felines seem to be, curiosity always gets the best of him. His universe is irresistible. He wants to smell and touch everything. While jumping back with a bottle brush for a tail, he delights when something moves when he touches it, thinking: “It wants to play with me!!!”

The whole world wants to play, wants to be explored, wants learners of all ages to interact with it to find new meaning, new understanding. For me, that’s what learning is. Learning isn’t boring, isn’t just worksheets and quizzes. It’s engaging, interconnected, alive and thrilling. Its very nature is so irresistible that it often defies time, just gobbling it up. It’s about novelty, motion, and possibility. It’s filled with “What if…”

My background includes music education, piano performance, and composition. Naturally then, I value creative expression, arts education, independent thinking, emotive eloquence expressed through nuanced abstraction, the creation of beauty in the many different forms it can take in our human experience. Such achievements require far more than merely knowing the parts: “Boys and girls this is what an eighth note looks like.” Certainly, learners must know the parts. But as I often say, “Music is not about the notes. Math isn’t about the numbers and symbols. Literature isn’t about words and parts of speech.”

For those children whose educational experiences were not providing them with the basics upon which they could build understanding, appreciation, complex meaning, and the beauty of expression, then standards-focused accountability for their teachers may have been a logical remediation. But how many teachers in our country didn’t provide their students with a quality basic education? Every single one of them, as the national standards movement and NCLB seem to indicate?

Our educator friends in Canada still value the liberal arts education, still view the purpose of education as vastly extending beyond “global competitiveness.” Working with them is so refreshing. Placing value on diversity isn’t just about ethnicity. Of great and equal importance is diversity of thought, ideas, and expression. I shudder to think what the long term outcome of standards-based education will be. It actually frightens me for the future of democracy, creativity, curiosity, independent thought…

For me, as an educator, it’s never been about technology: about making movies or podcasts or interacting with augmented reality. Teaching and learning are about finding ways to empower learners to grab hold of information – to touch, grasp, manipulate it into knowledge and understanding; to fashion it into solutions for significant problems; and to create extraordinary displays of beauty in our world to bring people closer to one another and to the world we all share.

The true nature of the very heart and soul of learning is so compelling as to be irresistible. Our teaching practice can be as well.

Dr. Tim Tyson
www.drtyson.com

21st Century Teaching and Learning Competencies

Relationships

Play

The joy and delight that accompany play, discovery, and friendship are the developmental fuel of childhood, which allows humans to develop as creative, social, and cooperative beings.

Collaboration

Ensemble art forms require a balance of individual expression within a social context that requires and fosters a variety of personal and social skills. Cooperative learning, active and tolerant listening, sharing responsibilities, valuing individual contributions, giving and receiving constructive criticism, managing disagreements, being flexible, and making necessary compromises are necessary to accomplish common goals.

Empathy

Empathy is the ability to imagine yourself in someone else's position and to intuit what that person is feeling. Empathy builds self-awareness, allows us to work together, and provides the scaffolding for our morality.

Artistry

More than the mere accumulation of knowledge, skills, and experience, artistry is attained when people become sufficiently grounded in, proficient at, and knowledgeable about the key components of their discipline that they can bring their own unique perspective and interpretation to bear on their practice. It requires goal setting, initiative, self-responsibility, and time management. Artistry is an emergent capability that allows practitioners to integrate mastery and originality as they work.

Thinking

Imagination

Imagination is the capacity to conceive of what is not and the ability to conjure new realities and possibilities, or in John Dewey's words, "to look at things as if they could be otherwise."

Synthesis

Our new age demands the ability to see relationships between seemingly unrelated fields, to detect broad patterns, to put together the pieces, and to invent something new by combining elements nobody else thought to pair.

Creativity

Creativity requires both deep knowledge and technical expertise with one area and broad knowledge of many apparently unrelated areas. It depends on being able to combine disparate elements in new ways, and relies heavily on synthesis, the ability to see patterns where others see only chaos.

Design

Design thinking is a process combining empathy, creativity, and rationality for solving problems and discovering new opportunities. Unlike critical thinking, which is a process of analysis and is associated with the 'breaking down' of ideas, design thinking is a creative process based around the 'building up' of ideas.

Metacognition

Thinking about what you're thinking while you're thinking it. Metacognition consists of two basic processes occurring simultaneously: monitoring your progress as you learn, and making changes and adapting your strategies if you perceive you are not doing so well. It's about self-reflection, self-responsibility, and initiative, as well as goal setting and time management.

Disciplinary

There is a difference between subject matter (facts and formulas) and discipline (a distinctive way of thinking about the world). There is great value in going deeply into subjects to learn and master content knowledge and skills. But the discipline-based content standards have further segregated learning into isolated silos at a time when we need to be developing integrative thinkers.

Interdisciplinarity

We live in a society that prizes depth in a single discipline over breadth in multiple areas. But there is an increasing desire and need to break down the traditional discipline silos in favor of a more integrated study and understanding of complex systems. Integrative education cuts across subject-matter lines, bringing together various aspects of the curriculum into meaningful association to focus upon broad areas of study that recognize the interdependent nature of reality.

Integration

Separating teaching into discrete courses complete in themselves denies teachers and students exposure to a variety of pedagogical principles and practices in other disciplines. Side-by-side learning does not equate to integrative understanding that is critical in our interconnected world. The strategies of arts integration are educationally powerful because they are grounded in deep connections between knowledge acquisition, cognition, and social and emotional development.

