



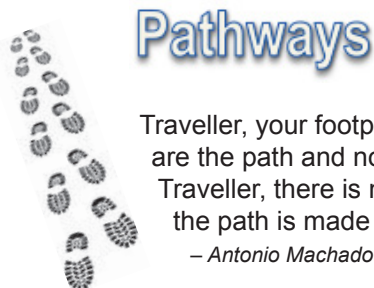
2012 Arts & Education Forum

Walking the Talk

Pathways to Quality Arts Integration

May 18 - 19, 2012

The University of Tennessee at Chattanooga



Traveller, your footprints
are the path and nothing more.
Traveller, there is no path,
the path is made by walking.

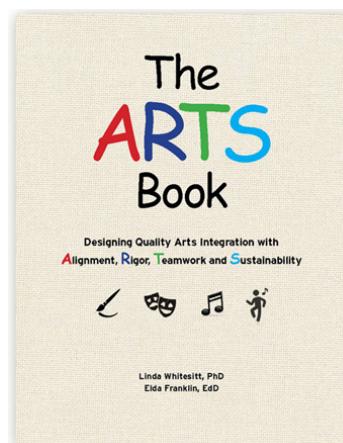
– Antonio Machado

What are the pathways to quality arts integration that we have “made by walking”? How can we “walk the talk” of quality arts integration in ways that transform the lives of students, teachers, and school communities? In addressing these questions, the 2012 Arts & Education Forum is responding to a call for more clarity about the dimensions of quality arts integration issued by a panel at the 2010 Arts and Education Thought Leader Forum: *Assuring Equitable Arts Learning in Urban K-12 Schools* and reiterated in the recent report by the President’s Committee on the Arts and the Humanities *Reinvesting in Arts Education: Winning America’s Future Through Creative Schools*.

Guiding us in “walking the talk” of quality arts integration are Dr. Bennett Lentczner, president of RealVisions, and Drs. Linda Whitesitt and Elda Franklin, authors of a new book on arts integration *The ARTS Book: Designing Quality Arts Integration with Alignment, Rigor, Teamwork and Sustainability*.

In *The ARTS Book*, the authors suggest the following paths to quality arts integration:

- **Alignment** informed by data, research and a strong theory of change that logically connects inputs, activities, outputs, and outcomes as well as guides all phases of programmatic decision making
- **Rigorous program design and evaluation** that asks what success looks like, develops measurable outcomes, asks strong evaluation questions, and describes the evidence that needs to be collected to answer them; rigorous professional development that provides teachers with a vision of quality arts integration, the tools to realize that vision in the classroom and the instruments to evaluate its impact; rigorous curriculum and instruction that leverages students’ understanding beyond what would have emerged through a single disciplinary approach
- **Teamwork** that leads to individual and community learning throughout all stages of project development, delivery, reflection and dissemination
- **Sustainability** of transformed teacher practice, successful student outcomes, and whole school change through building the kinds of relationships that support teachers’ capacity for innovation



Other pathways to quality are highlighted as participants share how they have “walked the talk” of arts integration in ways that have led to quality program design and evaluation, professional development that helps teachers design and deliver quality arts integration learning experiences for students, and pedagogy that has strengthened the impact of engagement in arts integration on student understanding. Their stories also shed light on how teamwork, collaboration and mentorship can have a significant impact on professional learning and sustainability.

Friday – May 18

8:00 – 9:00	<i>Tennessee Room</i> Breakfast Conversations	
9:00 – 10:30	<i>Chattanooga A</i> WELCOME KEYNOTE ALIGNMENT & RIGOROUS PROGRAM DESIGN & EVALUATION	
10:30 – 11:00	conversations break	
11:00 – 12:00	ALIGNMENT & RIGOROUS PROGRAM DESIGN & EVALUATION <div> <div> <i>Chattanooga B</i> Panel Discussion 1 </div> <div> <i>Chattanooga C</i> Panel Discussion 2 </div> </div>	
12:00 – 1:30	<i>Tennessee Room</i> Lunch Conversations	
1:30 – 2:15	<i>Chattanooga A</i> RIGOROUS PROFESSIONAL DEVELOPMENT	
2:15 – 2:45	conversations break	
2:45 – 3:45	RIGOROUS PROFESSIONAL DEVELOPMENT <div> <div> <i>Chattanooga B</i> Panel Discussion 3 </div> <div> <i>Chattanooga C</i> Panel Discussion 4 </div> </div>	
4:00	travel to hotel	



9:00 – 10:30

Chattanooga A

Welcome

Kim Wheatley

Southeast Center for Education in the Arts

Keynote

“Goose Bumps”

Dr. Linda Whitesitt & Dr. Bennett Lentzner

RealVisions

Alignment & Rigorous Program Design & Evaluation

Dr. Linda Whitesitt & Dr. Elda Franklin

RealVisions

Quality has the potential of arising in relationships – in the engagements between people, practices and program elements. Arts integration vision and decision makers' engagement with the following program elements can lead to quality arts integration if attention is paid to alignment and rigorous program design and evaluation:

- Students' and teachers' needs
- What research reveals about best practice
- Program goals, beliefs and purposes
- Intended outcomes (with process and outcome objectives, evaluation questions and performance measures of effort and effect)
- Theory of change
- Vision of quality
- Professional development (purposes, practices, activities)
- Curriculum design and instructional practice
- Teacher and student learning experiences
- Program performance data

Programmatic decisions in the initial stages of program design and throughout the continuing process of implementation and evaluation need to be guided by the alignment of all of these program components. In addition, vision and decision makers need to use rigorous formative evaluations (with specific, measurable and meaningful outcomes) to make adjustments to program systems and activities.

10:30 – 11:00

Conversations Break

It is good to have an end to journey towards,
but it is the journey that matters in the end.

– Ursula K. LeGuin



11:00 – 12:00

pick your pathway



Chattanooga B

Chattanooga C

PANEL 1

moderator – Laurie Melnik

Dr. Eric Engdahl



California State University East Bay
San Rafael, CA

How do constituencies' needs and prior knowledge impact and align with program design and delivery?

Amy Duma



The John F. Kennedy Center
for the Performing Arts
Washington, DC

How does the Kennedy Center's definition of arts integration align with rigorous program design and implementation?

Dr. Eric-Michael MacCionnaith



Renegade Education Project
Penn State University, Hazleton, PA

How did the alignment of rigorous design, implementation, and measurement impact program results?

Kathryn Dawson



Drama for Schools
The University of Texas at Austin

How did evaluation and assessment impact program rigor and implementation?

PANEL 2

moderator – Susanne Burgess

Jackie Coleman

Hartford Performs
Hartford, CT



How did a shared vision influence and align with a rigorous program design?

Karen Herrera

McAllen Independent School District
McAllen, TX



How did the impact of teachers' needs and stakeholders' feedback influence and align with program design and sustainability?

Anne McNamee

Department of Theatre and Dance
The University of Texas at Austin



How did constituents' needs and logistical circumstances influence and align with program delivery?

Susan J. Rotkovitz

Arts Integration Institute
at Towson University
Towson, MD



How did the individual strengths and diverse needs of your constituency influence your program design and impact its transformation?



12:00 – 1:30

Lunch Conversations

Rigorous Professional Development

1:30 – 2:15

Chattanooga A

Dr. Elda Franklin & Dr. Linda Whitesitt

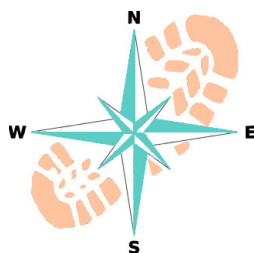
RealVisions

Teachers' engagement in professional development learning experiences can lead to quality arts integration if curriculum and instruction are rigorous.

Rigorous professional development offers participants learning experiences that . . .

- Prepare them to infuse their teaching with active, experiential learning for students that requires problem solving and inquiry in or through the arts
- Provide them with a deep understanding of an arts discipline
- Strengthen their ability to help students transfer knowledge between disciplines
- Help them create opportunities for students to work cooperatively
- Are embedded in the settings in which they work (i.e., their classrooms)

Rigorous professional development offers teachers the tools to assess their own learning and practice as well as their students' learning and work in a way that helps them strengthen their practice and improve their students' learning experiences.



