TENNESSEE

Arts Academy

A Summer Academy In Arts Education

Week 1: June 19-24, 1994

Week 2: June 26-July 1, 1994

Sponsored by the Arts Education Program, Tennessee Department of Education

TENNESSEE Arts Academy

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.

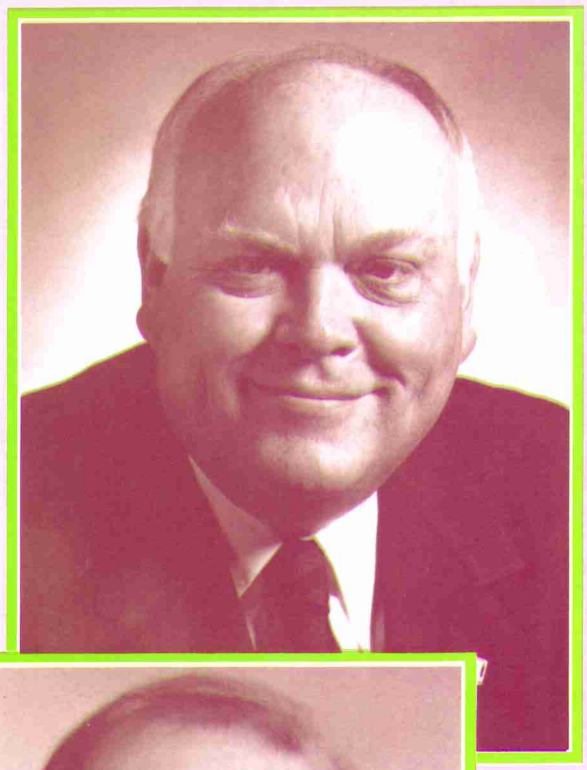
The 1994 Academy continues its tradition of enhancing the teaching of the arts in classrooms, based on the philosophy that all students have creative ability and aesthetic potential which must be developed as an integral part of the schooling process.

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.

ACT III
ARTS CONSORTIUM OF TENNESSEE

The Arts In Education



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.

Ned R. McWherter
Governor

Welcome to the 1994 Tennessee Arts Academy! Affirming diversity, building self esteem, and stimulating creativity occur spontaneously as students are actively engaged in the study of the arts in Tennessee's schools. Teacher and student become learners together in their mutual pursuit of excellence. We encourage you to utilize the Academy in a similar way as you experience together the activities of this week.

I am delighted that you have chosen to bring your energy and creativity to this wellspring of renewal. Your personal dedication to excellence is evidenced by your commitment to this week of professional development. The Department of Education personnel and the performers and clinicians providing this week of activities and resources for you invite you to broaden your portfolio of life experience.

I salute you as educators for your participation in this Academy and for your concern for Tennessee's students.

Wayne Qualls
Commissioner

TENNESSEE Arts Academy

WEEK 1 FACULTY

"Teaching the Arts in Secondary Schools"

AESTHETICS
Judith Burton
David Cassel
Charles Strouse
Ruth Sweet

ART
Kristin Congdon
Patrick McCay
Marilyn Stewart

MUSIC
Anton Armstrong
Timothy Gerber
H. Robert Reynolds

THEATRE
Frederic Barbour
John C. Carr
Douglas Cook
David S. Leong

ART

Contemporary Women Artists.

Kristin Congdon, Instructor. Focusing on American women artists, participants will discuss issues of representation, the female voice, autobiography, feminine art materials, politics, activism, collaboration, and feminist criticism. An emphasis will be on cultural diversity among women and ways to present artistic perspectives in the classroom without stereotyping.

Life Drawing.

Patrick McCay, Instructor. Utilizing a variety of techniques and exercises, participants will engage in a series of interpretations of the life form that combine cogent artistic anatomy and expressive markmaking. The primary focus will be to reexamine approaches to the figure for both the artistically fluent and less fluent student/artist. The sessions will be lively, intense, featuring group involvement, vocabulary building, and methods of revitalizing the aesthetic ambience, accessibility, and results of working from the life model in the classroom/studio situation.

Philosophical Considerations, Context, and Contemporary Art.

Marilyn Stewart, Instructor. In these sessions, Dr. Stewart will engage participants in lively discussions about the nature and significance of art, the nature and significance of making and responding to art works, and the social and political contexts in which making and responding occurs. Teaching strategies will be modelled and presented for involving students in philosophical inquiry, focusing on issues prompted by experiences with contemporary art.

MUSIC

Developing the Healthy and Artistic Singer.

Anton Armstrong, Instructor. Focus will be on the exploration of rehearsal techniques, teaching strategy, and repertoire that lead to the development of healthy and artistic singing in the rehearsal setting.

Developing High School Music Courses.

Tim Gerber, Instructor. The intent of this class is to help high school instrumental and choral directors develop meaningful and exciting high school music curricula.

The High School Instrumental Program.

Bob Reynolds, Instructor. The experience of conducting and rehearsing will be the focus of this class for instrumental music teachers, with emphasis on appropriate literature and classroom instructional techniques.

MUSIC (Cont'd.)

Academy Chorale.

Anton Armstrong, Conductor. Open to all participants, the chorale offers opportunity to explore practical rehearsal techniques through the study and performance of selected choral literature.

