TENNESSEE

Arts Academy

A Summer Academy in Arts Education

Week 1: June 18-23, 1995
Week 2: June 25-30, 1995

Sponsored by the Arts Education Program, Tennessee Department of Education
The Academy and

The Tennessee Arts Academy, open to art, drama & theatre, music, and classroom teachers, and to superintendents, supervisors, and principals from all regions of Tennessee, offers intensive week-long, training sessions each summer with components in Art, Drama/Theatre, and Music. Though 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 1995 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.

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 curricula 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 Academy week, 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.

The Arts In Education

Tennessee's success is dependent upon well-rounded students. We believe that a vital part of this process is a balanced curriculum. For this reason, education is a top priority for my administration.

Our belief that the arts play an important role in achieving this balance is expressed through the Tennessee Arts Academy. We are pleased to supply a forum in which teachers have the time and resources necessary to provide their students with this knowledge and instill in them an appreciation for the arts. It is our hope that the Arts Academy is successful in sharing these exciting experiences with the teachers of Tennessee and, in turn, with the students.

Don Sundquist
Governor

Welcome to the 1995 Tennessee Arts Academy! For "first timers" at the Academy, you are about to spend one of the most exciting professional experiences of your career. Savor it; enjoy it; and return to teaching with a soul that has been nourished. For those of you who are "repeaters" at the Academy, we know you are excited to be back in such a stimulating atmosphere.

The personnel at the Department of Education and the performers and clinicians who are working with you are eager to make the term cooperative learning a reality as teachers and students work together as creative partners. Have a productive and renewing week!

Jane Walters
Commissioner

Tennessee Arts Academy
Belmont University
1900 Belmont Boulevard
Nashville, Tennessee 37212
ART

Art History.
Mary Erickson, Instructor. Participants will organize information about artworks through time and across the globe. They will learn specific art historical inquiry abilities: how to establish facts about artworks and the contexts within which the works were produced; how to interpret historical/cultural meaning and explain relationships among eras and cultures; and how to imagine themselves out of the “here and now” and into the “there and then.”

Art Production.
Stevie Mack, Instructor. Participants will explore and create expressive images with a variety of media. Activities are based on themes from several Western and non-Western cultures and are set in the context of art history, aesthetics and art criticism. A comprehensive approach to integrating meaningful art activities in the classroom will be stressed.

MUSIC

Developing the Child Voice.
Joan Gregoryk, Instructor. Participants will incorporate a sequential approach to the development of the child’s singing voice, learning appropriate vocal techniques and song material. Emphasis will be on vocal exploration, pitch matching and voice control, voice modeling and techniques for introducing quality choral literature to elementary school choirs.

There’ll Be Some Changes Made.
Phyllis Kaplan, Instructor. Participants will explore a variety of practical “from the classroom” ideas to promote success for every student: motivating keen listening, promoting thinking skills, using cooperative learning techniques, developing children’s ability to hear and perform harmony, integrating with other subjects and being savvy about advocacy and public relations.

Teaching Culture With Instruments and Song.
Denis Waring, Instructor. Traced the world’s many fascinating musical pathways and become an ambassador for multicultural appreciation by learning about music of various cultures: following historical travel routes, experience the transformation of traditional African and European expressive arts into various folk and popular music of today, create your own “global orchestra,” compose new music and build musical instruments. Emphasis is on practicality, involvement, innovation and resource accessibility. As a supplement to this class, bring an instrument you enjoy playing (whether it be a clarinet, dulcimer, kazoo or ethnic instrument).

Music (Cont’d.)

The Academy Chorale (open to all participants).
Joan Gregoryk, Conductor. Music studied in chorale will be treble voice choral literature of different cultures and styles which participants will find appropriate for the elementary school chorus.

DRAMA

The drama component offers a variety of experiences to develop and enrich the teaching of drama in the elementary school, including ways to use creative drama in the classroom and throughout the curriculum. In addition to the core classes, storytelling workshops will be presented on Monday and Wednesday at 4:10 p.m. by The Storyweavers, Lucinda Flodin and Dennis Frederick.

The Art of the Puppeteer.
Jim Hawkins, Instructor. The world is full of books that show how to build puppets. James Hawkins has developed ways to create artistic puppets and show how to “put them on their feet” in classroom, theatre and studio settings. This participation course leads the students in design, construction and utilization of puppets as a stimulus for learning, self expression and entertainment.

Doorways to Drama: Unlocking the Future.
Kim Morin, Instructor. Reflect on your own teaching techniques as you explore ways to use creative drama to enhance learning and self esteem. You will discover a world of knowledge based on the experiences of other teachers in the field and learn a variety of ways to apply these techniques in your classroom.

Creative Drama: Education for the Whole Child.
Jonathan Ray, Instructor. This course will offer teachers instruction and practice in using drama to motivate students, develop cooperative learning habits, infuse critical thinking skills into the curriculum and deepen understanding of classroom content areas. Participants will develop and lead drama lessons using a variety of techniques, learning to adapt creative drama practices to fit their own classroom situations and instructional needs.
Musings

### Monday

**Deen E. Entzminger, B.M., M.M., Ph.D.**

Dr. Deen Entzminger began his commitment to teaching in 1972 when he became the choral director at Douglas Freeman High School in Richmond, Virginia after receiving his undergraduate degree in music education from Shenandoah Conservatory of Music in Winchester, Virginia. During his ten years in that position he earned a graduate degree in composition from Virginia Commonwealth University in Richmond. After receiving his Ph.D. in music education from Florida State University he was called to Belmont University in 1988 where he coordinates the music education program, directs the chamber singers, and teaches music theory as well as undergraduate and graduate classes in choral conducting. He is a published composer and poet. Most recently, he was chosen by his colleagues to receive the Chaney Distinguished Professor award, recognizing his outstanding teaching and service to the University.