Literacies

Frequently defined simply as the ability to read and write, literacy incorporates abilities to identify, understand, interpret, compare, analyze, evaluate, create, and communicate across a variety of media in addition to text. Cultural, environmental, information, kinesthetic, mathematical, media, musical, scientific, technological, and visual literacies are just a few components of a holistic understanding today's students need to engage in a global environment.

Communication

Oral, written, symbolic, and nonverbal communications are processes by which we assign and convey meaning in an attempt to create shared understanding. Communicating requires a vast repertoire of skills in intrapersonal and interpersonal processing, coding and decoding, listening, observing, speaking, questioning, analyzing, and evaluating.

Caricatures

Laughter is a serious scientific subject, one that researchers are still trying to figure out. Laughing is primal, our first way of communicating. Apes laugh. So do dogs and rats. Babies laugh long before they speak. No one teaches you how to laugh. You just do. And often you laugh involuntarily, in a specific rhythm and in certain spots in conversation. All language groups laugh 'ha-ha-ha' basically the same way. Whether you speak Mandarin, French or English, everyone understands laughter. There's a pattern generator in our brain that produces this sound. Each "ha" is about one-15th of a second, repeated every fifth of a second. Laugh faster or slower than that and it sounds more like panting or something else. Deaf people laugh without hearing, and people on cell phones laugh without seeing, illustrating that laughter isn't dependent on a single sense but on social interactions.

Seth Borenstein, *To Scientists, Laughter Is No Joke*. Chattanooga Times Free Press, April 2010



Caricatures of Forum presenters created by Joel Baxley, SCEA director of visual art education.

Presenters

Dr. Nancy Andrzejczak



Nancy has directed two Department of Education Arts Education grant projects: Arts LINC (2006-2010) and Project RAISE 2001-2004. In addition, she is an adjunct lecturer for the University of California, Irvine in arts education. In 2005, she was named Visual Art Educator of the Year by the California Art Association and in 2006, Pacific Region Art Educator of the Year (NAEA). She was the 1998-99 California McAuliffe Fellow and worked with the California Department of Education on arts assessment. She has published in both peer and non-peer reviewed publications and presented at numerous national conferences.

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Sibyl Barnum



Sibyl is the director of Arts Impact, a professional development program of the Puget Sound Educational Service District that trains teachers to integrate visual and performing arts into the core curriculum. Arts Impact serves schools in King and Pierce Counties in Washington, and is the most comprehensive arts professional development program in the state. The program has grown from a small non-profit operating in Pierce County to a nationally known model for arts education and has been awarded four U.S. Department of Education arts in education grants. Sibyl previously served as education director for Eugene Ballet Company and Eugene Opera in Oregon. She was a teaching artist in K-12 schools throughout Oregon for a Kennedy Center model program, Arts Unlimited, and has taught teacher-training workshops for Arts Unlimited and the Lane County Educational Service District. In addition, she taught piano at the University of Oregon and Northwest Christian College. Sibyl holds a Master of Music in Piano Pedagogy from the University of Oregon.

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Amy Barrett



Amy has served the Creative Discovery Museum in Chattanooga, TN for over three years in different positions within the education staff. Most recently she has held the position of museum experience manager: staff and programs. Her classroom experience includes six years as a middle school teacher and five years as a lead teacher in Georgia schools. Her formal education includes a Bachelor's degree in Family and Consumer Sciences from the University of Georgia and a Reading Endorsement through RESA for Georgia schools. She has also attended various national play conferences and serves as the play advocate for the Creative Discovery Museum. Amy has two beautiful children and a wonderful husband who is also a teacher. In her spare time, she likes to read, take walks in the outdoors, and teach ballroom dance lessons with her husband.

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Joel Baxley



Joel is director of visual art education at the Southeast Center for Education in the Arts in Chattanooga, TN. He has a BA in Visual Art and English and MEd in Curriculum and Instruction from Freed-Hardeman University. He has been responsible for the visual art component of SCEA professional development programming since 2002. He has taught in a range of settings including residential treatment for teens in State custody and the establishment of a visual art program at a K-6 school in Mt. Juliet, TN. He has produced illustration and design in print and electronic media for clients in Florida and Tennessee, and he continues to create works of art for commission and exhibition whenever he can squeeze in time behind an easel or at a workbench. Joel is currently pursuing doctoral study in learning and leadership. His interests include apprenticeship pedagogy and the facilitation of the mentoring process.

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Kerrie Bellisario

Kerrie is the co-principal investigator of Lesley University's Creative Arts in Learning Ford Foundation-funded research project *Voices from the Field: What M.Ed Graduates of the Integrated Teaching through the Arts Program Tell Us About Arts Integration in America's Schools*. She was formerly an associate professor at Lesley University in Cambridge, MA where she co-founded the MEd program Arts, Community and Education. Kerrie has extensive experience in arts and education administration, having served as the associate professor and associate director at Lesley University's Creative Arts in Learning division and as executive director of ArtWorks! Partners for the Arts & Community, Inc. She is also a practicing visual artist and curator, having exhibited her own work nationally and in Japan and Peru. Her curatorial work has included numerous projects in the United States and in the Azores, Portugal, and Peru.



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Kim Bowers-Rheay

Kim is a professional singer, actress, and teaching artist as well as a certified Montessori teacher. She is a resident teaching artist and Wolf Trap artist for the Alliance Theatre in Atlanta and a Georgia Council for the Arts theatre roster artist and consultant. Previously, she was the assistant educational director for the Center for Puppetry Arts and creative arts director and lower elementary teacher for a private Montessori school in Fayetteville, GA. Kim has presented at many arts integration and teacher training workshops throughout the Southeast and has taught at more summer arts camps than can be counted. She is a private vocal and monologue coach for high school students and a director of plays featuring student actors. As a professional actress, Kim has performed throughout the Southeast and on national tours. She received her Bachelor of Music degree in Vocal Performance from the University of Oklahoma and her Montessori certification from the National Center for Montessori Education in Atlanta.