THEATRE

The theatre component of the Academy will focus on three areas: criticism, acting, and movement. Participants will experience a variety of classes designed to enhance skills in each of these important areas. The classes will be divided into two groups consisting of beginning-level theatre teachers and advanced-level theatre teachers. Participants will rotate among the three core class sessions each day. In addition to the core classes, two workshop sessions focusing on technical theatre issues will be offered on Monday and Wednesday.

Directing the Actor.

Frederic Barbour, Instructor. These sessions will focus on a variety of techniques aimed at enhancing the teacher's interpretive and directorial skills. They will include methods of textual analysis and scoring leading to the discovery and ownership of character clues; subtext; relationships; interpretation; and intelligent, informed give and take between student and instructor.

Writing Theatre Criticism: You Can Do It.

John C. Carr, Instructor. These sessions will examine basic theories of theatre criticism, will offer discussion and writing opportunities for sharing critical opinions, and will consider practical ways in which theatre criticism can be taught in secondary school classes.

How to Stage Your Own Fights for Modern Plays and Musicals.

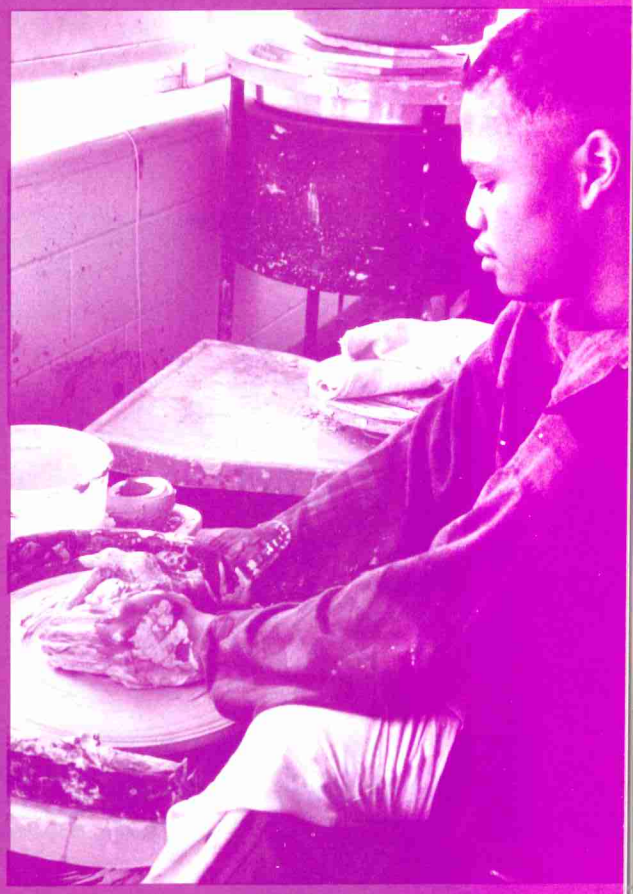
David S. Leong, Instructor. This session offers a comprehensive breakdown of the process of staging safe and exciting action sequences and fight scenes. Learn how to teach basic rolls and falls, slaps and punches for comedies and dramas. The top ten list of most commonly used techniques and the most widely produced plays and musicals will also be included in the workshop.

Fundamental Lighting Practice

Douglas Cook, Instructor. The illumination, control, and general practices of lighting for the stage will be covered in a basic nuts and bolts approach. Lighting essentials such as equipment, design fundamentals, and color will be focused upon. Priorities in lighting with limited resources will also be a major focus.

WEEK 1 CURRICULUM

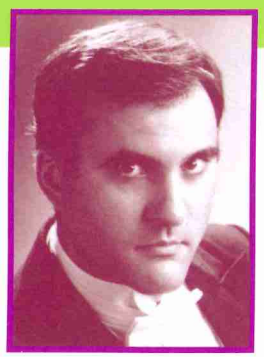
Grades 9-12



ARTS IN THE CLASSROOM

Aesthetics

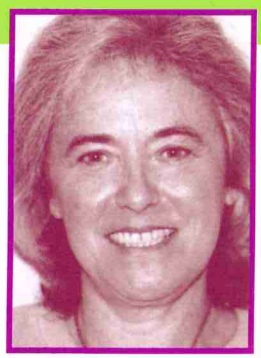
MONDAY



David C. Cassel, B.M., M.M., D.M.

Dr. David Cassel has served as Conductor of the Nashville Symphony Chorus since 1991. He is a frequent guest conductor with the Nashville Symphony, having appeared on the orchestra's Pied Piper, Stained Glass, and Summer Parks Series since 1987, and he was interim assistant conductor during the 1991-92 season. As Director of Music for Montgomery Bell Academy and Harpeth Hall School in Nashville he coordinates the choral activities at both schools; and he founded the joint Chamber Players and Chamber Orchestra program in 1992. He is also founding conductor of the Blair Chorale of Vanderbilt University. This select vocal ensemble was begun in 1986, has performed for various state and regional conventions, and in 1993 was chosen to appear on National Public Radio's "Performance Today." Dr. Cassel's academic training is in choral conducting and voice. In 1986 he was selected as Orchestral Conducting Fellow of the Aspen Music Festival, where he performed with the Aspen Concert Orchestra.

TUESDAY



Judith M. Burton, M.Ed., Ed.D.