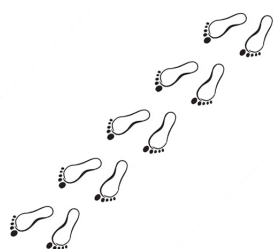
2:15 – 2:45

Conversations Break

He who would learn to fly one day must first learn to stand and walk and run and climb and dance;
one cannot fly into flying.

– Friedrich Nietzsche

2:45 – 3:45



choose your course



Chattanooga B

Chattanooga C

PANEL 3

moderator – Mary LaBianca

Dr. Jennifer Raine



Manhattan New Music Project
New York City, NY

How did the diagnosis of teacher needs
in the arts impact your design for rigorous
professional development?

Jackie Coleman



Hartford Performs
Hartford, CT

What criteria guided your implementation
of rigorous professional development for
arts providers in your program?

Dr. Eric Engdahl



California State University East Bay San
Rafael, CA

What role did outcome-based planning
have in the development of a student-
centered approach to rigorous
professional development?

Keith L. Arney



McAllen Independent School District
McAllen, TX

How was rigorous professional
development job-embedded for
your teachers?

PANEL 4

moderator – Joel Baxley

Dr. Katherine Broadwater

Art Integration Institute
at Towson University, Towson, MD

How did addressing the needs of both
arts specialists and classroom teachers
impact the development of intensive,
rigorous, arts-enriched coursework?



Jennifer S. Lane

Kensington Parkwood Elementary School,
Montgomery County Public Schools,
Kensington, MD

How did two different professional
development programs meet the
demands of rigorous professional
learning for your teachers?



Jill Taylor

North Carolina Museum of Art
Raleigh, NC

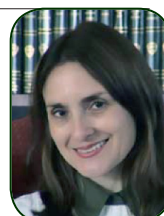
How did collaborative planning
and reflection impact your
implementation of a rigorous
professional development program?



Leigh Smith Jones

Tennessee Performing Arts Center
Nashville, TN

How does the aesthetic education
approach provide rigorous professional
development for reflective practitioners?



Aristotle's followers are said to have discussed philosophy while walking about with him – physically walking the talk – an ancient precursor to today's resurgent interest in walking meetings. We have scheduled extended morning, lunch, and afternoon conversation breaks where you are welcome to meet around tables in the Tennessee Room, gather in the Chattanooga A-B-C breakout rooms, or claim a couch in the hallways. But but you might also consider venturing outdoors for walking conversations.

Don't think you're on the right road just because it's a well-beaten path.

– *anonymous*

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.

– *Robert Frost, Two Roads*

The place where you lose the trail
is not necessarily the place where it ends.

– *Tom Brown, Jr.*

To know the road ahead,
ask those coming back.
– *Chinese proverb*



To find new things,
take the path you took yesterday.

– *John Burrough*

Singing the same song at a different tone,
In thoughts, destined to die, unknown.
Born unto a world not of our own,
We walked together, walking alone.

– *Michael R. Anderson*

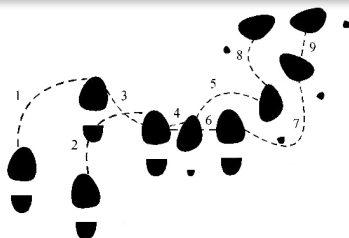
The saying is “if you’re going to talk the talk, you’ve got to walk the walk”
– a modern version of old sayings like “actions speak louder than words” and “practice what you preach.”

Most of us talk one way and live another.
There are a few people who truly, truly walk the talk.

– *Olympia Dukakis*

Saturday – May 19

8:00 – 9:00	<i>Tennessee Room</i> Breakfast Conversations
9:00 – 10:30	<i>Chattanooga A</i> RIGOROUS CURRICULUM & INSTRUCTION RealVisions Southeast Center for Education in the Arts
10:30 – 11:00	conversations break
11:00 – 12:00	RIGOROUS CURRICULUM & INSTRUCTION <i>Chattanooga B</i> <i>Chattanooga C</i> Panel Discussion 5 Panel Discussion 6
12:00 – 1:30	<i>Tennessee Room</i> Lunch Conversations
1:30 – 2:15	<i>Chattanooga A</i> TEAMWORK & SUSTAINABILITY
2:15 – 2:45	conversations break
2:45 – 3:45	TEAMWORK & SUSTAINABILITY <i>Chattanooga B</i> <i>Chattanooga C</i> Panel Discussion 7 Panel Discussion 8
3:50 – 4:15	<i>Chattanooga A</i> REFLECTION
4:15	travel to hotel



Rigorous Curriculum & Instruction

9:00 – 10:30

Chattanooga A

Dr. Elda Franklin & Dr. Linda Whitesitt

RealVisions

Students' engagement in arts integration learning experiences, their engagement with each other and with the teacher/teaching artist, and the engagement of teachers and students with resources can lead to quality arts integration if the curriculum and instruction is rigorous and if inputs are adequate.

Rigorous curriculum and instruction requires students to construct meaning, impose structure on situations, demonstrate in-depth mastery of challenging tasks, develop cognitive skills through problem-solving and creativity, connect with other disciplines as well as real life, and collaborate with peers.

Rigorous learning experiences involve students in modes of thinking characteristic of the arts discipline(s) involved and integrate disciplinary perspectives in ways that leverage students' understanding beyond what would have emerged through a single disciplinary approach. The potential for quality increases when program constituents have classroom observation tools that help them look at the nature of student engagement and teacher instructional practice in arts integration classrooms.

Joel Baxley, Susanne Burgess, Mary LaBianca & Laurie Melnik

Southeast Center for Education in the Arts

When school communities embrace arts integration as an instructional model, it often provokes among stakeholders an exploration of new artistic and instructional processes, a new vision for the teaching and learning relationship, the need for greater curricular understanding, and the necessity of an enlarged circle of collegial support. The development of a rigorous curriculum and the practice of rigorous instruction are critical to the outcomes of a successful arts integration program, and it takes the whole community to successfully develop and practice them.

Through the strands of artist, practitioner, curriculum designer, and collaborator the Southeast Center for Education in the Arts has guided school communities to engage in professional development that explicitly examines each element of this four-pronged approach. Students and their parents, teachers, and administrators each have a critical part to play if the curriculum and instruction are to maintain rigor and provoke rich student outcomes.

We invite you to engage in interactive problem-solving around some scenarios we have envisioned based on over ten years' work in arts integration. We, like most of you, find the disparity of expertise and the diversity of needs among our constituencies a hallmark of this work. As you know, keeping the work relevant requires constant vigilance through reflection and reevaluation. As we examine these classroom examples look for implications of – or missed opportunities for – rigorous curriculum and examples of rich – or shallow – instructional practice. How might you engage these stakeholders in the next stage of the process?

10:30 – 11:00

Conversations Break

All walking is discovery.
On foot we take the time to see things whole.

– Hal Borland



11:00 – 12:00

select your route

Chattanooga B

PANEL 5

moderator – Kim Wheetley

Dr. Eric E. Branscome



Austin Peay State University
Clarksville, TN

How do student needs and standards-based instruction impact the context and relevance of an arts-integrated instructional model?

Calvin Cantu



Wilson Elementary School
McAllen, TX

How does multi-modal, arts-integrated instruction add rigor and relevance to the curriculum for our most at-risk student populations?

Heather Burt



Woodburn School for Fine and Communicative Arts, Fairfax County Public Schools – Falls Church, VA

How has learning about and employing music and poetry led to greater rigor in your curriculum and instruction?

Chattanooga C

PANEL 6

moderator – Dr. Bennett Lentczner

Scott Rosenow

Battle Academy for Teaching & Learning
Chattanooga, TN

What is the relationship between rigorous curriculum design and delivery, and student mastery in arts integration?



Carla Walk

Dr. Pablo Perez Elementary School
McAllen, TX

How does concept-based curriculum impact instructional rigor and relevance?



Nicole L. Lorenzetti

Young Playwrights Inc.
New York City, NY

What is the relationship between rigorous curriculum design and ensuring rigorous instruction?



Jill Taylor

North Carolina Museum of Art
Raleigh, NC

What are the benefits of collaborative practice toward ensuring rigorous instruction in arts integration?





