

*The*

# *a.r.t.s.* APS

**Assess · Reflect · Transform · Succeed**

**2011 Conference at  
The Westminster Schools**



**(Re) Thinking the Foundation**



**Shifting the Lens**

*(Re) Thinking the Foundation, Shifting the Lens*



APS Fine and Performing Arts



**CREATIVELY**  
Making A Difference

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

Raymond Veon, Interim Director  
Office of Fine and Performing Arts

Crystal Lottig, Executive Director  
Department of Learning Excellence

Kathy M. Augustine, Deputy Superintendent  
Curriculum and Instruction

Beverly Hall, Superintendent  
Atlanta Public Schools



## Introduction

### How do you transform arts learning across an entire district?

In 2008, the Atlanta Public Schools (APS) received a Professional Development for Arts Educators grant from the U.S. Department of Education designed to transform arts teaching and learning in APS. This project is unique because it targets arts learning for all teachers and students in the Atlanta Public Schools 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, teacher performance in our professional development workshops, and observations of classroom instruction. Our student arts assessments focus on what students know and can do in generating, producing and responding, measuring those cognitive and affective skills *uniquely* developed by the arts.

Each of the speakers and workshops presented in this conference approach the core concepts driving ArtsAPS from diverse perspectives—perspectives which ultimately coalesce into a coherent vision of quality 21st century arts education. Detailed information regarding our model can be obtained at [www.artsaps.weebly.com](http://www.artsaps.weebly.com).



(Re) **Thinking the Foundation**



# Wednesday June 1st, 2011

Time	Event <i>Please see presenter profiles for additional information about sessions</i>				
11am -12:00pm	Day One Registration, Reception, Light Lunch Broyles Art Center, Gaines Foyer				
12:00pm – 12:15pm	<b>Opening General Session</b> Broyles Art Center, Kellet Theatre Tiffany Mingo-Davis Raymond Veon <i>Welcome and Conference Orientation</i> <i>ArtsAPS Overview: Rethinking the Foundation/Shifting the Lens</i>				
12:15pm – 1:05pm	<b><i>Principles of Possibility for a 21<sup>st</sup> Century Arts Curriculum</i></b> Olivia Gude Broyles Art Center, Kellet Theatre				
1:10 pm – 2:05pm	Olivia Gude Painting Workshop June 1-2	Core Values Training Broyles Band Room <i>K-12—All arts</i>	APAL: The Creating Mind in the Arts Classroom <i>K-12—All Arts—Junior High Theatre Room 130</i>	Alison Upshaw: Music Composition: Practical Strategies K-12	AP/IB Think Tank  <i>Breakout for AP and IB Visual Art Teachers</i>
2:10pm – 3:05pm	<i>Upper Elementary through High School—Visual Art</i>  <i>(2-day workshop)</i>	Core Values Training Broyles Band Room <i>K-12—All arts</i>	APAL: The Synthesizing Mind in the Arts Classroom <i>K-12—All Arts—Junior High Theatre Room</i>	Junior High Dawson Choral Music Room	Junior High Art Rooms 217 & 221
3:10pm – 4:05pm	Broyles Art Rooms	Core Values Training Broyles Band Room <i>K-12—All arts</i>	APAL: The Disciplined Mind in the Arts Classroom <i>K-12—All Arts—Junior High Theatre Room</i>		
4:30pm – 5:30pm	<b><i>Howard Gardner Keynote Address:</i></b> <i>The Disciplined, Synthesizing, and Creating Mind in Arts Education</i> Broyles Art Center, Kellet Theatre				
5:30pm – 6pm	<i>Question and Answer Session with Howard Gardner</i> Broyles Art Center, Kellet Theatre				
6pm – 6:30pm	<i>Book Signing with Howard Gardner</i> Broyles Art Center, Gaines Foyer				
6:00 – 7:00pm	Catered Dinner—Pressly Hall, Malone Dining Room <i>(APS Staff and Conference Participants Only, Please)</i>				