Dr. Judith Burton was reared and educated in England where she studied painting at Hornsey College of Art and education at London University and Manchester University. She came to the United States in 1972 and received her doctorate from the Harvard University Graduate School of Education in 1981. She is an internationally recognized scholar, lecturer, and author and a highly respected "developmentalist" known for her research on the artistic responses of children and adolescents. Her widely acclaimed series, "Developing Minds" in *School Arts* magazine is essential reading for art education students and teachers. Dr. Burton co-edited a journal, *Beyond DBAE: The Case for Multiple Visions of Art Education*. After teaching at Boston University School for the Arts for over a decade, she assumed responsibility in 1989 for coordinating the programs in art and art education at Teachers College, Columbia University.

WEDNESDAY

Ruth K. Sweet, B.A., M.A.

Ruth Sweet grew up in New York City where she was in proximity to world class theatre, music and art and where the schools, museums, and professional arts organizations made it possible for kids with interest, initiative, and no money to visit Renoir on a daily basis or to take classes at the world famous Actor's Studio. After working off-Off Broadway, Ruth received her B.A. and M.A. in theatre from Emerson College in Boston and did her Ph.D. studies at Florida State University. She is a founding member of the Boston Image Theatre and has produced and directed theatre for children and youth throughout the United States with the Pied Piper Company and the Patchquilt Players, as well as the Nashville Academy Theatre where she was Director of Education. In 1980 Ruth opened the Acting Studio and Conservatory which trained both avocational and professional actors. She has served on the faculties of Emerson College, Fisk University, Florida State University, and as guest lecturer at Vanderbilt University and the University of Tennessee. She is president of Dynamic Communication, a company that helps business and professional men and women communicate effectively in public settings.

Clinicians, Week 1

THURSDAY

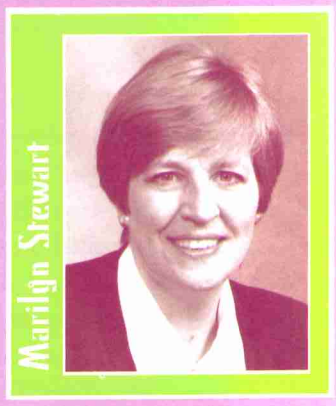
Charles Strouse

Charles Strouse's first Broadway musical, *Bye Bye Birdie*, won him a Tony Award and the London Critics Best Foreign Musical Award. In 1970, *Applause*, starring Lauren Bacall, achieved the same honors and his smash hit, *Annie*, also won a Tony Award for Best Score as well as two Grammy Awards. A revival of *Bye Bye Birdie*, starring Tommy Tune, toured the country to rave reviews; and his newest musical, *Annie Warbucks* (a continuation of *Annie*) opened off-Broadway to wide critical acclaim. Some of his other musicals include: *All American*; *Golden Boy*, starring Sammy Davis, Jr.; *It's a Bird, It's a Plane, It's Superman*, which has been recently revived at the Goodspeed Opera House; and *Dance a Little Closer*, written with Alan Jay Lerner. *Charlie and Algernon* won a 1981 Tony nomination for Best Score, as did *Rags*, in 1989. He wrote both the music and lyrics for Broadway's *Mayor*; and for the London stage, he wrote *I & Albert*, directed by John Schlesinger. Some of the film scores he has written include: *Bonnie and Clyde*, *The Night They Raided Minsky's*, *Just Tell Me What You Want*, and *All Dogs Go To Heaven*. He also wrote the theme song for television's *All in the Family*. His far-ranging abilities include chamber and orchestral pieces and piano concertos and operas, most notably *The Future of the American Musical Theatre*, and *Nightingale*, which has been performed worldwide. He has also taught master classes in musical theatre at the Eastman School of Music. Through the ASCAP workshop in New York, which he created 15 years ago and has directed ever since, countless young composers, writers and performers have found a forum for their work. Mr. Strouse is married to choreographer Barbara Siman and they have four children: Benjamin, Nicholas, Victoria, and William.

ARTS IN THE CLASSROOM

TENNESSEE Arts Academy

Week 1 Art Clinicians



Kristin G. Congdon, *B.A., M.S., Ph.D.*

Dr. Congdon has taught art in a variety of settings, including public schools, correctional and treatment facilities, museums, and universities. She has a degree in art from Valparaiso University, a masters in art education from Indiana University and a Ph.D. in art education from the University of Oregon. She is president of the NAEA's Women's Caucus and a World Congress delegate to the International Society for Education Through Art. Her books include *Art in a Democracy* and *Pluralistic Approaches to Art Criticism*, both co-edited with Doug Blandy, *and Women Art Educators III*, co-edited with Enid Zimmerman. She is the 1988 recipient of the Manuel Barken Memorial Award from the NAEA for scholarship, and the 1989 Mary J. Rouse award from the NAEA Women's Caucus for outstanding teaching, leadership, and scholarship. She has published on such topics as the functions of art in a democratic society, folk art, art criticism, feminist issues in art and multicultural approaches to art education. As a community arts organizer, she has facilitated collaborative murals, films, and billboard exhibitions. She is an Associate Professor of Art at the University of Central Florida in Orlando.