### Tuesday

**Michael D. Day, B.S., M.A., Ed.D.**

Dr. Michael Day is professor of art and chair of the Department of Art at Brigham Young University, Provo, Utah. He holds the B.S. degree in art education from B.T.U., the M.A. degree from San Jose State University, and the Ed.D. degree from Stanford University. He has taught and directed art education programs at the University of South Carolina and the University of Minnesota, where he was also director of graduate studies. Co-author of *Children and Their Art*, he has also written scholarly articles and research reports, including landmark studies in discipline-based art education. He received the prestigious Manual Barkan Award, given annually by the National Art Education Association for a single published article of scholarly merit. He has traveled and lectured in Canada and Europe and in 1988 was selected as a visiting scholar to the former Soviet Union, sponsored by the International Research and Exchanges Board.

### Wednesday

**Dorothy Ann Russo, B.A.**

Mrs. Dorothy Russo, master teacher of English and French, lived for a time in Switzerland before entering Vanderbilt University, where she majored in French. She spent her junior year in Grenoble and Paris, auditing lectures in art history at the Sorbonne, enjoying weekly afternoons at the Louvre, and attending symphony concerts and plays of the modern playwrights. Her long teaching experience in Montgomery County and Alexandria, Virginia high schools was enhanced by her attendance at The French Summer School at McGill University in Montreal; graduate work at the State University of Iowa, where she met her artist husband; and completion of two levels of the N.D.E.A. Language Institutes, for which she was awarded graduate credit as she studied with noted professors in Tours and traveled extensively. In retirement, she regularly travels to France and Great Britain. She believes that to live as an educated person is "to become immersed as much as possible in all that our culture has to offer."

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Clinicians, Week 1

**Barbara Carlisle, B.A., M.A., Ph.D.**

Dr. Barbara Carlisle is a playwright, director, choreographer, actor, teacher, art historian, and sometime gardener. She has eight full-length produced works and a number of short pieces and collaborative works. A veteran of community, university and professional theatre, she began her career as a dancer in The Song of Norway at age eleven in Columbus, Ohio. She was the producing director of BoardHead: Michigan Public Theater and directed for Cincinnati Playhouse In the Park, also serving as literary manager for that institution. She now teaches playwriting at Virginia Tech, where she directed the first production of her adaptation of *The Crone Wife*. Other works include: *I Don't Want to Die in China*, M WORDS, Secret Violins, Louise at 15 and 50, Paris Quartet, The First Lady and the Big Boys, Abigail, and Ten Days in Paradise.
Week 1 Clinicians:

June Hinckley, B.A., M.E.

Ms. Hinckley is the arts education specialist for the Florida Department of Education in the School Improvement and Instruction Section. She works with the Arts For A Complete Education (ACE) Project, an outgrowth of the National Endowment for the Arts. Arts in Schools Basic Education Grant Program; provides technical assistance to schools and districts for improving their arts education programs; collaborates with other state agencies; and leads the Florida initiative to revise the state frameworks for the arts. She has lead in developing curriculum materials that focus on new technology, multicultural aspects, and drop-out prevention to meet emerging educational needs; has taught at all levels from pre-K through university; taught music in Louisiana, Virginia, New York and Florida and was music and fine arts coordinator for five years in Brevard County, Florida schools. She is president and was formerly Southern Division chair of the National Council of State Supervisors of Music and was a member of the Music Education Writing Team for the recently released National Standards for the Arts. She is on the advisory committee for the MENC publication, Teaching Music and has served on MENC's Publications Planning Committee, recently editing MENC's Music at the Middle Level: Building Strong Programs. She received her B.A. in music education from Louisiana Polytechnic Institute, M.E. from Stetson University and is completing an Ed.D. in music education at Florida State University.

Mary Erickson, B.A.A., M.A., Ph.D.

Dr. Erickson received her Bachelor of Fine Arts from the University of Illinois and her M.A. and Ph.D. from Ohio State University. A professor of art at Arizona State University, she is a visiting scholar for 1994-95 at the Getty Center for Education In the Arts in Santa Monica, California. She has taught art at the high school and junior college levels and at Kutztown University in Pennsylvania. Her art education career has focused on teaching art history, aesthetics and art criticism and working with teachers across the nation as they attempt to broaden the scope of their art curricula. She has worked with the National School Boards Association, numerous state art education associations and with art museums. She has written many journal articles, edited a volume of art history books and is co-author of An History and Education, published by University of Illinois Press. She is currently involved in empirical investigation into the development of diverse young people's art historical understanding of artworks from various times and cultures.

ARTS IN THE CLASSROOM

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Stevie Mack, B.A., M.A.

