



IGNITING THE COMMON *creative* CORE

Arts Teaching, Learning and Assessment
in the Age of Accountability



The ArtsAPS 2012 Professional Learning Seminar May 29th - June 1st



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APS Fine and Performing Arts



CREATIVELY
Making A Difference

**Office of Fine and Performing Arts
Department of Learning Excellence
Atlanta Public Schools**

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Introduction

How do you transform arts learning across an entire district?

Arts education is premised, in part, on the belief that we know more than we can say through sight, sound, and movement. Many of our core concepts, such as “expression,” are notoriously hard to define, and there are legitimate differences of opinion regarding what constitute the basic elements and principles in each of the arts and how to teach them best. But as states and school districts demand that arts instruction leads to measurable arts learning, tying student growth to teacher evaluation, we face the challenge of clarifying the creative core in and across art forms. What does authentic arts teaching, learning and assessment look like in the Age of Accountability?

The Atlanta Public Schools (APS) received two Professional Development for Arts Educators grants from the U.S. Department of Education designed to transform arts teaching and learning. This project is unique because it targets arts learning for all teachers and students in APS rather than an individual school, group of schools, or small group of students. Our model of change is premised on 1) the belief that the greater a teacher's artistic and aesthetic expertise, the greater the impact on instruction and student achievement, and 2) that the exigencies of the 21st century and the realities of contemporary artistic practice require that we reconsider what and how we teach. As a result, our model explicitly targets disciplinary habits of mind, synthesis, and creativity in the arts. We set as our criterion of excellence the idea that a quality arts curriculum does not simply reproduce knowledge but empowers students to give voice and vision to their unique aspirations, to generate new knowledge, and to lay a foundation for each individual to develop their own creative stance. The data driving this model comes from several sources: student arts assessments, professional development workshops, and observations of classroom instruction. Our student arts assessments focus on measuring those cognitive and affective skills *uniquely* developed by the arts.



Arts Leadership Retreat

Tuesday May 29th, 2012

Time	Event
	<i>Please see presenter profiles for additional information about sessions</i> MASTER TEACHERS, LEAD TEACHERS AND INVITED STAFF ONLY
8:30am - 9:00am	Leadership Retreat Registration, Reception, Light Breakfast Broyles Art Center, Gaines Foyer
9:00am - 9:30am	Opening Leadership Session Raymond Veon <i>Welcome</i> <i>GPRA Measures 1 and 2</i> <i>GPRA 2 Pre/Post Instrument for 2012-13</i> <i>Common Core , Teacher Keys and the Arts</i> Location: Band/Orchestra Room, Broyles Arts Center
9:30am - 10:15 am	Leadership Workshop Mary Stewart Live Assess/Creativity in Design Breakout with Dr. Kimbell Broyles Art Room
10:15am - 10:30am	Break
10:30pm - 12:00pm	Leadership Workshop cont. Mary Stewart Live Assess/Creativity in Design Breakout with Dr. Kimbell cont. Broyles Art Room
12:00pm - 1pm	Catered Working Lunch Broyles Art Center, Gaines Foyer
1pm - 4pm	PM Leadership Breakout—Band/Orchestra Room, Broyles Arts Center Mary Stewart 2012-2013 Planning: Curriculum and Assessment 2012 Conference Prep <i>Raymond Veon</i> Live Assess/Creativity in Design Breakout with Dr. Kimbell cont. Broyles Art Room

Day 1: Wednesday May 30th, 2012

Time	Event <i>Please see presenter profiles for additional information about sessions</i> Participants: ALL APS ARTS TEACHERS						
8:30 am - 9:00 am	Day One Registration, Reception, Light Breakfast Location: Malone Dining Room						
9:00 am - 9:15 am	Opening Session Raymond Veon, Antavious Baker, Tiffany Mingo <i>Welcome and Orientation</i> Location: Kellett Theater, Broyles Art Center						
9:15 am - 10:15 am	Creative Plus Critical Thinking: An Essential Partnership Interactive Audience Discussion with Mary Stewart Location: Kellett Theater, Broyles Art Center						
10: 15 am - 10:30 am	Break						
10:30 am - 12:00 pm	Panel Discussion: Creativity, Education, and Assessment Mary Stewart, Richard Kimbell, Jason Freeman, Bruce Taylor, Raymond Veon, Michelle Mercier, Antavious Baker Location: Kellett Theater, Broyles Art Center						
12pm - 1pm	Catered Working Lunch Location: Malone Dining Room						
1pm - 3pm	Workshop: Art and All Arts—I Pad Training Jeff Mather Location: JHS Dance Studio	Workshop: Creativity in the Art Classroom —Gloria Wilson, NaJuana Lee Location: JHS Art Room #1	Workshop: Band—Alfred Watkins Location: Band Room, Broyles Arts Center	Workshop: Art—Olivia Gude Location: Art Rooms, Broyles Arts Center	Workshop: Create a Guitar Class that will excite your students and school! —Erik Herndon Location: JHS Chorus Room	Workshop: Music and All Arts—Jason Freeman, Creativity and Music Technology Location: Kellet Theater, Broyles Arts Center	AP/IB Art Think Tank Location: JHS Art Room #2
3pm - 4pm	BRUCE TAYLOR The Arts and the Common Core Location: Kellett Theater, Broyles Art Center						
4pm - 4:05pm	<i>Day One Closing Remarks, Announcements, and Exit Tickets</i>						

Day 2: Thursday May 31st, 2012

Time	Event <i>Please see presenter profiles for additional information about sessions</i> Participants: ALL APS ARTS TEACHERS					
8:30 am - 9:00 am	Day Two Registration, Reception, Light Breakfast Location: Malone Dining Room					
9:00 am - 10:00 am	Announcements <i>Tiffany Mingo and Antavious Baker</i> OLIVIA GUDE Founding Director, Spiral Workshop Professor, University of Illinois Location: Kellett Theater, Broyles Art Center					
10:00 - 10:15 am	BREAK					
10:15 am - 12:00 pm	Day Long Workshop: Creativity in the Art Classroom —Gloria Wilson, NaJuana Location: JHS Art Room #1	Workshop: Forum: Working with PEC Students in the Arts Classroom Location: JHS Dance Studio	Workshop: George Xouris and Dan Massoth SMART Music Assessment Technology Location: Kellett Theater, Broyles Arts Center	Day Long Workshop: Art-Olivia Gude Location: Art Rooms, Broyles Arts Center	Workshop: Music—Bruce Taylor Common Core Location: JHS Chorus Room	AP/IB Art Think Tank Location: JHS Art Room #2
12pm - 1pm	Catered Working Lunch Location: Malone Dining Room					
1:00 pm - 4:00 pm	Day Long Workshop: Creativity in the Art Classroom —Gloria Wilson, NaJuana Location: JHS Art Room #1	Workshop: Music and All Arts - Jody Underwood, Scoring for Film Location: Band/Orchestra Room, Broyles Art Center	Workshop: George Xouris and Dan Massoth SMART Music Assessment Technology Location: Kellett Theater, Broyles Arts Center	Day Long Workshop: Continued Art-Olivia Gude Location: Art Rooms, Broyles Arts Center	Workshop: All Arts—Bruce Taylor Common Core Location: JHS Chorus Room	AP/IB Art Think Tank Location: JHS Art Room #2
4:00 pm - 5:00 pm	RICHARD KIMBELL Professor, Goldsmith's University, London Qualitative Assessment in the Arts Location: Kellett Theater, Broyles Art Center					

Day 3: Friday June 1st, 2012

Time	Event <i>Please see presenter profiles for additional information about sessions</i> Participants: ALL APS ARTS TEACHERS					
8:30 am - 9:00 am	Day Three Registration, Reception, Light Breakfast Location: Malone Dining Room					
9:00 am – 10:05 am	Announcements <i>Antavious Baker and Tiffany Mingo</i> DR. SCOTT SHULER President, National Association for Music Education Location: Kellett Theater, Broyles Art Center					
10:15 am – 12pm	Workshop: Allison Upshaw Music Composition Location: JHS Chorus Room	Workshop APAL: The Synthesizing Mind with Jeff Mather Location: JHS Art Room #1	Workshop: Music — Suzanne Shull Hands On Guitar Location: JHS Art Room #2	Workshop: Dance and Theatre in Music And Art — Barry Stewart Mann and Nicole Livieratos Location: JHS Dance Studio	Visual and Music Thinking Strategies Location: Art Rooms, Broyles Arts Center	APS Band 2012-13 Planning & Assessment Workshop William Earvin Location: Band/Orchestra Room, Broyles Art Center
12pm – 1pm	Catered Working Lunch Location: Malone Dining Room					
1pm – 2:50 pm	Workshop: Allison Upshaw Literacy in the Fine Arts Classroom Location: JHS Chorus Room	Workshop: APAL: The Synthesizing Mind with Jeff Mather Location: JHS Art Room #1	Workshop: Music — Bruce Taylor Common Core Location: JHS Art Room #2	Workshop: Workshop Integrating Dance and Theatre into Music And Art—B. Stewart Mann, N. Livieratos Location: JHS Dance Studio	Visual and Music Thinking Strategies Location: Art Rooms, Broyles Arts Center	Workshop Music, Science and All Arts - Erik Herndon AstroJazz Location: Band/Orchestra Room, Broyles Art Center
3pm – 4pm	TONYA LEWIS LEE Location: Kellett Theater, Broyles Art Center					
4pm – 5:00 pm	Catered Working Dinner Teacher Recognitions <i>Day Three Closing Remarks, Announcements, and Exit Tickets</i> Location: Malone Dining Room					

Mary Stewart

Artist, Educator, Administrator, Consultant

Lecture, Interactive Discussion, Wednesday May 30th



Author, artist, and educator **Mary Stewart** is the Foundations Program Director for the Art Department at Florida State University and co-founder of Integrative Teaching International, a professional organization devoted to strengthening college-level teaching. She regularly gives workshops and lectures on creativity, curriculum design, visual communication, leadership, and visual narrative. Her artwork has been shown in over ninety exhibitions nationally and internationally, and she has received two Pennsylvania Council on the Arts grants for collaborative choreography.