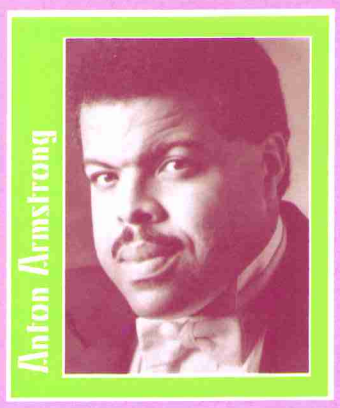
Patrick McCay, *D.A., P.G.D.A., M.A.*

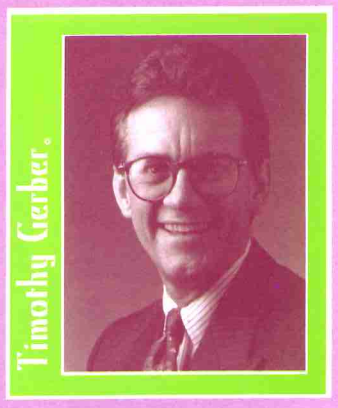
Mr. McCay is a former university art professor now full time painter, active lecturer and guest artist from the U.K. He completed his undergraduate and graduate studies in fine art at the Glaskow School of Art, Scotland. In 1988 he completed a second masters in fine art at the University of Notre Dame. From 1980-84 he was chairman of the art department at American International School in London, England where students earned international Baccalaureate diplomas in art and design. Mr. McCay has participated in regional, national and international exhibitions including London's Royal Academy, Edinburg International Festival, London Institute, and Sydney College of Fine Art (Australia). He is recipient of many significant awards and grants including the Marshall Trust (U.K.), Royal Glaskow Institute of Fine Arts Outstanding Painter, a Scottish art council scholarship, and a one-year Georgia Arts Council grant to complete a project on the Savannah River. His work is represented in public and private collections, including the Royal Bank of Scotland, H.R.N. Princess Margaret, IBM Australia, and British Petroleum.

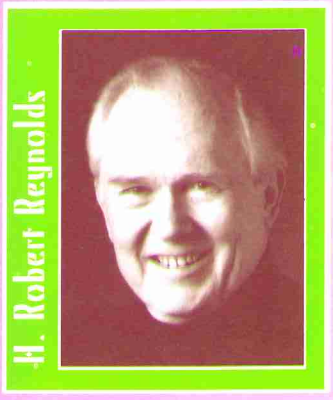
Marilyn Stewart, *B.A., M.A., Ph.D.*

Dr. Stewart is an associate professor of art education at Kutztown University in Kutztown, Pennsylvania. Holding undergraduate and master of arts degrees in art education and a Ph.D. in Philosophy of Education from Ohio State University, she is known for her ability to translate difficult concepts in aesthetics and art criticism into practical, inquiry-based activities for the classroom. She is often called upon to address the role of the arts in general education and to discuss the role of assessment in broad based art education programs and is a frequent keynote speaker. She has been the primary faculty for five years at the central site of the Florida Institute for Art Education. The content and activities she developed there continue to be replicated at satellite institutes around the state. She has been similarly engaged in summer institutes at Kutztown University and in Texas, Vermont, Ohio, New Jersey, Kansas, Tennessee and Wisconsin.

Week 1 Music Clinicians







Anton Armstrong, *B.M., M.M., D.M.A.*

Dr. Armstrong is associate professor of music at St. Olaf College where he is conductor of the prestigious St. Olaf Choir. Only the fourth conductor of the choir since its founding in 1912 by F. Melius Christiansen, Dr. Armstrong came to this position following ten years on the faculty of Calvin College in Grand Rapids, Michigan where he conducted the select Calvin College Alumni choir and the Grand Rapids Symphony Chorus. He served for over twenty years on the summer faculty of the American Boychoir School, Princeton, New Jersey and was conductor of the St. Cecilia Youth Chorale in Grand Rapids. Dr. Armstrong is on the National Board of Directors of Choristers Guild, holds membership in several professional societies, and edits a multicultural choral series for Earthsongs Publications and a treble chorus series for Boosey and Hawkes. He is active as a guest conductor and lecturer throughout North America and the Caribbean and made his European conducting debut in 1992 at the International Band and Choir Festival in Brussels, Belgium, returning to Denmark and Norway in 1993 to conduct the St. Olaf Choir in a concert tour.

Timothy Gerber, *B.M., M.ED., D.M.A.*

Dr. Gerber teaches in the Music Education Division at The Ohio State University where he serves as an associate professor of music. A graduate of Oberlin College and Temple University, he enjoys wide recognition for his expertise in teaching general music at the secondary level. Former chairman of MENC's Society for General Music and a veteran clinician, he is the principal author of the educational materials published by the Columbus Symphony Orchestra and a contributing writer with Vincent Lawrence to the high school text by Charles Fowler, *Music! Its Role and Importance in Our Lives*. Dr. Gerber has taught instrumental and vocal/general music in the public schools of Nebraska, Ohio, and Pennsylvania and has been on the music faculties at Temple and Susquehanna universities. The emphasis of his current work is on the high school general music course and general music teacher preparation.