Ms. Mack is president and founder of CRIZMAC Art and Cultural Education materials in Tucson, Arizona. Since 1985, she has presented staff development seminars for districts across the country. She holds the M.A. in Art Education from the University of Arizona, and has authored and published ten art and multicultural education programs. She has thirteen years of experience as an art specialist in the public school system, has developed curriculum for several school districts and has taught undergraduate and graduate level seminars. She is the assistant director for the Improving Visual Arts Education Project (IAEP), a National Diffusion Network Project co-sponsored by the Getty Center for Education in the Arts. Her class entitled "Celebration of Culture," held in Santa Fe, New Mexico, has attracted educators from all parts of the globe since 1989.

ARMS IN THE CLASSROOM

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James Hawkins, B.A., M.A.

Jim Hawkins--director, puppeteer, theatre designer and playwright--has been a guest artist/director at the Children's Theatre Company in Minneapolis, Warehouse Theatre in Yakima, Little Angel Theatre and the Puppet Center Trust in London, California Theatre Center in Sunnyvale, California State University at Fresno and the University of Alaska Children's Con-
**Joan Gregoryk, B.A., M.A.**
Ms. Gregoryk is nationally recognized as a leader in the field of children's vocal music. She is general music teacher at Chevy Chase Elementary School, Chevy Chase, Maryland, and director of the school's acclaimed chorus, which frequently performs with the National Symphony Orchestra. She is in demand as a workshop leader and guest conductor throughout the United States. For many years at universities such as Westminster Choir College, Princeton, New Jersey and the University of St. Thomas, St. Paul, Minnesota she has taught courses on children's vocal development and the children's chorus. In addition, she is the contributing author on these subjects for the Macmillan/McGraw 1988 and 1994 Music Series. She was awarded the 1994 Maryland Outstanding Elementary Music teacher Award and was chosen one of 31 outstanding arts educators in the United States by the Rockefeller Brothers Funds Award in Arts Education.

**Phyllis R. Kaplan, M.S.**
Dr. Kaplan, coordinator of general and choral music for the Montgomery County Public Schools, Rockville, Maryland, received the Ph.D. in music from the University of Michigan. She has taught in the Ohio public schools and at Kent State and Penn State universities. She has chaired the Maryland Council of Music Supervisors and was a member of a task force that developed the curriculum framework for music in Maryland. She is an author of the textbook series, "Music and You," published by Macmillan/McGraw and is co-author (with Dr. Sandra Stauffer) of Co-operative Learning in Music, published by MENC. She has chaired the MENC Publications Planning Committee, served on editorial boards of the Music Educator Journal and Update and was president of the Maryland Music Educators Association, and made frequent presentations on general music at national and state MENC conferences, school systems and universities. She will become president of the Eastern Division of MENC in July, 1995.

**Dennis Waring, M.S.**
Dr. Waring is a music consultant, Ph.D. ethnomusicologist, musician and instrument maker and is assistant professor of music education/world music at the University of Connecticut. During 25 years as a professional educator, he helped develop arts and humanities programs in Connecticut, Kansas, New Jersey, Vermont and Canada. His innovative and visionary programs are based on extensive experience working with young people in both academic and recreational situations. He has taught American, world music and music education at the University of Manitoba, Eastern Connecticut State University and Wesleyan University and conducted workshops across the US and Canada. He has researched traditional ethnic instruments, is author of the acclaimed Making Wood Folk Instruments and performs with various multicultural ensembles.

**Tennessee Arts Commission**

THE Tennessee Arts Commission, as a part of its Arts in Education Program, places artists in school settings to work with the faculty both as an enrichment and resource to the ongoing arts programs at the school. The commission also funds other arts education projects such as teacher training (apart from residency in-services), curriculum development, summer and after school enrichment programs, early childhood (Head Start) programs, educational television, and arts education conferences. Some of these programs are funded under the Special Projects category of the Arts in Education Program.

During the past three years, the commission has added a new category, Major Teacher Training Institutions. This has separated out funding for the larger agencies and has allowed the commission to continue funding a portion of the Arts Academy, TPAC's Humanities Outreach Tennessee, the Nashville Institute for the Arts, the Memphis Arts in the Schools Institute, the Knoxville Institute for the Arts and the Southeast Center for Education in the Arts at UT-Chattanooga.

A category called Arts Honor Schools was also established to recognize elementary schools in the state with exemplary arts programs. To date, 19 schools have been recognized from across the state. Last year, this year and next year emphasis will be placed on teacher and administrator networks and further development of arts education of the existing schools.

The Tennessee Arts Commission has been able to place artists at the Tennessee Arts Academy since its inception, and funding also allows performances to be presented during the two weeks as well. The exchange of ideas and energies between the Arts Commission artists and the many artists who are attending the Academy is beneficial to both groups and strengthens the understanding of the roles of artist and teacher in the total arts education program of Tennessee.
The 1995 Academy will be enhanced by daily performances offering a broad range of artistic impression. Among the artists who will appear are vocal artist and actress Nan Gurley, mime and theatre artist Michael Frith, storyteller Adora Dupree, the Imaginers Theatre Company, and the Storyweavers: Lucinda Flodin and Dennis Frederick.