# Thursday June 2nd, 2011

Time	Event <i>Please see presenter profiles for additional information about sessions</i>					
8:30am - 9:00am	Day Two Registration, Reception, Light Breakfast Broyles Art Center, Gaines Foyer					
9:00am - 10am	<b>General Session</b> Broyles Art Center, Kellet Theatre: <b><i>The Arts and 21<sup>st</sup> Century Skills</i></b> Bruce Taylor, Washington National Opera					
10am - 12 pm	<b>Bruce Taylor</b> Workshop  Group A  <i>Upper Elementary through High School</i>  Broyles Band Room	<b>Alison Upshaw:</b> Hands On Creative Music Composition Workshop: Practical Strategies K-12  Group A  Junior High Dawson Choral Music Room	<b>Olivia Gude</b> Painting Workshop  <i>Upper Elementary through High School</i>  Broyles Art Rooms	<b>Eric Booth</b> Workshop  Junior High Dance Studio	<b>Erik Herndon</b> <i>presents</i> <b>ZoozBeat/Urban Remix:</b> Integrating Music, Technology, Art, and Performance Group A Junior High Theatre Room 130 ZBUR Team	<b>AP/IB Think Tank</b>  <i>Breakout for AP and IB Visual Art Teachers</i>  Junior High Art Rooms 217 & 221
12pm - 1pm	Catered Lunch—Pressly Hall, Malone Dining Room <b><i>Dance and Theatre in APS/ArtsAPS Recognitions</i></b> Tiffany Mingo-Davis 12:30—1:00 (during lunch)					
1pm - 3pm	<b>Bruce Taylor</b> Workshop  Group B <i>Upper Elementary through High School</i> Broyles Band Room	<b>Alison Upshaw:</b> Hands On Creative Music Composition Workshop: Practical Strategies K-12 Group B Junior High Dawson Choral Music Room	<b>Olivia Gude</b> Painting Workshop  <i>Upper Elementary through High School</i>  Broyles Art Rooms	<b>Eric Booth</b> Workshop  Junior High Dance Studio	<b>Erik Herndon</b> <i>presents</i> <b>ZoozBeat/Urban Remix:</b> Integrating Music, Technology, Art, and Performance Group B Junior High Theatre Room 130 ZBUR Team	<b>AP/IB Think Tank</b>  <i>Breakout for AP and IB Visual Art Teachers</i> Junior High Art Rooms 217 & 221
3pm - 4pm	<b>Closing General Session</b> Broyles Art Center, Kellet Theatre <b><i>Speech by</i></b> <b>Eric Booth</b>					
4pm - 4:05pm	<i>Where we go from here; Exit Tickets; End of Conference</i> Tiffany Mingo-Davis and Raymond Veon					



# OLIVIA GUDE

**Artist, Teacher, Scholar**

Lecture: June 1st / Workshop: June 1st and 2nd

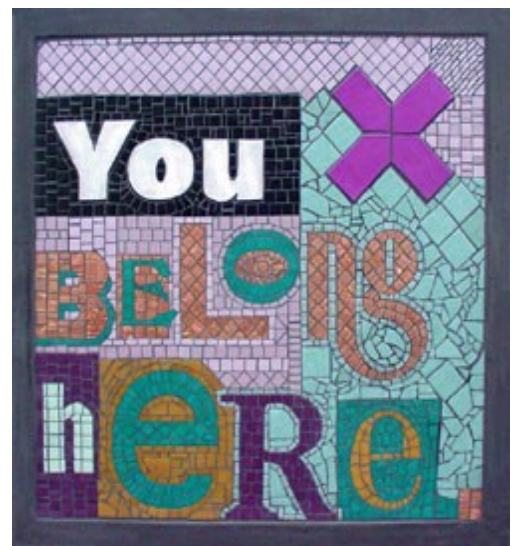


A Professor at the University of Illinois at Chicago, **Olivia Gude** is the Founding Director of the Spiral Workshop, a curriculum research project that provides art classes for urban teens. Articles and Spiral Workshop curriculum are available on the Spiral Art Education website— <http://spiral.aa.uic.edu> — 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.” In 2009 Gude was awarded the National Art Education Association’s 2009 Viktor Lowenfeld Award for significant contributions to the field of art education. In 2010, she was named a Distinguished Fellow of the Illinois Art Education Association.

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.

[www.cpag.net](http://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 the transformation of art education, introducing contemporary art to K-12 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 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 and Chicago’s Art Institute and Museum of Contemporary Art. In 2010, Gude presented on the use of workshop methods to introduce the public to contemporary art at the Den Frie Contemporary Art Center in Copenhagen. Gude has served as the keynote speaker for state art education conferences in Florida, Illinois, Michigan, Minnesota, New Jersey, Pennsylvania, Wisconsin, and Utah as well as for the Manitoba Association for Art Education and the Canadian Society for Education through Art conferences in Ontario and in British Columbia.