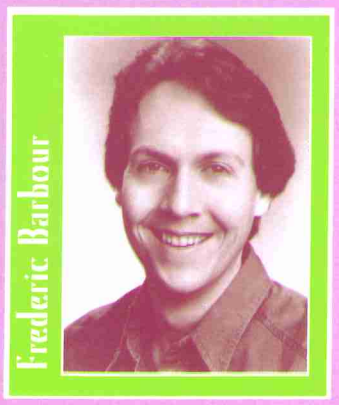
H. Robert Reynolds, *B.M.E., M.M.*

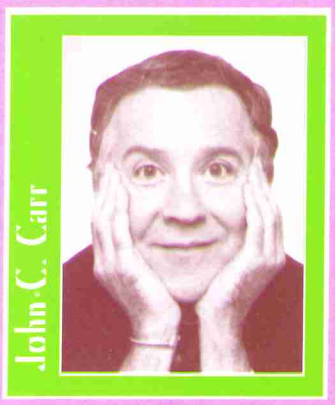
Professor Reynolds is director of University Bands at the School of Music of the University of Michigan and director of the Instrumental Studies Division, which includes the departments of Conducting, Instrumental Music Education, Strings, Winds, and Percussion. Holding degrees in Music Education and Performance from the University of Michigan, he began his career in Michigan, teaching instrumental students in grades 5 through 12. His university conducting began at California State University and included a stint at the University of Wisconsin before he returned to his alma mater in 1975 as chair of the Conducting Department. He is past president of the College Band Directors' National Association and of the Big Ten Band Directors' Association and has been a guest conductor and lecturer on conducting, rehearsing and repertoire analysis throughout the U.S. and at international conferences of the World Association of Symphonic Bands and Ensembles in Norway, Belgium, England and Holland. He has recorded for Pro Arte, Deutsche Grammophon and Caprice and has conducted at major concert halls in the U.S. and Europe. He is conductor of the Detroit Chamber Winds, a professional wind ensemble.

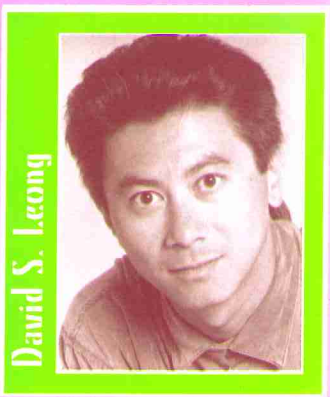
CLASSROOM

TENNESSEE Arts Academy

Week 1 Theatre Clinicians







Frederic Barbour, *M.F.A.*

Mr. Barbour is an A.E.A. Artist-In-Residence with the PCPA Theaterfest in Santa Maria and Solvang, California, where he is an acting instructor in the conservatory training program, a member of the resident acting company, and a director. His professional training was guided by Donovan Marley (artistic director, Denver Center Theater Company) and Temple University's graduate acting program headed by Wal Cherry and Dugald MacArthur. As actor, some favorite roles have been John Merrick in *The Elephant Man*, Fool in *King Lear*, Jerry in *Betrayal*, and Ned Weeks in *The Normal Heart*. He has directed extensive student project work, a school outreach adaptation of *The Legend of Sleepy Hollow*, and mainstage productions such as *Lend Me A Tenor* and *The Immigrant*. This year he directed George M. Cohan's *The Tavern* for the Sacramento Theatre Company. He is an adjudicator for Southern Utah University's High School Shakespeare Competition, actor/instructor for the Oregon Shakespeare Festival's School Visit Program, has worked with Milwaukee Repertory Theatre, Utah Shakespearean Festival, and Philadelphia Festival for New Plays.

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 has also served on the extension facilities of the University of Virginia and George Mason University. He was the first USIA exchange professor at the University of Tampere, Finland. He has been an educational consultant throughout the U.S. and to the Corporation for Public Broadcasting, the Smithsonian Institution, the John F. Kennedy Center for the Performing Arts, and "Kids to Kids" (WDCA-TV). Dr. Carr is principal in-service leader for the Department of Defense Schools (Germany, Atlantic, and Mediterranean regions), chief author of the DoDDS humanities curriculum (implemented worldwide), author of over 20 teaching guides in English, theatre, and humanities, many articles for theatrical publications, a contributing writer to "It's Academic" (NBC-TV) and co-author of 5 books. He has been judge/critic for the Maryland Drama Association, Folger Library Secondary School Shakespeare Festival, New England Drama Festival, American High School Theatre Festival, and International Thespian Society Festival.

David S. Leong, *B.A., M.F.A.*

Mr. Leong is one of only nine people who hold the title: Certified Fight Master in the United States. He has staged fights for over 150 productions on and off Broadway and in regional theatres throughout the country. Current credits include Broadway productions of *Carousel* and *Picnic*, Off Broadway productions of *East Texas Hot Links* and *Titus Andronicus, Suburbia* for the Lincoln Center, and *Oleanna* and *Orpheus Descending* for the Alley Theatre. He is a faculty member, the Juilliard School; fight director, Lincoln Center; and co-author of *The Complete Unarmed Stage Combat Video Library*. He teaches in summer at the National Stage Combat Workshop and the Celebration Barn Theatre. Awards include an Obie for his contribution to *'Tis Pity She's a Whore* at the New York Shakespeare Festival, and the San Francisco Bay Area Critics Award for Best Choreography for *Mad Forest*. He has taught over 300 workshops for schools, universities, and professional associations. Mr. Leong earned his M.F.A. from the University of N.C.G.

