TENNESSEE

ARTS ACADEMY

A SUMMER ACADEMY IN ARTS EDUCATION

WEEK I: JUNE 20-25, 1993
WEEK II: JUNE 27-JULY 2, 1993

SPONSORED BY THE ARTS EDUCATION PROGRAM, TENNESSEE DEPARTMENT OF EDUCATION
"A child is born with a creative spark . . .

If anything can save the planet, it is the creativity that is nurtured and nourished through the arts in the basic curriculum of the schools."

Lorin Hollander
1991
Tennessee Arts Academy

Tennessee’s students are our most important asset. We believe that providing a well-rounded education for all of them is the greatest investment we can make to ensure a secure future for our state. For this reason, education is one of this administration's highest priorities.

The Tennessee Arts Academy represents our belief that the development of artistic abilities is an essential component of a complete education. We are delighted to provide this forum in which teachers can enhance their knowledge and appreciation of the arts. The Arts Academy is a mission of state government to provide exciting experiences for Tennessee teachers and, in turn, for the students of our state.

Neal R. McWherter
Governor

The Tennessee Arts Academy represents the Department of Education’s commitment to the importance of the arts in the curriculum for all students. This year, the Academy’s seventh annual session will focus on strategies for enhancing instruction in art, drama/theatre, and music at the secondary and early childhood grade levels.

The response from educators who have participated in the Academy has been overwhelming. Their enthusiasm indicates that in deciding to be a participant you have chosen a course which will both renew your spirit and sharpen your skills.

I am pleased to welcome you to the 1993 Tennessee Arts Academy. It is an innovative approach to staff development through which teachers can prepare for the challenges of the 21st Century.

Charles E. Smith
Commissioner
The Tennessee Arts Academy, open to art, drama & theatre, music, and classroom teachers from all regions of Tennessee, offers intensive week-long, summer training sessions with components in Art, Drama/Theatre, and Music. While the Academy was established to promote and enrich the teaching of arts in Tennessee schools, it has repeatedly received national recognition as an innovative teacher-training program of the highest quality.

The 1993 Academy continues its tradition of enhancing the teaching of the arts in classrooms, based on the philosophy that all students have creative ability and aesthetic potential which must be developed as an integral part of the schooling process. This philosophy is fortified in the statement by Lorin Hollander, renowned pianist and an Academy Clinician in 1991, quoted on the inside front cover of this brochure:

The Academy is taught each summer by clinicians who are nationally recognized artists and educators, as well as many highly qualified Tennessee artists and teachers. The arts curriculae of our state provide the instructional basis for a busy week of activity-oriented classes. Academy sessions present clear and usable teaching techniques within a sequential, concept-based curriculum. In addition to more than 30 hours of instructional time in each week-long session, there are many performances sponsored by the Tennessee Arts Commission. A special lunchtime performance is given daily. In addition, there are evening performances by outstanding Tennessee performing groups, and a variety of social occasions.

**WEEK 1**

**Teaching the Arts In Secondary Schools**
- Grades 7-12
- June 20-25, 1993
- Belmont University
- Nashville, Tennessee

**Aesthetics Clinicians**
- Joanna Featherstone
- Edmund Burke Feldman
- Jerome Lawrence
- R. Murray Schafer

**Art Clinicians**
- John Droupo
- Michael Gillespie
- Al Hurwitz

**Music Clinicians**
- Jackie Boswell
- Eph Ehly
- William D. Revelle

**Theatre Clinicians**
- Christine Adaire
- James DePaul
- Susan Stauter

**WEEK 2**

**Teaching the Arts In Early Childhood Schools**
- Pre-Kindergarten - Grade 2
- June 27-July 2, 1993
- Belmont University
- Nashville, Tennessee

**Aesthetics Clinicians**
- Emma Brooks-Baham
- Libba Moore Gray
- Clara Hieronymus
- George Szekely

**Art Clinicians**
- Cynthia Colbert
- Sally Hagman

**Drama Clinicians**
- Nancy Prince
- Kathie Vitz

**Music Clinicians**
- Elayne Achilles
- Donna Brink Fox
ART
A spectacular week of exploration in visual art by extraordinary clinicians will include these daily sessions:
Adaptation and Expression: a
Painting Workshop. Instructor, John Dropcho. Emphasis will be on open-ended themes and solutions. Experiences will challenge the participant to see and interpret with a divergent and imaginative eye.
Adapted and translated images will be the visual references and points of departure for abstract and realistic approaches that will incorporate painted and layered surfaces as a means to expressive visual imagery.