Her most important publication to date is *Launching the Imagination: A Comprehensive Guide to Basic Design*. First published in three versions by McGraw-Hill in 2002,

Launching the Imagination is the first art and design fundamentals text explicitly written and designed for college students in the 21st century. Designed for courses in Creativity, Two-, Three- or Four-Dimensional Design, *Launching the Imagination* offers a comprehensive framework on which students, teachers, and administrators can build. It uses over 600 examples drawn from traditional and contemporary sources in all media. Interviews of artists and designers, known as Profiles, introduce students to working processes, career choices, and criteria for excellence from a remarkable group of masters.

Together with co-founders Jim Elniski (Associate Professor at the School of the Art Institute of Chicago), Richard Siegesmund (Associate Professor at Northern Illinois University) and Adam Kallish (principal, Trope Communication by Design) Stewart provides leadership in college teaching and learning through a professional organization called Integrative Teaching International. ITI sponsors an annual ThinkTank intensive that brings together master and emerging educators from across the globe to address contemporary issues in higher education. Through a mix of facilitated discussions, workshops and presentations, all participants gain fresh perspectives on teaching and learning. Future Forward, the main ITI journal, can be downloaded from the ITI website: (www.integrativeteaching.org)

Stewart received the National Council of Arts Administrators Award of Distinction in 2008, the FATE (Foundations in Art: Theory and Education) Master Educator award in 2009 and an award for excellence in teaching from SECAC (Southeastern College Art Conference) in 2010.



Jason Freeman

Associate Professor of Music, Georgia Institute of Technology

Panel Discussion, Workshop: Wednesday May 30th

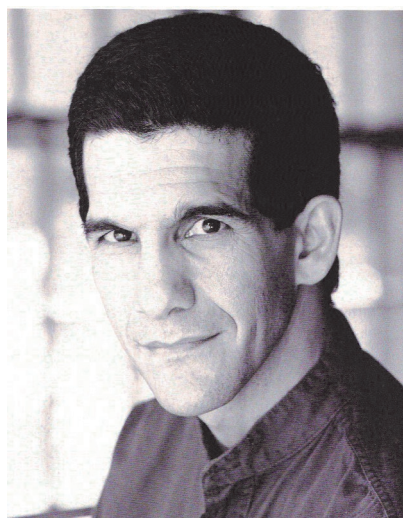


Jason Freeman is an Associate Professor of Music in the College of Architecture at Georgia Tech. As a composer and computer musician, Freeman uses technology to create collaborative musical experiences in live concert performances and in online musical environments, utilizing his research in mobile music, dynamic music notation, and networked music to develop new interfaces for collaborative creativity. His music has been presented at major festivals and venues, including the Adrienne Arsht Center (Miami), Carnegie Hall (New York), the Lincoln Center Festival (New York), Transmediale (Berlin), and Sonar (Barcelona), and it has been covered in the New York Times, on National Public Radio, and in Wired and Billboard. Freeman received his B.A. in music from Yale University and his M.A. and D.M.A. in composition from Columbia University.

Barry Stewart Mann

Actor, Storyteller, Educator, Writer, APAL Teaching Artist

Workshop: Friday, June 1st



Barry Stewart Mann is an Atlanta-based actor, storyteller, educator, and writer. Born in New Jersey and raised in Florida, Barry is a graduate of Harvard University with an M.F. A. in Theatre from the University of San Diego. As an actor, he has appeared in dozens of plays throughout the country, at such theatres as the Old Globe in San Diego, the Studio Theatre in D.C., Arkansas Rep, the South Florida Shakespeare Festival, and Atlanta's Theatrical Outfit, Horizon Theatre, and Shakespeare Tavern. As a teaching artist, Barry leads workshops and residencies through the Alliance Theatre, Young Audiences at the Woodruff Arts Center, and the Atlanta Partnership for Arts in Learning, where he also serves on the Board. Barry has been a professional storyteller since 1992, and shares tales with thousands of listeners in schools, libraries, camps, and festivals every year. He was named the 1999 "National Storyteller of the Year"; his stories have been heard on public radio stations in many parts of the country through the "Recess!" program; and he was recently

featured at the *II Festival Internacional de Cuentacuentos* in Santo Domingo, Dominican Republic. Barry has also produced two CD's of his original stories, "The King of Cool" and "The Improbable Love of Ethel and Elmer." He is on the faculty of Lesley University, where he teaches "Drama and Critical Literacy" and "Cultural History Through Storytelling" to educators in the M. Ed. Program in Creative Arts in Learning. Barry is a proud member of Actors Equity Association, the National Storytelling Network, the Southern Order of Storytellers, and Alternate R.O.O.T.S. He is married to actor/director Sheri Mann Stewart, and proud father of actor sons Tendal and Royce.

Bruce Taylor

Independent Arts Consultant

Lecture: Wednesday, May 30th / Workshops: May 31st and June 1st



“Mr. Taylor is amazing,” says sophomore Chantae Rogers. “He gives us so much insight and great direction on our research. He makes us justify all our decisions.”

Bruce Taylor is a nationally recognized educator. His article, “The Skills Connection Between the Arts and 21st Century Learning,” recently appeared in *Education Week*. Bruce Taylor got his start in the performing arts by graduating from the Royal Academy of Dramatic Art in London, England. From there he has labored in every theatrical capacity save those of usher and orchestra conductor.

Throughout his tenure as a practicing opera professional, his avocation has been finding ways to work with kids and teachers. Watson-Guptil published his guide to arts in education, [The Arts Equation](#), currently available on Amazon.com.

In his capacity as an arts educator, Taylor has consulted or presented for various arts councils, ASCD (Association for Supervision and Curriculum Development), teachers’ unions, InSEA (International Society of Education through Art), and New Jersey Department of Education, among many other entities. Taylor is a highly respected arts-in-education consultant in the U.S., England, Turkey and Australia.

As Education Consultant and Stage Director at the Metropolitan Opera Guild in New York from 1980 to 1995, Mr. Taylor created initiatives for Education at the Met (at that time, the educational arm of the Metropolitan Opera), a \$4-5 million dollar department that reaches schools throughout the U.S. and several countries. Mr. Taylor conceived and developed *Creating Original Opera (COO)*. Recognized by Harvard’s Performance Assessment Collaborative for Education as one of the most effective arts in education programs in the country, COO is also cited in the President’s Committee for the Arts and Humanities document *Champions of Change*. COO is currently implemented in over 1000 schools worldwide. Within the Met’s *Growing Up with Opera* program, Mr. Taylor selected, produced and directed operas geared towards family audiences under the supervision of Maestro James Levine.

At The Pennsylvania Opera Theatre and The Opera Company of Philadelphia from 1978 to 1996, Mr. Taylor held the lead role in developing education programs and in carrying out the artistic vision of the companies’ directors and designers. Taylor believed and put into practice the concept of arts in education and wrote all curricular material for two dozen schools in the Philadelphia school system. Taylor won the Toyota Motor Company’s Excellence Award for developing *In Every Way the Arts*, a program hailed by the company as “one of the most innovative education programs in the country”. In 1996, Mr. Taylor conceived, developed, and directed *Arts For Anyone*, a decentralized “laboratory for arts in education” with the mission of using the arts to teach versus teaching the arts. Designated a “Cultural Envoy” by the US Department of State, *Arts For Anyone* offers 10-15 programs per year that weave artistic practices into broad academic content, reaching 4500 students and their teachers (4th-8th grades) across all socio-economic levels for fifteen school systems in New York, Maryland, New Jersey, and Pennsylvania.

WHY AND HOW SHOULD THE ARTS BE RECALIBRATED IN AMERICA'S PUBLIC SCHOOLS

by Bruce Taylor

In keeping with education's current 19th. Century-based framework, today's paradigm for the arts in schools has been maintained now for over half a century. While there is recognition by policy makers that the way we structure our educational process must be overhauled in order to prepare kids for a rapidly changing 21st Century world, left out of that equation of perception and reform is the role and relative importance of the arts. We must reconsider the status quo because the "quo" of that status no longer exists.