12:00 – 1:30

Lunch Conversations

Teamwork & Sustainability

1:30 – 2:15

Chattanooga A

Dr. Linda Whitesitt & Dr. Elda Franklin

RealVisions

“Walking the talk” of quality arts integration means transforming relationships. Quality is generated when the following players participate – in community – in a process of continuous professional learning that illuminates the value of quality arts integration and how to work together to achieve it.

- Students
- Teachers
- Principal
- Other school staff
- Teaching artists
- Professional development providers
- Parents
- Education decision makers
- Community organization representatives (arts, community development, etc.)

Quality arts integration has the potential of arising when these players engage in collaborative teamwork to shape vision, make decisions, take responsibility for project development and implementation, assume risks, reflect on project quality, celebrate success, and disseminate results.

The potential and energy for sustainability are increased when program constituents understand how their arts integration efforts contribute to changing students’ lives. Sustainability is also increased when continuous, team-based professional learning leads teachers to embrace arts integration as a permanent way of thinking about how to deliver instruction in order to improve student understanding.

2:15 – 2:45

Conversations Break

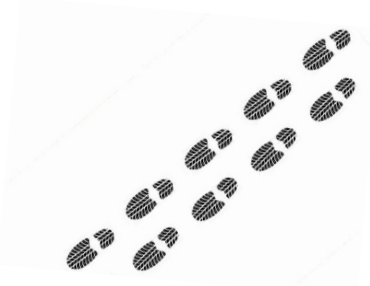
Don't walk behind me; I may not lead.
Don't walk in front of me; I may not follow.
Just walk beside me and be my friend.

– Albert Camus



2:45 – 3:45

determine your direction



Chattanooga B

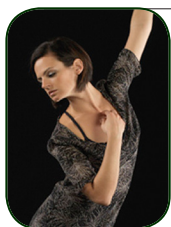


Chattanooga C

PANEL 7

moderator – Dr. Linda Whitesitt

Erica Locke



Sallie B. Howard School for the Arts
Wilson, NC

Why is teamwork important in
overcoming challenges and sustaining
an arts integration program?

Heather Burt



Woodburn School for Fine and
Communicative Arts, Fairfax County
Public Schools – Falls Church, VA

How does teacher leadership and
teamwork inform the success and
sustainability of an arts-integrated
program?

Keith L. Arney



McAllen Independent School District
McAllen, TX

How does the “train the trainer” model
and job-embedded staff development
impact your program’s sustainability?

Jennifer S. Lane



Kensington Parkwood Elementary School,
Montgomery County Public Schools,
Kensington, MD

What are successful strategies for
sustaining an arts integration program
post local, state, and federal grants?

PANEL 8

moderator – Dr. Elda Franklin

Amy Duma

The John F. Kennedy Center
for the Performing Arts
Washington, DC

What are the lessons learned about
teamwork and sustainability in CETA’s
12 years of programming?



Kathryn Dawson

Drama for Schools
The University of Texas at Austin

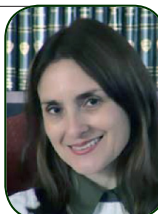
How did the use of digital resources
increase capacity for sustainable
practice?



Leigh Smith Jones

Tennessee Performing Arts Center
Education Department
Nashville, TN

What are the elements of collaboration
and planning time that impact the
success of your program?



Dr. Jennifer Raine

Manhattan New Music Project
New York City, NY

What is effective collaborative practice,
and how does it impact long-term
sustainability in your program?



Reflection

3:50 – 4:15

Chattanooga A

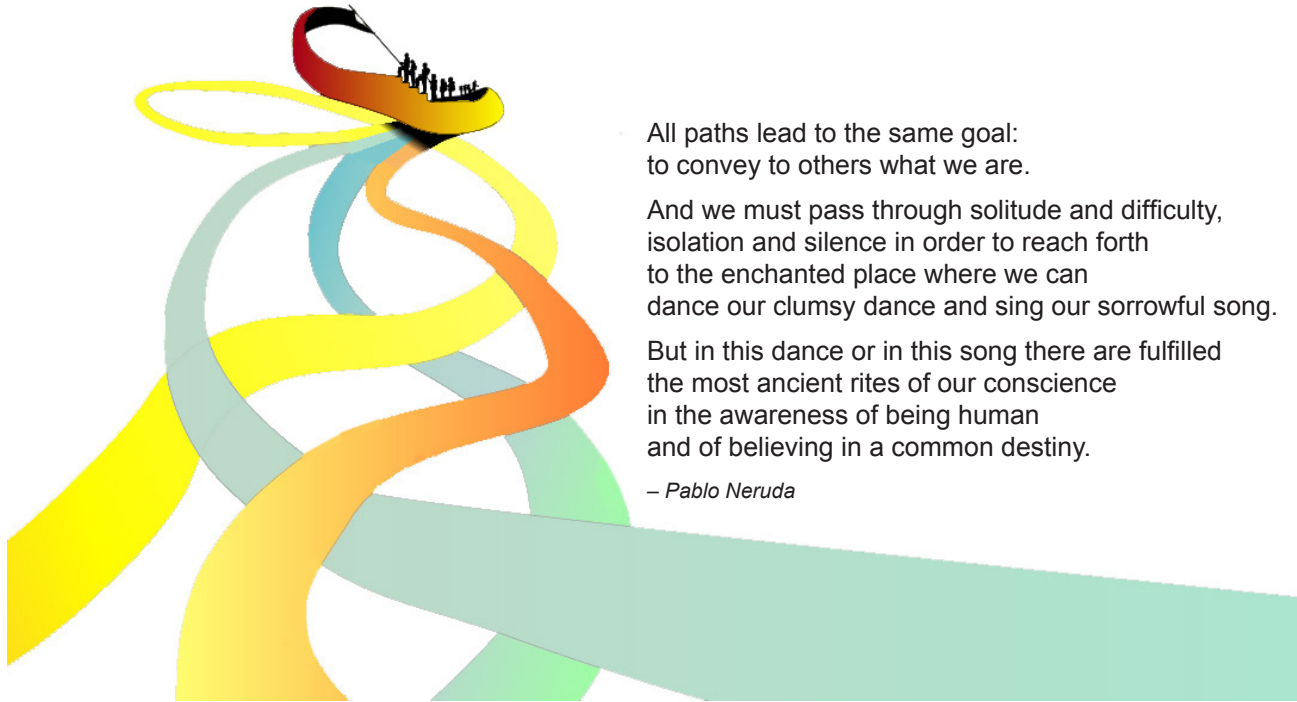
Dr. Linda Whitesitt, Dr. Elda Franklin & Dr. Bennett Lentczner

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We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

– T. S. Eliot

- What do you know now that you didn't know before?
- Some questions to consider as you “walk the talk” of quality arts integration . . .
 - How do you make your program come to life in students' learning experiences in ways that uphold your vision of quality arts integration?
 - How do you provide sustained and embedded professional learning in ways that lead to quality arts integration learning experiences for students?
 - How do you help teachers gather evidence about their arts integration instructional practice and student engagement in their arts integration classrooms in ways that help them close the gap between quality and reality?
 - How do you shape arts integration learning experiences so that they are:
 - purposeful (advance students' understanding)?
 - disciplined (involve students in modes of thinking characteristic of the arts discipline involved)?
 - integrative (integrate disciplinary perspectives in ways that leverage students' understanding beyond what would have emerged through a single disciplinary approach)?
 - How do you nurture relationships that inspire, strengthen and sustain?
 - How do you shape the “rules of engagement” in the “bundles of potentiality” in ways that lead to quality arts integration?
 - How do you create “goose bump” arts integration learning experiences that transform how teachers and students look at, engage with, and value themselves, their actions and the world around them?



All paths lead to the same goal:
to convey to others what we are.

And we must pass through solitude and difficulty,
isolation and silence in order to reach forth
to the enchanted place where we can
dance our clumsy dance and sing our sorrowful song.

But in this dance or in this song there are fulfilled
the most ancient rites of our conscience
in the awareness of being human
and of believing in a common destiny.

– Pablo Neruda



The road goes ever on and on down from the door where it began.
Now far ahead the road has gone, and I must follow, if I can,
pursuing it with eager feet, until it joins some larger way
where many paths and errands meet.
And whither then?
I cannot say.