Philosophical Thought and the Importance of Art. Instructor, Mike Gillespie. Dr. Gillespie's remarks, examples, and group activities will emphasize how philosophical thinking about art can enhance interpretive responses and help increase teachers' abilities to connect art to other dimensions of the curriculum. Topics include basic approaches, evaluation, different views of whether something is art, and relations between art and the rest of life.

The Human Figure in Critical and Historical Contexts. Dr. Al Hurwitz, Instructor. The instruction will involve the use of live models and the human skeleton as these relate to movements in art history. It will include strategies for critical analysis, as well as studio activity.

MUSIC
The music curriculum offers a new instrumental music component this year, and sessions have been developed for three different groups:
Strategies for Secondary General Music. Jackie Boswell, Instructor. Dr. Boswell is the key clinician for teachers whose primary teaching responsibility is General Music. This course explores materials that are age-appropriate for developing comprehensive musician-ship through performing, improvising, and describing music.

Rehearsal Experience: a Return to the Original Source of Inspiration. Instructor, Eph Ehy. This class for choral directors will engage participants in learning how to use inspirational qualities inherent in the music to motivate conductor and singer in rehearsal and performance. Living to Learn, Learning to Teach, Teaching to Learn How to Live is a second course offered by Dr. Ehy.

Instrumental Workshops. Instructor, William Reveli. Dr. Reveli's sessions will be primarily directed to school band directors and will discuss the various responsibilities of today's teachers. Topics will include: rehearsal techniques, appropriate literature, conducting, and the development of the school band movement.

Academy Chorale. Eph Ehy, Conductor. Open to all music participants, the chorale offers an opportunity to perform quality literature with a master conductor.

THEATRE
A variety of classes will enhance skills in three areas: playwriting, acting, and the voice. There will be two groups: junior high school/beginning level and senior high school/advanced level theatre teachers, with three core class sessions each day.

Playwriting. Susan Stauffer, Instructor. This class will focus on the art and craft of creating new works in the classroom. Emphasis will be on empowering and inspiring students to write plays, with attention paid to the "Created Project," a collaborative theatrical script involving students and teachers.

Building an Ensemble: Exercises in Trust, Risk, and Focus. James DePaul, Instructor. Explores the difficulties and intricacies of creating an ensemble and uniting actors/teachers from different training and backgrounds, utilizing exercises drawn from Stanislavsky, Viola Spolin, Keith Johnston, and the instructor. The group will develop a common verbal and physical vocabulary and learn to function effectively as a creative team.

The Voice Connection. Christine Adaire, Designated Linklater Voice Teacher, Instructor. A participatory class focusing on the Linklater Voice Method will explore sensory and emotional links between the voice, the breath, the body, and spoken language. The result is a deeper and more personal connection of text for the actor.

Scene Painting Workshop. Instructor, Jim Scennam. Special afternoon hands-on sessions introduce scene painting techniques.

ART
All Week 2 participants will attend sessions in each of the three major content areas. In the area of visual arts, they can expect to be enticed and excited by presentations given by these extraordinary clinicians:
Developmentally Appropriate Practices in Visual Arts Education for Young Children. Cynthia Colbert, Instructor. Participants will engage in art learning through hands-on painting, drawing, and printmaking activities suitable for young children.

Creative Drama. Kathie Vitz, Instructor. This hands-on workshop will provide strategies for integrating drama into the curriculum. Participants will learn a variety of techniques for guiding students in story drama, improvisation, and theatre games, to enhance student skills in concentration, cooperation, and communication.

Puppets Add Pizzazz! Nancy Prince, Instructor. This class will introduce the teacher to the art of puppetry and explore the uses of puppets in the early childhood classroom.