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Heather Brown

Heather teaches language arts at Normal Park Museum Magnet Upper School in Chattanooga, TN. She has a MEd in Secondary Education: English from The University of Tennessee at Chattanooga, and a BA in English Literature and Psychology from UTC. She is currently in her third year teaching middle school language arts. She spent her first year at Red Bank Middle School, and last year joined the faculty of the Normal Park Upper School as a member of the sixth grade team. Before she became a language arts teacher, Heather spent ten years dancing professionally and teaching ballet, modern, and creative movement classes for the Chattanooga Ballet. In her last few years with Chattanooga Ballet, she had the privilege of serving as their director of education and outreach. She also taught dance at Baylor School and the Center for Creative Arts, both in Chattanooga.



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Susanne Burgess

Susanne is director of music education at the Southeast Center for Education in the Arts. As an Orff-Schulwerk practitioner and teacher-trainer, she brings an integrated perspective to teaching and learning that merges instruction in music, dance and drama. She is a regional and national workshop presenter for the American Orff Schulwerk Association and has presented nationally for MENC and ECMMA, as well as internationally for ISME in Bologna, Italy and Athens, Greece. Susanne's interests in curriculum integration have led her to advanced studies and research in instructional design, authentic assessment, and the benefits of conceptually driven instruction. She is currently in dissertation exploring the balance of practical and theoretical experiences in the arts as guiding factors in professional development.



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Amy Burton



Amy teaches drama and theatre at Barger Academy of Fine Arts in Chattanooga, TN. She holds an MFA from The University of Texas at Austin in drama and theatre for youth, and has taught for 18 years in elementary fine arts magnet schools. Amy has presented workshops at conferences held by Magnet Schools of America, Southeastern Theatre Conference, Texas Educational Theatre Association, and American Alliance for Theatre & Education. She also served on the most recent committee to revise the K-5 theatre standards for the state of Tennessee. Amy has directed over 50 productions with youth and adult actors, and she often enjoys teaching summer classes at the Chattanooga Theatre Centre.

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Amanda Cantrell Roche



Amanda has worked as a dance teaching artist for Tennessee Performing Arts Center's Education program in Nashville since 2000, conducting aesthetic education residencies for grades K-6. Independently and in collaboration with a team of lead teaching artists, she designs and facilitates professional development for teachers and other teaching artists. She was recently selected to become a part of ArtistCorps Tennessee, a select group of Tennessee Arts Commission teaching artists who conduct arts-based service learning residencies in schools. Amanda has collaborated as an organizer, choreographer or teaching artist with organizations such as Global Education Center, Nashville CARES, and Vanderbilt University. A mother of two, she also birthed and has nurtured Blue Moves Modern Dance Company since 1989, and more recently the human rights group One Human Race 4 Justice. Her alchemy is most powerful when she combines a trilogy of her deepest passions: dance, writing and social justice.

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Dr. Adera Causey

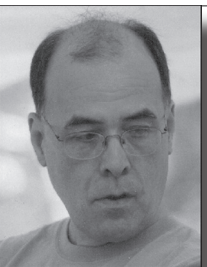


Adera is the curator of education at the Hunter Museum of American Art in Chattanooga. She joined the staff in 2003 and continues to work on gallery interpretation as well as overseeing the education department's wide range of programs for children and adults. She holds primary responsibility for weekly programming series, corporate programming, and university teaching. Previously she was the head of education at the Duke University of Museum of Art where for five years she developed a large-scale education program for a growing museum and taught Duke undergraduate students. Adera has also worked at the Ackland Art Museum and the Corcoran Gallery and has taught at the university level. She received her BA from the University of Maryland at College Park, her MA in art history with a focus on 19th century American landscape painting from George Washington University, and she did her PhD coursework at the University of North Carolina at Chapel Hill with a focus on American art and Southern history.

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David Crowe



David is a composer, conductor, teaching artist, and percussionist who specializes in collaborative projects with other musicians and artists in other disciplines. Recent works include *Psalm 138* for chorus commemorating an exhibition of the Dead Sea Scrolls, *Dreams of Wisdom*, a chamber work inspired by paintings of Russian artist Nicholas Roerich, and *The Moses of Her People*, for orchestra and narrator, which incorporates the words of Harriet Tubman. Since 1992, David has been resident composer for the Foundation for Art and Music in Elementary Education in Indiana. He has created works for the Fort Wayne Philharmonic, Charlotte Civic Orchestra, Greensboro Symphony, Syracuse Symphony, North Carolina Symphony, Northwest Indiana Symphony, and American Dance Therapy Association. He develops arts integrated lessons for all levels and disciplines and conducts artist residencies throughout the country. He currently resides in Charlotte, NC where he also teaches tai chi and qigong.