# Principles of Possibility:

Playing  
Forming Self  
Investigating Community Themes  
Encountering Difference  
Attentive Living  
Empowered Experiencing  
Empowered Making  
Deconstructing Culture  
Reconstructing Social Spaces  
Not Knowing  
Believing

## *Principles of a Quality Arts Curriculum*

When I present or write about art education curriculum based on these Principles of Possibility, I am frequently asked how parents and administrators will respond to such a radical re-envisioning of the basic tenets of art education. I believe these Principles of Possibility are not shockingly new. They articulate some of the most important goals of 20th century art education, restated in terms of 21st century theoretical perspectives. These goals are widely accepted as important by art teachers and other educators, though they are often underemphasized in current art curriculum structures based on formalist and media check-lists. These are goals that are especially well understood in diverse communities in which the arts have traditionally played an important role in shaping students' self concepts and sense of agency.

In my experience, principals do not feel a lot of concern about whether students can recite the K-12 canonical list of elements and principles of design. Principals do take note when they visit an art classroom and the students are passionately comparing how a sense of character is developed in the visual metaphors of both Surrealist and realist portraits. Parents pay attention when their children bring home artworks that record stories about special moments in family life. Other teachers are impressed when the hallways are filled with vivid collages accompanied by thoughtful artist statements.

These Principles of Possibility emphasize developing students' abilities to engage in sustained inquiry without requiring a clear right answer and to utilize a number of approaches to interpret meaning in a wide variety of visual and verbal texts. These qualities are characteristic of exemplary students in all disciplines—qualities that will be noticed by administrators, families, and students.

Art teachers have a healthy suspicion of overly prescriptive educational initiatives as well as a deep commitment to creative living. In recent decades, art teachers have been increasingly stymied by formalist curriculum that is out-of-sync with today's students and today's cultural avant-garde. They've also encountered traditionalists who suggest that teaching contemporary theory with which students can investigate conventions of constructing gender, race, beauty, or normality is an abandonment of their roles in fostering the creative development of children!

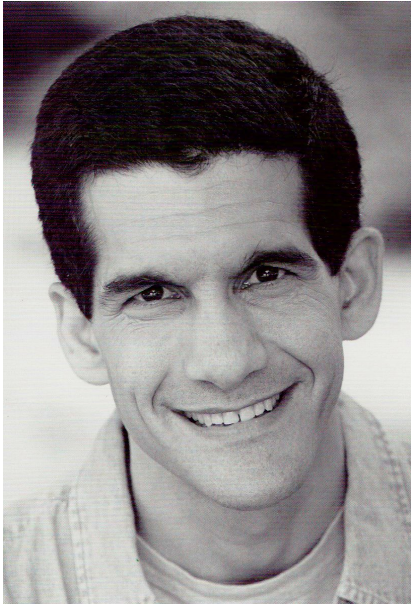
Now is the time for choosing new curriculum structures that give central places to the diversity of creative thought and action possible in postmodern times. Most art teachers I meet have a quality of "radical proactivity." Art teachers are optimists. They believe in the possibility of a more playful, sensitive, thoughtful, just, diverse, aware, critical, and pleasurable society. They combine the sensibilities of artists with the social awareness of community organizers.

**If it is indeed true that our notions of the real and the possible are shaped in cultural discourses, art teachers have the potential to change the world.**

# Barry Stewart Mann

**Actor, Storyteller, Educator, Writer, APAL Teaching Artist**

Multiple Workshops: The Disciplined, Synthesizing, and Creating Minds, June 1st



**Barry Stewart Mann** is an actor, storyteller, writer and teaching artist based in Atlanta. He is a graduate of Harvard University, with an M.F.A. from the University of San Diego and the Old Globe Theatre. Barry teaches, performs, and tell stories with the Alliance Theatre, Young Audiences at the Woodruff Arts Center, the Georgia Council for the Arts, and numerous schools, districts, festivals, and libraries. He has worked with the Atlanta Partnership for Arts in Learning since 2001, and has been on the Board since 2006. He is currently wrapping up work on "Blood and Heart: A Love Story", an arts integration project that developed a student-written play exploring the biology of HIV through the metaphor of teen relationships which was presented in a public reading and is being produced as a video-play. Barry is on the faculty of Lesley University, where he teaches "Drama and Critical Literacy" and "Cultural History Through Storytelling" in the Integrated Teaching Through the Arts M.Ed. program. Later this summer, Barry will co-star in *The Green Book*, a compelling play about the nuances of bigotry during in the 1950's, in its world premiere at Atlanta's Theatrical Outfit. Barry shares his life and passions with fellow actor Sheri Mann Stewart, and their sons Tendal and Royce. [barrystewartmann.com](http://barrystewartmann.com)