Presently, the arts' primary function in schools is to provide celebratory events of show and tell. Having classes for music and art also facilitated "prep" time in the school schedule when you have to give the classroom teacher one period in the day without children. However, this convenient set up, with its corollary overriding emphasis on "doing" (e.g. songs, plays, paintings, etc.) more than "learning" (i.e. a change in behavior as a result of experience, understanding and knowledge), has led to the diminishment of the arts in spite of their appellation as a "core" subject, but in reality are collectively tagged as "enrichment," a euphemism for non-essential or extra.

Contrast this with the growing realization that the presence of artistic practice in our society, due in large part to the Internet (itself a visual and aural *artistic* medium) and associated technologies, is ever expanding. But importance goes beyond the myriad of contemporary products that have their genesis in artistic expression. It will be the "habits of mind" developed through the arts that will become crucial skills for success in the future, not just arts-dependent techniques and outcomes.

Within the next decade there will be a fundamental rethinking on how kids will learn and what they should be learning. Futurists predict a shift from knowing content to the transfer and manipulation of it. There will be more of a need for understanding rather than simple recall. Much of what kids will need to develop is how to think, create and communicate effectively. Many of these competencies are collectively referred to as "21st Century Skills" in order to succeed in an increasingly complex, conceptual, and globalized world. It is a revelation of the obvious that these skills are *arts* skills.

The irony is that a fundamental aspect of our humanity, contained in the 1% of our DNA that distinguishes us from chimps, is our very *artistic* capability to imagine what isn't, create what wasn't, and transmit the essence of ourselves to others of our species who exist only in the future. This is tied to the seminal means by which we communicate with each other through the transmission of narrative, competency with which is more and more imperative in our hyper-connected world.

The challenge then is to recalibrate how we teach the arts. Rather than the somewhat pejorative context in which the term "creative" is held today, we will have to provide opportunity for students to be just that, but only if such activity is tied to productive outcomes that matter to someone else, in addition to providing equally important opportunities for self-validation.

But it can be done if we combine the present focus on presenting (i.e. performances, exhibitions) existing artistic creations with a more integrated understanding and practice on how to bring such works into being in the first place, utilizing the cognitive and conceptual building blocks of our humanity in order to productively create, effectively communicate, and meaningfully collaborate. Only then can we have students employ not only the essential qualities that make us ...*us*, but will engage their emotions in the process in order to become engineers of their future, rather than mere consumers in it. For it is the emotional component, in one way or another, that motivates people, especially kids, to choose what they choose to learn and decide to do what they do.

OLIVIA GUDE

Artist, Teacher, Scholar

Workshop: May 30th—May 31st / Lecture: Thursday, May 31st



A Professor at the University of Illinois at Chicago, Olivia Gude was awarded the National Art Education Association's 2009 Viktor Lowenfeld Award for significant contributions to the field of art education. Gude is a member of the Council for Policy Studies in Art Education and is a member of the Educational Advisory Board of the PBS documentary series Art 21. In 2012, Gude was chosen as a member of the Visual Arts writing team of the National Coalition for Core Arts Standards.

Professor Gude is the Founding Director of the Spiral Workshop, a curriculum research project that provides art classes for urban teens. Articles and Spiral Workshop curriculum are available on the Spiral Art Education website— <http://spiral.aa.uic.edu> — and through the National Art Education Association e-Portfolios <http://naea.digication.com/omg/> Her current research focuses on identifying new paradigms for structuring visual art curriculum, including the articles, "Postmodern Principles: In Search of a 21st Century Art Education" and "Principles of Possibility: Considerations for a 21st Century Art and Culture Curriculum."

Gude, a public artist who has created over 50 mural and mosaic projects, often working with inter-generational groups, teens, elders, and children, has received many grants, commissions, and awards, including two National Endowment for the Arts grants to create public artworks, an Arts Midwest Regional Fellowship in Painting, and a State of Illinois Fellowship for Outstanding Achievement in the Visual Arts. She is a Senior Artist of the Chicago Public Art Group and the editor of CPAG's on-line Community Public Art Guide: Making Murals, Mosaics, Sculptures, and Spaces. www.cpag.net Her writing on community-based public art includes "Innovators and Elders, Painting in the Streets," a chapter in *Cultural Activisms: Poetic Voices, Political Voices* and the book *Urban Art Chicago: a Guide to Community Murals, Mosaics, and Sculptures* (written with Jeff Huebner).

Olivia Gude frequently presents lectures and workshops on transforming art education, introducing contemporary art to students and adults, community art practices, and on her work as a collaborative public artist. She has presented in many university and museum settings, including the University of Texas Austin, the University of British Columbia, The Ohio State University, Pennsylvania State University, the University of Toronto, the Rhode Island School of Design, the Museum of Modern Art, the Whitney Museum, the Walker Art Center, the Dallas Art Museum, University of Michigan Museum of Art and Chicago's Art Institute and Museum of Contemporary Art. Gude has served as the keynote speaker for arts education conferences both nationally and internationally.

Gude works with art teachers to foster the collaborative creation of new curriculum models in urban and suburban school districts.



Cultural Conversations in Spiral Curriculum

by Olivia Gude

“...so it was really *weird*,” the student concluded. The teacher wrote on the board, describing the incident in a few words, then turned to the group and asked, “Any other weird stories?” Punctuated by exclamations, incredulous looks, and cringes, the list of weird incidents grew as students recalled other personal tales of the weird (and felt increasingly comfortable sharing them). Soon after, listening to “weird music” (Steve Reich), the students made automatic scribbled drawings, delineating the moments that made up their weird stories. Later, in a hushed, darkened computer lab, the students typed furiously, capturing more aspects of the experience by uncensored automatic writing, noting every fleeting impression or association that came to mind. Then, having been scanned into Photoshop, the hand drawn images were intertwined with the typed texts. Weird images mirroring weird stories took shape.

Teacher: “So, having shared our weird autobiographical images, let’s figure out what is *weird*. Can we define it?” A word web begins to form—*unusual, not normal, creepy, my neighbor, strange, off*.... Teacher: “But how do we decide that something is *strange* or *off*?” Student: “Well, you know, you just know—it’s *weird*.” Teacher: “Hmm, did anyone here ever feel irritated because your parents think something is really *weird* that you think is just *normal*? How can that be?”

Several students look perplexed. Others begin speaking simultaneously, struggling to put thoughts about what really constitutes *normal* or *weird* into words. One student explains, “Well, they just don’t know what’s going on. How you see it depends on where you are and who you know and what you’ve experienced before and...wait, wow, that’s *weird*.” A crack opens through which students catch a glimpse of other discursive spaces. The discussion continues. Students consider the possibility that there may be socially constructed mental walls that sharply limit their lines of sight as well as their insights, boundaries that constrain perceptions and contain thoughts.

Spiral Spaces

The space in many school classrooms is claustrophobic. The rows are straight and narrow; the places in which one is allowed to walk are clearly demarcated. There is no metaphorical room to maneuver, not enough space to move expressively. There is one right direction in which to look. Typically there is no time or place for students to look around and explore questions about things they really care about. The space of conventional curriculum is mono-dimensional. It’s a world that is too flat for the kids (and teachers) to really inhabit. Vital life happens outside of school, or if in school—in the hallways, washrooms, playgrounds, and cafeterias.

The goal of Spiral curriculum is to create spaces of inquiry, spaces for experimentation in thinking and being. Our goal is to cultivate spaces that are “out there” and “on the edge,” yet are safe spaces because they are shaped and maintained by caring adults. Spiral Workshop began in 1995 at the University of Illinois at Chicago to be useful in community and school settings.

Investigation and Participation

We think of Spiral Workshop as an ongoing collaborative art project, as an experiment in “relational aesthetics” in which youth participants are “learning to inhabit the world in a better way” (Bourriaud, 1998/2002, p.13). In Bourriaud’s formulation, much significant contemporary art is not the result of an investigation by an individual artist who reaches an endpoint or conclusion, but rather is the practice of creating frames for participatory investigation, enabling experiences that are deeply engaged and deeply reflective.

Paradoxically, though the Spiral Workshop emphasizes the collaborative construction of meaning, in today’s climate in which youth (and all of us) are psychologically constrained by the designer conformity of the spectacular mass media society (as well as by real world consequences for enacting ways of being outside of the norm), collective liberatory thinking/making must begin with reconnecting to the pleasure/power potential of individual creativity, rooted in the capacity for self-absorbed reverie and release. Students (and teachers) must be able to tolerate and eventually treasure the sense of aloneness that comes from thinking/working outside of established social parameters. Being deeply invested in one’s own creative experience leads to the desire to communicate, to form a community based on subtle sharing of stories, observations, and insights.