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Dr. Jean Detlefsen

Jean is a lecturer of art education at the University of Nebraska-Lincoln and is currently the state director for Project Arts LINC in Nebraska. She has worked in art education in Nebraska as the coordinator of the Mentors Program and member of the National Curriculum Committee for the Transforming Education Through the Arts Challenge Getty-Annenberg Grant, as leadership throughout the Prairie Vision Consortium, and as the coordinator of the Nebraska Visual and Performing Art Frameworks project funded by the U.S. Department of Education, Office of Innovation. Jean's work has been recognized by the Nebraska Art Education Association as Art Educator of the year, Higher Education Award, Supervisor of the Year Award, and Roscoe Shield Service Award, as well as community awards such as Columbus' Outstanding Educator Award and the Columbus Chamber of Commerce National Athena Award. Jean has taught in K-16 classrooms, worked in staff development, and currently teaches future art educators at the University of Nebraska, Lincoln.



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Dr. Lisa Donovan

Lisa is an associate professor and director of the Creative Arts in Learning Division at Lesley University in Cambridge, MA and co-principal investigator of the Integrated Teaching through the Arts Assessment project funded by the Ford Foundation. She is a theatre artist and arts-based researcher who teaches arts integration, arts-based action research, and arts-based literacy courses. Lisa has been an educator and administrator for Jacob's Pillow Dance Festival, Berkshire Opera Company, University of Massachusetts' Department of Theatre, and Boston University's Theatre, Visual Arts and Tanglewood Institutes. She was formerly executive director of the Massachusetts Alliance for Arts Education. Lisa has chapters in Peter Lang's *Teaching for Aesthetic Experience: The Art of Learning* and in *Signs of Hope: Art and Social Change*. Lisa holds a PhD from Lesley University. Her arts-based dissertation, *The Aesthetics of Listening*, explored the question, "How can theatre education develop a sense of voice and identity in adolescents?"



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Dr. Eric Engdahl

Eric is an assistant professor in the Department of Teacher Education at California State University, East Bay where he teaches visual and performing arts methods to preservice elementary teachers and supervises secondary preservice visual arts teachers. He is also the director of Art & Public Education at the East Bay Center for the Performing Arts in Richmond. Eric has written an arts-integrated K-8 social studies curriculum for an international charter school firm and worked extensively with The California Arts Project where he directed summer intensive professional development institutes for K-12 teachers including two in partnership with the California Arts Council. He has been an Arts Anchor Teaching Artist in Berkeley and Oakland, a children's theatre author, and was artistic director of several theater companies. He holds a PhD in Theatre from UCLA and a MFA in Acting from SMU.



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Dr. Wendy Free

Wendy is director of Curriculum and Content Development for Advanced Placement arts programs at the College Board. She earned her PhD in art education, researching how viewing and creating illustrations can influence reading comprehension. Wendy taught studio art for 20 years, working with elementary through post-secondary students, and is a National Board Certified Teacher. She chaired the Gainesville, Florida Art in Public Places Trust from 2004–2008. Wendy has collaborated with the College Board's National Task Force on the Arts in Education since 2008.



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Diana F. Green



Diana received her BA and MFA in dance from the University of California at Irvine. She began her career in the arts, administrating and teaching for a pre-professional ballet school in Silver Spring, MD. As chair of the dance program at Huntingdon College in Montgomery, she designed and implemented the first P-12 certification program in the field of dance for the State of Alabama. She initiated a partnership between the Huntingdon College dance program and Floyd Elementary School, training teachers to work in the schools with integrated arts curriculum. Diana has held the position of Arts in Education program manager at the Alabama State Council on the Arts since October 2005. She advises grantees on funding opportunities for arts education, and runs numerous programs that enhance learning in, through, and about the arts. She presents regularly on integrated curriculum design, strategic planning for learning in the arts, developing arts partnerships, and grant writing.

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Dr. Jayne Griffin



Jayne has served as the director of education at the Creative Discovery Museum in Chattanooga since 1997. Her classroom experience includes twenty years as a general education teacher in grades 3 through 8 in Walker County, GA schools. Her formal education includes a Bachelor's degree in Elementary Education and a Masters degree in Educational Administration and Supervision, both from The University of Tennessee at Chattanooga, and a Doctorate in Educational Leadership and Policy Studies from The University of Tennessee at Knoxville. She has been married for 38 years and lives on a farm in Rising Fawn, GA where her favorite activity is driving the farm truck to the dump on Saturdays with her husband and black lab. She has one son, who teaches high school and coaches soccer at Southeast Whitfield High School in Whitfield County, GA and a daughter-in-law who is a kindergarten teacher at Fairyland School in Walker County. Jayne is also a playful grandmother with Hill, her perfect infant grandson.

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AnnaLouise Haynes Myers



AnnaLouise teaches visual art at Normal Park Museum Magnet Upper School in Chattanooga, TN. She has a Bachelor of Fine Arts and a Masters of Curriculum and Instruction, both from The University of Tennessee at Knoxville. She began teaching art in 1995, and has been teaching art at the Upper School for the past two years. She has a BFA in Ceramics with a minor in Photography and English and a Masters of Science in Curriculum and Instruction, all from UTK. AnnaLouise loves sharing all the things she has learned with her students. A life-long learner, she is a ten year member and the vice-president of the Chattanooga Area Art Instructors, as well as a member of the Tennessee Art Education Association and the National Art Education Association. She enjoys attending professional development opportunities and benefits from attending conferences and other professional development opportunities.

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LuAnn Holden



LuAnn is assistant professor of Music Education and chair of the Department of Vocal Music at Lee University in Cleveland, TN. Her teaching responsibilities include the instruction of methods for teaching choral and general music in elementary and secondary schools as well as the supervision of music education student teachers. She earned a Bachelor of Music Education degree with vocal emphasis from Wesleyan College and Masters of Music degree in choral music education from Georgia State University. She was a member of the Atlanta Symphony Chorus, which at that time was conducted by the legendary Robert Shaw. She brings fifteen years of public school music teaching experience into the college classroom. She is active as a guest conductor of honor and festival choirs. LuAnn is the artistic director of the Chattanooga Girls Choir – a five tier community chorus with an enrollment of 150 singers. She conducts the Jubilate Choir (7-8th grade) and the Grace Moore Singers (9-12th grade), as well as the touring choir.

