

Saturday, 2:15-3:45pm

### **Re-imagining the Relationship between the Arts in Schools and the Common Core State Standards**

*Steve Seidel, faculty director of Arts in Education, HGSE and co-director of The Illuminating Standards Project*

For the almost 25 years of the standards movement in American public education, arts educators have been trying to figure out how to relate to this approach to school reform—embrace it, dodge it, insist we have our own standards, or...? With the adoption of the Common Core State Standards (CCSS) by 45 states, arts educators in public schools around the country must now address the latest phase in the life of this stronger-than-ever movement. While there are many powerful political issues to grapple with surrounding the CCSS, there are also practical questions about how to teach in the Common Core era. In particular, how to maintain the practice of long-term, arts-based or arts-infused projects in arts or arts-integration classrooms. This workshop will feature short films created by HGSE students for The Illuminating Standards Project, led by Ron Berger (Expeditionary Learning) and Steve Seidel (AIE/HGSE). In these films, outstanding student project work from Expeditionary Learning's online archive, The Center for Student Work (<http://elschools.org/student-work>) is examined in relation to standards from the Common Core for ways the student work "illuminates" the standards and the standards shed light on the work. The intention of the project is to critically examine the perception that addressing the CCSS in classrooms precludes project-based learning and also to raise the quality of conversation about the CCSS. We will watch several of these short films and discuss the possible relationships they reveal between arts learning and addressing the standards. People with special interest in arts-integration may find this workshop of particular interest.

### **IMPROV-ing Relationships: Using Improvisational Skills to Improve Collaborative Practices**

*Kellen O'Gara and Matt Statler*

Relationships, both professionally and personally, are founded on connectivity, agreement, group ownership and trust. This hands-on workshop will emphasize the importance of these principles as the foundation of successful collaborative partnerships. Participants will engage in a variety of improv exercises designed to create an immediate sense of trust, synergy, and agreement. At the conclusion of the session, participants will apply these principles and strategies to real-life scenarios provided by anonymous colleagues. Participants should get ready to re-imagine traditional "collaboration!"

### **Makers, Making, and the Arts: (Re)Considering the Relationship between Arts Learning and Maker-based Education**

*Edward Clapp and Raquel L. Jimenez, Agency by Design, Project Zero*

Since the first Maker Faire in San Mateo, California in 2006, the "maker movement"—the social embodiment of the contemporary DIY cultural resurgence—has generated international enthusiasm in the act of making. While hackerspaces, fablabs, and 3-D printers have gripped the attention of adult makers, so too have they generated interest amongst teachers, parents, and educational policy makers. But what does it mean to bring "maker" into education? What thinking and learning takes place during a maker experience? And how does "maker" education relate to the learning by doing that already takes place in the arts? During this hands-on session, Project Zero researchers representing the Agency by Design (AbD) initiative will lead participants in a "tinkering" activity, discuss AbD's exploration of making and design in education, and then engage participants in two core questions: "how does the field of arts education understand its relationship to making?" and "how might the field of arts education reimagine its relationship to making, in light of the maker movement?"

### **From Background to Foreground: Renegotiating Relationships in the Orchestral World**

*Erica Glenn, Harvard Graduate School of Education Student*

How engaged are we (as musicians or non-musicians) while listening to the music of orchestral instruments? When our favorite pop song comes on, we dance or sing along. But when we attend a film, sit in a restaurant, or spend an evening with the philharmonic, our relationship with the music tends to be much less interactive. In this workshop, participants will explore five levels of musical awareness and learn how to facilitate increased awareness in both themselves and others. Special emphasis will be placed on the role of the listener in the composer/performer/listener model and on the importance of challenging the boundaries that separate each group. Participants will briefly consider historical patterns in the evolution of classical "art music" and discuss the validity of such music in a contemporary setting. They will learn how to find an "entry point" into music which may seem initially dry or inaccessible. And, perhaps most importantly, they will recognize the importance of educators in establishing a meeting point between the creators and receivers of orchestral music.

### **Connecting Arts Educators through Core Values and Creativity Challenges**

*Susan Diachisin, Dallas Museum of Art*

What happens when you bring a group of art educators together, give them a limited amount of time, and challenge them to create a product that inspires innovation? In this experimental hands-on session, participants will engage in a variety of fun and challenging experiences such as crowd sourcing, rapid prototyping and creative thinking tools. First we will determine a set of core values that resonate with our work. Next we will allow these values to guide us as we work in small groups on an inspirational creativity challenge. Finally, the groups will come back together to present their results. In this fast-paced gameshow-like atmosphere the participants will determine the content and outcomes of the workshop, and, in the process, produce a set of photos, videos or other inspirational products that they will be able to access and use later in their workplace.