Unlike much art curriculum that is a collection of separate projects (sometimes preceded by a related technical or formal exercise), Spiral curriculum is planned in thematic sequences. These are generative themes as described in the dialogical pedagogy of Paulo Freire (1981). These are themes that have individual and collective import, themes that will lead us into inquiries about things that matter to the participants. However, Spiral themes tend to be a bit quirky, more metaphorical than literal. We find that if we begin with a theme or big idea that is too specific or too abstract (such as *Environmental Protection* or *Hope*), we can only think of art projects/activities that represent, illustrate, or symbolize what we already know and believe about the subject, rather than activities that move us—emotionally, physically, and conceptually.

Inklings

The work of making quality art curriculum has to begin the way most artworks do—with an inkling, a simultaneous knowing and not yet knowing. Then the hard work begins. Vague hunches must be embodied in specific content or vividly imagined details must be elaborated into complex curriculum structures. What if we did a group on this theme? What artists or cultural practices would we study? What kinds of things might we make? What might we find out?

A Spiral theme is a big idea intertwined with an aesthetic practice, an investigation focused by the use of particular materials or methods. Thus, these themes are essential questions, as defined in *Understanding by Design*—“key inquiries within a discipline” (Wiggins & McTighe, 2006, p.109). Using the interdisciplinary methods of contemporary art, teachers and students engage in complex aesthetic investigations, deconstructing how meaning is made on this subject, constructing personal meaning, and reconstructing new shared cultural beliefs that form communities of understanding and care.

Principles of Possibility

Rather than using lists of art vocabulary or media experiences as checklists for the kinds of experiences we want to include in each curriculum, we utilize a list of Principles of Possibility—*Playing, Forming Self, Investigating, Community Themes, Encountering Others, Attentive Living, Empowered Experiencing* (traditional Western and non-Western frames of aesthetics, history, and criticism as well as various visual culture approaches), *Empowered Making* (styles and methods of realism, expressionism, formalism, postmodernism, new media, and crafts), *Deconstructing Culture, Reconstructing Social Spaces*, and *Not Knowing* (Gude, 2007).

Spiral is an agency of aesthetic investigation that looks into things that are tantalizingly full of personal and cultural energy, yet whose workings in our minds lack clarity. Through projects that investigate odd and offbeat subjects (these have included punishments, bling, hauntings, reality TV, wounds, lost flyers, fluidity, warnings, uncertainty, concrete, and targets) we aim to surprise ourselves, recognizing aspects of our experiences of which we were not fully aware. The projects often represent nuanced memories of deeply personal and interpersonal joyful, loving experiences that are not easily acknowledged and represented in cynical U.S. society. The goal of Spiral curriculum is not so much to definitively categorize and figure things out as to observe how the recognitions, representations, and figures of our imagination create meaning, and to then expand the discursive spaces within which these figures can move and interact, creating shifting and unforeseeable patterns of being.

Cultural Conversations in Spiral Curriculum by Olivia Gude ,excerpted from the excellent new art education anthology: *Art and Social Justice Education: Culture as Commons*, edited by Therese Quinn, Lisa Hochtritt, and John Ploof, published by Routledge.

For project plans and samples of student artwork from the Spiral Workshop groups, see the Spiral Workshop e-Portfolio on the National Art Education. http://naea.digication.com/Spiral/Spiral_Workshop_Theme_Groups/

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- Wiggins, G. & McTighe, J. (2006). *Understanding by design* (2nd ed). Upper Saddle River, NJ: Pearson Education, Inc.



I imagine, therefore I think; I create, therefore I am.

The arts teach children how to see beyond the mind-numbing movies, sitcoms, advertising, and video-games bombarding them day and night. The arts show children the risks of becoming trapped in someone else's imagination by empowering them with their own voices and vision.

Gloria Wilson

University of Georgia—Athens

Workshop: Creativity, May 30-May 31st



Gloria Wilson is a full-time PhD student in Art Education and teaching assistant at The University of Georgia. Prior to returning to school in 2010, she taught middle and high school art for 13 years in both inner city and rural environments in Alabama and Virginia. She received her B.S. and M.Ed. degrees in Art Education from the University of South Alabama. In 2007, Gloria was awarded a Fulbright scholarship to study art, education, and culture in Tokyo and Ogi Saga, Japan, and upon return to the US joined together with teachers and students from Unity High (Oakland, CA) for a collaborative art project/installation, *Spirit of Japan*, exhibited at Mobile Arts Council gallery in Mobile, Alabama. Additionally, Gloria received the opportunity to continue and further her studio practice at the School of the Art Institute of

Chicago's *Teacher Institute in Contemporary Art* program during the summer of 2008. She has presented both locally and nationally about media literacy, visual culture, and creative thinking dispositions. She currently serves as Art Program Director for the Athens/Clarke County K-12 Migrant Education Program. Her research interests include visual/media culture and diversity, and gender studies.

NaJuana Lee

Visiting Assistant Professor, University of Georgia—Athens

Workshop: Creativity, May 30-May 31st



NaJuana Lee is a Visiting Assistant Professor at the University of Georgia (UGA). Her research interests include culturally responsive teaching, divergent/convergent thinking in art, and transformative learning. She received her Ph.D. in Art Education at UGA and received her M.Ed. in Art Education, with distinction, as well as her B.F.A. in Graphic Design from the University of Tennessee at Chattanooga (UTC). NaJuana's dissertation research investigated preservice/practicing art educator's racial attitudes and the impact these attitudes had on their cultural understanding. This mixed-methods study reflected her personal interest in issues of cultural awareness and prejudice within our society and through her continued research she seeks to explore curricular approaches within art as a means of increasing cultural understanding and transformational learning. A manuscript based on this research has been accepted for publication by *Art Education*, a refereed journal of the National Art Education Association, and is scheduled for publication this year. NaJuana has also presented her papers at regional and national conventions. She is the recipient of numerous academic and national awards including the UGA Dissertation Completion Fellowship Award and the Excellence in Re-

search Award. NaJuana has previously taught art education courses at UGA, where she received both teaching and research awards, as well as taught art appreciation courses at Georgia Gwinnett College. She is also currently an education consultant for the The Walt Disney Corporation.

Jeff Mather

Environmental Sculptor, Site Artist, APAL Teaching Artist

Workshops: I Pad Training, May 30th; The Synthesizing Mind, June 1st



Jeff Mather is a lead artist, co-founder, and board president for artsinlearning.org [Atlanta Partnership for Arts in Learning]. He is a public artist & environmental sculptor. Mather has worked extensively in the Atlanta metro area and throughout the southeast as an independent artist and educator, serving over 120 sites, some having him return year after year. He has conducted hundreds of workshops and assembly programs in schools and other community venues. He has possibly the largest body of public art work of any sculptor in GA. He always works in collaboration with other artists and community members. He is a member of Alternate ROOTS and has had his community-based public art projects funded by ROOTS' Community/Artist Partner-

ship Program three times. He is also a facilitator with Alternate ROOTS' Resources for Social Change training team. He is on the teaching artist banks with Young Audiences at the Woodruff Arts Center in Atlanta and the Georgia Council for the Arts. In addition to his many sculpture residencies,

Mather is the lead artist for the Woodruff Art Center's Digital Storytelling Program and is accomplished in digital media. As an APAL partner artist he has co-taught Geometry, Chemistry, and World History, and he has run digital storytelling residencies as part of APAL's intensive partnership with the South Atlanta School of Law & Social Justice for the past six years. He is currently developing a full semester 'Art for Social Justice' course for L&SJ that will be based on a sequence of back-to-back residencies with four other visiting artists participating. He has also been the lead artist for the On Site/Insight Program, coaching multi-school environmental art partnerships in Atlanta Public Schools, one of which resulted in the installation of the first permanent outdoor sculpture on the grounds of the Hammonds House Museum in Atlanta.

Mather has also been the public art coach for Grady High School in Atlanta for ten years, in partnership with ArtsAPS master teacher, John Brandhorst, and they presented a session on this partnership at the 2011 NAEA convention in Seattle. He has designed and co-facilitated many professional development retreats for educators and teaching artists. Mather has been an artist-in-residence twice at the High Museum in Atlanta, and was the first *visual* artist-in-residence for the Atlanta Symphony Orchestra, developing an object theater + dance collaboration for a series of 20 ASO concerts. He also has orchestrated the start up of the high school artists' "Throwdown", along with John Brandhorst, that has involved several GA high schools and has been hosted at the High Museum this past winter, and at the Dogwood Festival this spring.

His public art partnerships in just the last year have seen him directing projects in West Baltimore, MD, the new 4th/5th Grade Academy in Decatur Public Schools, the Clarkston Community Center, Clarkston, GA, and North Springs High School in GA. He is a fire juggler and a mandolin picker. Not at the same time. He is married to Amy Mather, an educator at Morningside Elementary School in Atlanta, who he met when he was artist-in-residence there in 1991. They have two daughters, Katherine and Grace.

The Atlanta Public Schools at The Westminster Schools

Dr. Richard Kimbell

Emeritus Professor of Technology Education, Goldsmith's University, U.K.