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Leigh Jones

Leigh directs the Tennessee Performing Arts Center's ArtSmart education program, shepherding the philosophy and practice of aesthetic education that Lincoln Center Institute brought to Nashville in 1981. She has lived and breathed aesthetic education since 1986, when she moved to Nashville from New York to become a member of Tennessee Dance Theatre and a teaching artist for the Nashville Institute for the Arts. For ten years, Leigh regularly led teacher professional development sessions alongside LCI TAs and taught ArtSmart study units in Nashville schools. Since becoming ArtSmart director she has served two years on the steering committee of a national Teaching Artist Mentoring Project supported by LCI, and three years as a section editor for the *Teaching Artist Journal*. She completed her masters degrees at Columbia University's Teachers College (Dance Education) and Vanderbilt University (German Language and Literature, ABD).



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Mary LaBianca

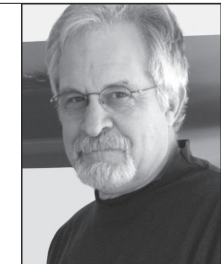
Mary is director of dance education at the Southeast Center for Education in the Arts. She has a BA in Interdisciplinary Studies (dance, visual arts and theatre) from UNC-Asheville, an MFA in Performance and Choreography from Mills College, and Bartenieff Instructor Certification I from the Laban Institute of Movement Studies. Mary joined SCEA after teaching middle and high school at the Center for Performing and Fine Arts at the PA Leadership Charter School in Pennsylvania and pre-k students at the Creative Living Room in Swarthmore, PA. Mary also presented choreography in the community and received funding from the Philadelphia Dance Projects for her work as both an artist and educator. During her graduate studies in California she taught in the Oakland/Berkeley early childhood education centers, public schools, and studio settings. She worked in a nationwide professional development program for teaching artists and presented choreography in San Francisco, Oakland, and Philadelphia after graduating.



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Professor Robert Lazuka

Bob has been a School of Art faculty member at Ohio University since 1984, where he served as director from 2001-2006. His fine art prints [see World Printmakers] have been exhibited throughout the US, Europe, and China, and were selected for the permanent collections of the Smithsonian National Museum of Art; Washington, DC; Whitney Museum of American Art, New York, NY; Nelson-Atkins Museum of Art, Kansas City, MO; Fogg Art Museum, Harvard University, Cambridge, MA; Chattahoochee Valley Art Museum in Lagrange, GA; and Baseball Hall of Fame Museum in Cooperstown, NY, among many others. Bob has been involved with the College Board in various capacities since 1988. During his work with the Advanced Placement Program he served as chief faculty consultant in Studio Art from 1996-2000, and as chair of the Development Committee from 2000-2005. He was appointed by the College Board to the National Task Force on the Arts in Education in 2007, and now serves as co-chair of the Arts Academic Advisory Committee.



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Erica Locke

Erica is the 4th-8th grade dance instructor and arts integration coordinator at Sallie B. Howard School for the Arts and Education in Wilson, NC. She is also a member of Blank Slate Dance Company out of Durham, NC. Erica has been studying dance for twenty years in the areas of ballet, tap, jazz, contemporary, modern, creative movement, and gymnastics as well as cross-cultural dance forms. She began her studies at the Thomas Studio of Performing Arts in Pittsburgh, PA where she was later a member of the Thomas Dance Company. She has graduated with honors, earning a degree in Dance Studies and Anthropology at the University of North Carolina at Greensboro.



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Dr. Frances McGarry



Frances has been teaching theatre for more than 25 years. In 1993, she received the AATE John C. Barner Theatre Teacher of the Year Award in recognition of a theatre program she authored and developed. In her search to select new plays for her Theatreworks program, Frances became acquainted with the Young Playwrights Festival in New York City which eventually became the subject of her doctoral dissertation in the Program of Educational Theatre at New York University. She has served as adjunct professor in the Program of Educational Theatre at NYU and the Department of Theatre at CUNY/Brooklyn College. She has been director of instruction at Young Playwrights Inc. since 2007 and has presented the Write A Play! Curriculum at local, regional, and national and international conferences including Face To Face, American Association of Theatre Educators/Association for Theatre in Higher Education, Queens Council on the Arts, and the University of London.

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Laurie Melnik



Laurie is director of theatre education at the Southeast Center for Education in the Arts. She has a BA in English with a speech minor from Webster University, St. Louis, MO and a MFA in theatre for young audiences from the University of Central Florida, Orlando. She previously taught theatre at Grain Valley High School in Grain Valley, MO. She has been active in the St. Louis arts community as an adjunct faculty member at Webster University; a teaching artist for Metro Theater Company working with Interchange, an arts integration collaborative; and an education associate and teaching artist at STAGES. She was an Arts Bridge Scholar, guest instructor, and graduate assistant at the University of Central Florida. Laurie also worked as a teaching artist and facilitated professional development workshops for the Orlando Repertory Theatre. In her role as teaching artist, she has engaged with diverse populations of young people with special needs. Laurie is a playwright and delights in fostering students' writing abilities.