### **On Holding Space: Visualizing Research & Self Publishing**

*Emmy Bright and Alison Rutsch, RISD*

How do we make time and space for listening and mutuality in educational environments? Emmy Bright and Alison Rutsch use their creative practice as a way of facilitating relationships and making space and time for both research and creating. They draw on qualitative research methodologies and artists' strategies as a way of making artwork and new kinds of spaces for conversations with kids, artists, and educators. Rather than focusing on the written word, they share their findings visually in screen-printed posters, gallery exhibitions, and zines. These art objects become catalysts for new discussion, inquiry, and further research. In this workshop the group will create a collaborative 'zine (a small, self published book) based on explorations of participants' questions and imagination of what is possible. In a fast and furious writing/drawing/analysis workshop format, we will practice co-interviewing, analyzing our "data," then putting it into form for publication. At the end of the session, we will have written, illustrated, and published a small edition of 'zines, then close by reflecting upon themes in the book as well as on the overall process. Each participant will leave the conference with one of the collaborative 'zines.

Sunday, 9:30am-11am

### **Tradition, Innovation, and Expertise: Investigating the Relationship Between Cultural Identity and Learning**

*Will Simbol and Allison Trombley*

Where and when do identity and culture intersect in learning? What is the relationship between traditions and innovation? What happens when learning is omnidirectional? How can educators use students'

personal expertise as a springboard for learning? How is expertise acquired and validated? This session will explore how cultural identity can provide opportunities and challenges for creative thinking and learning. Participants will investigate their understanding of how culture intersects with teaching and learning through investigation of case studies and a variety of hands-on activities, including: cultural mapping, small group inventions and art-making.

### **Rethinking Community Chest**

*David Timony, Temple University*

What would you say if someone offered to pay a portion of your budget? How often do you consider the health of other organizations in your community? Have you witnessed the closure of a corporate or creative entity in your locale? Healthy arts organizations make vibrant cities, and partnerships and asset sharing relationships make vibrant communities. By increasing the awareness of the needs and assets within our communities of practice, we are able to develop and support the types of creative exchanges that sustain businesses, individuals, and the social/cultural economy. In this session, participants will rethink models of successful community partnerships that best assess and meet the needs of their communities.

### **'Dr. Art' Can Help! Drawing Your Way to Relationship Success!**

*Jeff Hopkins, Guggenheim Museum*

Can the process of collective art-making foster strong relationships? Art-making and relationship-building often require the same techniques: sharing ideas, creating dialogue, making oneself vulnerable, and exposing strengths and weaknesses. In this workshop, participants will use drawing as a catalyst for sharing and shaping relationships in a humorous and fast-paced atmosphere. Jeff Hopkins will lead this workshop in the character of Dr. Art, a "self-taught self-help expert." Dr. Art is overly fond of puns, wears nerd glasses, suspenders, and an awkward bow tie. Using humor, heart, and a variety of drawing activities, Dr. Art will help participants open up and see the positive effects of sharing successes, failures, talents, and challenges. Dr. Art is here to help!

*Participants do not need drawing experience for this session.*

### **Informing educational programs through artistic practice: Integrating artistic processes and ideas with contemporary art pedagogy**

*April Lee, Lisa Gutting and Nathalie Shepherd, Dia: Beacon*

*"First we change, and then we change our practices, and only later do we think to collectively change our institutions--to bring them in line with who we have become."* --Robert Irwin. Dia Art Foundation's education program grew out of the beliefs of the early "Dia artists"--including Donald Judd, Walter De Maria, and later, Robert Irwin--and their influence on the formation of the institution. Dia:Beacon is a museum-like site with roughly 6 acres of exhibition space. All living artists in the collection were invited to install their own galleries in collaboration with the curators. As Dia was founded largely on this artist/institution relationship, our workshop will present some of the ways this influence has shaped the methods and practices of Dia's education department, including how elements of artistic practice inform both the work of the artist educators and their collaborations with museum staff and guides, and school teachers. Through a combination of presentations and hands-on activities, April Lee, Manager of Education at Dia Art Foundation (AiE '10); Lisa Gutting, Dia Guide (AiE '10); and Nathalie Shepherd, artist educator at Dia:Beacon will share examples of this integrated approach to arts education.