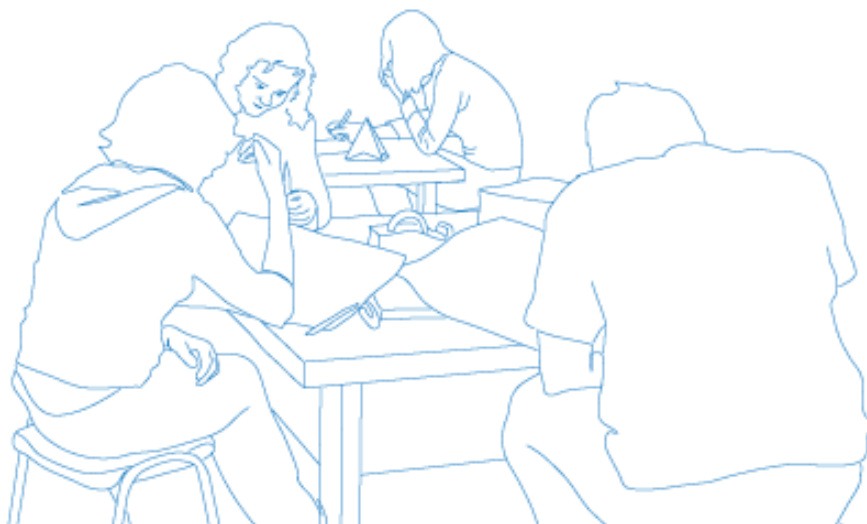
Lecture: Thursday May 31st



Dr. Richard Kimbell was the first professor of Technology Education in London University. He is consulting with the Atlanta Public Schools Office of Fine and Performing Arts on a new, authentic approach to arts assessment. He has taught technology in schools and been course director for undergraduate and postgraduate courses of teacher education. In 1990, he founded the Technology Education Research Unit (TERU) at Goldsmiths, as the base from which to manage his expanding research portfolio. In the subsequent period, research sponsors include research councils (e.g. ESRC, NSF [USA]), industry (e.g. LEGO, BP), government departments (e.g. DfES, DfID), as well as professional and charitable organisations (e.g. Engineering Council, Royal Society of Arts, Design Museum).

He has published widely in the field including three single-authored books, several books in which he edited contributions, as well as reports commissioned by UK Government Departments, the Congress of the United States, UNESCO and NATO. He has written and presented television programmes and regularly lectures internationally. He is a consultant to the National Academy of Engineering and the National Science Foundation in the USA, and is a Visiting Professor at the University of Stockholm.

Over the past 15 years Kimbell has focused on Project e-scape, which is based on the dynamic creation of e-portfolios - using hand-held digital devices. This approach encourages students to capture their thinking, ideas, processes and outcomes, in real-time multi-modal expression as a design activity is undertaken. The digital devices, in conjunction with software designed by TAG learning, allow each learner to build an interactive e-portfolio by recording and uploading audio and video commentary, text, drawings and photos. Thus, a dynamic story / record of the design journey can be captured as it happens, in all its rich messiness of learning and designing. Activities can be authored to include collaboration, peer and self evaluations, review and target setting.



The web-based nature of the portfolios has subsequently enabled development of a radical new summative assessment methodology based on Thurstone pairs-wise comparisons, enabling a far higher reliability than is possible with conventional assessment approaches. Dr. Kimbell will be describing this methodology in his Keynote lecture.

Jody Underwood

Romeo Music

Workshop: Scoring for Film, Thursday May 31st



John Williams, James Horner, Danny Elfman, Hans Zimmer, Jerry Goldsmith – just a few of the masters of their craft: Film Scoring. These musicians have one thing in common: They have a passion for adding the music in their hearts and minds to the images on the silver screen. Guess what? Your students would love this as well, and may already be doing this at home! Why not bring this into the music classroom where it belongs? This session will explore a few basic film scoring techniques such as placing hit points and markers, building tension and even adding sound effects or “foley,” all the while discussing how this can be done in your classroom. This session is best when hands on – please bring your laptops! In addition, we will discuss numerous affordable technologies that can assist not only film scoring but many other aspects of your teaching.

Jody Underwood has a degree in music technology from Belmont University in Nashville, Tenn. He was the FMIC chairman from 2007-2009. He has designed more than 250 music systems across the Southeast, more than 75 in Florida alone. He resides in Tennessee with his wife, Roxanne, and daughters, Ryley (2), and Olivia (2

months). They are actively involved at World Outreach Church, where Mr. Underwood leads the band and wrote the title track for its upcoming worship album.

APAL: Atlanta Partnership For Arts and Learning

A.r.t.s.APS Partner

The Atlanta Partnership for Arts in Learning (APAL) is an artist-run laboratory committed to sustained, innovative partnerships between teaching artists and educators with an enlightened trust in artists. APAL's goals are to enhance both academic and arts education through flexible, arts-infused classroom experiences, and to nurture a teaching model for profound learning and thought. APAL's work is guided by five key components: Metaphorical Thinking, Co-Teaching, Equity, Research, and Witnessing. APAL has been a partner in ArtsAPS since 2008.

Hammonds House Museum

A.r.t.s.APS Partner

Established in 1988 as an institution of artistic and cultural magnitude, the more than 10,000 people who attend **Hammonds House Museum** annually experience the opportunity to gain a wider understanding of the contributions that diverse artists of African descent make to world culture. Lectures/symposia, workshops, demonstrations, panel discussions, youth programming and special events educate, expose and nurture appreciation for the visual and related arts. <http://www.hammondshouse.org/>

Astonish
Disturb
Seduce
Convince



AP/IB Visual Art ThinkTank

Dr. Richard Siegesmund, Rae Goodwin, Clint Samples

Workshop: May 30th—May 31st



ThinkTank is a facilitated forum offered by the Integrative Teaching ThinkTank organization. It brings together art and design master teachers, administrators & emerging educators to address thematic issues of higher education. By linking educational theory to practice, ThinkTank identifies innovative new approaches to higher education.

The **AP/IB Visual Art ThinkTank** follows the format established by ITI's ThinkTank, bringing master university teachers, Advanced Placement and International Bachelorette visual arts teachers, administrators, artists and teaching artists together to address issues surrounding the high school-to-college curricular flow.

Integrative Teaching International evaluates ThinkTank outcomes and creates or modifies theories, policies and curricula for future ThinkTank sessions. ITI is an educational non-profit corporation registered in the State of Illinois. For more about ThinkTank, visit <http://itt.squarespace.com/>

Erik Herndon

Orchestra Director, Young Middle School

Workshops: Guitar, May 30th / AstroJazz, June 1st



Erik Herndon is presently serving his 7th year as orchestra director and guitar instructor at Jean Childs Young Middle School in Atlanta, GA. Erik was inspired to become a teacher while serving in AmeriCorps where he taught environmental education in metro Atlanta classrooms. He continued this work at the Environmental Protection Division of GA until he realized he was meant to be a classroom teacher. Originally interested in science, Erik felt his talent for music would be a creative way to reach children in the classroom.

Erik believes in the connection between art, music, math, and science and strives to integrate knowledge from these fields in his teaching. For the last two summers, Erik Herndon has taught, in partnership with the Atlanta Partnership for the Arts in Learning (APAL) and Georgia Institute of Technology, the Zooz Beat and Urban Remix Apps developed for iPods. Students engage the creative process through critical thinking about sound, art, geometry, and math.

Erik Herndon is currently the Atlanta Ambassador for the national non-profit Little Kids Rock. Little Kids Rock transforms children's lives by restoring and revitalizing music education in our public schools, providing free instruments and to over 100,000 low-income children in dozens of cities in ten states. Erik facilitates communication and resources amongst 24 schools in 4 districts reaching 2,500 students.

In addition to his teaching endeavors, Erik is the guitarist and vocalist for the local rock group the Expats, a private studio teacher of guitar at Carere music, and proud coach of his daughter's soccer team the Grasshoppers.

Dr. Scott C. Shuler

Art Education Specialist, Connecticut State Department of Education

Lecture: Friday, June 1st



Scott C. Shuler is the Arts Education specialist in the Connecticut State Department of Education, where he guides curriculum, teacher pre- and in-service training and certification, education policy and other areas affecting arts education. He has served as Assistant Superintendent for Curriculum and Instruction for the Simsbury Public Schools. Prior to coming to Connecticut Dr. Shuler served as Associate Professor and Coordinator of Music Education at California State University, Long Beach, where he received the university's Meritorious Performance Award for excellence in teaching, scholarship, and community service. He has administered and taught in K-12 instrumental and general music programs in Michigan, Delaware, and Wisconsin. His performing groups were awarded a Wisconsin State Legislative Citation for Excellence. He has also served on the faculties of the University of Delaware, the Wilmington Music School, the Hartt School of Music, Central Connecticut State University, and the New England Conservatory; as an Instructor at the Eastman School of Music; and as an artist-in-residence for the Rochester (NY) Aesthetic Education Institute.