– J. R. R. Tolkien

Presenters

Dr. Bennett Lentczner



bennett@realvisions.net

Bennett Lentczner, founding president of RealVisions, administrator, artist and educator, is recognized across the country for his leadership of the renowned New World School of the Arts. A university dean and provost for more than eighteen years, Bennett has served on national, regional, state and local boards and associations, as well as evaluation and accreditation teams across the country. He has more than 10 years experience teaching grades 4-12. His work in evaluation and assessment includes more than 20 chapters of Young Audiences, Inc., The Leonard Bernstein Center for Education through the Arts, and the Southern Association of Colleges and Schools. He was responsible for producing the International Council of Fine Arts Deans Principles and Standards of Arts Education. His arts education experience includes service on panels for the National Endowment for the Arts, the Getty Foundation for Education in the Arts, and the South Carolina Arts Commission. He has also served as a member of the National Coalition for Arts Education and the Goals 2000 Steering Committee. Bennett holds degrees from the Juilliard School of Music, Columbia University and Ball State University.

Dr. Linda Whitesitt



linda@realvisions.net

Linda Whitesitt brings twenty-five years of teaching experience in K-12 and post-secondary education to her work in arts integration evaluation and program design. She has led undergraduate and graduate classes at Queens University (Charlotte), Winthrop University (Rock Hill, SC) and Radford University (VA), and served as a middle school and high school orchestra director (Charlotte and Bethesda, MD). Her work includes developing and coordinating string training programs in Miami Beach and teaching as an artist-in-residence in West Palm Beach. She has served as a member of a National Endowment for the Arts' grant review panel and an evaluator for Young Audiences, Inc. She helped form the South Carolina Curriculum Leadership Institute in the Arts and founded community arts organizations and arts celebrations in Charlotte, Rock Hill, and Berkeley Springs. A published musicologist on American music and women patrons of music, Linda holds degrees in music performance (B.M.) and music history and literature (M.M.) from the Peabody Conservatory of the Johns Hopkins University and musicology (Ph.D.) from the University of Maryland at College Park. She is a professional violinist and amateur hammered dulcimer player and has performed in orchestras and chamber ensembles in Maryland, Virginia, West Virginia, North Carolina, South Carolina and Florida.

Dr. Elda Franklin



elda@realvisions.net

Elda Franklin holds degrees in music performance and music education from Florida State University and the University of North Carolina at Greensboro. She is a professor emerita of Music at Winthrop University in South Carolina, where she taught undergraduate and graduate music education courses for 25 years, established and directed the Orff-Schulwerk Certification Program. While at Winthrop, she was active as a member of the South Carolina Arts in Basic Curriculum Steering Committee, and helped establish the Curriculum Leadership Institutes in the Arts and the Arts Education Leadership Institute. In 2001 she served as interim director of the ABC Project. Elda was a violist with the Charlotte Symphony, and later served as arts assessment specialist and teaching artist for the Charlotte Symphony's Education Program. From 1999 until 2009, she was assessment and evaluation consultant for the North Carolina Blumenthal Performing Arts Center Education Institute in Charlotte, where she was responsible for annual evaluations of the arts-integrated programs at each of the five Blumenthal Partner Schools, and assisted in the training of teaching artists. Elda has presented at national and international conferences in the arts, including the Arts Schools Network, the Kennedy Center Partnerships in Education, the North Carolina Conference on the Arts, and the South Carolina Alliance for Arts Education. Her publications include numerous articles in national and international journals on music education and arts assessment, including assessment of teaching artists. She is also active as a violist, performing regularly with local orchestras and opera groups in the Charlotte area.

RealVisions

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Joel Baxley

Joel is the Director of Visual Art Education at the Southeast Center for Education in the Arts at the University of Tennessee at Chattanooga. He has BA in Visual Art and English MEd in Curriculum and Instruction from Freed-Hardeman University. He has worked as an artist and a teacher in a variety of settings. He has created commercial art and design for print and electronic media, designs for stage productions, and works of fine art for show and commission. He has taught children and adults including experiences as an art specialist, a college instructor, and a teaching administrator. He has presented on visual art and arts integration nationally, including the Annenberg *Connecting with the Arts* video workshop series. Joel is a docent for students visiting the Hunter Museum of American Arts in Chattanooga, and serves as a senior reviewer for the Maine Course Pathways Project managed by the Educational Policy Improvement Center in Eugene, OR.



joel-baxley@utc.edu

Susanne Burgess

Susanne is the Director of Music Education at the Southeast Center for Education in the Arts. She has an EdD (ABD) Learning & Leadership, Instructional Design and a Level II Certification, Kodaly Methods, from The University of Tennessee at Chattanooga; an MM in Orff Schulwerk from the University of Memphis; and a BA in Music Education (voice) from California State University, Fullerton. As an Orff-Schulwerk practitioner and teacher-trainer, Susanne 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 arts curriculum 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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Mary LaBianca

Mary, MFA, is the Director of Dance Education at the Southeast Center for Education in the Arts. She provides mentorship to pre-k through 12th grade educators with arts integration as a professional development model in her work with educators and artists. She also teaches dance to young adults at the University of Tennessee at Chattanooga. Previously she taught pre-k through adult learners in public and private settings in Pennsylvania and California, teaching in early childhood education centers, public schools, studio settings and in a nationwide professional development program for teaching artists and educators. She has received support as a choreographer and teaching artist from Philadelphia Dance Projects in Pennsylvania and has presented choreography in the San Francisco, Oakland, Asheville, Philadelphia, Nashville and Chattanooga communities. In 2009 Mary received a certificate in Bartenieff Fundamentals through the Laban Institute of Movement Studies and she is currently working on a laban notation certificate through the Dance Notation Bureau in New York. She is a 2010 graduate of Allied Arts of Greater Chattanooga's Holmberg Arts Leadership program and has served on the 2012 Tennessee Arts Commission Dance Advisory Panel. Her interests in dance education explore how embodiment and creation can help us investigate the past and present.



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Laurie Melnik

Laurie is the Director of Theatre Education at the Southeast Center for Education in the Arts. She has a BA in English with an Emphasis in Dramatic Studies and a Minor in Speech Communication Studies from Webster University, St. Louis; an MFA in Theatre with a Concentration in Theatre for Young Audiences from the University of Central Florida; and is a MPA Nonprofit Management Candidate at The University of Tennessee at Chattanooga. Constantly looking through a process-centered lens, her specialized training in methodologies of teaching drama, theatre for social change, and collaboration remain foundational aspects of her work. As a Community Arts Training fellow at the St. Louis Regional Arts Commission, she investigated ways the arts can meaningfully partner with social service providers to forward community arts programs. Laurie is an active member of the American Alliance for Theatre and Education where she serves as the Professional Development Network Co-Chair. She was recently recognized by AATE as the winning nomination for the Lin Wright Professional Teaching Grant where she worked with a secondary drama specialist on devising an original play with their students. Laurie's work focuses on concept-based drama instruction for the purpose of both personal and professional development across multiple fields and disciplines.



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Panelists

Keith L. Arney

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Keith L. Arney has worked for the McAllen Independent School District for 31 years teaching high school mathematics and visual arts. Previously he taught elementary art for 10 years in Algona, Iowa. He served as a lector at the University of Texas Pan American teaching in the Mathematics Department for nine years and as an adjunct instructor at South Texas College teaching art appreciation for five years. He is a member of the Texas Art Education Association and has served as the Parliamentarian, Treasurer, President, and two terms as Past-President. He served on the Board of Directors for the Harlingen Art Forum and the Texas Coalition for Quality Arts Education, and is presently the Chairman of the McAllen Public Art Committee and member of the McAllen Arts Council. Currently Keith is an Administrator for the McAllen Independent School District serving as the Lead Art Teacher and as the Art Coach for *Project ARTScope*.