# Jeff Mather

**Environmental Sculptor, Site Artist, APAL Teaching Artist**

Workshop: The Synthesizing Mind, June 1st



**Jeff Mather** is an environmental sculptor & site artist & teaching artist based in Decatur, GA. Jeff has worked extensively in the Atlanta metro area and throughout the southeast as an independent artist and arts educator, collaboratively developing numerous works of art for public spaces and conducting hundreds of workshops and residencies in schools and other community venues. He is on the teaching artist banks with Young Audiences at the Woodruff Arts Center in Atlanta and the Georgia Council for the Arts, and he is the Board President at the Atlanta Partnership for Arts in Learning (APAL). As an APAL partner artist he has co-taught Geometry, Chemistry, World History, and Digital Storytelling. He has been a member of Alternate ROOTS since 1990 and his community-based public art partnerships have been supported by ROOTS' C/AP Program - including a project currently in development for West Baltimore, MD. Jeff has also been the public art coach for Grady High School in Atlanta for nine 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 is the lead artist for the On Site/Insight multi-school partnership program for Atlanta Public Schools. 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, 14, and Grace, 11.



# Paula Larke

**ARTIVIST, Story Gatherer-Teller, Musician, APAL Teaching Artist**

Workshop: The Creative Mind, June 1st



**Paula Larke** received her training “on-the road and in the fields”. An avowed auto-didact and proponent of popular education, she has applied the principles of Booker T. Washington, Paul Green, Paulo Freire, and Augusto Boal to her art for over forty years. Using music, stories, interactive role-play and creative play with children and adults, she has traveled and performed in educational and community settings throughout the South and nationally. Ms. LARKE is a treasured advocate and mentor combining her musical and theatrical artistry with skills learned in her training with CTI (CONNECT Training Institute), Creating a Culture of Peace, the Brecht Forum TOP Lab (Theatre of the Oppressed), as well as two decades of community organizing and education training through work with Carpetbag Theatre, Inc., NC Teaching Fellows, Kellogg Foundation, Brushy Fork Institute, the Mary Reynolds Babcock Foundation, Southern Rural Black Women’s Development Initiative, the

Highlander Center in New Market Tennessee, among many others. She is founder, executive and artistic director of Voices in the Treetops, Inc. She created and coordinates its local seedling program, C.U.L.T.U.R.E., now operating in the Clarkston Community Center in Clarkston, GA. This program models the positive effect of music and intercultural arts in diffusing tension and preventing violence.

# Celeste Miller

**Dancer, Choreographer, Text Artist, APAL Teaching Artist**

Workshop: The Disciplined Mind, June 1st



**Celeste Miller**, M.F.A., is a professional dancer/choreographer who combines her artistic work with a passion for arts integrated education. Most recently Miller was hired by the Woodruff Arts Center in Atlanta as their Professional Learning Initiative Multidisciplinary Teaching Artist. In addition to her work for the Woodruff Art Center she is the co-Director for *Jacob’s Pillow Dance Festival’s Curriculum in Motion®*, (since 1994) and national adjunct faculty with Lesley University’s Integrated Teaching through the Arts graduate program.

## Atlanta Partnership For Arts and Learning (APAL)

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.

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**The Atlanta Public Schools at The Westminster Schools, June 1st and 2nd**

# HOWARD GARDNER

**ARTS ADVOCATE / PUBLIC INTELLECTUAL / SOCIAL SCIENTIST**

Lecture, Question and Answer Session, Book Signing: June 1st



Selected by *Foreign Policy* and *Prospect* magazines as “one of the 100 most influential public intellectuals in the world,” Gardner is the author of over twenty books translated into twenty-four languages, and several hundred articles. He has achieved worldwide renown in educational circles for his theory of multiple intelligences, a critique of the notion that there is only a single definition of human intelligence. Gardner’s newest book, *Five Minds for the Future*, a key text used in ArtsAPS, outlines the specific cognitive and emotional abilities that will be sought after and cultivated by leaders in the years ahead.

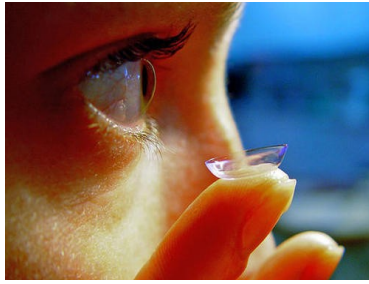
The John H. and Elisabeth A. Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education, Gardner also holds positions as Adjunct Professor of Psychology at Harvard University and Senior Director of Harvard Project Zero. Among numerous honors, he received a MacArthur Prize Fellowship in 1981. He was the first American to receive the University of Louisville’s Grawemeyer Award in Education in 1990, and in 2000 he received a Fellowship from the John S. Guggenheim Memorial Foundation. He was named an honorary professor at East China Normal University in Shanghai in 2004, and he has received honorary degrees from twenty colleges and universities, including institutions in Ireland, Italy and Israel. Gardner was recognized as one of the world’s most prominent business thinkers in 2009 with placement on the prestigious “Thinkers50” list.