### **Holding Our Life Lines, Weaving Our Threads**

*Amanda Lichtenstein, Radhika Rao, Maura Clarke*

The theater and writing-based workshop will address the practical and technical aspects of building

friendships in the arts and education over time, offer examples of the accomplishments these friendships can bring, and discuss what it means to have an ongoing, thriving dynamic while continuing individual work as artists/educators. Particularly, the session will provide ideas on structuring working partnerships that rely heavily on virtual communication. Using William Stafford's poem, "The Way It Is," we will investigate the different kinds of relationships we have as teaching artists (e.g. relationship to self; relationship to the art; relationship to the wider arts education community; and relationship to the people that are being impacted by the art) and explore what strengthens the thread of our own lives as arts educators. Finally, we will explore topics that lead to successful relationships including finances, time management, setting goals and norms, and defining roles and responsibilities.

### **Re-imagining our Relationship to Children's Art Work (ROUNDS)**

*Carissa Johnson White, Independent Education Consultant and Steve Seidel, HGSE and founder/facilitator of ROUNDS*

In far too many schools, student work is often treated as disposable—hand it in, get a grade, and it disappears. In many art studios, though, there is much more attention to the value of the work as part of the student's record of growth and development—a process-folio. But in far too few schools—even in art departments or art schools—does student art work become a central source of data for teachers to analyze as they try to understand the nature of learning in and through the arts and promising approaches to pedagogical challenges. In this workshop, we will practice a protocol for the close examination of student work developed in the 1980s at Project Zero. This protocol has been used for almost 20 years at ROUNDS, a monthly professional learning initiative held at HGSE. In addition to practicing the protocol, we will consider ways in which this protocol (and others) have been used by educators around the country, as well as at ROUNDS, to change educators' relationship to the things children make in schools and other learning environments.

Saturday, 4:15-5:15pm

### **It Takes a Village**

*Kristen Engebretsen and Talia Gibas*

If it takes a village to educate a child, then many more stakeholders exist outside of students and teachers in this complex ecosystem of arts education. Who are all of the players, and what are the relationships between them? How do players strengthen their networks and find new allies? During this session, attendees will examine three different frameworks that attempt to describe the various relationships that occur throughout the field of arts education, from the classroom to the community, and to the field at large. Understanding these various roles and connections will allow attendees to build more effective relationships from the schoolhouse to the White House and from the living room to the board room.

### **Haiku as Verbal Sketching**

*Paula Lynn and Nathalie Ryan, National Gallery of Art*

Relationships are at the center of authentic learning – relationships with knowledge, ideas, people, and oneself. Building relationships requires taking time to observe, think, connect, question, reflect, and share. In this session, participants, along with educators from the National Gallery of Art, will build a relationship with a work of art through collaboration and haiku writing. Participants will also have time to reflect on the experience and implications for one's own practice.

### **Studio Learning: Re-Making Relationships Between Students, Teachers and Water**

*Isabelle Higgins, Matt West, Keila Fernandes, Shanelle Villegas, Beth Warren and Maura Tighe,*

*TERC/Boston Arts Academy, Joanna Elder, Cambridge Rindge and Latin School*

Students from Boston Arts Academy (BAA) and Cambridge Street Upper School will lead a workshop based on their summer 2012 experience as participants in the water studio at BAA. The water studio is part of an NSF-funded project called Educating the Imagination, in which youth and adults are exploring questions about water using both artistic and scientific sensibilities. The students will create a fun and engaging learning experience for workshop participants that demonstrates a core part of the water studio: 1) empowering students to be teachers, and 2) helping teachers and students learn collectively to develop new relationships both with each other and with the phenomena of study: water.

### **"Who is in charge?": Shifting Power and Artistic Development in Early Childhood**

*Dana Frantz Bentley and Anthony Reppucci, Buckingham Browne and Nichols School*

The purpose of this workshop is to explore the dynamic nature of relationships and artistic practice in early childhood. Young children who are developing the foundations of artistic practice are particularly responsive to the relationships that surround them. In early childhood, learners are developing constructs of what art is in their lives and how this practice will be enacted throughout their experiences. The relationships developed with educators, and what these relationships make possible or impossible, contribute immeasurably to how children come to understand themselves as creative artistic thinkers. The concepts of Space, Structure, and Time are vital to this process and help foster an environment in which the emerging communities understand that true risk taking and expression through the arts become possible. This workshop will explore the creation of empowering relationships and community in early childhood and how these connections facilitate artistic practice throughout the young child's thinking and learning. Through the voices of sixteen children and their two teachers, participants will look closely at these relationships and the art that emerges within the classroom space. The session will offer educators tools and perspectives on the development of communities and relationships that support the artistic development of young children.