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Susan Miville



Susan is a writer and an educator. She worked as the director of Education, Outreach and Community Partnership at the Charlotte Symphony from 1996 to 2009. Under her leadership, the Symphony's education and community engagement programs grew considerably, garnering national acclaim for their innovation in approach and content. She has designed, developed and implemented a series of curriculum-based residency programs for grades K-12 that involve integrating music with other disciplines and subject areas. These programs explore connections between music, visual arts, dance, language arts, math and social studies. Susan continues to work in the field of arts education and community engagement, partnering with Charlotte-Mecklenburg Schools and other community and cultural organizations. As a freelance writer, she has written for magazines and newspapers about theatre, opera, dance, and literature. Susan continues to write poetry, fiction and non-fiction.

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Michele Mummert



Michele is the assistant director for the Alliance Theatre Institute for Educators and Teaching Artists in Atlanta, GA as well as the regional director for Wolf Trap. She recently completed training at the Aspiring Leadership Institute at Georgia State University in Atlanta. Last spring, she trained at the Kennedy Center, Washington, DC in the CETA (Changing Education Through the Arts) model for arts partnerships with local school systems. An arts educator for over 15 fifteen years, Michele is a Georgia Council for the Arts consultant, and formerly a middle school drama teacher at Tapp Middle School, Cobb County, GA. She holds a post baccalaureate degree in education from Kennesaw State University, Kennesaw, GA and a BA in communications from Loyola University, New Orleans, LA.

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Beth Anne Musiker

Beth Anne has been a lead teaching artist for the Tennessee Performing Arts Center's Education Department in Nashville for more than 14 years. She has authored guide books for HOT and ArtSmart programs; provided aesthetic education residencies for grades K–12; designed and facilitated professional development for teachers and teaching artists; and taught and performed for various Inside/Out events for the Nashville community. She is a recording artist, live performance coach, music director/conductor of high school musicals, and director/choreographer, vocal arranger, and music producer. Beth Anne spent the early part of her career in New York City as a working singer, actress, and dancer. She was a member of the national touring company of Roger Miller's *Big River*. She earned her theatre degree from Northwestern University and has also trained extensively as a pianist and violinist. Her most recent venture is the creation and launch of StageSmart Teaching Artists, a new arts education and audience development initiative for touring Broadway shows.

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Mark Neal

Mark teaches science at Normal Park Museum Magnet Upper School in Chattanooga, TN. He has a Bachelors in Ecology/Environmental Studies and a Masters in Science Education, both from The University of Tennessee at Knoxville. He graduated from UTK in 1996, and after working for several years as a newspaper reporter, returned to earn his Master's in Science Education in 2001. Mark then worked as an instructor for one year at Driftwood Nature Center in St. Simons Island, GA. Next, he worked for five years as a 5th grade math/science teacher at North Windy Ridge School in Asheville, NC. While working in NC, he earned his National Board certification. Since moving to Chattanooga in 2008, he has worked as a 6th grade science teacher at NPMM Upper.

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Kara Orr

Kara teaches 6th grade math at Normal Park Museum Magnet Upper School in Chattanooga, TN. She has a BA in Secondary Education and a BA in Government and Politics, both cum laude from the University of Maryland. She is currently working on a MA in School Leadership at The University of Tennessee Chattanooga. After graduating from the University of Maryland, Kara worked for a little over a year as the assistant director of education for Sylvan Learning Center in Tuscaloosa, AL. She worked with students of all ages teaching math, study skills, reading, writing and ACT prep courses.

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Dr. Pamela Paulson

Pamela is a founding director of Minnesota's state agency for arts education, the Perpich Center for Arts Education. In her current position as senior director of policy, she is responsible for agency policy direction; providing advocacy and information for the state Legislature; connections with state and national arts and education organizations; administration of the statewide Perpich Library; and directing the state census on the arts education and the new Arts Integration Project. Pamela is co-chair of the College Board's Arts Academic Advisory Committee. She is a member of the Executive Board of the State Education Agency Directors of Arts Education and on the Steering Committee of the Arts Education Partnership. Previously she served as president of the National Dance Education Organization and Minnesota Association of Supervision and Curriculum Development. Prior to working at the Perpich Center she created and directed the dance program at Apple Valley High School and taught for seven years at Augsburg College in Minneapolis.

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Michael Peckerar



Michael is in his second year teaching science and engineering at Sallie B. Howard School for the Arts and Education in Wilson, NC. He previously taught as an outreach educator for years with Imagination Station Science Museum, also in Wilson, NC. Michael is a 1999 graduate of Barton College. In his classroom, he constantly strives to keep his lessons hands-on and as engaging as possible. Michael believes science is best taught through involvement, as this shows practical application.

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Monique Poldberg



Monique is a generalist teacher in Lake Elsinore, CA with over a decade of experience in arts integration in the elementary classroom, professional development, and research settings. She has helped direct both Arts LINC and Project RAISE and is a PhD candidate at the University of Nebraska-Lincoln. She was a recipient of a Toyota Tapestry Large Grant with a project integrating visual art, science and literacy. In 2009 she was one of 25 educators selected from around the country to participate in “Picturing Early America” funded by the National Endowment for the Humanities. This month-long study was an exemplary model of quality integration of art, history and English language arts in support of the National Endowment of the Humanities’ Picturing America Program.