Gardner’s revolutionary work on intelligences and education can be found in *The Disciplined Mind: Beyond Facts and Standardized Tests, the K-12 Education that Every Child Deserves* and *Intelligence Reframed: Multiple Intelligences for the 21st Century*. His most recent books are *Responsibility at Work: How Leading Professionals Act (or Don’t Act) Responsibly*, *Changing Minds: The Art and Science of Changing our Own and Other People’s Minds* and *Making Good: How Young People Cope with Moral Dilemmas at Work* (with Wendy Fischman, Becca Solomon, and Deborah Greenspan).

**“The synthesizer’s goal is to place what has already been established in as useful and illuminating a form as possible. The creator’s goal, on the other hand, is to extend knowledge, to ruffle the contours of a genre, to guide a set of practices along new and hitherto unanticipated directions.”**

**Howard Gardner, *Five Minds for the Future*, page 98**





**Shifting**  **the Lens**

Are you encouraging a **Disciplined Mind**?  
Are you aiming at authentic **Synthesis**?  
Are you developing a **Creative Mind**?

### The Disciplined Mind

1. How is this activity ask students to approach the topic from a number of different perspectives?
2. To what extent does this activity require students to **apply** their knowledge to a challenge or in a context that they have not previously been exposed to?

### The Synthesizing Mind

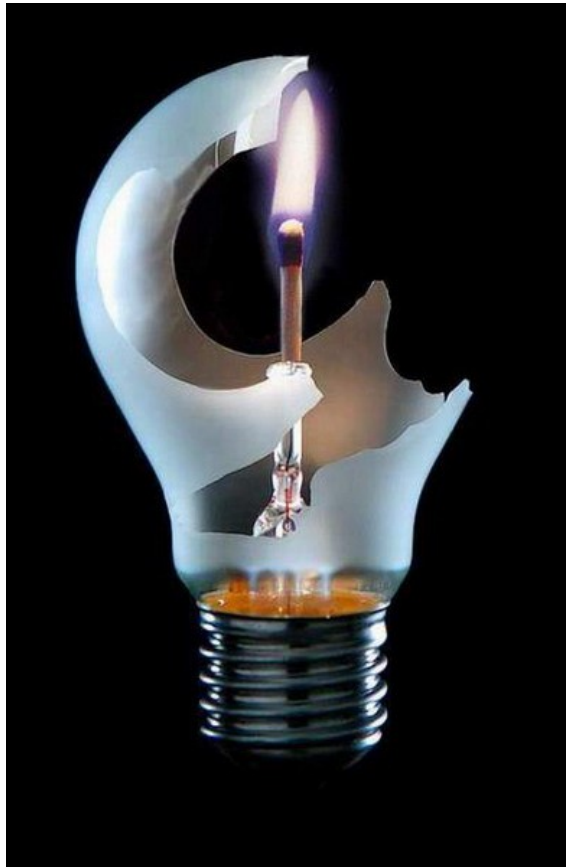
3. To what extent does this activity require students to **integrate** their knowledge and skills in a new and unfamiliar way—and how will you know if this happens?
4. To what extent does this activity encourage students to *independently* connect knowledge and skills from different sources—and how will you know if this happens? (Synthesis)

### The Creative Mind

5. How is the unit/lesson asking students to A) generate multiple ideas/options during a planning process, and B) to reflect on and make revisions to the almost-completed work?
6. How is the unit/lesson encouraging students to take risks, to challenge assumptions, or to question how things are normally done and why they are valued? (Creative Mind)

Questions to ask students:

- Did you risk and reframe your experience or knowledge?
- Did you question a system of value or logic?
- Did you intersect, connect and explore points of tension between ideas and relationships?
- How does this come out of your own “creative DNA”—your own creative stance?



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

*Imagino, ergo cogito; formo, ergo sum.*  
“I imagine, therefore I think; I create, therefore I am.”



# AP/IB Visual Art ThinkTank

*Inspired by the Institute for Integrative Teaching's Think Tank Conference*  
Workshop: June 1st and 2nd