A native of Detroit, Dr. Shuler earned his B.Mus. with Honors in Instrumental Music Education from the University of Michigan; his M.S. in Education on a graduate fellowship at the University of Illinois at Urbana-Champaign; and his Ph.D. in Music Education on a doctoral fellowship from the Eastman School of Music. He has authored many published articles, chapters, and monographs and presented numerous papers and workshops at local, regional, and national conventions on topics such as aesthetic education, music program development and assessment, teacher preparation and assessment, music learning theory, and designing curriculum for at-risk students. Dr. Shuler is a member of honorary and professional societies in both education and music. He was a member of the task force that developed America's national standards in music education; co-chaired the music design team for, and was a member of the steering committee overseeing, the 1997 National Assessment of Educational Progress (NAEP) in the Arts; helped design and interpret the 1999 FRSS federal survey of arts education practices nationwide; and chaired the task forces that developed Connecticut's arts standards and *Guide to K-12 Program Development in the Arts*. He co-chaired the Council of Chief State School Officers' SCASS/Arts interstate assessment consortium, and was president of the National Council of State Supervisors of Music. He is currently president of NAFME: The National Association for Music Education (formerly MENC) and co-chairs the writing team updating National Standards in Music. He has performed with and conducted numerous professional, church, and community instrumental and vocal ensembles.

Dr. Shuler has received Arts Education Policy Review's "Young Writer's Award" for excellence as an author; the Educational Press Association's "Distinguished Achievement Award" for editing the *MEJ* special issue focusing on "Music and At-Risk Students;" "Distinguished Service" and "Outstanding Administrator" awards from Connecticut's music, art, and theatre associations; and the National Federation Interscholastic Music Association's regional "Outstanding Music Educator Award."

The Three Artistic Processes in Music Education: Creating, Performing, Responding

by Scott C. Shuler, NAFME President

Higher-Order Thinking through Music

Education leaders have long criticized classrooms that emphasize rote memorization of facts and imitation of skills; experts recommend that emphasis should be placed instead on higher-order thinking. Most educators define a “higher order curriculum” as one that encourages students to work at the upper levels of Bloom’s taxonomy.

The placement of *Create* at the top of the new Bloom’s taxonomy suggests that students engaged in creating music (improvising, composing) are functioning at the highest possible levels of musical thought. This change makes sense: creating music requires assembling all of the bits of musical skill and concepts that we have learned over time to express something new, and is another reason why music educators need to increase the quantity and quality of creative work in music curricula.

If you compare the revised Bloom taxonomy to the Three Artistic Processes model, you will also notice that the steps of the processes are full of higher-order thinking verbs (*analyzing, evaluating, creating*, etc.). Hence, when music teachers empower their students to carry out the processes, they are developing students’ higher-order thinking. In fact, children in student-centered music classrooms engage in some of most deeply thoughtful work in any school. Music educators can point to this as one reason schools should support high-quality music programs and to debunk the misconception that musical excellence results primarily from nimble fingers or exceptional vocal chords.

21st-Century Skills through Music

One major goal of contemporary “education reform” is to help students master 21st-century skills, broadly described as those necessary for future success in a rapidly changing world. Many policy makers believe that these skills will help students get into college and compete successfully in the workforce. Another positive result of teaching the Three Artistic Processes is that doing so helps students master 21st-century skills. MENC: The National Association for Music Education and other professional arts education organizations recently collaborated with the Partnership for 21st Century Skills to create an “arts skills map” that illustrates how standards-based instruction in music and the other arts can teach 21st-century skills to students at various grade levels. (Download and share this skills map, available at www.p21.org). Here is how teaching the Three Artistic Processes model helps students master the headline 21st-century skills in the partnership map, the so-called four Cs:

• Creativity • Critical Thinking • Communication • Collaboration

Our national music standards highlight the importance of *creativity* by suggesting that students engage in improvisation, composition, and interpretation of music. As a result, more music teachers are including creative activities in their classrooms. An increasing number of state and national music conferences feature students’ compositions, and all-state jazz choirs in several states encourage teachers to offer improvisational opportunities. Students who learn to independently create and perform music are able to think and act creatively.

Critical thinking for many policy makers has become the new way of talking about higher-order thinking. Music teachers help their students become critical thinkers when they empower their students to carry out the higher-order thinking verbs that comprise the steps of the Three Artistic Processes.

Communication is arguably the primary purpose of music and the other arts. In a world where communication increasingly takes place through multimedia, the need for arts study should be obvious, because the arts *are* the media! Music students develop 21st-century communication skills when they learn to interpret music during the Performing process, express their own ideas and feelings through the Creating process, and understand others’ musical ideas during the Responding process.

Collaboration would seem, on the surface, to be an almost automatic result of music study. In ensembles, unlike most sports teams, no one sits on the bench—every student contributes to the final performance. Music teachers who want their students to learn this skill must, however, bear in mind the difference between *collaboration* and *compliance*. There are certainly times in classrooms when students should simply do what they are told, in their music making as well as conduct. Collaboration, on the other hand, occurs only when students help make decisions. Successful collaboration requires attributes such as empathy, willing acceptance of a contributing role, and respectful participation in group decision making. To foster collaboration, teachers need to place students in musical settings that cultivate individual responsibility and shared leadership, such as student-directed sectionals, chamber ensembles, and collaborative composition groups. In such settings, teachers should act as facilitators and coaches, rather than constantly directing decision making. When music teachers empower young musicians to carry out the Three Artistic Processes, they also help them master 21st-century skills.

Allison Upshaw

APAL Teaching Artist / Performing Arts Integration Specialist

Workshops: Music Composition / Arts and Literacy, June 1st



Allison Upshaw, a native of Forest Home, AL, holds a B.M. degree in voice performance from Oberlin Conservatory and a M.M. degree in voice performance from Louisiana State University. Currently she owns her own business, Classroom **OPERA**unities, which provides arts integration residencies, workshops, informances, and professional development for schools in AL, AR, GA, KY, SC, and TN.

As a Performing Arts Integration Consultant, Allison has participated in ground breaking programs such as: **OPERAtunities in Reading**, which used opera to increase reading skills in 2nd graders; **ArtsAPS**, a 3 year collaboration with the Atlanta Partnership for Arts and Learning providing professional development activities for the fine arts teachers within the Atlanta Public School system; **ZBUR**, an exploration of the use of iPods and Droid phones in teaching music composition to middle school students; and **Inner Visions**, a 6 weeks in depth exploration of the arts within juvenile justice facilities of Jefferson County, KY.

This year, Allison is participating in the **Straight A** arts integration grant providing 3 years of in depth arts integration programming for 4th graders in Birmingham, AL. Allison is also a proud member of Actor's Equity Association, the union for professional actors. As an actress, she has performed roles on the regional stages of the Alliance Theatre in Atlanta, GA and Playhouse on the Square in Memphis, TN. She is best known as a recitalist and specializes in works by composers of African descent. In addition to her work as a performer, Allison has worked as a diversity workshop facilitator and a counselor for minority admissions and retention. She was also the first director of the African American Cultural Center on the campus of LSU. Concurrently, while working with Classroom **OPERA**unities, Allison is a fulltime instructor on the Atlanta Christian College Music Faculty.

Suzanne Shull

Guitar Educator

Workshop: Hands-On Guitar, Friday, June 1st



Suzanne Shull taught public school choral and general music in the Atlanta metro area for over thirty years, specializing in middle grades with experience in grades K-12 and the university level. A proponent of hands-on music learning, she provided her general music and choral students opportunities to explore the guitar. As a member of the NAFME Guitar Education Team for over a decade she has taught guitar methods to music teachers throughout the US and Canada in summer workshops sponsored by GAMA, the NAMM Foundation and NAFME. Her expertise is in the area of engaging reluctant general music students and her mantra is "Never give up!"

Our Host: The Westminster Schools



Mission Statement

Westminster is a Christian, independent day school for boys and girls, which seeks to develop the whole person for college and for life through excellent education.

Philosophy

Westminster's founders envisioned a school community with its traditions and philosophy rooted in the Christian faith, and to this day, a Westminster education aspires to cultivate each student's distinctive God-given talents: to inform the mind, to develop the body, and to enlighten the spirit. Through a passionate, talented faculty, a rich and varied curriculum, and the blessing of excellent facilities, Westminster strives to help children in the journey toward maturity, marked by personal excellence, self-knowledge, responsible citizenship, and faith in God.