### **Wash, Rinse, Repeat: Developing Student Centered Formative Assessment Tools in the Theater Classroom**

*Wilhelmine Hartong*

Developed with her theater students in Brooklyn, New York, educator Wilhelmine Hartong will share her action research on formative assessment tools. After seeing this work in action, participants will have the opportunity to identify learning benchmarks for their own theater students and experience the process of creating formative assessment tools that are student-centered and strengthen the student/director relationship.

### Pecha Kucha

### **Making Together**

*Emily Funkhouser, Google Children's Center*

To make, to create, to build. Tinkering or messing about with materials is often undervalued and categorized as a hobby, or "child's play." These creative acts, however, can be the catalysts for new questions, new discoveries, and new relationships with people, places, and experiences. In arts education, practitioners already think of "making" as an empowering act: an individual or group makes their mark on the world by giving form to their ideas. Practitioners are also aware that co-construction can be a pathway to building relationships: when a group works collectively, they can form deep bonds. This presentation will share a few vignettes from the Google Children's Centers --four childcare centers in Silicon Valley-- highlighting the work the centers' communities have done "making" together. From the educators who design provocative toys to offer in their infant classrooms to preschoolers who collaborate

with a local tinkerer, participants will take a look at how these experiences foster relationships and a sense of empowerment.

### **Coloring All Corners of the Globe: Building Global Relationships One Self-Portrait at a Time**

*Brynn Wartman, The Colored Pencil Project*

In a world increasingly drawn closer through travel and technology, the establishment of connections that span the globe is a necessary reality for both current and future generations. But, how can one form healthy, functional relationships with others without fully knowing themselves first? By equipping children in developing countries with colored pencils and the encouragement to tell the world who they are through the universal language of the arts, The Colored Pencil Project seeks to lay the foundation for international relationships one self-portrait at a time. Having collected thousands of self-portraits from children all over the globe, it is clear there are physical and emotional attributes that connect us all. Despite potential differences and conflicts that may arise between individual countries, most children share the same vision for what identity is and what their future identity might be. These cross-cultural, universal threads - how children play, how they learn, how they love, and how they utilize art as a means for self-expression - help young artists make connections between their own lives and the lives of others.

### **Carrying New York City into the Classroom and Carrying Ourselves into the World**

*Heather Pinedo-Burns, Hollingworth Preschool, Teachers College, Columbia University*

Hollingworth Preschool has a dual mission of providing children ages 3-5 enriching educational experiences while affording graduate students teaching opportunities in which theory and practice are woven into the enactment of curriculum inquiry. Situated in New York City, Hollingworth creates opportunities for their teachers to explore some of the aesthetic resources that are unique to teaching in the city (Rancière, 2000/2004). Each school year teachers travel to a variety of aesthetic cultural institutions as a central element of professional development. The aesthetic resources include museums, parks and gardens, influenced by Jacques Rancière's (2000/2004) conception of aesthetic as possible in the everyday actions of individuals and communities. In this presentation Pinedo-Burns explores what happens to the relationships between people and places when a New York City preschool weaves aesthetic excursions to cultural institutions as professional development of teachers? How do teachers carry the aesthetic spaces of New York City into the classroom while also carrying themselves into the world through professional development, community, and arts based explorations?

### **Installation Art**

*Allison Procacci*

Installation art has transcended from conceptual stayed installations to a highly conceptual, time-based media interactive art form. Installation art integrates performance with emerging technologies embraced by designers, code writers, artists, and industry professionals to name a few. Interactive installations necessitate writing code that many designers have embraced when transforming environments into a digital and light playground. Participants attending this Pecha Kucha presentation will get a sharp snapshot of what installation art is and how it is used among these artists and professionals. Integration into learning environments will be viewed as well as the purpose as in the hands of the visual, sound, and time design entrepreneurs. A brief history will ensue as well as descriptions of the Principles and Elements of Design, and the Elements of Dance, Sound and Time. This session will showcase a number of designers who use code as their paintbrush and the environment as their canvass. Participants will be exposed to the exemplars in the field that are pushing the envelope and a visit to installation art's initial beginning by the Dada movement. Architectural Mapping and Holography will also be presented and discussed.

### **Beyond the shadow: Authentic professional work experiences for students in lighting design**

*Daniel Jentzen, Boston Arts Academy*

Lighting design is the process of creating and implementing custom-designed lighting for theatre, concerts, or television. The process is fast-paced and intensely collaborative; a lighting designer must manage relationships with many stakeholders at different levels of the hierarchy including directors, other designers, equipment providers, crews, actors and musicians, and even law enforcement. Theatre students at Boston Arts Academy take courses in lighting design, allowing them to explore these principles. However, the classroom environment lacks the intensity and urgency of an actual job site-- a problem we attempt to solve by bringing students to production sites of shows outside the school. Nonetheless, when students visit a theatre to "shadow" a professional designer, their experience lacks authenticity. Boston Arts Academy provides students with highly rewarding professional experiences by placing them at the center relationship webs rather than at the edge. This presentation will explain the process and address the challenges and limitations of this approach to theatre education.