Additional Mini Workshops will be taught by both clinicians. They will feature sessions in storytelling, story dramatization, and narrative mime using puppetry.

DRAMA
Teachers attending the Academy will be offered a variety of pertinent experiences to develop and enrich their ability to teach drama in the elementary school. Classes will be taught by two outstanding creative drama specialists.

A TYPICAL ACADEMY DAILY SCHEDULE
7:00 a.m. Continental Breakfast, Resource Center is Open
8:00 & 9:45 "Perceptions" Sessions Conducted by Core Clinicians
11 or 11:30 "Musings" Sessions Conducted by Aesthetics Clinicians
12 or 12:30 Lunch and Performance, (Resource Center Open)
2:00 or 2:30 The Third Daily "Perceptions" Session
3:20 or 4:05 "Connections" Panel Discussion or Choice Session
4:00 or 5:00 Free Time--On Your Own!
6:30 or 8:00 Special Evening Events on Tuesday & Thursday

MUSIC
All participants will attend four different classes in music designed to increase teaching skills and understanding of musical development in grades Pre-K-2.

Donna Brink Fox offers two sessions. Playing by the Rules: Instrumental Activities in Early Childhood Music will identify the musical and social "rules" that direct the use of instruments in the classroom. Participants will learn strategies and materials for incorporating classroom instruments into the total music experience of the students. Music as Construction Play: Building Bridges to the Early Childhood Curriculum will focus on areas in which music can be connected to the curriculum using music activities that support children's understanding of time, space, seriation, and classification.

Elayne Achilles will lead two sessions that explore the natural movements of young children in terms of their musical rhythm. Developmentally appropriate strategies based on the rhythms will be presented. Teachers will also practice creating musical improvisations for children's movement through singing, playing simple instruments, and using a variety of props.

Additional topics. Afternoon single-focus topics include: "Have You Heard? A Dinosaur's Coming to Our Classroom!" (Teaching Listening Skills in Music Class), "Whatchamacallits and Thingamajigs" (Teaching Thinking Skills in Music Class), and Music Learning Centers.
EMMA BROOKS-BAHAM  B.A., M.M.EEL, D.M.A. Associate professor and coordinator of music education at Jackson State University, Jackson, Mississippi. Dr. Brooks-Baham has done extensive research in multicultural music and children's singing games. A native of Monroe, Louisiana, she received a B.A. in piano from Wiley College, Marshall, Texas, an M.M.Ed. from the University of Arkansas, and the D.M.A. with a major in music education and minor in ethnomusicology and early childhood from the University of Washington. She has done postgraduate study at the University of the Arts and the University of Kansas, where she received a certificate for music education for the handicapped. She has published numerous articles, conducted lectures/demonstrations on multi-ethnic classroom strategies, and worked with Mississippi Head Start and public school teachers in developing curriculum in multicultural studies. Honors include Fulbright-Hays research and travel grants to Liberia, Sierra Leone and Senegal, West Africa in 1987, to Egypt in 1992, and a National Endowment for the Humanities grant in 1994. An Off grant with certification from the Off Institute in Salzburg, she serves on the editorial committee of the Music Educators Journal and is the southern division representative for the Society of General Music.

JOANNA FEATHERSTONE  B.A. Actress, storyteller, teacher, and poet, Ms. Featherstone made her New York debut in the award winning Broadway hit, The Great White Hope, and returned to Broadway in the Joseph Papp's Tom O'Horgan production of Love Poems. A graduate of the University of Kansas, she continued her studies at Howard University, the University of California at Los Angeles, and the San Francisco Playhouse School in New York. Earlier, she taught English in high school and drama at the University of Wisconsin in Milwaukee. Her work, imaginative, in children using street games, songs, and poetry, has been shown on National Public Television under the auspices of the National Council of the Arts. She performed this work in numerous East Coast elementary schools. While a member of the Trinity Square Repertory Company, she developed a one-woman show, Not Well Laughter, a series of dramatic readings dealing with the Black experience, which she has performed at colleges across the country, as well as in Europe, and in West Africa for the inauguration of the late President Tahunah of Liberia. The art of this warm and involved actress is both a satisfying aesthetic experience and an outpouring of her love for all people and for life.