An excellent education engages the natural developmental stage of each child: the elementary student's joy of discovery, the junior high student's exuberant, dynamic growth, the high school student's emerging sense of purpose. Throughout their school experience, young people encounter opportunities to question, to reason, to express themselves, to discover and pursue a passion, to risk, and sometimes even to fail and to learn from that failure. Through a wide range of outstanding programs, Westminster students grow as healthy, balanced individuals and cultivate personal strengths as scholars, artists, athletes, leaders, and community servants. Through their classroom and extracurricular activities and a multitude of social interactions, they discover that knowledge about the world and their own character should be inseparable, and that knowing how to learn is as important as what one learns. A clear understanding of one's self contributes to responsible citizenship, whether that involves treating each other nicely on the playground, valuing the Honor Code, or respecting our mutual interdependence in a world of many races, creeds, and political views. Ultimately, this emphasis on character complements the students' spiritual maturation, as they learn that humble appreciation of God's bounty means respect for all creation. Westminster's commitment to the Christian faith is more formally advanced through biblical literacy in the curriculum and through an open and respectful inquiry about other faiths

Tonya Lewis Lee

AUTHOR / PRODUCER / ACTIVIST

Lecture: Friday June 1st



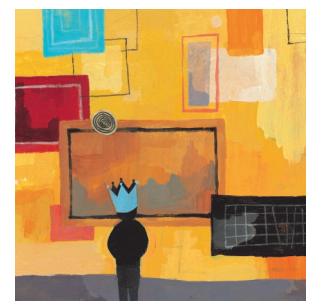
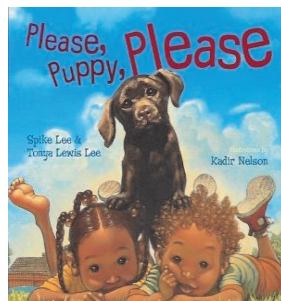
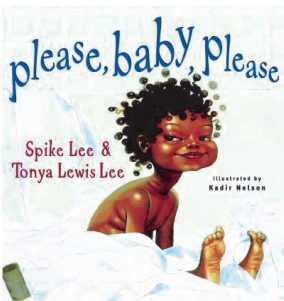
Tonya Lewis Lee has been a creative presence in children's literature and production for almost 15 years. After transitioning from a career as a corporate lawyer, Lewis Lee joined up with Nickelodeon to produce interstitial programming for them featuring various artists including Savion Glover, Gregory Hines, Whoopi Goldberg, and Queen Latifah. She also produced the documentary *I Sit Where I Want: The Legacy of Brown v. Board of Education* and series programming *Miracle's Boys* for Noggin/The N, eventually working with TVLand to produce the series *That's What I'm Talking About*, hosted by Wayne Brady, and then on to HBO where she wrote the screenplay for *The Watsons Go to Birmingham*.

Lewis Lee is an accomplished author, having co-written three children's books with her husband, Spike Lee: *Please Baby Please* (2002), *Please Puppy Please* (2004), and *Giant Steps to Change the World* (2011). She is also the co-author of the best-selling novel *Gotham Diaries*.

As spokesperson for the A Healthy Baby Begins with You infant mortality awareness campaign from the Office of Minority, a division of the US Department of Health and Human Ser-

vices, Lewis Lee has reached thousands of people with her message of health, wellness, and advocacy since 2007. She has travelled the United States speaking with students; healthcare providers; federal, state, and local government officials; academics and scholars; health agencies; pastors; and regular folk about what the infant mortality rates mean to the nation and what we can do to make them better. She also produced the film *Crisis in the Crib: Saving our Nation's Babies* for the Office of Minority Health.

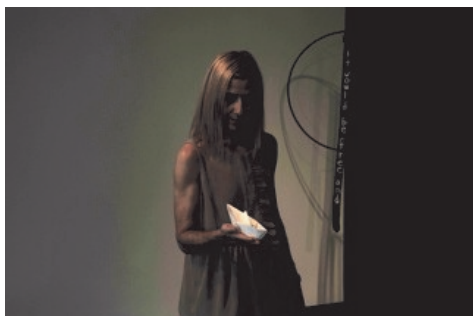
Outspoken on the issues of women and race, Lewis Lee has appeared on national and local television and radio across the country. She has also served as a consultant to television news networks and Fortune 500 companies. She has also written for magazines such as *Avenue*, *Gotham*, *O at Home*, and *Glamour*, to which she contributed two campaign trail interviews (2007 and 2008) with Michelle Obama. She has also been featured in *The New York Times*, *Avenue*, *Town and Country*, *New York Magazine*, *O*, *Essence*, *Ebony*, *NV Magazine*, *Redbook*, *Child*, and *New York Family Magazine*. She has received numerous awards for her literary, production, and advocacy work. Lewis Lee serves as Vice Chairman of the board of the NAACP Legal Defense and Educational Fund. She graduated from Sarah Lawrence College with a BA and from the University of Virginia School of Law with a JD.



Nicole Livieratos

Choreographer, Performer, Teaching Artist

Workshop: Friday, June 1st



Nicole Livieratos founded and directed Gardenhouse Dance for fifteen years and has recently re-engaged as an independent artist. Nicole has received the Mayor's Fellowship Award in the Arts for Dance from the City of Atlanta, a King Baudouin Foundation grant for cultural study in Belgium, grants from the Georgia Council for the Arts, Fulton County Arts Council, and Idea Capital for experimentation in the Atlanta arts. Known for innovation, Nicole's work has been commissioned by the High Museum of Art in conjunction with an installation by Mineko Grimmer, as part of Art in Odd Places for the Healey building, as part of the urban landscape in parks for the City of Atlanta, for MOCA GA and

Atlanta Contemporary Art Center, and Clayton State University Theater Department at Spivey Hall. As a performer, Nicole worked with the Pearson Dance Company, Mitchell Rose, Ann Carlson, and Joanna Haigood amongst others. She is involved in an ongoing series of collaborations with theater artist and writer Patricia Henritze entitled Proximity, which was part of a recent invitational residency at Hambidge Arts and Sciences Residency Center. As a teacher, Nicole leads arts integration teacher seminars nationally, has twice been guest teaching artist for Jacob's Pillow Curriculum in Motion program, is a founding teaching artist with smART stART through Young Audiences, and has been guiding residencies in schools and communities for twenty years. She has also served as guest faculty at Spelman College and Emory University. Nicole received her BFA in Dance from the University of Arizona.

George Xouris & Dan Massoth

Smart Music

Workshop: Using Technology to Document Student Achievement in Music, May 31st



George Xouris is a lifelong musician (percussion and vocals), former NYC public school teacher, and all-around technology geek. He has performed in many types and styles of bands, orchestras, and in his church choir, and has also taught music privately. He was a customer of MakeMusic's before being an employee. After purchasing SmartMusic for his 6th grade son, he was so impressed with the software that he relentlessly pursued MakeMusic, exclaiming "I have to work for this company!" George manages The Carolinas and Georgia, helping parents, teachers and administrators understand the value and applications of SmartMusic and Finale. His infectious enthusiasm and passion for education and technology have enabled him to help educators excel and grow their programs.



Daniel J. Massoth is a nationally known presenter of music technology curriculum integration techniques, having presented in more than 25 states. At MakeMusic for 10 years, he now serves as the VP of education solutions. With degrees from the University of Minnesota (B.S., M.A.), Dan has taught instrumental music in the Wayzata, Mahtomedi, and Osseo, Minnesota, school districts. He has also served on the executive board of the Minnesota Band Directors Association and as technology chair for the Minnesota Music Educators Association.

Alfred Watkins

Nationally Recognized Band Director

Workshop: Wednesday, May 30th



Alfred Watkins has been the Director of Bands at Lassiter since 1982. He has established a fine reputation as an adjudicator, clinician and guest conductor throughout the United States. Under his leadership, the Lassiter Band has grown from its original 78 members to its present size of 350 music students. The program now includes five symphonic bands, two separate marching bands, a jazz band and numerous performing chamber ensembles. Watkins, a native of Jackson, Georgia, received his Bachelor of Music Education degree from Florida A&M University, with honors in 1976 where he was a conducting student of Dr. William P. Foster and Dr. Julian E. White. Prior to his arrival at Lassiter, he served for six years as Director of Bands at Murphy High School in the Atlanta Public School System. As much a teacher as he is a musician, Mr. Watkins was named "Teacher of the Year" in 1978 and Star Teacher in 1982, 1983, 1989, 1994 and 1997.

William Earvin

Band Director, Mays High School

Workshop: Friday, June 1st



William J. Earvin is presently the Director of Bands at his Alma Mater, Benjamin E. Mays High School in Atlanta, GA. He matriculated through the musical ranks at Clark Atlanta University where he earned his Bachelor of Arts in Music. At CAU he studied trumpet with Prof. John Head and conducting from Prof. James Patterson and Dr. Alfred Duckett. After Graduating from Clark Atlanta in 2000, he began working at Booker T. Washington High School in Atlanta as the Interim Band Director. In 2001, Earvin became the Director of Bands at Avondale High School in the Dekalb County School System. After building the Avondale program, he pursued his graduate studies at Mississippi Valley State University where he earned his Master of Arts Degree in Education with a concentration in Music. While at Mississippi Valley he served as a graduate assistant in the Fine Arts Department where he would later become an Assistant Director of Bands. Mr. Earvin also secured the position as the first African American Director of Bands at Mississippi Delta Community College. At MDCC, Earvin directed an award winning Jazz Band and the College Concert and Marching Bands.