A US Department of Education Arts in Education grant funded *Project ARTScope* in October of 2008 providing classroom teachers and other educators access to research, evidence-based, high quality professional development in the Fine Arts; increase student achievement; integrate arts education through implementation of TEKS-aligned arts standards and arts-integrated instruction in core subjects; and partner with community based organizations and artists to offer a rich repertoire of arts experiences for teachers, students and parents. At the foundation of *Project ARTScope* lies the National Standards for Arts Education, the Texas Essential Knowledge and Skills for the Fine Arts, and the International Baccalaureate Primary and Middle Years Program Learner Profile. Joining these three together has established the framework for a highly successful arts integration program that is student and teacher centered. *Project ARTScope* maintains ongoing staff-development workshops throughout the academic year and summers. Teachers have clocked over 150 hours of arts integrated, formal hands on professional development in drama and visual arts. on-going coaching is offered at the campus level and individually to ensure ongoing mentoring and in-depth guidance to support sustainability of the program.

Dr. Eric Branscome

Austin Peay State University – Clarksville, TN
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Eric Branscome joined the Austin Peay State University Music Department in the fall of 2011 as Assistant Professor of Music and Coordinator of Music Education. He teaches undergraduate and graduate courses in elementary music education, and supervises music student teachers. He also teaches music lessons to the 4-year old class at the APSU Child Learning Center, and directs the Children's Arts InterAction Program, a literacy-based music and art enrichment program at the Clarksville-Montgomery County Public Library. Prior teaching experiences include East Texas Baptist University, Dallas Baptist University, University of North Texas, and early-childhood through elementary music in Florida and Texas. Eric is the author of *Essential Listening Activities*, *Essential Rhythm Activities*, *Music Board Game Workshop*, and a new book *Music Career Advising: A Guide for Parents, Students, and Teachers*. His other publications and research interests include elementary curriculum development, music teacher education, and music career advising. He is also an Orff-certified music instructor.

Cross-curricular content integration is a key asset of a successful arts program. As an elementary music educator, Dr. Branscome infused his music lessons with drawing, painting, sculpture, and literature. He also founded Camp Granada, a summer music day-camp program that taught music through singing, instrumental performance, drama, painting, and kinesthetic play. At the university level, Eric has initiated several programs designed to reinforce the natural connectedness of music and other arts. While at East Texas Baptist University, he founded the Children's Concert Series in which local elementary students were invited to the college campus to hear a live musical performance. Prior to the concert, lessons were written to introduce students to the music they would hear at the concert through literacy and arts-based activities. Students' art projects were then displayed on stage on large PPT screens during the performance for students to enjoy a visual and auditory experience. At Austin Peay State University, Eric also initiated the Children's Arts InterAction Program, a literacy-based music and art enrichment program for preschool and elementary students, held monthly at the Clarksville-Montgomery County Library.

Dr. Katherine Broadwater

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The Arts Integration Institute at Towson University assists Maryland educators in facilitating student growth and development through the arts. The Institute, working in close cooperation with the Maryland State Department of Education, provides timely, progressive educational courses and workshops in response to the needs of practicing educators, and helps Maryland educators find new ways to engage students actively in all subject areas by integrating theatre, music, dance, and visual arts into the curriculum. The Institute's interdisciplinary courses combine teaching methodology and arts experiences. Courses may be taken as a part of continuing education, graduate degree, or as an 18-credit Post-Baccalaureate Certificate in Arts Integration.

Kay Broadwater is Assistant Professor in the Department of Art at Towson University. She earned a Ph.D. in arts and art education from Union Institute and University and is serving as Director of Art Education. In 1994, she founded a partnership with a Baltimore City Public School that links university students with urban youth to explore visual arts together, break down stereotypes, and encourage the youth in gaining a vision for attending college. Kay is the Curriculum Expert for the Arts Integration Institute and has been involved with many interdisciplinary initiatives including Crossing Borders Breaking Boundaries, the Multicultural Task Force, and the Asian Arts & Culture Center. She serves on the board of the Arts Education in Maryland Schools Alliance and is Higher Education Chair for the Maryland Art Education Association. In 2008, Kay conducted professional development in war torn Liberia, Africa with 21 teachers in arts education. In 2010, she was named the Maryland Art Educator of the Year. In 2011, she received the first President's Faculty Diversity Award given at Towson University.

Heather Burt

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Heather Burt has worked at Woodburn School for the Fine and Communicative Arts, a public school in Fairfax County, Virginia, for 12 years. She teaches a diverse population of students in kindergarten and first grade. As chair of the Woodburn Arts Integration Team, she is in charge of organizing arts integration professional development for teachers, arts integration team planning, and school site visits. Community members, educators from across the United States, and members to the U.S. Department of Education have come to see arts integration in action at Woodburn Elementary. Heather works across all grades, demonstrating and teaching a wide range of arts integration strategies for grade K-6 teachers. She was nominated by the Parent Teacher Association of her school as the 2011 Teacher of the Year for her dedication, advocacy, and work in arts integration.

Heather Burt is Chair of the Arts Integration Team at Woodburn School for the Fine and Communicative Arts. She plans, develops, and presents professional development at her school, along with organizing two Arts Museums each year where parents and community members can see what students are doing. In addition, Heather is the school coordinator for Kennedy Center's Changing Education through the Arts (CETA) program, and a member of the Kennedy Center's Strategic Planning Committee. Her contributions to the Committee include sharing evidence of student learning, outlining plans for professional development, and sharing ideas for arts festivals that publicize the CETA program. In her presentations for the Kennedy Center's National Arts Integration Conference, Heather focuses on strategies for supporting teachers in arts integration and featuring teachers as leaders in its implementation. Heather also helps organize site visits to Woodburn for principals, administrators, and other attendees of the Kennedy Center's National Arts Integration Conference. Through the CETA program, Heather has become an expert in many arts integration strategies, including "Imaginary Journeys Through Movement and Sound," and "Music and Poetry: Reading and Writing with Fluency and Expression."

Calvin Cantu

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Calvin Cantu began his career in education working with at-risk students as a math interventionist for Crockett Elementary in McAllen, Texas in the spring of 2006. He taught fourth grade for two years before accepting a reading interventionist position where he currently services at-risk students in the area of reading, as well as administering the dyslexia lab. His experiences in accelerating instruction for students who are struggling in the regular education classroom has led him to seek out teaching strategies which engage the student while taking into account various learning styles. Being active in high school theater and participating in a three-week theater workshop in Saint-Benoît-du-Sault, France in the summer of 2008, solidified his belief that the arts are an ideal way to add rigor and relevance to any content area for students of all ability levels.

Project ARTScope is a US Department of Education Arts in Education grant that the McAllen Independent School District was awarded beginning in October of 2008. The scope of this grant is to provide classroom teachers and other educators access to research, evidence-based, high quality professional development in the Fine Arts; increase student achievement; to integrate arts education through implementation of Texas Essential Knowledge and Skills-aligned arts standards and arts-integrated instruction in core subjects; and partner with community based organizations and artists to offer a rich repertoire of arts experiences for teachers, students and parents. At the foundation of *Project ARTScope* lies the National Standards for Arts Education, the Texas Essential Knowledge and Skills for the Fine Arts, and the International Baccalaureate Primary and Middle Years Program Learner Profile. Joining these three together has established the framework for highly successful arts integration program that is student and teacher centered. *Project ARTScope* maintains ongoing staff-development workshops throughout the school years and summers. Teachers have clocked over 150 hours of arts integrated, formal hands on development in drama and visual arts. Additionally, on-going coaching is provided at the campus level as well as individually providing sustainability, mentoring and in-depth guidance.

Jackie Coleman

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Jackie Coleman is Interim Executive Director for Hartford Performs and Senior Executive Advisor for the Arts for Hartford Public Schools. As such, she works toward bringing dance, music, theatre, and visual art to the students of Hartford in as many ways as possible. Prior to Hartford Schools, Jackie left Hartford Stage as Director of Education. During her 6 years there she expanded the reach of connections – a theatre literacy program, created innovations – a science/theatre residency, formed the Hartford Stage Young Company, designed a multitude of interdistrict and after school programs, increased professional development opportunities, and started their adult acting series. Jackie is a Master Teaching Artist on the roster for the Connecticut Office of the Arts. She has 15 years of acting credits in and around New York City and Connecticut. She holds an MFA from the University of South Carolina and a BFA from the University of Connecticut.