EDMUND BURKE FELDMAN  B.F.A., M.A., Ed.D. University of Georgia Alumni Foundation Distinguished Professor of Art, Dr. Feldman received a B.F.A. in painting from Syracuse University. His history of art from University of California at Los Angeles, and Ed.D. in fine arts from Columbia University. He is a past president and distinguished fellow of the National Art Education Association and holds memberships in the American Society for Aesthetics, the College Art Association, the National Humanities Faculty, and the United States Society for Education Through Art. With honors from Syracuse University, University of Georgia, and the British Royal Society of Arts, Dr. Feldman's books have been published by Prentice-Hall, Inc. He has served on the editorial boards of the prestigious fine art education journals and has written more than seventy published articles on various issues in art education. He has lectured, has served as an art consultant and art exhibit judge throughout the United States and Canada, Israel, Australia and New Zealand.

LIBBA MOORE GRAY  B.A. Ms. Gray has been an actress, dancer, early childhood educator, and (for the past twenty years) a teacher of high school English and drama at High School, Blount County, Tennessee. Her poetry and short stories have appeared in literary publications, and she has written articles for Tennessee Teacher. Her most recent artistic endeavor has been in the area of children's literature, and her book, Miss Tizzy, is the first of four to be published by Simon and Shuster, New York. Scheduled for publication in 1993 and 1994 are: Dear Willie Rudd, Fenson's Leaves, and The Little Black Truck. A fifth book for children, Small Green Snake, will be published next year by Orchard Books, New York. She recently completed Scaretops, first collection of poems. Ms. Gray is a graduate of Carson-Newman College, has done graduate work at the University of Tennessee, and is a member of several professional associations. Her four children include a businessman, a ballerina, a teacher, and a professional clown.

CLAIRA HIERONYMUS  B.A., M.W., Doctor of Fine Arts Ms. Hieronymus, theatre critic, holds a B.A. with majors in business administration, French and English from the University of Tulsa, and an M.W. in majors in child welfare and sociology from the University of Oklahoma. She earned her B.A. at age 18.

As art and theatre critic for The Tennessean, she has served as a Voice of America panelist on the state of theatre in the United States and has been a frequent guest critic for American College Theatre Festival in Washington, D.C. For ten years she hosted a children's storytelling program on WSM-TV and in public schools.

Honor includes the Fulbright Humanitarian Award in 1983 (one of only ten such awards in the school's 110-year history); "Accolade for Clara" in 1981 from the Tennessee Performing Arts Center for playing a key role in making TPAC possible; Governor's Award in the Arts, 1980; and Honorary Doctor of Fine Arts degree from Rhode Island College, Providence, 1984.

She has written stories on the art and folk culture of Haiti, Mexico, Guatemala, Australia, Hungary, Egypt, and Russia.

B. Murray Schafer  Doctor of Laws Canadian composer of international reputation, Mr. Schafer is an environmentalist, educator, literary scholar, visual artist, and man of the theatre. His writings, particularly on music education and the world soundscape, have been translated into five languages. Known as a iconoclast, Schafer is often controversial, and his musical scrimmaging has assailed basic assumptions about music making in our time. Yet his work continues to fascinate audiences through its romanticism, intriguing theatricality, and virtue of permanent surprise. Born in Sarnia, Ontario and raised in Toronto, Schafer began his career in typically unorthodox fashion: he was ejected from the University of Toronto Faculty of Music during his first year. Large self-taught in consequence, his studies encompassed literature, philosophy, music, and journalism in Austria and England. He has written more than seventy compositions ranging from orchestra and vocal pieces to musical theatre and multimedia ritual. Accumulating an impressive number of awards and commissions, he is the only North American recipient of the French Pris Honegger. In 1980, he received an honorary LL.D. from Carleton University in Ottawa.