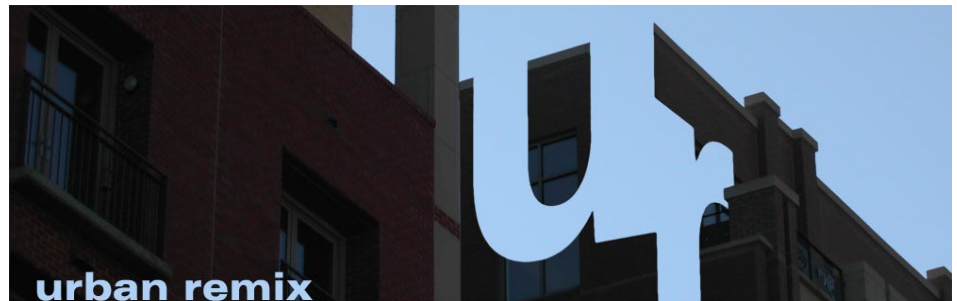
**ThinkTank** is a facilitated forum offered by the Integrative Teaching ThinkTank organization. It brings together art and design master teachers, administrators & emerging educators to address thematic issues of higher education. By linking educational theory to practice, ThinkTank identifies innovative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

## ZoozBeat/Urban Remix

*An inquiry and music-based interdisciplinary approach to arts education*  
Workshop: June 2nd (2 sessions)



Lead by APS orchestra director and music teacher **Erik Herndon**, **ZoozBeat/Urban Remix** is a collaborative effort between the Georgia Institute of Technology, the Woodruff Arts Center, and the Atlanta Public Schools. Using I-Phone apps developed by Gil Weinberg (ZoozBeat) and Jason Freeman (Urban Remix), ZoozBeat/Urban Remix develops performance, composition, and listening skills and integrates math, visual art, dance, and video production into the learning process. This hands-on workshop is targeted towards upper elementary, middle and high school music teachers but is open to all who are interested in a truly inquiry-based approach to instruction that integrates technology with all of the arts.

The ZoozBeat/Urban Remix team also includes teaching artists Allison Upshaw and Cheryl Myrbo, visual arts teacher Debra Jeter, band teacher Robert Jeffrey, along with graduate students from the Georgia Institute of Technology. Please check out the video at [www.youtube.com/watch?v=D5Xoc21tn80](http://www.youtube.com/watch?v=D5Xoc21tn80). For more information, you can also go to [www.zoozbeat.com/](http://www.zoozbeat.com/) or [urbanremix.gatech.edu/](http://urbanremix.gatech.edu/).

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**The Atlanta Public Schools at The Westminster Schools, June 1st and 2nd**



# BRUCE TAYLOR

**Education Director, Washington National Opera**

Lecture: June 2nd / Workshop: June 2nd (2 Sessions)



“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 most recent article, “The Skills Connection Between the Arts and 21<sup>st</sup> 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, including *Gianni Schicchi* - a commercially available video.

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 (4<sup>th</sup>-8<sup>th</sup> grades) across all socio-economic levels for fifteen school systems in New York, Maryland, New Jersey, and Pennsylvania along with schools in Turkey and Australia.

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**(Re) Thinking the Foundation, Shifting the Lens**

# The Arts and 21st Century Skills

“Few of us could disagree that today’s students must be taught the necessary skills to function in an increasingly complex, conceptual, and globalized 21st-century society and economy. Students have to acquire so-called “habits of mind” that will enable them to develop the skills of creativity, critical thinking, and problem-solving. In addition, they must be able to communicate effectively, collaborate with people different from themselves, exercise initiative, and be self-directed.

That is a pretty tall order.

The primary purpose of education is to enable students to make a living as adults; without this capability, everything else falls away. Yet we still teach within a basic framework established in the 19th century. In today’s education environment, we seem to be slipping back from the future into the 19th century’s contextual emphasis on reading, writing, and math. The consequences could be dire, even propelling us back to a two-tiered education system: just reading, writing, and math for the disadvantaged in under-resourced schools, alongside a richer 21st-century curriculum for the country’s productive employees and future decision makers.

What can we do?

Consider the list of skills cited in the first paragraph. Aren’t these 21st-century skills, in reality, arts skills? Now, stay with me here: First, we need to recognize that the very same valuable skills routinely employed by artists and arts educators can be integrated curriculum-wide in ways that are not arts-dependent. If this seems a revolutionary notion, it is because for more than 30 years, the well-meaning mandarins of arts education have promoted practitioner development above all else.

We must ask ourselves, are we preparing students to function as human beings, or just as flesh-and-blood versions of a hard drive?”

-Bruce Taylor



# ERIC BOOTH

**ACTOR / AUTHOR / MUSICIAN/ ARTS IN EDUCATION ADVOCATE**

Lecture: June 2nd / Workshop: June 2nd



*"One of the nation's most creative teachers"*

As an actor, Eric Booth performed in many plays on Broadway, Off-Broadway and around the country, playing over 23 Shakespearean roles (Hamlet three times), and winning "Best Actor" awards on both coasts. Throughout 1981, he performed the American tour of Alec McCowen's one-man play *St. Mark's Gospel*. He has performed many times on television, directed five productions and produced two plays in New York.