Hartford Performs is a collaborative network of schools, arts providers, community organizations, funders and other supporters working together in a planned and integrated way focused on the arts as an integral part of students' academic development. Its mission is: "To ensure that all Hartford Public School students have access to quality arts education delivered by in-school teaching staff in partnership with the City's vibrant arts community." The Hartford Performs Multi Year Plan articulated a program philosophy – "A commitment to children" – and two key components to embody that philosophy:

- A comprehensive approach that integrates the arts with other curricular areas and includes: in-school arts instruction by certified instructors, arts integration in partnership with community arts providers, and out-of-school-time arts programming;
- A focus on access for all, in order to ensure that all Hartford students have planned, sequential, standards-based, high-quality arts experiences.

Though three areas were identified as mutually reinforcing and equally important, implementation of Hartford Performs began in the area of arts integration. This school year Hartford Performs provides arts integration experiences to over 4,000 students across 12 schools including professional development for school staff and arts providers. Next year Hartford Performs scales to 18 schools.

Kathryn Dawson

Drama for Schools – The University of Texas at Austin
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Drama for Schools Program

Katie is on faculty in the Department of Theatre and Dance at The University of Texas at Austin and serves as Director of the Drama for Schools program. Her areas of research include applied theatre, arts integration, youth theatre, museum theatre, and teaching artist praxis. She is the former coordinator of the interactive theatre program at the California Science Center. She spent three years as a classroom teacher and over twenty-five years facilitating arts integration lessons in schools in Ohio, Chicago, Montana, California, Texas, Washington DC, and the northern interior of Alaska. Katie was named the 2005 Winifred Ward Scholar by the American Alliance for Theatre and Education. She has facilitated trainings, presented workshops, and given interactive keynotes throughout the US and abroad. Her scholarship has been published in Youth Theatre Journal, International Journal of Education and the Arts, RiDE, and the International Journal for Learning through the Arts, among others. She is currently writing a book for Intellect on the reflective teaching artist with Dan Kelin.

Drama for Schools (DFS) is a professional development program in drama-based instruction shaped by theories of critical pedagogy and constructivism. DFS trains teacher participants in drama-based instruction, an umbrella term for applied theatre techniques that includes the use of interactive games, improvisation, and role play to critically engage both teachers and students. The pedagogical underpinnings of DFS primarily come from the revolutionary work of Dorothy Heathcote and Augusto Boal. Reflecting these perspectives and practices, Drama for Schools deeply believes in the revolutionary capacity of drama to activate meaningful systemic change in schools and their communities.

Amy Duma

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Amy Duma is Director of Teacher and School Programs at the John F. Kennedy Center for the Performing Arts in Washington, DC. She is responsible for the Changing Education Through the Arts (CETA) program which provides professional learning opportunities for teachers to build both their knowledge of the arts as well as their ability to integrate the arts with the curriculum. The CETA program seeks to affect school change through professional learning in arts integration for entire school staffs in 16 partner schools. Current responsibilities include working with teaching artists to design effective instruction for teachers, supervising the presentation of the professional learning events, and evaluating the events with teaching artists, teachers, and staff. She also supervises the development of professional learning for teaching artists.

Established in 1999, the Kennedy Center's Changing Education Through the Arts (CETA) program's mission is to positively impact student learning through a whole school reform effort focused on professional learning for teachers in arts integration as an approach to teaching across the curriculum. Over the past 13 years, the CETA program has set out to examine how an entire school's focus on arts integration could yield changes in the way teachers teach and the way students learn. As an approach to teaching, arts integration is aligned with reform-oriented teaching strategies that involve students actively in constructing their understanding in ways that are creative, collaborative, and reflective. The program also set out to examine how collaborative professional learning models would affect the school culture—moving teachers away from isolation and toward an interactive and supportive community of learners. The CETA program has gradually expanded and in 2012 includes over 450 teachers in 16 schools in Virginia, Maryland, and the District of Columbia. During this time, the Kennedy Center and its partnering schools have worked together to plan, implement, and evaluate CETA's intensive, sustained professional learning program based on national, state, and local standards and best practices in professional learning.

Dr. Eric Engdahl

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Dr. Eric Engdahl teaches visual and performing arts methods at California State University, East Bay. He is the Principal Investigator and Chief Architect of the Learning Without Borders Professional Development in Arts Education grant awarded to the East Bay Center for the Performing Arts and West Contra Costa Unified School District by the United States Department of Education. He has directed professional development institutes for the California Arts Project and the California Arts Council. Eric was part of a team that wrote an arts integrated social studies curriculum for Mosaica Education, Inc. He was also a professional actor, director and circus ringmaster.

The Learning Without Borders (LWOB) program is a continuation of a previous Professional Development in Arts Education grant awarded to the East Bay Center and the West Contra Costa Unified School District. The LWOB grant focuses on seven Title 1 elementary schools. Teachers in grades 3 – 6 will be paired with teaching artists from the East Bay Center. During the summer they will attend a 4 day institute during which the teachers will experience the performing art forms and the pairs will work with staff to develop a series of arts integrated lessons. The art forms that will be studied are West African Music and Dance, Mexican Music and Dance, theater and video/media. These lessons will be co-taught by the teachers and teaching artists in regular classrooms over the course of the school year. Professional development workshops and follow-up coaching will also continue during the year. In subsequent years new teachers will join the program and several experienced teachers will become master teachers who will grow arts integration learning communities at their school sites.

Karen Herrera
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Karen Herrera currently serves as the Director of Fine Arts for the McAllen Independent School District in McAllen, Texas and as the project director for a U.S. Department of Education professional development program called Project ARTScope. Ms. Herrera is in her 26th year in public education and holds a Master's Degree in Educational Administration. Throughout her tenure, she has served as a music teacher at both the elementary and secondary levels and as a middle school and high school assistant principal. She is currently pursuing an Ed.D. in Curriculum and Instruction from Texas A&M University.

A US Department of Education Arts in Education grant funded *Project ARTScope* in October of 2008 providing classroom teachers and other educators access to research, evidence-based, high quality professional development in the Fine Arts; increase student achievement; integrate arts education through implementation of TEKS-aligned arts standards and arts-integrated instruction in core subjects; and partner with community based organizations and artists to offer a rich repertoire of arts experiences for teachers, students and parents. At the foundation of *Project ARTScope* lies the National Standards for Arts Education, the Texas Essential Knowledge and Skills for the Fine Arts, and the International Baccalaureate Primary and Middle Years Program Learner Profile. Joining these three together has established the framework for a highly successful arts integration program that is student and teacher centered. Project ARTScope maintains ongoing staff-development workshops throughout the academic year and summers. Teachers have clocked over 150 hours of arts integrated, formal hands on professional development in drama and visual arts. on-going coaching is offered at the campus level and individually to ensure ongoing mentoring and in-depth guidance to support sustainability of the program.

Leigh Smith Jones
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Leigh Smith Jones has directed aesthetic education initiatives for TPAC Education since 1997, including Arts Integration Institutes for educators; comprehensive professional development for teaching artists; and collaborative ArtSmart study units. From 1986-1996 she was a Tennessee Dance Theatre company member and a lead Teaching Artist for the Nashville Institute for the Arts. She introduced modern dance to the School of Nashville Ballet curriculum; wrote on dance for the Nashville SCENE; and worked with state arts education organizations in Kentucky and Tennessee. Leigh served three years on the steering committee for the Teaching Artist Mentoring Project of the Association of Institutes of Aesthetic Education, and three years as an editor for the Teaching Artist Journal. She was a presenter for the SCEA 2010 Forum and the Tennessee Arts Commission's 2011 Creativity in Education Conference. She holds master degrees in Dance Education (Teachers College of Columbia University, 1984) and German (A.B.D., Vanderbilt, 1997).

Twice-yearly Arts Integration Institutes immerse K-12 educators in solving challenges faced by the artists whose work appears on the upcoming HOT Season for Young People. The "aha" moment comes as teachers recognize those parallels in the performances. This experience reveals the interdisciplinary nature of works of art and salient features of aesthetic education, and prepares participants to design an interdisciplinary study unit anchored by their choice of work of art. TPAC teaching artists train continuously to refine their aesthetic education practice through bi-annual all faculty training, plus three training sessions per study unit. The unit sessions 1) identify key elements of a work of art and potential for interdisciplinary connections, 2) give each TA the opportunity for peer feedback on a proposed classroom activity, and 3) share TA experiences and teacher evaluations. ArtSmart Study Units are TA / teacher team collaborations that prepare students for live experience of a work of art while integrating it with other classroom learning. Unit elements include: a two hour workshop for teachers; collaborative planning session; three TA visits to the classroom; interstitial arts-integration work lead by teachers; and reflection on live experience of the work of art.