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Lindie Roden



Lindie teaches 6th grade social studies at Normal Park Museum Magnet Upper School in Chattanooga, TN. She has a Bachelor of Science in Education, pre-K–8th grade from The University of Tennessee at Chattanooga. She is currently completing a Master’s Degree in Curriculum and Instruction participating in the Public Education Foundation’s Leadership Fellows Program. Lindie feels fortunate to have taught for twelve years in Hamilton County because she has been able to see the progress of so many students over the years. Her teaching experience has included kindergarten, first, second, third, middle school and high school. Every grade level and content area has been a unique and enjoyable challenge. She is currently appreciating the liveliness and curiosity of sixth graders!

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Scott Rosenow



Scott is the magnet, technology and arts integration facilitator at Battle Academy, an urban elementary school in Chattanooga, TN where he collaborates with teachers and administrators to integrate the multiple intelligences, technology, and the arts across the curriculum. Scott previously served for seven years as SCEA’s director of theatre education. He continues to work as a teaching artist integrating theatre across the curriculum. He has a BA in theatre from California State University Northridge, a MFA in creative drama/children’s theatre from The University of Texas at Austin, and ABD in drama/theatre education from The Ohio State University. He 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. He was also an actor and drama education specialist with the Honolulu Theatre for Youth.

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Dr. Nancy Rubino

Nancy is director of the College Board Office of Academic initiatives, College Readiness in New York City. In this role, she provides strategic direction and management of the College Board's disciplinary Academic Advisory Committees. She oversaw the creation and development of the College Board's National Task Force on the Arts in Education and is currently leading the College Board's arts advocacy initiatives. Prior to her work at the College Board, Nancy was an assistant professor at the University of Washington where she taught French literature and culture. She received her PhD in French literature from Columbia University in 1997 and has published on the role of hysteria and the use of clinical discourses in the literary production of 19th-century France.

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Donna M. Russell

Donna is executive director of the Alabama Alliance for Arts Education in Montgomery. She works with the Alabama State Council on the Arts as a statewide service partner organization, the State Department of Education, statewide professional development organizations, statewide arts organizations, and the Kennedy Center. During her time as executive director, the Alabama Alliance has been instrumental in the formation of workshops for classroom teachers, teaching artists, and arts specialists. Partnerships have been formed with universities and the Arts Education Summit re-emerged as a statewide advocacy and training conference for all stakeholders in the arts in 2008, with the third Summit scheduled for 2010. Donna serves on the Advisory Team for the Alabama Black Belt Arts Education Initiative, Alabama Arts Education Consortium, and the committee to rewrite the Arts Plan for Alabama. In 2005, she received the President's Award of Excellence for Outstanding Leadership and Service to Arts Education by the Alabama Art Education Association.

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Bill Sheskey

Bill is a lifetime educator with experience as a school district instructional technology specialist, classroom teacher, and athletic coach. Educators now demand dynamic professional development experiences that are hands on in the development of authentic assessment strategies, digital literacy, contemporary content delivery, and web based tools for the classroom. Bill designs and facilitates a series of engaging workshops for educators at national, state, and local education conferences where participants leave the workshop with multimedia tools to immediately engage their students. In Heidi Hayes Jacobs ASCD book, *Curriculum 21: Essential Education for a Changing World*, Bill contributed Chapter 12, "Creating Learning Connections with Tech Savvy Students." The chapter goes inside classrooms and shares student work using authentic instructional technology tools.

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Cheri is director of child development and consumer relationships for Crayola. Speaking on behalf of children – helping business leaders, parents and educators understand children's abilities and interests – has been her career. She provides leadership to child-family oriented businesses and serves as a spokesperson on children's issues and trends to media, consumers, and policy-makers. Cheri is an experienced child advocate whose career includes having served as Director of Child Development for the Governor of Ohio and teaching at the University of Cincinnati and Sinclair College in Ohio. She is a "kid expert" who helps others understand what children want and need. She's authored *How Children Learn* and *The Power of Creativity* helping adults understand children's potential. Cheri serves as a Strategic Council member of the Partnership for 21st Century Skills, a national organization focused on helping children prepare for the futures they will face.

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Carmine Tabone



Carmine is the executive director of the Jersey City-based Educational Arts Team, the author of numerous articles on education and drama, and co-author of *Drama Activities for K-6 Students* and *The Magic Circle of Drama*, a handbook of over 40 integrated drama and literacy lessons. Carmine has conducted workshops for young people, drama leaders, and teachers in schools and at regional, national, and international conferences for over 35 years. His organization successfully completed a three-year (2005-2008) U.S. Dept of Education grant in the Jersey Public Schools integrating drama into the Language Arts and Social Studies curriculum in which 90% of the treatment group (over 500 students) passed the NJ standardized language arts test, in contrast to only 71% of the control students.

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Kay Thomas



Kay serves as visual artist/consultant for the ArtsSmart Institute for Learning at Texarkana Regional Arts and Humanities Council. She received a Masters of Fine Arts in Ceramics from Arizona State University and a Bachelor of Fine Arts degree in Ceramics from Texas A & M in Commerce, TX. She has worked with students and teachers in grades Pre-K through 12 as an artist/consultant in school districts throughout a multi-state area. She served first as artist-in-residence, then later as curator of outreach education for the Art Museum of South Texas. In addition, Kay is both a designer and presenter for a variety of art workshops for teachers, parents, and artists in Arkansas, Mississippi, and Texas. She currently teaches an art course for Texas A & M University-Texarkana pre-service classroom teachers. A Texarkana native, Kay continues to create and exhibit her ceramic sculptures. Her latest sculptures both celebrate and satirize in a very humorous way America's obsession with celebrities, food, and pets.