GEORGE E. SZEKELY  B.F.A., M.F.A., M.S., Ed.D. Professor of art education and director of graduate studies, University of Kentucky, a working artist who has exhibited in major galleries across the country, George E. Szeckely holds a B.F.A. from the Cooper Union, New York; M.F.A., Pratt Institute, New York; M.S., NYU; and Ed.D. from Columbia University. He is active in national and regional art education associations and serves on the editorial boards of Art Education and The Elementary School Journal, is southeastern states director for NAEA Higher Education; and is on the NAEA President's Council on Early Childhood Education. He has been a speaker at NAEA conventions for 17 years and is founder and program director for Adopt-A-School Project, a nationally recognized model program in art teacher education. He has over sixty published articles in prestigious art education journals and has written several books, including From Play to Art, in which he discusses play as both a source and an outlet for a child's creativity.
EUNICE ACHILLES  B.A., M.Mus., Ed.D.
Dr. Achilles is associate professor of education at Arizona State University West in Phoenix, where she teaches courses in music education and early childhood education. She is a member of the editorial committee of the development of the Music Education Journal. Her research, which focuses on the development of musical perception in young children, has been published in many journals and books, including the Journal of Research in Music Education, Promising Practice: Prekindergarten Music Education, and Reading in Early Childhood Music Education. She is a licensed instructor of Dalcroze Eurhythmics and edits the American Dalcroze Journal. She has presented music workshops at international, national, and regional conferences and universities and has taught elementary general music in the public schools in Connecticut and Arizona.

JACKIE BOSSWELL  M.M., M.M.E., Ed.D.
Dr. Bosswell is professor of music education at Arizona State University, where she has taught and directed doctoral studies since 1982. Her teaching experiences include general, choral, and instrumental music in the Wichita public schools, and secondary music education methods courses at Wichita State University, Temple University, and A.S.U. She received her bachelor’s degree from Murray State University, her master’s from Louisiana State University, and her doctoral degree from the University of Illinois. She has been active nationally as a clinician and consultant for music education workshops and curriculum projects, including CMP and MACEP. She has presented at national conferences for MENC, The College Music Society, and NASM and has been a member of the Editorial Board of the Music Education Journal and the Executive Board of the Society for General Music Education. Recently, she has completed the initiation and implementation of the nation’s first doctoral degree in general music.

ELAYNE ACHILLES  B.A., M.Mus., Ed.D.
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DONNA BRINK FOX  B.A., M.M., Ph.D.
Dr. Fox is associate professor and chair of music education at the Eastman School of Music, University of Rochester, New York. She is director of the Off-Teacher Training Course and of the early childhood program, MusicTIME, which was featured in Promising Practice: Prekindergarten Music Education (MENC, 1989) and on the NBC Today program in August, 1991. She is an internationally recognized consultant in early childhood music and a frequent workshop presenter throughout the USA and in Australia. She chaired the Early Childhood Special Research Interest Group from 1988 to 1992 for Music Educators National Conference, and she currently chairs the Early Childhood Committee for New York State School Music Association. She co-authored a computer software package, TONET Listen to Music, was a contributor to Sandy World, Children’s Music Workshop, and Music and You (Macmillan) and has written numerous articles on music education for young children.

WILLIAM D. REVELLI  B.A., M.M., D.M.A.
Dr. Revelle was conductor of bands and chairman of the Wind Instrument Department at the University of Michigan from 1935 to 1971. His conducting career began with the Hobart (Indiana) High School Concert Band, where he won six national championships in seven years. In recognition of his distinguished musical achievements, he has received honorary degrees from the Chicago Musical College, Oklahoma City University, Western State College of Colorado, Temple University, and Eastern Michigan University. In 1961 he received the University of Michigan Faculty Award for Distinguished Achievement, and the Revelle Hall was named on campus as a tribute to his accomplishments in music education. He is founder and honorary life president of the College Band Directors National Association and is the first conductor to be elected to the Academy of Wind and Percussion Arts. He was inducted into the Hall of Fame of Distinguished Band Conductors in 1991 and the MENC Hall of Fame in 1992.

The Tennessee Arts Commission, under its Arts in Education Program, places artists in school settings to work with the school faculty as an enrichment and resource to the arts education programming and teacher training already occurring at the school. The commission also funds other arts education projects such as teacher training (apart from residency in-services), curriculum development, summer enrichment programs, extended day programs, early childhood (Head Start) programs, educational television, and arts education conferences. These activities are funded under the "special projects" category of the Arts in Education program.