Jennifer S. Lane
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Jennifer S. Lane graduated from Michigan State University and received an MFA from UNC-Greensboro. After working as a freelance modern dancer in NYC, she received an MS in Elementary Education from Hunter College. She has taught dance in private schools, been a classroom teacher in NYC and Maryland, and served as a school-based staff development teacher and a Title One Instructional Specialist. After receiving a certificate in Administration and Supervision from Hood College, she has devoted her efforts to supporting arts integration instruction in the Montgomery County Public Schools. Jennifer was the Magnet Coordinator of A. Mario Loiederman Middle School for the Creative and Performing Arts, which was named 2010 Maryland State School of Excellence in the Arts. Currently she serves as the assistant principal at Kensington Parkwood Elementary School, where she is the site coordinator for the school's partnership with the Kennedy Center Changing Education Through the Arts (CETA) program.

After my introduction to arts integration in Montgomery County in 1990, I have used arts integration techniques as a classroom teacher, and supported their use by others through my work as a school based staff development teacher. Serving as the Magnet Coordinator of Loiederman Middle School for the Creative and Performing Arts, I reinforced the use of arts integration techniques in middle school classrooms; supporting the whole school arts focused magnet program. Loiederman was named the Kennedy Center Maryland State School of Excellence in the Arts in 2010. In July 2010 I became the assistant principal at Kensington Parkwood Elementary School, an award winning arts integration school which is currently a Research and Development school within the Kennedy Center Changing Education Through the Arts (CETA) program. As the site coordinator for the CETA program, I support high quality arts integration professional development through our implementation of arts coaching and demonstration teaching with CETA teaching artists, and staff participation in arts integration coursework and study groups. Staff members participate in the Maryland Artist Teaching Institute, a partnership with the Maryland State Arts Council and we build on this through participation in artists in the school residencies, and the Teaching Artist institute.

Erica Locke

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Erica Locke has been studying dance for twenty-two years in the areas of ballet, tap, jazz, contemporary, modern, creative movement, and gymnastics as well as cross-cultural dance forms. She graduated magna cum laude, earning a degree in Dance Studies and Anthropology from the University of North Carolina at Greensboro. For the past three years, Erica, in collaboration with the Southeast Center for Education in the Arts and the Arts Leadership Team at Sallie B. Howard School, has worked to develop a sustainable arts integration program model. She is currently a 4th-8th grade dance educator and Arts Integration Coordinator at Sallie B. Howard School for the Arts. She is also a member of Blank Slate Dance Company out of Durham, NC.

Sallie B. Howard School for the Arts has been striving for the past three years to develop a sustainable arts integration teacher training program model. We are facing the last year of grant program funding provided by the US Department of Education and the year when our teachers will take over all mentor duties that have been provided by the Southeast Center for Education in the Arts. All teachers at Sallie B. Howard School are in the process of learning how to effectively and purposefully integrate the arts into their non-arts curriculum. This instructional model is centered on standards-based arts integrated instruction. Each teacher chooses an art form to study and is guided by the members of the SCEA team in developing lessons that teach both arts and non-arts standards and objectives. With mentor guidance, teachers undergo a self-directed, 4-level training process based on quality, not deadlines. The levels are based on the idea that there are three components in becoming an “arts integrator”: Instructional Designer, Arts Educator, and Practitioner. As teachers gain more knowledge and experience within these strands, more mentors emerge, thus ensuring that the practice of quality arts integration instruction thrives within our school.

Nicole L. Lorenzetti

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Nicole Lorenzetti holds a master's degree in educational psychology with a focus on educational drama programs in the classroom. In Atlanta, Nicole has worked at the Alliance Theatre, the Center for Puppetry Arts, the Children's Museum of Atlanta, and Horizon Theatre Company as the New South Young Playwrights Festival Coordinator. Prior to her current position, she was the Encores! In Schools Program Manager at New York City Center. Nicole currently runs the education department at Stephen Sondheim's Young Playwrights Inc. This year she taught a workshop at the Southeastern Theatre Conference's Teachers Institute as well as at several other national and regional conferences. In her spare time Nicole serves on the board of directors of a modern dance company and is the co-chair of the annual New York State Theatre Education Conference with AATE, for which she received the Diana Rees Evans Theatre In Our Schools Award.

Young Playwrights Inc.'s mission is to develop playwrights aged 18 or under through professional presentations and mentorship; to facilitate the use of playwriting in the classroom, encouraging creative expression and improving literacy; and to support its writers through advocacy and networking in the theater community. The education department develops playwrights in a three-prong approach: through in-school and out-of-school workshop partnerships with public schools, private schools, and cultural and community organizations; through professional development workshops with educators, giving them a blueprint to integrate playwriting in their everyday work; and through training of professional working playwrights as workshop leaders to use the YPI approach in the classroom with young people.

Dr. Eric-Michael MacCionnaith

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Eric-Michael MacCionnaith is an educator, researcher, and artist and has been working in K-20 education and enrichment, arts-oriented research, and the performing arts for over 20 years. He teaches theatre arts and research methodology & statistics at Penn State, and is the Director of the Renegade Education Project, a program formed in 2001, focusing its mission on arts education, high-quality arts experience, arts research and policy work. He has worked on projects with the National Endowment for the Arts, the J. Paul Getty Center, University of Oregon's Child and Family Center, San Diego State's Non-Profit Graduate Program, University of Oregon's Center for Educational Policy Research and EPIC, and the University of Memphis' Center for Research in Educational Policy. Eric earned his Ph.D. in Theatre Arts from the University of Oregon, and holds a Masters Degree in Research Psychology from The University of Tennessee Chattanooga.

The Renegade Education Project began as the Renegade Theatre Project, a local arts education program for youth aged 6-18. It's mission was to establish a high-quality comprehensive theatre arts integration program to supplement the offerings in the public school system. The following year, RTP teamed up with the University of Oregon's Talented and Gifted Program to establish twice a year programming for youth, and the following year, RTP teamed also with City of Eugene to expand offerings to the general student public. Since then, RTP (now the Renegade Education Project, to better encompass its broadened scope) has expanded its mission to include not only theatre, but also other visual and performing arts education for youth. Additionally, REP also offers high quality arts engagement opportunities for adults and youth through festivals and programs in the Willamette Valley of Oregon. And building on its successes in education, REP is beginning to expand into a research and policy center focused on rigorous research of the confluence between arts and education, using this information for regional and national arts education policy work.

Anne McNamee

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Anne McNamee holds a BS in Performance Studies from Northwestern University and an MFA in Drama and Theatre for Youth and Communities at The University of Texas at Austin. Anne has served as a drama educator and facilitator in a array of educational, community-based, and professional development settings. She has worked extensively with Drama for Schools, UT's arts integration professional development program for teachers. She maintains an ongoing position as a visiting teaching artist at a school in Varanasi, India. Her most recent work involves several applied theatre and digital storytelling projects carried out as part of the Mart Community Project, an arts-based, multidisciplinary community development initiative taking place in rural central Texas. Anne is interested in the potentials of theatre and digital media as tools for education, dialogue, and social change.

The Mart Community Project is a multidisciplinary, arts-based community development initiative designed to rebuild, reinvent, and revive the community of Mart, Texas. Downturns in the economy, lack of a cohesive identity, and a struggling school district have challenged the people of Mart to reshape their community. Through facilitating partnerships and initiating community-based and school-based art and education projects, the Mart Community Project aims to help promote dialogue and community transformation in Mart.

Dr. Jennifer Raine

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As Manhattan New Music Project's Director of Special Programs, Dr. Jennifer Raine designs the curriculum of several large-scale professional development initiatives serving teachers of special needs populations, English language learners, and general education students. Programs focus on integrative arts-based teaching and the creation of original student work across all arts disciplines, specifically drama, music, movement, visual arts and creative writing. Programs Jennifer has created have been awarded over \$10 million in public and private funding, including an Investing in Innovation (i3) grant for Everyday Arts for Special Education (EASE). As a teaching artist, she works with children and adults of all ages and abilities, leading classes and workshops in music, theater, poetry, and movement. In addition to her extensive work within the New York City public school system, she conducts student and professional development workshops throughout North America. Jennifer holds a Doctor of Musical Arts degree from Manhattan School of Music.