Storyweavers: Lucinda Flodin and Dennis Frederick are storytelling educators who perform for schools, libraries, festivals and civic organizations around the country but having a particularly strong presence in the rural schools of East Tennessee through the Ticket Subsidy Program of the Tennessee Arts Commission, which selected them for its touring program. Lucinda and Dennis have worked together since 1978, telling traditional tales, teaching, and creating new material for audiences and classes of all descriptions. They have performed at the National Storytelling Festival Exchange Place; National Storytelling Congress; alternate Roots Performance Festival (Atlanta); Once Upon a Time, Storytelling in Frankfort; and many other festivals throughout the South and Midwest. Workshop credits include The Governor's Schools of Tennessee, Early Childhood Conference at ETSU, and the Milligan Summer Enrichment Program. They will do drama workshops here as well as performing.

Nan Gurley is the classic definition of a “triple threat”: an actress, singer and writer equally at home on stage, before a symphony orchestra or at a typewriter. Her career began at the age of 8 as Helen Keller in The Miracle Worker. Other favorite roles have included Olivia in Twelfth Night, the Reverend Mother in Nunsense, Trout in Noel Magnificat, and Mother Superior in Sound of Music. Nan earned her professional status six seasons at Opryland Stages as a singer and dancer. She has worked in instructional television as writer and actress, and her current project is writing and hosting a series for children, Front Row Center, to be aired on public stations in Tennessee this September and later to be nationally distributed. Nan has received two DOVE awards as a co-songwriter for the church market and has been acclaimed as a playwright for her one-woman show, The Diary of Opal Whitney, which she performed at Piccolo Spoleto this May and June and a portion of which she will perform on Thursday nights for the Academy.

Terresa Poole Akamatsu, a native of North Carolina, is a singer whose songs appeared in concert in the United States, Germany, Holland and Austria. She has performed with groups such as the Berline Kammerorchester (Berlin Chamber Orchestra), New Philharmonia Orchestra and the Bresad Resident Opera. In addition to her operatic work, Ms. Akamatsu performs a program of folk songs featuring American music originating from the Tennessee and North Carolina mountains and various English and Irish folk songs. It can also involve audience participation and storytelling. As an educator, including ten years as a college professor, Ms. Akamatsu has taught students of all ages. She has studied and worked extensively in Europe and currently studies voice privately with Ms. Valija Bumbulas in Nashville.

Adora Dupree comes to the storytelling and dramatic arts from a family tradition of the spoken word. She is an actress, director, a creative dramatist, an ordained minister, and a storyteller. She uses her dramatic and spiritual training to enhance her storytelling work, which she began professionally in 1984. Adora has worked at a school since that day, and at the Bug Theatre, Inc. of Knoxville as an ensemble member, actor and director. She has appeared at settings such as The Ohio Order for the Preservation of Storytelling, the National Association of Black Storytellers, Artworks in Lowell, New York; David Kidd Bookshelf, the Knoxville Storytelling Festival; at Jubilee Community Arts in Knoxville; and in many other schools, churches, libraries and colleges. She is a 1993 graduate of ETSU with a Master of Education degree in storytelling. She is a member of the National Storytelling Association (NSA), the National Association of Black Storytellers, and currently chairs Alternate Roots, the Southeast regional performing arts organization, whose members' work is rooted in a community of place, spirit and tradition. She has attended the Academy several times and last appeared with us three years ago.

The Imaginers: This company is composed of four professional actors and actresses, an arranger/composer/pianist and a storyteller who together create a synergy of spontaneity and a contagion of joy in the process of play making. They have appeared all over the state in school and performance settings for all ages and grade levels. The company conducts residencies, either individually or as a part of the performance setting. Since 1979, this company has been bringing story theatre performances and workshops to schools. Many of its former members have gone on to teach and to perform professionally with other companies.

Mustafa Abdul-Aleem: Using traditional African instruments such as the djembe drum, flutes, whistles and other African percussion, Mustafa greets his audience in several languages spoken in contemporary Africa. In discussing climate, geography, clothing, history, cultural traditions and roles, Mustafa emphasizes the diverse conditions of the African lifestyle. Appearing as an African yout (storyteller, keeper of the word), Mustafa explains the social and practical realities of an African community. This folklore, the music and dance, comprise a stark visual and sonic demonstration of the majesty of the peoples of Africa, who have maintained a vibrant “oral tradition.”

Mustafa has lived many years in Nashville as a musician and composer and is a part of the world music band, Mystic Meditations. As a performing artist, he has participated in the production of several albums and videos. He produces two radio shows heard locally on WRFL, FM-100: “Nashville International” and “World Music Network—Reggae Style.” Mustafa is also an experienced attorney, having maintained a law practice in Nashville for seven years prior to elevating “African Culture: Music, Dance and Storytelling.”

Michael Frith is a vaudeville star and “juggler, acrobat, stilts-walker and entertainer extraordinary” (Nashville Banner). His classes and performances use circus arts, storytelling, Shakespearean verse and even science to explore the process of creating and performing theatre. Some of his credits include: “Street Performing” (Smithsonian Institution, Washington D.C.), “Fool School” (Nashville), “Big Story Theatre” (Roundhouse Theatre, Rockville, MD), and “Shakespeare and Juggling” (Anderson County Arts Council, SC). Michae1’s alter ego, “Ace Backwards” and “Dr. I. Wonder” have toured throughout the US and Canada, including more than 10,000 miles aboard the Ben & Jerry’s Traveling Show Bus in 1991 and 1992. Last year Michael was an Academy performer and a drama artist-participant.