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Dr. Tim Tyson



The School Library Journal has referred to Tim as the “Pied Piper of Educational Technology,” and his innovative use of technology to maximize student achievement has been featured in a variety of national and international education magazines. Named one of Georgia’s High Performance Principals by State Governor Sonny Perdue, he served as the principal of Mabry Middle School in Cobb County, beginning the school’s annual, student-led, digital film festival which has received attention from the Lucas Foundation, Georgia Public Broadcasting, and internationally renowned education reformers. MabryOnline.org, a collection of over 100 blogs which served as the school web presence through June of 2007, features his former students’, teachers’, and administrators’ digital media creations, and served up over 1.5 million files a month to users all over the world. The site also offers the Global Learning Collaborative, an interactive project collaborative for educators, practitioners, and students around the world. Though a self-described geek, Tim believes that technology is neither “the answer nor the magic bullet” but a tool that, when appropriately leveraged, brings people together so that they can collaboratively create and share with unprecedented ease and facility. When he is not traveling, reading, dabbling with photography, digital video, or on the computer, he enjoys arranging and composing music. With a global vision for making our world a better place, Tim values the creation of beauty in all of the many different forms it can take – the most powerful of which, and closest to his heart, is helping children reach their highest potential.

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Jennifer Unger

Jennifer serves as drama/theatre consultant for the ArtsSmart Institute for Learning at the Texarkana Regional Arts and Humanities Council. She received a Master of Arts in Theatre from Northwestern University, Evanston, IL, and a Bachelor of Arts in Theatre from Texas A&M University, College Station, TX. With positions at The Shelton School (a private school for learning different students in Dallas), Capers for Kids, and the Dallas Theatre Center, Jennifer has worked with people of all ages both instructing in the art of drama and directing theatre productions. As ArtsSmart drama/theatre consultant, Jennifer provides professional development in arts integration for schools in Texas, Arkansas, and Mississippi. As director-in-residence at TRAHC, she directs and co-writes original productions both for adult and young audiences. She also serves as adjunct faculty for graduate classes at Texas A&M University-Texarkana.



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Susy Watts

Susy consults on strategic planning, evaluation, and arts and museum education. She has been the Teaching and Learning consultant for Arts Impact in Renton, WA since 1999. Current projects include Core I and Core II Training Teachers in the Arts for classroom teachers; two U.S. Department of Education Arts in Education Model Development and Dissemination grants: 2006-10 Arts Impact/Arts Leadership in Bethel School District and Tacoma Public Schools, and 2008-12 Math as Artistic Pathways in Tacoma Public Middle Schools; U.S. DOE Professional Development in Arts Education grant 2008-10 Training Teachers: Arts as Literacy with Seattle Public Schools. Susy has also conducted evaluation projects for Los Angeles County Museum of Art, Washington State Arts Commission, Honolulu Academy of Arts, Idaho State Historical Society, Japanese Gardens. Evaluation projects include case studies of art education and arts curricula in segments of Chicago Public Schools for OMG, Philadelphia, PA and education program evaluation for the Portland Art Museum, OR.



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Kim Wheatley

Kim is executive director of the Southeast Center for Education in the Arts. He has a BFA from The University of Texas at Austin and a MA from Schiller College, Berlin, Germany. He taught at high schools and colleges in California and Texas, and at the International School in Bangkok. He also worked at the Texas Education Agency. He helped write the *National Standards for Theatre Education* and *INTASC Model Standards for Licensing Classroom Teachers and Specialists in the Arts*. He authored a framework for teaching about television for the Academy of Television Arts & Sciences. He supervised content development for three professional development video series on arts education commissioned by Annenberg/Corporation for Public Broadcasting. Kim led People to People International's first delegation of 47 American theatre educators on a cultural visit to the People's Republic of China. He is a past president of the American Alliance for Theatre & Education and recently served on the College Board's National Task Force on the Arts in Education.



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The Southeast Center for Education in the Arts (SCEA) provides innovative professional development in arts education and arts integration to enhance teaching and deepen learning. The goal is to establish comprehensive arts education as an integral component of basic education for all students. SCEA's professional development programs create exciting opportunities for personal and professional discovery, nurturing the artist within and fostering the artistry of teaching.

Founded in 1987 as one of six regional institutes for the Getty Center for Education in the Arts, SCEA was the only site to expand the discipline-based arts education approach beyond visual art to include theatre, music, and dance.

In 1996-2001, SCEA was one of six sites in the Transforming Education Through the Arts Challenge, a research initiative of the Annenberg Foundation and Getty Trust, providing intensive professional development to 35 partner schools across the nation as they developed comprehensive arts education programs.

Building on its seminal work in discipline-based arts education, SCEA has evolved incorporating emerging theories and methodologies in interdisciplinary education, placing it at the cutting edge of current practice in arts integration. SCEA's approach employs concept-based curriculum design to facilitate the unique learning opportunities fostered at the nexus of disciplines.

As a professional development provider, SCEA collaborates with schools and organizations across the country providing consulting services, demonstrating integrated instruction, and crafting custom, site-specific programs tailored to the needs and resources of distinct communities. Personnel travel nationwide and internationally teaching classes, conducting workshops, working on committees, and serving as consultants and writers for professional organizations and state education departments.

The Southeast Center for Education in the Arts fosters unique collaborations among people and institutions, significantly impacting local, state, and national education policy and practice. The Tennessee Arts Commission awarded SCEA its Governor's Arts Leadership Award for nurturing creative inquiry into teaching and learning.

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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

SCEA's 2010 ***Arts & Education Forum: Arts @ the Core of 21st Century Learning*** is conducted in collaboration with the City of Chattanooga's Department of Education, Arts & Culture.



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