Manhattan New Music Project (MNMP) specializes in multidisciplinary, integrative professional development programs in the arts. One such initiative, Blank Page to Stage (BPS), uses a musical theater production as its organizing concept. Through a series of professional development workshops and extensive in-school support, participating teachers in dual language, special education, and general education classes (grades K-5) learn skills and strategies across all arts disciplines (drama, music, dance, visual arts and creative writing) to facilitate student artistic creation. Their efforts are unified by the ultimate project goal of presenting an original, student-created musical theater production, based on themes from the class's academic curricula. Participating teachers work collaboratively with teaching artists and with their students to create all aspects of the production, including script, lyrics, music, choreography, sets, costumes and, finally, dramatic performance. Through this process, children come to view themselves not merely as consumers of the arts, but as artistic creators. The ultimate goal of the program is for classroom teachers, most of whom have little or no prior training in the arts, to be able to execute the Blank Page to Stage process themselves. In this way, the arts experience is truly integrated into the classroom experience.

Scott Rosenow

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Scott Rosenow wears many hats, guiding and collaborating with teachers and administrators, to integrate the multiple intelligences, technology, and the arts across the curriculum, in an urban elementary school. Scott served as SCEA's Director of Theatre Education from 2001-08. He continues to work as a teaching artist leading residencies and mentoring classroom teachers as they integrate theatre across the curriculum. 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. During his four years in Hawaii he was employed as an actor and drama education specialist by the Honolulu Theatre for Youth, and an adjunct professor for Chaminade University, and the University of Hawaii - Manoa. Scott holds a BA, Theatre, California State University - Northridge; an MFA, Creative Drama/Children's Theatre, University of Texas at Austin; and is currently ABD, Drama/Theatre Education, The Ohio State University.

I am in a unique position, serving as a teacher, teaching artist, and coach for my school, modeling arts integration and collaborating to plan and teach integrated lessons and units. I've been working in the field for more than twenty years, first as a drama education specialist and theatre teacher trying to balance process and product, helping my students and colleagues understand there is more to the art form than the next musical or one act play competition. I sought out interested teachers to collaborate with, merging my passion for theatre with their focus on literature. I guided the development of original scripts and performances rooted in cultural contexts, personal interests, and school curricula, encouraging others to dip their toes in the dramatic currents, and solidified my pedagogy through the process. I have provided professional development for "others", practicing and pre-service educators, young and old, business executives and church members, for more than 10 years. I believe strongly in drama-based instructional methods, and the integration of drama/theatre for the purpose of deepening and strengthening students' understanding of curricula, and of themselves as contributors and multi-modal beings. I believe that, and can demonstrate how, theatre integration makes each of us more aware of the responsibilities we share for our culture, communities and families, and provides us with literacies that are unmatched by any other form of communication.

Susan J. Rotkovitz

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www.towson.edu/artsintegrationinstitute

Susan J. Rotkovitz has degrees from University of Maryland, Baltimore Hebrew College, and her MFA in Theatre from Towson University, where she currently teaches Acting, Script Analysis, and co-directs Towson Theatre Infusion, which trains undergrads to be Teaching Artists. Susan is Director of Towson's Arts Integration Institute, a graduate program training Maryland teachers in AI methodology. She serves on arts education task forces for Maryland's Department of Education and the Arts Education in Maryland Schools Alliance, and is a consultant in arts integration for national cultural and educational organizations. Susan is an actor, director, and dramaturg, with professional stage, screen, and commercial credits.

The Arts Integration Institute at Towson University assists Maryland educators in facilitating student growth and development through the arts. The Institute, working in close cooperation with the Maryland State Department of Education, provides timely, progressive educational courses and workshops in response to the needs of practicing educators, and helps Maryland educators find new ways to engage students actively in all subject areas by integrating theatre, music, dance, and visual arts into the curriculum. The Institute's interdisciplinary courses combine teaching methodology and arts experiences. Courses may be taken as a part of continuing education, graduate degree, or as an 18-credit Post-Baccalaureate Certificate in Arts Integration.

Jill Taylor

North Carolina Museum of Art – Raleigh, NC
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Jill Taylor is the Coordinator of School Partnerships at the North Carolina Museum of Art. She manages the Art of Collaboration, a statewide art-integration project for middle schools. She also has experience managing teacher programs and writing art integration instructional resources during her twelve-year tenure at NCMA. Jill earned a BA in Art History and English at the University of North Carolina at Chapel Hill. She earned a Master's degree in English with a concentration in Composition Studies from North Carolina State University.

The Art of Collaboration is an object-based art integration project for teams of middle school teachers in North Carolina. Each school year, the North Carolina Museum of Art partners with four school districts (two teacher teams per district) to bring our collections into classrooms across North Carolina. Teams are comprised of art, language arts, social studies, math, science, and resource or media teachers. These teams use in-depth discussion of the visual arts and art-making to make connections between subjects, collaborate, co-teach, and motivate students. Project activities include intensive professional development, shared planning time, field trip and technology funding, and a student exhibition at NCMA. Since the project's inception in 2007, the Museum has partnered with over 120 middle school teachers from twenty-nine schools in fifteen counties across North Carolina. The Art of Collaboration is made possible by the support of the Wells Fargo Foundation. It is evaluated on a yearly basis. Demonstrated impact of the project includes change in teacher practice and improvements in student motivation and engagement through the integration of art.

Carla Walk

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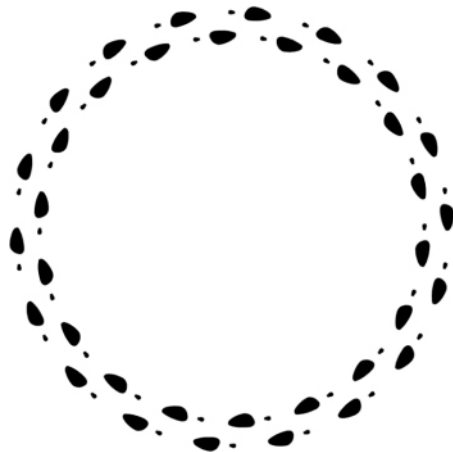
Carla Walk is a twenty-three year veteran in the field of education. During this time, she served as classroom teacher, elementary drama teacher, and International Baccalaureate Coordinator. She is responsible for infusing the arts into the written curriculum and providing model lessons on arts integration. She has a BA in Elementary Education from Marshall University and an M.Ed in Gifted Education from The University of Texas Pan American. Carla has served her schools and community in several capacities. Her most recent contribution is the formation of Page ii, a team of consultants offering professional development and advocacy for gifted education. She has presented on differentiated instruction, arts integration, and the nature and needs of the gifted. During the summer, Carla offers creativity camps for local students. She lives in Edinburg, Texas with her husband and three sons.

Project ARTScope is a US Department of Education Arts in Education Grant that the McAllen Independent School District was awarded beginning in October of 2008. The scope of this grant is to provide classroom teachers and other educators access to research, evidence-based, high quality professional development in the Fine Arts; increase student achievement; integrate arts education through implementation of Texas Essential Knowledge and Skills-aligned arts standards and arts-integrated instruction in core subjects; and partner with community based organizations and artists to offer a rich repertoire of arts experiences for teachers, students and parents. At the foundation of *Project ARTScope* lies the National Standards for Arts Education, the Texas Essential Knowledge and Skills for the Fine Arts and the International Baccalaureate Primary and Middle Years Program Learner Profile. Joining these three together has established the framework for highly successful arts integration program that is student and teacher centered. *Project ARTScope* maintains ongoing staff-development workshops throughout the school years and summers. Teachers have clocked over 150 hours of arts integrated, formal hands on development in drama and visual arts. Additionally, on-going coaching is provided at the campus level as well as individually providing sustainability, mentoring and in-depth guidance.

Participants

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



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

Instructional Designer

Organizing arts integrated lesson and unit plans around a connecting concept

Practitioner

Guiding students through inquiry-based instruction

Artist

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

Collaborator

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

for more information please visit us at:

www.utc.edu/scea

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

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

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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

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