Wickie Wonders Foltz is a previous Academy participant who this year is making her first appearance for us (other than informal presentations she has given in the resource center). She is a professional actor, director and teacher and has worked extensively in the Nashville area. She holds a B.S. degree in music, a Masters of Education in communication arts, and a graduate of the Acting Studio Conservatory. She has appeared with Nashville Academy Theatre, Tennessee Repertory Theatre, Nashville Shakespeare Festival, Nashville Public Theatre, Theatre Parthenos, Pinewoods Dinner Theatre, Checkwood Diner Theatre and others. Wickie has also worked in radio, TV commercials, music videos and her one-woman show, “Frankly, My Dear...” She is teaching artist for the Nashville Institute for the Arts, an artist for the Wolf Trap Early Learning Through the Arts Program, and has taught high school acting and theatre, college theatre and forensics and creative dramatics from pre-school through high school.
"A Typical Day at the Academy"

7:00 a.m. - Breakfast (Resource Center will be open)
8:00 a.m. - "Perceptions" (Session 1)
9:30 - Break
9:45 - "Perceptions" (Session 2)
11:15 - Break
11:30 - Performance
12:00 - Lunch (Resource Center will be open)
1:15 - "Musings"
2:15 - Break
2:30 - "Perceptions" (Session 3)
4:00 - Break
4:10 - "Choice Session" or "Connections"
4:45 - Free Time
6:30 Tues., 8:30 Thurs. - Special Events

Daily and Special

"OVERTURE" (Opening Convocation)
The Academy activities begin on Sunday with a reception at 6:30 in the Belmont Mansion and then the "Overture" - the opening convocation - at 7:30 in Massey Auditorium. This is the first official event of the Academy and includes performances, welcoming remarks by the Tennessee Arts Academy directors, important announcements, and special instructions for the week.

Daily Performances (Just Prior to Lunch)
Special performances/informances featuring actors, storytellers, and musicians are offered each day just before lunch. Read the daily newsletter for additional information.

Daily "Musings" (Immediately After Lunch)
Musings Clinicians are artists/scholars whose insights are sought by arts educators nationwide. Their presentations take the form of lecture/discussions in which they share their thoughts about the meaning of the arts in their lives and the ways in which they personally have been enriched by the arts. Look under "Musings Clinicians" in this brochure for more information and the daily speaking schedule.

Daily "Perceptions" (Three Sessions Daily)
At the core of the Academy are the daily sessions called "Perceptions," conducted by education specialists in art, drama/theatre, and music. Participants select a content area appropriate for their teaching assignment when they apply to the Academy and attend the "Perceptions" sessions that relate to their chosen areas.

"CHOICE" Sessions (Twice Weekly - Mon., Wed.)
Twice during the week sessions called "Choice Sessions" give participants an opportunity to "cross over" into different arts disciplines. These sessions are offered on Monday and Wednesday at 4:10 p.m.

The Music choice is Choral. Participants will rehearse quality literature directed by Ms. Joan Gregory (Week 1) and by Ms. Charlotte Adams (Week 2). The Choral will sing at Friday's final luncheon.

Week 1 Drama choice sessions by The Storyweavers, Lucinda Hoin and Donna Frederick, will emphasize storytelling, and choice sessions in Week 2 will focus on other theatre issues.

The Visual Art choice sessions will be described in the notebooks participants receive on arrival, as will further details of the weekly schedule.

"CONNECTIONS" (Twice Weekly - Tues., Thurs.)
At 4:10 p.m. the "Connections" sessions allow participants to spend time with the clinician of their choice (at the clinician's Session 3 location) for questions, comments or observations.

Events

Academy Banquet (Tuesday Night)
The Academy Banquet will be held at 6:30 p.m. in Neely Hall.

VISITORS' DAY (Wednesday)
On Wednesday, 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 the day. Individuals interested in attending may contact the Academy office.

Resource Center (Open Twice Daily)
The Academy Resource Center is a place not to be missed! It has an exciting collection of exhibits and is open Monday through Thursday. Watch for announcements of hours to be open.

FINALE" (The Closing Luncheon)
Academy activities conclude each week on Friday with an Academy Luncheon that brings together diverse experiences of the Academy and reinforces the importance of arts education in classrooms! It features performances and a brief address which challenges all academy participants to live their calling to the fullest.

Academy Facts in Brief

Registration:
Sunday, June 18 and 25, 4:00 p.m. in Massey Auditorium, Belmont University. The $55 Academy Fee is payable at registration by check or money order only.

Housing:
All registration, participants who are staying on campus will be given their room assignments. Housing will be in Maddox Hall, a modern air-conditioned residence hall. Each room will be shared by two people. Check in before 6:00 p.m. (Plan to check out on Friday at 1:00 p.m.) Bring linens and pillows or order a linen pack ($6.00) in advance.

Meals:
Breakfast is furnished each day with box lunches provided Monday through Thursday. The Academy banquet takes place on Tuesday evening, and an Academy luncheon is served on Friday. Plan to enjoy refreshments at the Sunday reception at 6:30 p.m. and after the evening performance on Thursday. Participants are on their own for dinner on Monday, Wednesday and Thursday.