An Arts in Basic Education initiative from the National Endowment for the Arts allowed the Commission to work cooperatively with the Tennessee Department of Education in support of SODE programs. A special category, Arts Honor Schools, was created under this initiative to recognize schools with quality arts instruction already in place in grades K-8.

During this partnership, the Arts Commission worked with the State Department of Education and the Tennessee Alliance for Arts Education on the publication of a newsletter and a teacher-directed research project. Also, under the previous grant program, the Tennessee Arts Commission placed artists at the Tennessee Arts Academy during the past several summers. New funding under the residency and special project program allows artists to again take part as participants, performers, and instructors of special interest groups. The exchange of ideas and energies between the Tennessee Arts Commission's artists and the many artists who are the teachers attending the academy is very beneficial and strengthens the understanding of the roles of artist and teacher in the total arts education program of Tennessee.
"OVERTURE" (OPENING CONVOCATION)
The Academy activities begin on Sunday. There is a reception at 6:30 in the Belmont Mansion, and the "Overture"—the opening convocation—takes place in Maney Auditorium at 7:30.

Charles Fowler will be the Week 1 "Overture" guest presenter. Dr. Fowler is a respected writer and consultant in arts education. He is education editor of Musical America, where he has gained a large following for his timely and insightful views. He has been an advisor to foundations, government, and arts institutions and has participated in numerous educational projects and symposia. He has lectured on arts education throughout the USA and abroad and has written educational materials for prestigious arts organizations, film producers, and National Public Radio. Dr. Fowler has taught music in public schools and at several universities. His degrees include a Master of Music from Northwestern University and a Doctor of Musical Arts from Boston University. He is the author of "Coming to Our Senses: Can We Rescue the Arts for America's Children," and a new general music textbook, "Music: Its Role and Importance in Our Lives."

Phyllis Tickle will be the Week 2 "Overture" speaker. Mrs. Tickle is religion editor of Publisher's Weekly and is the author of 15 books, including two in aesthetics education, "On Beyond Eek" and "On Beyond A.S." She was dean of humanities at Memphis College of Art for eight years, is on the literary panel of the Tennessee Arts Commission, and has been poet-in-residence at Brooks Memorial Museum. She is a popular keynote speaker at writer's conferences, booksellers meetings, and arts gatherings. Her B.A. degree is from Eastern Tennessee State University, and she has an M.A. from Furman University.

ACADEMY BANQUET (TUESDAY NIGHT)
On Tuesday evening an Academy Banquet will be held at 6:30 p.m., with entertainment provided by outstanding performers.

VISITORS' DAY (THURSDAY)
On Thursday, arts education supporters from the Tennessee Department of Education, arts agencies, colleges and universities, local school systems, and out-of-state arts education offices are invited guests of the Academy. They observe and participate in classes and other functions of that day. Individuals interested in attending Visitors' Day may contact the Academy office.

DAILY LUNCHEON PERFORMANCES
Special performances/informances featuring actors, storytellers, and musicians are offered each day just before or after lunch.

DAILY "MUSINGS"
An important daily event will be a session conducted by an artist/scholar whose insights are sought by arts educators nationwide. These are the Aesthetics Clinicians. Their presentations, called "Musings," take the form of lecture/discussions in which they will share their thoughts about the meaning of the arts in their lives and the ways in which they have been enriched by the arts. The speakers: Week 1—Monday, Edmund Burke Feldman; Tuesday, R. Murray Schafer; Wednesday, Jerome Lawrence; and Thursday, Joanna Featherstone. Week 2—Monday, George Stickley; Tuesday, Emma Brooks-Baham; Wednesday, Clara Hieronymus; and Thursday, Libba Moore Gray.

DAILY "PERCEPTIONS"
At the core of the Academy are the daily sessions, called "Perceptions," conducted by education specialists in art, drama/theater, and music. During Week 1 participants select a content area appropriate for their teaching assignment; during Week 2 all participants receive instruction in art, drama, and music.