As an author, he has had five books published. *The Everyday Work of Art* won three awards and was a Book of the Month Club selection. He has written three dozen magazine articles, was the Founding Editor of the *Teaching Artist Journal*, and his latest book *The Music Teaching Artist's Bible* was published by Oxford University Press in 2009.

As a businessman, he started a small company, Alert Publishing, that in seven years became the largest of its kind in the U.S. analyzing research on trends in American lifestyles and publishing newsletters, books and reports. He appeared as an expert on NBC News, Sunday Today, and several times on CNN. He was given a syndicated radio program on the Business Radio Network, and was a frequent speaker to business groups.

In arts learning, he has taught at Juilliard (13 years), Stanford University, NYU, Tanglewood and Lincoln Center Institute (for 25 years), and The Kennedy Center (12 years). He was the Faculty Chair of the Empire State Partnership program for three years (the largest arts-in-education project in America), and held one of six chairs on The College Board's Arts Advisory Committee for seven years. He serves as a consultant for many organizations, cities and states and businesses around the country, including six of the ten largest orchestras in America, and five national service organizations. He consults with arts organizations, businesses, boards of directors, state arts and education agencies, national arts organizations and occasionally to high tech and medical firms on their innovation work. He is widely referred to as one of the nation's most creative teachers and as the father of the teaching artist profession, and this is one of many topics he consults on. Formerly the Director of the Teacher Center of the Leonard Bernstein Center, he is a frequent keynote speaker on the arts to groups of all kinds. He delivered the closing keynote speech to UNESCO's first ever worldwide arts education conference (Lisbon 2006), and gave the keynote speech to the first world conference on orchestras connections to communities (Glasgow 2007). He recently completed a six-week speaking tour of Scotland and Australia. He is the Senior Advisor to the Music National Service initiative (lead trainer and training designer for MusicianCorps); and he is also Senior Advisor to El Sistema USA, a national organization training Abreu Fellows and spearheading the development of El Sistema-related sites around the U.S.



**E**ighty percent of what you teach is who you are. I made up this number, but that invented percentage captures the actual truth that whatever the teaching techniques, whatever the words or activities, it is the understandings and the spirit of the individual teacher that sparks the potential to transform others. If you doubt that number, just recall the great teachers in your own life. It was not the quality of their handouts or presentations, nor the cleverness of their curriculum, that inspired you to change the direction of your life. It was the quality of who they were as people, their artistry as humans, that had such an impact on you.



Whatever the limitations of our job requirements, we all can be on the path to having greater impact on learners. You will become an active contributor to revitalizing the arts in a culture that predominantly promotes them as entertainment. We can become part of the solution rather than a frustrated part of the problematic status quo.

Let me clarify the difference between art and entertainment.

Entertainment is not the opposite of art—please Lord don't let entertainment be the enemy of art, be opposed to art in any way, or we are goners. What distinguishes entertainment is that it happens within what we already know. Whatever your response to the entertainment presentation—laughing, crying, getting excited—underneath the surface, it confirms. Entertainment says, “Yes, the world is the way you think it is.” It feels great to have your worldview confirmed in the many dynamic, imaginative, exciting ways our entertainment industries provide.

Art, on the other hand, happens outside of what you already know. Inherent in the artistic experience is the capacity to expand your sense of the way the world is or might be. The art lives in an individual's capacity to engage in that fundamental act of creativity—expanding the sense of the possible—every bit as much as the art resides in the what's being observed.

And this is the arts teaching we do at our best. And it is not limited to artistic media, even though artistic media reward those efforts more deeply than any other, and develop the taste for, the hunger for a lifetime of making things you care about. At their best, arts educators light up the artist in learners, and then those learners carry that fire into every corner of their lives, including into other subject matter. We can boost the learning in all subject matters, turn science and math and social studies into artistic media in which young people yearn to make stuff they care about.

**This is our gift, and we must change the status quo in order to give it.**

-Eric Booth

# Allison Upshaw

**APAL Teaching Artist / Performing Arts Integration Specialist**

Workshops: Music Composition, June 1st and 2nd



**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**tunities, 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: **OPERA**tunities in Reading, which used opera to increase reading skills in 2<sup>nd</sup> graders; **ArtsAPS**, a 3 year collaboration 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. Allison is also a teaching artist with the Atlanta Partnership for Arts in Learning (APAL).

This year, Allison will participate in the **Straight A** arts integration grant providing 3 years of in depth arts integration programming for 4<sup>th</sup> 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**tunities, Allison is a fulltime instructor on the Atlanta Christian College Music Faculty.