Attendance:
All participants are expected to be present for the entire Academy and to attend all sessions and special events. Any registered participant who becomes unable to attend the Academy should notify the Academy Office immediately (see number below).

Clothing:
Bring appropriate attire for special events. Casual clothing is suitable for classes. Cool classrooms may require a light sweater.

Telephone/Fax:
Fax—1-615-385-6497.
Emergencies—Campus Security 1-615-385-6617 (24 hours).
Long Distance Calls from Residence Hall—Instructions will be given at registration.

Planning for 1996

Costs:
Nearly all Academy expenses are covered, including campus housing for those living outside Metro Nashville. All meals except those noted under "Meals." Participants furnish their own transportation to and from the Academy and pay fees totaling $70.00 ($35.00 deposit in March and a $35.00 Academy fee at registration). These fees are non-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, call the Academy office (1-615-386-4451).

Campus Recreation:
Campus tennis courts and swimming pool are available to Academy participants.

How to Apply:
Application information and forms are sent in January to principals, superintendents, supervisors and individual teachers. The dates for the 1996 Academy—our 10th anniversary—are June 17-22 (Grades 7-12) and June 24-29 (Grades K-6). Applications should reach the Academy by February 28, 1996. The Academy mails acceptance notices in March and sends a detailed information kit to confirmed participants in April.

The Selection Process:
Four main criteria for teachers include: 1. Content balance: art, drama, music. 2. Specialist/elemental teacher balance. 3. Regional balance: East, Middle, West. 4. Prior attendance (new applicants are 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.
ART
Printmaking—Monotypes.
Zdzislaw Sikora, Instructor. In intensive sessions stressing the monotype as a drawing form and as a point of departure for mixed media applications, participants will be exposed to a range of materials and working methods in reduction and additive monoprints while working directly from the model. Emphasis will include: demonstration and discussion of ink formulation and modifiers, registration systems, the use of a master drawing in registration, and color selection and usage. Participants will work from single color and run prints to multiple plates with lots of overprinting, and all will be involved in critique, discussion, expansion of vocabulary and brainstorming. When needed, additional instruction on the figure will be available.

Traditional Japanese Pottery.
Sam Wallace, Instructor. These sessions will acquaint and motivate teachers with innovative but low-tech techniques easily adaptable to any classroom. Teachers will learn how to make functional yet decorative vessels with a Caribbean flavor using methods that translate into many other clay forms. A complete discussion of fired and unfired finishes as well as approaches to managing clay in the classroom will be included.

MUSIC
Developing Beautiful Tone and Exciting Choral Singing.
Charlotte Adams, Instructor. Join in an effective, fresh approach to teaching beautiful, healthy, vibrant choral tone. Discover innovative ways of bringing music to life that your choir will find fun and exciting. Explore a wide variety of choice, quality and accessible literature that your choirs will love singing and will find both challenging and rewarding.

Academy Chorale.
Charlotte Adams, Conductor. A choral experience stressing the application of concepts and skills within a rehearsal setting will be available on Monday and Wednesday afternoons. The chorale will give a brief performance at the final luncheon on Friday.

Behavior Management and Motivation: Structuring Successful Learning Experiences.
Robert Duke, Instructor. These sessions address constructive techniques for structuring successful learning experiences for all students, including those who exhibit behavior problems, low achievement or are otherwise at-risk. The proactive approach described will help teachers bring about more positive and productive outcomes for themselves and for their students.

MUSIC (Cont'd.)
The High School Instrumental Program.
Ed Lisk, Instructor. 1: "The Creative Director" emphasizes alternative rehearsal techniques that provide a new instructional framework for the band/orchestra director. Students develop higher-order thinking and listening skills and become active participants in the musical decision-making process. The integrated instructional process provides many innovative teaching techniques that address school reform issues. 2: "Designing the Comprehensive Band Program for the 21st Century" examines how school reform changes are impacting upon band programs and what will be necessary to establish a successful program under the new expectations for education. All participants are to bring an instrument, though performance level is not important (percussionists are to bring soft mallets for keyboard instruments).

THEATRE
The theatre component of the Academy will focus on three areas: directing, movement and acting. Participants will have opportunity to enhance skills in each of these areas. Classes will be divided into two groups consisting of either beginning or advanced-level theatre teachers. In addition to the core classes, workshop sessions focusing on technical issues will be offered on Monday and Wednesday.

New Vessels For Old Wine.
Bennie Sato Ambush, Instructor. This course will examine a variety of methods to help teachers break free of conventional ways of working on the same old "same old" and strive for newness. Mr. Ambush will use excerpts from familiar texts and explore different ways to see them, prepare for them and approach directing them.

The Alexander Technique and Performance.
Sarah Barker, Instructor. Participants will learn to move with greater ease and freedom by studying the principles of the Alexander Technique, including redirection of energy, constructive conscious control, balance and freedom in movement. They will learn to teach an exercise sequence that is excellent in preparing students for more focused classwork, rehearsal and performance. All will experience how to apply movement learning to acting.

Simply Honest Acting.
Kelly Morgan, Instructor. Sessions focus on engaging the actor’s natural ability before layering on a character. Creative relationships (i.e., director-teacher/actor-student, actor-student/actor-student and actor-student/text-character) are explored. Exercises to activate creative choices for inflection, blocking, traits, tasks and conflicts are put into practice.
Musings

Monday

Lennie Sloan B.B.