ARTS IN THE CLASSROOM

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 two 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. For this year and next year emphasis will be placed on teacher and administrator networks and further development in 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 1994 Academy will be enhanced by daily performances offering a broad range of artistic impression. Among the artists who will appear are pianist and cello duo Robert Marler and Julie Tanner, saxophonist Neal Ramsay, vocal artist and actress Nan Gurley, mime and theatre artist Doug Berky, the Greeneville Schools GLAWPIGT Troupe, Nashville Academy Theatre, and musical group PICTOU.

PICTOU is an ensemble of five, performing dance music, listening pieces and song from Celtic areas of Europe or those that are heavily Celtic language-based. Performances and workshops also feature in-depth historical background of the music and the instruments played–some of which date back a thousand years. There are also some recent inventions, many made by members of the group. The musicians are from as close as Memphis and as far away as Perth, Scotland. Home base is Greeneville where they are in residence part of the time with Greeneville City Schools.

Doug Berky is a movement theatre artist working in the various styles of mime, circus, slapstick comedy, and mask theatre. Trained at the Dell'Arte School in California and as an apprentice to mime artist Tony Montanaro, Doug's performing experience includes work with the Two Penny Circus, the Montanaro Mime Theater, and the touring company from the National Technical Institute for the Deaf, Sunshine Too. For the past ten years Doug has worked as a solo artist and is currently Artist in Residence at Furman University in the drama department. His schedule at Furman still allows time for touring to schools and to other groups.

Nan Gurley is the classic definition of a "triple threat." An actress, singer, and writer, Nan is equally at home on stage, before a symphony orchestra, or behind 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*, Truvy in *Steel Magnolias*, and the Reverend Mother in *Nunsense*. Nan earned her professional status in six seasons at Opryland as a singer and dancer. She has worked in instructional television as writer and actress, and her second series, "Music and Me," received funding and national distribution from the Agency for Instructional Television (AIT) and the Southern Educational Communication Association's Best All Around and Most Creative awards. As a co-songwriter, Nan has received two DOVE awards, and as a playwright she has been most recently acclaimed for her one-woman show, *The Diary of Opal Whiteley*.

Performances

Nashville Academy Theatre has become a national model since its founding in 1931, producing live theatre for young audiences in Tennessee. This theatre is one of the oldest continuing professional children's theatres in the United States, and it serves 130,000 children annually. The performance that will be seen by participants both weeks of the Academy is *...and the Tide Shall Cover the Earth*. Scot Copeland, executive director of NAT, was involved in the development of this new play through the auspices of Indiana University–University of Indiana National Playwriting Symposium. During its premiere run in the winter of 1994, the play was so warmly received that the Humanities Outreach Program (HOT) of the Tennessee Performing Arts Center has added it to the fall season for students at TPAC.

Neal Ramsay has appeared to previous Academy audiences, always to great acclaim. He has been called America's premier classical saxophonist and has received numerous awards for his brilliant ability to cross musical boundaries. Most recently he received the largest grant awarded to an outstanding individual performing artist by the National Endowment for the Arts. Neal has appeared in concert at the Kennedy Center, Carnegie Hall, and on his own nationally syndicated public radio series. He will be joined by pianist Akiko Hirono and composer David Bridges in an exciting program that will combine their talents and also provide a glimpse of the creative process at work in this collaboration.

GLAWPIGT (Great Literature Alive, Well, Playing In Greeneville, Tennessee) is a group of students, grades 3-12, promoting reading while developing presentation skills. This idea initially grew out of requests from school librarians for a project to encourage increased reading; and the concept has grown to include the WOW (Wonder of Words) program, teaming members of the troupe and community volunteers to work one on one with 1st graders identified as having difficulty reading. Members of the group, under the direction of artist-in-residence Marilyn DuBrisk, have performed for the National Council on the Arts (the governing board for the National Endowment for the Arts) in Washington, D.C.; at conferences on arts education in Kingsport and Johnson City; at the Southeast Center for Education in the Arts (Chattanooga); and at many schools throughout East Tennessee.

TENNESSEE Arts Academy

"A Typical Day at the Academy"

7:00 a.m. – Breakfast (ResourceCenter will be open)

8:00 a.m. – "Perceptions" (Session 1)

9:15 – Break

9:30 – "Perceptions" (Session 2)

10:45 – Snack Break

11:00 – Performance

11:30 – Lunch (ResourceCenter will be open)

12:45 – "Musings"

1:45 – Break

2:00 – "Perceptions" (Session 3)

3:15 – Break

3:20 – "Choice Session" or "Connections"

4:00 – Free Time

6:30 Tues., 8:00 Thurs. – Special Events

Daily and Special

"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 at 7:30. 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.

Daily "Musings"
(Immediately After Lunch)

Important daily events are these sessions conducted by artist/scholars 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 share their thoughts about the meaning of the arts in their lives and the ways in which they have been enriched by the arts. Look under "Aesthetics 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 selected a content area appropriate for their teaching assignment when they applied to the Academy. They attend the "Perceptions" sessions that relate to their chosen area.

"CHOICE" Sessions
(Twice Weekly–Mon., Wed.)

Twice during each week there are afternoon sessions called "Choice Sessions" that give participants an opportunity to "cross over" into different arts disciplines. These sessions are offered on Monday and Wednesday at 4:05 p.m.