## The ArtsAPS Professional Development Workshops



The ArtsAPS year-long professional development course reconnects arts teachers with creating and performing in their chosen art form, challenging them to go beyond their comfort zones as musicians and artists and to reflect on what happens when they challenge their students to engage in creative risks.



# ***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

# *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.

# The Creative Process

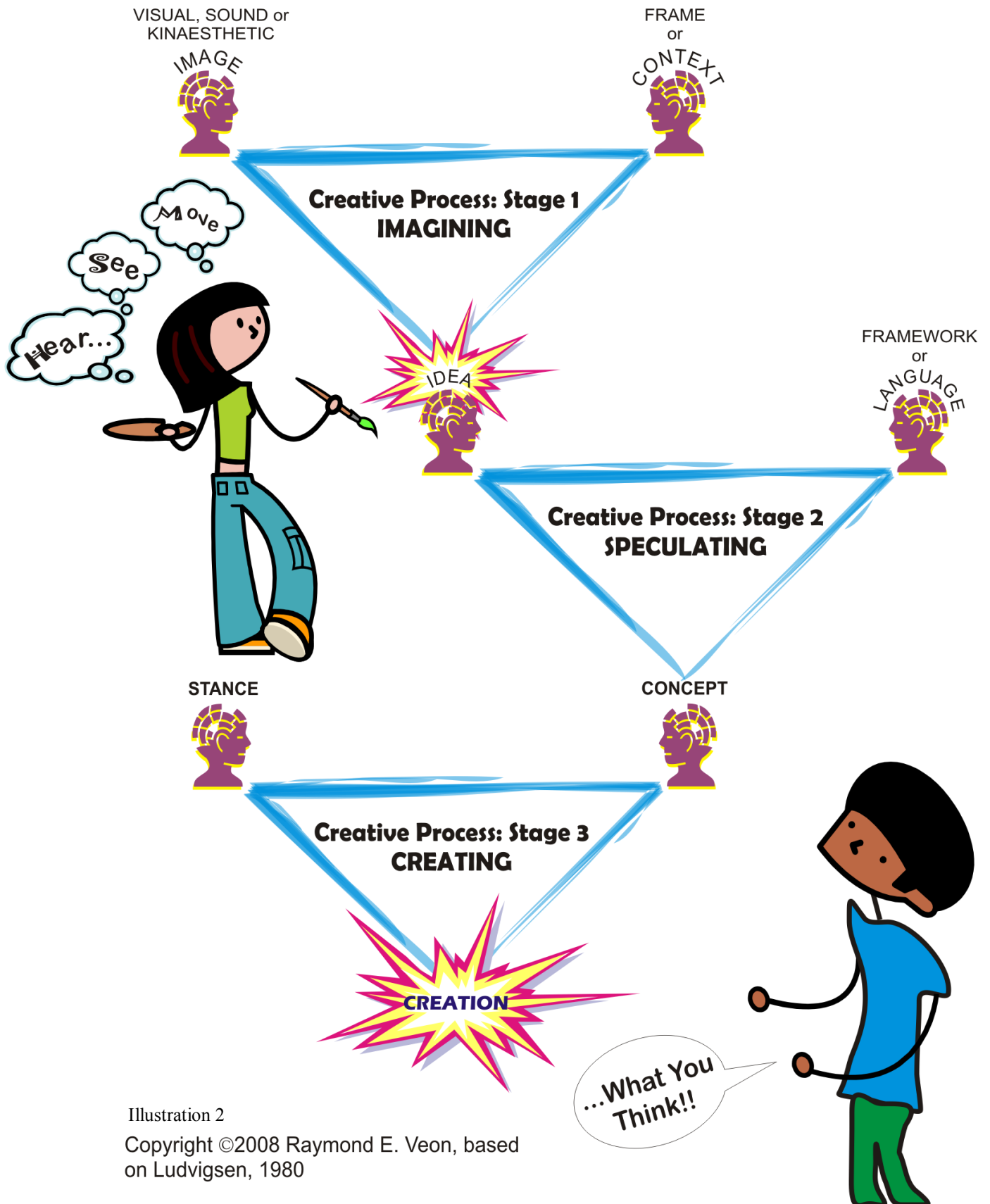


Illustration 2

Copyright ©2008 Raymond E. Veon, based on Ludvigsen, 1980





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.



# assess reflect transform succeed



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The Atlanta Partnership for  
Arts in Learning (APAL)  
Hammonds House Museum

Special Thanks

The Westminster Schools  
Sandra Curtis, Visual Arts Chair  
Maggie Davis, Past Chair  
The Westminster Visual Arts Faculty

Logos (except for ZoozBeat,  
Urban Remix, and Think Tank)  
and graphic design by R. Veon



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