Mr. Sloan, an accomplished choreographer, arts producer, presenter and consultant, is visiting professor in the College of Arts, University of Southwestern Louisiana. Until October 1994 he was director of the Presenting and Commissioning Program of the National Endowment for the Arts. He received his undergraduate training at Temple University and additional training in choreography from the University of California, Berkeley. He studied with the Joffrey Ballet and Alvin Ailey American Dance Theater in the United States, with Lucas Hoving in Rotterdam, Holland, and at the Contemporary Dance Center in London. In 1987 he was nominated for an Emmy for his research and performance in the PBS documentary, Ethnic Notes. He has served as visiting lecturer at Tufts College, adjunct professor at Princeton University, lecturer-in-residence at San Francisco State University and associate professor at Long Island University.

Tuesday

Kenton Coe, B.M. Cell. Paris Conservatory

Composer Kenton Coe, native of Johnson City, Tennessee, holds a degree in history of music from Yale University where he studied composition with Paul Hindemith and Quincy Porter. He worked privately for three years in Paris with Nadia Boulanger at the Paris Conservatory and the Fontainebleau School and received two French Government scholarships at her request. He has worked in various positions with major recording companies in Paris and New York. Sponsored by Aaron Copland, Mr. Coe has received two fellowships from the MacDowell Colony, where he began his first full-length opera, "South," which was premiered in 1965 by the Opera of Marselles under the direction of conductor Jean-Pierre Marty. His third opera, "Rachel," based on the tragic love story of Andrew and Rachel Jackson, enjoyed highly successful premiere performances in 1989 by the Knoxville Opera Company in both Knoxville and Nashville. In addition to several operas, Mr. Coe has composed film scores and works for chorus, solo instruments, orchestra, voice and ballet.

Wednesday

John C. Carr, B.S. M.F.A., Ph.D.

Dr. Carr is professor emeritus, University of Maryland, College Park, and adjunct professor, Drama Department, The Catholic University of America, Washington, D.C. He was the first USIA exchange professor at the University of Tampere, Finland. He has been an educational consultant throughout the US and to the Corporation for Public Broadcasting, Smithsonian Institution, John F. Kennedy Center for the Performing Arts and "Kinds to Kinds" (WQCS-TV). He is principal in-service leader for the Department of Defense schools (Germany, Atlantic, Mediterranean regions); chief author of the DoDDS humanities curriculum; author of over twenty teaching guides in English, theatre and humanities and many articles for theatrical publications; a contributing writer to "It's Academic" (WBCS-TV) and co-author of five books. He has been judge/critic for the Maryland Drama School Shakespeare Festival, New England Drama Festival, American High School Theatre Festival, and International Thespian Society Festival.

Clinicians, Week 2

Joan Reagan McNeill B.A.

Joni McNeill's interests combine the arts and sciences. Married to a physician, the mother of two sons and the grandmother of four, she has devoted time and attention to furthering the success of the American Symphony Orchestra League, the Chattanooga Symphony and Opera Association, the Chattanooga Symphony Guild, the Chattanooga Ballet, The University of Tennessee at Chattanooga Alumni Association, Health House of Chattanooga, Chattanooga-Hamilton County Medical Society Alliance and Chattanooga Family and Children's Services Associates. Mrs. McNeill has served each association in various capacities and through the years has assumed responsibility as president of each one. Currently president and member of the Foundation Board of Trustees of Sigma Kappa Sorority and immediate past president of the American Symphony Orchestra League Volunteer Council, she has been a featured speaker at the league's annual conference since 1980.
June Hinckley, B.A., M.F.
Dr. Hinckley is the arts education specialist for the Florida Department of Education in the School Improvement and In-service Section. She has been with the department for 11 years. Her duties include working with the Arts For a Complete Education (ACE) Project, an outgrowth of the National Endowment for the Arts, Arts in Schools Basic Education Grant Program; providing technical assistance to schools and districts for improving their arts education programs and leading the Florida initiative to revise the state frameworks for the arts. She has lead in developing curriculum materials, has taught at all levels from pre-K through university and is currently president of the National Council of State Supervisors of Music. See Page 6 for additional information.

Zdzisław R. Sikora, B.A., M.F.
Mr. Sikora was born in Müncheberg, Germany but grew up in Chicago, where he received his Bachelor's degree in printmaking and in the history of art and architecture from the University of Chicago. He holds the M.F. in printmaking from the University of Wisconsin-Madison. He has taught a variety of disciplines, including printmaking, drawing and watercolor, at Western College, Montgomery College at Rockville, Maryland; Coastal Carolina University and the Savannah College of Art and Design. He has been an active lecturer and demonstrator as guest artist at more than twenty universities and colleges and has served on numerous professional boards and panels. Mr. Sikora has built an impressive exhibition record, being represented in galleries throughout the U.S. and Europe, more than 30 one-or two-man shows, and over 30 institutional exhibitions worldwide. His list of printmaking biennials and competitions includes more than 150 exhibitions in Japan, Taiwan, Poland, the Netherlands, Yugoslavia and the United States. His work is in the permanent collection of the Library of Congress, the Brooklyn Museum of Art; the Fogg Art Museum of Harvard University; the Houston Museum of Art; the Museum of Fine Arts, San Francisco; the Honolulu Academy of Art; the Museo del Grabado, Buenos Aires; and the Kaohsiung Museum of Fine Art, Taiwan.