The Music choice is Chorale. Participants will rehearse quality literature directed by Dr. Anton Armstrong (Week 1) & by Dr. Michael Jothen (Week 2). The Chorale will sing at Friday's final luncheon.

The Drama/Theatre choice sessions will emphasize technical aspects of the theatre. They are: Fundamental Lighting Practice (Week 1) and The Small Physical Theatre (Week 2). Both sessions will be taught by Douglas Cook.

The Visual Art choices are: Interpretive Tour given by Sarah Kramer, curator of education, Knoxville Museum of Art, of a Collection of African-American artwork on the Belmont campus on loan from Fisk University (Monday of both weeks); Tour of art exhibits–"American Abstraction" and "Robert Henri: Nebraska's Favorite Son"–at Cheekwood, including refreshments (Wednesday of both weeks); or participants may use this time for working in the studio.

More details will be provided to participants in the Academy notebooks.

"CONNECTIONS"
(Twice Weekly–Tues., Thurs.)

Twice during each week there are afternoon sessions called "Connections" that deal with issues in arts education. They are offered at 3:20 p.m.

Academy Banquet
(Tuesday Night)

On Tuesday evening an Academy Banquet will be held at 6:30 p.m. in the Neely dining room, with entertainment provided by outstanding performers.

Events

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 the day. Individuals interested in attending Visitors' Day 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 from 7:00 to 8:00 a.m. and again during the noon hour.

"FINALE"
(The Closing Luncheon)

Academy activities conclude each week on Friday with an Academy Luncheon. This event provides a time to bring together the diverse experiences of the Academy and reinforce the importance of arts education in Tennessee classrooms! It features performances and a brief address which challenges the academy participants to live their calling to the fullest. This year's address will be delivered by E. Frank Bluestein, Tennessee's 1993 Teacher of the Year.

SPECIAL GUESTS

Children's author, teacher, and poet, Libba Moore Gray, will speak to Academy participants and will be accompanied by her daughter, Amy Moore Morton, principal ballerina of the Appalachian Ballet Company, on Sunday, June 26 at 7:30 p.m.

Academy Facts in Brief

Registration:
Sunday, June 19 and 26, 4:00 p.m. at Williams Library, Belmont University. The $35 Academy Fee is payable at registration by check or money order only.

Housing:
At 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:
A breakfast is furnished each day. Box lunches are provided Monday through Thursday, and there is an Academy luncheon on Friday. There is a reception Sunday at 6:30 p.m. with refreshments, an Academy banquet Tuesday evening, and refreshments are served on Thursday after the evening performance. *Participants are on their own for dinner on Mon., Wed., & Thurs.*

Attendance:
All participants are expected to be present for the entire workshop 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:
Daytime--Academy Office 1-615-383-7001, Ext. 6288.
Evening--Maddox Hall 1-615-385-6123/
Fax--1-615-385-6497.
Emergency--Campus Security 1-615-385-6617 (24 hours).
Long Distance Calls from Residence Hall--Instructions will be given at registration.

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

Cost:
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 $70.00 (a $35.00 deposit in March 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, call the Academy office (1-615-383-7001, Ext. 6288).

Planning for 1995

How to Apply:
Application information and forms are sent in January to principals, superintendents, supervisors and individual teachers. The dates for the 1995 Academy are: *June 18-23 (Grades K-6)* and *June 25-30 (Grades 7-12)*. Applications should reach the Academy by February 28. (Those that are received later will go on a waiting list.) The Academy mails acceptance notices in March and a detailed information kit to confirmed participants in April.

The Selection Process:
There are four main criteria for teachers:

1. Content balance (art, drama, music)
2. Specialist/classroom 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.

TENNESSEE Arts Academy

WEEK 2 FACULTY

"Teaching the Arts in Middle Schools"

AESTHETICS
Jo Carson
Sally Crain-Jager
Susan Stauter
Marilyn Thompson

ART
Terry Barrett
Virginia Fitzpatrick
Stevie Mack

MUSIC
Mary Busman
Michael Jothen
Susan Snyder

DRAMA
Douglas Cook
Wayne Darby Cook
Jeanie Jackson
Lin Wright

ART

Criticizing Art: Understanding the Contemporary.

Terry Barrett, Instructor. These sessions will engage teachers in criticizing contemporary art and will provide them with strategies to do the same with their students. The sessions will emphasize understanding art through interpreting a variety of art works, although activities of describing and judging art will also be included. Participants will explore similarities and differences between art criticism, art history, and aesthetics.

Contextual Art History: Finding the Story in Art History.

Virginia Fitzpatrick, Instructor. Dr. Fitzpatrick will present a variety of ways students can become involved as storytellers and researchers. Participants will develop activities that make the history of art creation intriguing to students. A special feature will be ways you can organize all those articles and magazines accumulated over the years.

Multicultural Art Education.

Stevie Mack, Instructor. This seminar offers participants an intense engagement with the issues of multicultural education. Current literature on discipline-based art education, multicultural education, and cross-cultural aesthetics provide the theoretical base for the seminar. Art is examined as an expression of culturally significant meaning. Participants will engage in studio art activities set in the context of the disciplines of history, culture, art criticism and aesthetics from a non-Western viewpoint.