### **Good Work and Children's Learning Spaces**

*Clare McFadden*

This presentation will examine the connection between 'Good Work' and the physical environment in early childhood settings in Australia and New Zealand. Based on the results of a small empirical study, this presentation will look at the ideas of home and community, ethics and aesthetics, flexibility and creativity, contemplation and the natural environment as they relate to early childhood settings. The study revealed that ultimately, what was most important in early childhood contexts was not the physical environment itself, but rather the relationship that exists between the teacher, the children, and their environment.

### **Re-imagining Relationships: Research and Artistic Production**

*Zoë Blatt*

This Pecha Kucha presentation will explore the relationship between research and art making. Blatt will examine how artists throughout history have incorporated research and theory from other disciplines into their work, and how various contemporary visual artists view their artistic practices as research. Highlighting elements from her own studio practice, she re-examines the relationship between research and art making and attempts to merge artistic production and qualitative educational research. This presentation will question how the evolving relationship between art making and research could lead to new collaborations between education researchers and artists, impacting research and practice in the arts in education.

### **Healing through the Arts: the Building of an Art Therapy Program**

*Danielle Ogden, Westport Arts Center*

The Westport Arts Center (WAC) is a nonprofit 501c3 organization with a forty-three year history of serving the community of Westport and Greater Fairfield County, including the urban centers of Bridgeport, New Haven, and Norwalk. Reaching 11,000 people annually, WAC connects the community through the arts with over 200 programs in the visual arts, performing arts, film and education. The Westport Arts Center had a vision to provide therapeutic arts experiences to unique populations; within a two year period, they are doing just that. With the assistance of experts in the fields of art education, clinical art therapy, neuropsychology, and educational law, the Westport Arts Center has developed the "WAC Gives Back" program. WAC Gives Back is an evidence-based arts initiative delivering dynamic arts experiences to benefit the emotional and physical well being of unique populations, including the elderly, hospital patients, and children and adults with developmental disabilities. Through the combination of adaptive instruction, innovative techniques, and effective relationship building, WAC Gives Back has grown from an emerging idea to a pioneering program endorsed by leading institutions from Yale-New

Haven Hospital to the Connecticut chapter of the American Art Therapy Association.

### **Blooming Pedagogy: A Problem of Methodology and Content**

*Rachel Althof, Teachers College, Columbia University*

This presentation is a brief overview of doctoral dissertation research currently underway. The research is focused on the nature of recursive and expanding discussions focused on student artwork and how adolescents learn from engaging in dialogue to understand possibilities created by openly structured pedagogy. Openly structured experiences are not the norm in contemporary American education. Such learning is not measurable by current mainstream educational standards, making it difficult to rally administrative and community support. The problem becomes one of designing research studies that measure the impact this kind of pedagogy has on students. It is a methodological problem as much as it is a problem of content. As participant-observer, Althof is conducting a case study focused on a series of discussions that take place in a high school art course. This presentation describes the study in process, including reflections on methodology and most recent results.

### Installation/Student Performance

#### **Slow Time Stories: Youth and Adult Experiences Surrounding Flow**

*Kate Plows and Students from Malvern Preparatory School, Blue Ridge Summer Institute for Young Artists (BLUR)*

*It is in the moments of slow time when we lean into life that meaning can be found. And so it is when our hand touches clay that we embrace the moment.*

*Essay: The Hegemonic Eye: Can the Hand Survive?*

*Chris Staley, Distinguished Professor, Penn State University*

In this installation, participants will explore space, time, and structure using ceramics and storytelling. Through a social experiment grounded in generosity and empathetic conversation, they will create a dialogue that explores similarities and differences between how youth and adults experience these concepts. Prior to the installation, high school students will interview their peers about their experiences in optimal space, time, and structure for flow - a concept described by psychologist Mihaly Csikszentmihalyi as focus, full involvement, and enjoyment in the process. After creating ceramic cups, unique stories from these interviews will be shared via data embedded in a QR code imprinted on each cup. At the installation, adult participants will participate in similar interviews, and take one cup as a gift for their contribution to the project. The interviews will be documented and shared on a website, as well as process notes, visuals, and feedback on the project.