At Mays High School, the Marching Band has received national recognition, and the legacy continues with students performing in District Honor Band, the Atlanta Youth Wind Symphony, the Atlanta Youth Symphony Orchestra, the APS Youth Orchestra and the All-State Band. The Mays Wind Symphony and Symphonic Band, continue to earn Superior and Excellent ratings in GMEA District Level events. While at Mays, Mr. Earvin also founded the Composer & Conductor Symposium which has brought composers David Holsinger, Samuel Hazo and college professors Shelby Chipman(FAMU), Thomas Duffy(Yale), John Lynch(UGA), Roby George (Indiana State) and David Kehler (Kennesaw State) to the campus. Mr. Earvin is also a Master Teacher for the *a.r.t.s.APS* program and Lead Band Instructor for the Atlanta Public Schools Fine Arts Department. He currently serves as the District Chair for GMEA District V.

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How Arts Teachers Can Become Better Creativity Teachers

by Raymond Veon

Imagine you are observing an arts class. The teacher explains the assignment, gives a demonstration, and exclaims “Now, feel free to try anything—use your creativity!” The teacher then turns away, satisfied that exhorting students to “feel free” is enough to develop creative thinkers. While this scenario might seem like an exaggeration, as an arts administrator in the Atlanta Public Schools and as an instructor in Georgia State University’s undergraduate and graduate programs, I have seen it often. “So what,” you say? Let me reframe the situation by asking another question: If you were teaching high school science, would you give an assignment and then declare, “Remember to use your quantum theory!” and then walk away as if such skill and knowledge were self-evident? Without instruction, the creative process can seem as mysterious and vague as quantum theory does to a non-scientist. The point is that creativity is a sophisticated skill set and habit of mind that needs to be consciously taught, learned, and developed no less than the complex mindsets needed in other intellectually challenging disciplines. From this perspective, the key question is: How can arts teachers become better creativity teachers?

Giving formulaic lessons, emphasizing technical skills alone to make predetermined products, rather than teaching students to develop their ideas in a climate of open-ended inquiry eliminates a primary, unique benefit of arts education. This unique benefit is how to develop, shape, and use innovative ideas in non-rule governed ways and that can have multiple, divergent end-points. Creativity is not something that “just happens,” but needs constant cultivation in today’s rule- and rubric-governed school environment.

A Model of Creativity

Before proceeding, I need to make clear how I am about to use the term “image.” The term “image” is often associated only with the visual image. However, to understand this model of creativity, an image is *any* sensation generated mentally. This means that sounds, the feeling of movement, smells, colors and shapes, or reproductions of what we’ve seen can all be referred to as an image. An image, then, can be a rhythm or melody heard by the “mind’s ear,” or the feeling of thrust, weight and balance felt by the “mind’s body” as much as the vision of a butterfly seen by the “mind’s eye.” (See illustration 1). This is important because these sensory images are the starting point for the model of creativity that I am presenting. By generating, manipulating, or reframing sensory images mentally we go beyond the constraints of everyday categories and associations. Advertisers are masters at manipulating imagery so that we associate certain images with what they want us to value (see illustration 3).



Illustration 1

According to research, successful creativity training relies on a coherent model of creativity as opposed to a grab bag of random tricks and techniques. As a result, I’ve developed the following three stage model for thinking about creativity across the arts (see illustration 2). Based on the work of Arne Ludvigsen, each stage has its own goal:

- Stage One: Develop imagination by playing with sound, visual and kinaesthetic images and exploring the many meanings that such images might have; the result is an imaginative idea.
- Stage Two: Connect these ideas to a larger system of ideas—a thinking framework—by questioning existing hierarchies of thinking and seeing. Through an iterative process, students investigate, reveal and explore points of tension in the many aesthetic, cultural, political, personal and economic systems that surround them.



Illustration 3: HSBC advertising campaign

- Stage Three: Establish a creative stance, i.e. an approach to art making that is shaped by alternate systems of value, thought, or practice generated by the student and that is infused with sufficient passion for sustaining inquiry in the face of the unknown.

Stage One asks elementary teachers to introduce skills exploring the dynamic interplay between mental imagery (sounds, movement, and perceptions generated by the mind). For instance, in the museum, have you ever seen people glance quickly at contemporary art before spending the rest of their time reading the wall text? Confronted with the unfamiliar, people naturally look for a context, a frame of reference, to help them understand it. I've heard people question whether the work of John Cage is really music for the same reason. But just as a diamond can mean different things depending on the physical and social setting in which it is placed—for instance, think of the meanings a diamond might have when found in a Valentine's Day brooch, a wedding ring, a crown, a drill, or an exhibit in a courtroom trial—so too images change meaning depending on their context (see illustration 3). Therefore, the objectives in Stage One challenge students to develop imaginative ideas through two fundamentally different strategies. The first strategy is image-based: students manipulate or generate images (whether sound, visual or based on the sensation of movement) until they come up with an unexpected result that cannot be easily labeled or categorized. The second strategy is context-based: by combining or dissecting the everyday labels and associations we use to categorize the sounds, sights and movements of life, students generate suggestive or unusual meanings that invite open-ended wonder. As shown by the behavior of people in museums, these strategies play on the mind's tendency to seek meaning when shown a hard-to-label image. Other examples of this tendency include Rorschach tests, where people find imagery in abstract inkblots, and the Thematic Apperception Test, where people tell stories about uncaptioned photographs that reveal more about themselves than the "truth" of the picture.

This reverses the routine of everyday schooling. Teachers who want creative students need to encourage risk-taking and mental playfulness. Instead of acquiring knowledge by casting the meaning of symbols and the rules for combining them in mental cement, creativity teachers ask students to play with the building blocks of ideas—e.g. visual images, sounds, movements and the different frames of reference in which we place them. Multiple possibilities for combining such imagery and meaning become possible, none of which are necessarily privileged over the others until a student identifies one as worth pursuing. There are many reasons why these skills are valuable, including:

- Being able to reframe experience from multiple perspectives develops disciplinary mastery and enables us to find unique, novel problems—and finding problems where others fail to see them is both a key factor in creativity and is a valued workforce skill.

- Mental skills that enable us to re-categorize what we think and experience are valued by college programs, which are increasingly emphasizing conceptual skills.

Stage Two is the level at which students begin deploying their knowledge and skills in tandem as a coherent artistic language. Bodies of work at this level are marked by an emerging independence and a reflective, autonomous practice informed primarily by the field of visual art, but which may also rely heavily on other disciplines or concerns beyond the art world. Examples of these concerns range from issues of power and identity arising from the economic, social and political realms, to the formative contexts of family, peer-group, and classroom, and to works that employ intense feeling, fantasy, irony, parody and humor. The goal of Stage Two is to organize these divergent sources as an expressive language that gives voice to each student's stories and aesthetic aspirations.

Teachers who want creative students need to encourage a spirit of healthy skepticism and deep inquiry. In Stage Two, intermediate teachers help students see the musical, visual, and performance arts as meeting places in which different systems of thinking, hearing, seeing and experiencing come together. By questioning the systems of logic and value embedded in our visual and aural environment, in our behavior and inner psychological worlds, in cultural assumptions, and in socio-political frameworks, creators reveal points of tension and unity amidst the competing networks of meaning that surround us. When it comes to exploring and expressing these insights, creators of all ages are often unsure of what steps come next. They know that stepping out of the proverbial box means that the end-product and the process leading to it are initially unclear. Thus, like the first stage, Stage Two is envisioned as a form of open-ended research in which a creator shapes the creative process as it unfolds. The value for students is that they learn how to proceed in the face of not knowing and to discover what to do when easy, preexisting exemplars no longer help them chart the course forward.

In my experience, some arts teachers equate creativity only with brainstorming quick, random, whacky ideas. But I see the creative process as a long-term, complex process that orchestrates many cognitive and emotional skills. So, I encourage teachers to see creativity as interconnected and dialectical, characterized by ongoing reflection and critical thinking.

Finally, if creativity is "thinking outside of the box" then, in **Stage Three**, it is also building a new box within which to think. However, a better metaphor might be that at this stage creators assemble the unique elements of their artistic "genetic code" into strands of creative DNA. These strands will be unique for each creator and will combine to generate an on-going series of unique challenges and problems revolving around a creator's aspirations. In Stage Three, teachers help students transform the vague, precarious mental terrain that they have encountered in the artistic process into a creative stance. Having borrowed this term from Howard Gardner, I see the creative stance as being composed of five separate elements that blend together as a kind of creative DNA or unique, generative mindset. The elements of this mindset are: objectives that are unique to an individual; a personal rationale that provides the emotional motivation to navigate temporary failures and the courage for enduring the confusion of not knowing the next step; a personal viewpoint that sees problems, tensions, and connections where others do not or in unique ways; preferred working methods; and personal standards that are adequate to and reflect a creator's emerging vision.

Questions to Ask:
 Did you risk and reframe?
 Did you question, intersect,
 and connect? Did you
 explore and
 exploit points of tension?
 How does this come out of
 your own creative stance?

So, how can arts teachers become better creativity teachers? One answer is to have a road map based on a coherent model of creativity. It is not that we need to answer the question "What is creativity?" for all time, but rather that we can achieve significant results by choosing from those models available to us. It is my hope that this model can be used to help ensure the creative development of students in an era in which teaching to standardized tests too often short-circuits the creative growth of students.

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