"CONNECTIONS"
Twice during Week 1 there will be an afternoon session called "Connections" that is conducted by a panel and deals with topical issues in arts education. The subjects are "Can the Arts Be Saved?" and "Surviving Into the 21st Century: Are We in This Together?"

"FINALE" (CLOSING LUNCHEON OR BRUNCH)
Academy activities will conclude each week on Friday. The final event on Week 1 will be an Academy luncheon; and on Week 2 it will be a morning brunch. These events will provide a time to bring together the diverse experiences of the Academy and reinforce the importance of arts education in Tennessee.

RESOURCE CENTER
The Academy Resource Center is a place not to be missed! It has an exciting collection of exhibits and is open Monday through Thursday, from 7:00-8:00 a.m. and again for an hour at noon.

THE ACADEMY CHORALE
All Week 1 music participants will have the opportunity to meet each afternoon and perform quality literature directed by master conductor Dr. Eph Ebly. A brief performance will be presented at the final luncheon on Friday.
ACADEMY STAFF

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Karla Graul
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Belmont University

NOTE: Technical Assistants are yet to be assigned.

ACADEMY FACTS IN BRIEF

Registration:
Sunday, June 20 and 27, 4:00 p.m. at Williams Library, Belmont University. The $35 Academy Fee is payable at registration. Payment should be by check or money order.

Housing:
After registration, participants who are staying on campus will report to the residence hall for room assignments. Housing will be in Madden Hall, a modern air-conditioned residence hall. Each room will be shared by two people. Check in before 6:00 p.m. (See the weekly schedule for check-out time.) Participants should bring their own linens and pillows.

Meals:
A continental breakfast will be furnished each day. Box lunches will be provided Monday through Thursday, and there will be an Academy meal on Friday (lunch on Week 1, and lunch on Week 2). There will be a reception Sunday at 6:30 p.m., an Academy banquet on Tuesday evening, and refreshments on Thursday after the evening performance. Participants are on their own for dinner on Monday, Wednesday, and Thursday.

Attendance:
All participants are expected to be present for the entire workshop and to attend all sessions and special events. If any registered participant becomes unable to attend the Academy, he/she should notify the Academy Office immediately (1-615-383-7001, Ext. 6288).

Clothing:
Casual clothing is suitable for classes. Being appropriate attire for special events. A light sweat- er is suggested for cool classrooms.

Telephone/Fax:
Daytime--Academy Office: 1-615-383-7001, Ext. 6288
Evening--Madden Hall: 1-615-385-6123
Fax--1-615-385-6497

Emergency--Campus Security 1-615-385-6617
Long Distance Calls from Residence Hall--Instructions on procedure will be available in June.

Campus Recreational Facilities:
Campus tennis courts and swimming pool will be available for the use of Academy participants.

Costs:
Nearly all Academy expenses are covered, including campus housing for those living outside Metropolitan Nashville, and all meals except those noted under "Meals." Participants furnish their own transportation to the Academy and pay fees totaling $60.00 (a $25.00 deposit in February and a $35.00 Academy fee at registration). These fees are not refundable.

Academic Credit for Academy:
Participants may enroll for two semester hours of undergraduate credit or one hour of graduate credit from Belmont University. For details, contact Suzanne Matheny (1-615-385-6407) or Ardi Lawrence (1-615-383-7001, Ext. 6288).

PLANNING FOR NEXT YEAR

Application Procedure:
Application information and forms are sent in January to principals, superintendents, supervisors, and individuals who request them. Notify the Academy if you wish to be on the mailing list. The names for next year's Academy are: June 19-24 (Grades K-6) and June 26 to July 1 (Grades 7-12). Applications received by February 28 are the first to be accepted. Those received later are usually put on a waiting list. Accepted applicants are notified in March, and confirmed participants receive detailed information in May.

Selection Process:
There are four main criteria for acceptance:
1. Content balance (art/drama/music)
2. Specialist/classroom teacher balance
3. Geographic balance (East/Midwest/West)
4. Prior attendance (new applicants generally given preference)

When questions arise as to balance, supervisors of instruction are contacted. Also, consideration is given to the date the applications are received.