Samuel Wallace
Mr. Wallace was born in Jamaica in 1955 and received a traditional education in clay for that culture, learning clay gathering, construction and firing techniques from his family group as he worked with them in backyard pottery sheds. After he moved to Baltimore in 1989, his work came to the attention of Baltimore Clayworks three years later in 1992. Clayworks—impressed by his unique abilities—requested and received a grant from the Folk Arts/Heritage program of the Maryland State Arts Council under the council's ACE Program to support Mr. Wallace's professional development as a resident artist of Clayworks. The grant was used to assist him to document his process and photographs his work. He has worked with a number of school systems from elementary to university levels, teaching Jamaican traditional pottery. Using pots made from local clay, he has also exhibited at universities, colleges and art galleries. In 1994 he was a featured demonstrating artist at the National Council for the Ceramic Arts Conference in New Orleans.

Charlotte Adams, B.A., M.M.
Ms. Adams, music teacher at Cherry Creek High School, Englewood, Colorado, holds a B.A. from Colorado College and an M.M. from Indiana University where she studied with the late Julius Herford. She chairs the Southwestern Division for Research and Development of Women's Music. In 1984 she received the Choral Director of the Year award from the Colorado ACDA. Her video, "Daily Workout for a Beautiful Voice," is published in the Charlene Archibatche Choral Series. She has conducted state and regional Women's Honor Choirs, All-State and District Mixed Choirs, and performances for National and Regional ACDA, Southwestern Regional MENC and Colorado Music Educators' Association. She has given presentations on vocal development at national and regional conferences of ACDA, MMEA, NMEA, GMEA and California EFCO. In 1991 she received the National Sallie Mae Teacher Tribute Award published in Newspaper.

Robert A. Duke, Ph.D.
Dr. Duke is associate professor of Music and Educational Psychology at the University of Texas at Austin, where he has held the Foxworth Centennial Fellowship and the Grace Hill Miltam Centennial Fellowship in Fine Arts. A former professional musician and public school music teacher, he has worked closely with children with special needs and children at risk, both in the public schools and through the juvenile court system. He is an active clinician and researcher in the areas of music learning, evaluation and behavior management and has given numerous lectures and teaching demonstrations for international, national and regional education organizations. His research has been presented at the National Association for Music Therapy, Music Educators National Conference and the International Society for Music Education and appears in major research journals and texts. Dr. Duke has served on the editorial boards of the Journal of Research in Music Education and Psychomusicology.

Edward S. Lisk, B.M.E., C.A.S.
When Mr. Lisk was director of bands and K-12 music supervisor for the Oswego (New York) City School District, his model comprehensive music education program resulted in Oswego High School bands performing at every notable instrumental conference, where they were conducted by the nation's most prestigious conductors and composers. He has presented clinics and workshops at many universities in the U.S., Canada and Australia and has guest conducted the U.S. Air Force Band, Australian Wind Symphony, U.S. Interwese Band, university bands and all state bands throughout the nation. He conducted the world premiere of the American Bandmasters Association's commissioned composition, Endurance, by Timothy Huar at DAR Constitution Hall in Washington, D.C. Mr. Lisk is author of The Creative Director: "Alternative Rehearsal Techniques" and A.R.T. Teaching Accents for Meredith Music Publications as well as a companion educational video with the Virginia Commonwealth University Wind Ensemble. He serves on the American Bandmasters Association Task Force Committee for "Strategic Planning for Instrumental Education," is past president of the National Band Association and is recipient of many distinguished awards.
Week 2 Theatre Clinicians

Benny Sato Ambush, B.A., M.F.A.
Mr. Ambush, a director, educator, producer and arts administrator with national and international experience, received his B.A. in theater arts and dramatic literature from Brown University and his M.F.A. in stage directing from the University of California, San Diego. Since 1990 he has been associate artistic director of San Francisco’s American Conservatory Theater. Previously, he was artistic/producing director of the Oakland Ensemble Theatre. He is a member of the Multicultural Advisory Council for the California Arts Council, a board member of Theater Communications Group and the Bay Area Playwrights Foundation and a site evaluator/review panelist for the NEA Theater and Expansion Arts Programs and the California Arts Council. He has served in many capacities for national and regional theater organizations, including advocacy for cultural equity, nontraditional casting and pluralism in American art. He has taught and directed at colleges, universities and workshops and is consultant to artists, organizations and theaters. His 1994 directing credits include Reynolds Price’s Full Moon/Brian Friel’s Translations, Cheryl West’s Far the Flower, and Athol Fugard’s Playland. In 1995 he directed Ferenc Molnar’s The Play’s the Thing.

Sarah Barker, B.F.A., M.F.A.
Ms. Barker is head of the Graduate Acting Program in the Department of Theatre Arts at the University of Pittsburgh and an instructor for the NEH Institute on Teaching Shakespeare. She is a leader in teaching movement training (fundamentals, masks, characterization, impulse work, and historical style) for graduate and undergraduate actors and conducting in-service training for primary and secondary schools. Her book, The Alexander Technique: Learning to Use Your Body for Total Energy, is internationally acclaimed. She was adjunct professor in the Education Department at Webster University, is secretary of the Association of Theatre Mome-