MUSIC

Through the Mind's Eye: Beyond the Traditional Choral Rehearsal.

Michael Jothen, Instructor. The dynamics, expectations, and forces which shape and impact teaching and learning in a choral classroom/rehearsal will be experienced, analyzed, and evaluated.

Strategies for Middle School General Music.

Sue Snyder, Instructor. Dr. Snyder will address the issues of cooperative learning, multicultural music, and the integrated curriculum, explaining the theories and providing models to take back to your classroom.

Motivating Through Music in the Middle Grades.

Mary Busman, Instructor. This class will deal with motivation through the success of performance, through command of the musical elements, through form and movement, through the discovery of sound, and through excellent materials.

MUSIC (Cont'd.)

Academy Chorale.

Michael Jothen, 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.

DRAMA

Academy participants who select a drama emphasis will be offered a variety of pertinent experiences to develop and enrich their ability to teach drama in the middle school setting. The session will explore ways to use creative drama in the classroom and throughout the curriculum. Participants will be divided into two tracks: grades 5-6 classroom teachers and grades 7-8 classroom teachers. They will rotate between the three core classes. In addition to the core classes, two afternoon workshop sessions focusing on technical theatre issues will be offered on Monday and Wednesday.

Creative Drama: From Classroom to Stage.

Wayne Darby Cook, Instructor. This workshop will focus on drama/theatre activities used in the classroom to strengthen the imagination, creativity and individual growth of each child. Through improvisational and playmaking techniques the participants will experience ways in using these activities for dramatic presentations.

Not Just Child's Play: Creative Drama in the Classroom.

Jeanie Jackson, Instructor. Participatory sessions for teachers will leave you loaded with stimulating ideas, help, motivation, and energy for the fall. How to use creative drama techniques to facilitate student learning across the curriculum, develop higher level thinking skills through collaboration and cooperative learning, build self-esteem and social responsibility, motivate the at-risk student, and stimulate the creative process will be covered.

Creative Drama: Theory.

Lin Wright, Instructor. The course will use improvisational activities and discussion to help teachers develop their theoretical understanding of drama as a basis for creating drama activities tailored to the individual classroom.

The Small Physical Theatre

Douglas Cook, Instructor. How do you cope with high expectations of the stage environment and almost no realistic way of meeting them? Concept to actualization of production design will be discussed. Can you make a silk purse out of a sow's ear? Yes, you can. A wide range of no-nonsense, helpful suggestions will be offered that will make your production and you look good.

WEEK 2 CURRICULUM

Grades 5-8

ARTS IN THE CLASSROOM

TENNESSEE Arts Academy

Aesthetics

MONDAY

Susan Stauter, B.A., M.A.

Ms. Stauter is Artistic Director for High Schools for the San Francisco Unified School District. For seven years she was Director of the Conservatory of the American Conservatory Theater (A.C.T.) of San Francisco. She is a playwright (*Miss Fairhild Sings*), director, actress, and educator. She earned her M.A. from California State University, taught for fourteen years, and was founding chairman of the Theater Department of the Los Angeles County High School for the Arts. At A.C.T. she created and directed *Find Me A Hero*, *The Wildest Storm of All (Teenage Voices Confront AIDS)*, and *To Whom It May Concern*. She is on the Superintendent's Task Force for the San Francisco School of the Arts and the advisory board of Young Audiences of the Bay Area; artistic consultant for the Holocaust Oral History Project; was a creative consultant at Disneyland; and toured as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program. In 1991 she was keynote speaker for the ETA national conference.

TUESDAY

Jo Carson, B.S.

Jo Carson is a writer of plays, short stories, work for children, essays, poems and other things, and a performer. *Daytrips*, a play, won the Kesselring Award for 1989 and is in an anthology by Heinemann Books (*New Plays, Volume 2*) and in an acting version from Dramatists Play Service. *Preacher With a Horse To Ride* won a Roger L. Stevens Award from the Fund for New American Plays in 1993. *The Bear Facts* won a playwright's fellowship from NEA for 1993-94. *Stories I Ain't Told Nobody Yet* (Orchard Books) was Editor's Choice on *Booklist* and on the ALA's recommended list in 1990 and is in paperback. Jo has used this series of monologues and dialogues as performance material for several years in a variety of venues, in this country and abroad. *Pulling My Leg* and *You Hold Me and I'll Hold You* (Orchard Books), are picture books for children. *The Great Shaking* is an account of the New Madrid earthquakes of 1811-12. *The Last of the Waltz Across Texas and Other Stories* (1993) is a short story collection. Jo has recently been creating performance pieces out of oral histories and current stories to be performed by and for communities.

WEDNESDAY

Marilyn Thompson, B.A., M.M.

Marilyn Thompson, Soprano, is a recitalist recognized for her outstanding music ability and versatility. As an oratorio/orchestral soloist, she performs works ranging from Undine Smith Moore's *Scenes From the Life of a Martyr* to Handel's *Messiah* and works by 20th Century composers. She is also actively involved in the research and performance of vocal music by African-American composers. Her performance of art song settings of the poetry of Langston Hughes at the Smithsonian Institution and others with Orchestra Virginia Beach were featured on National Public Radio's "Performance Today." Ms. Thompson has facilitated workshops and school-college residencies on African-American vocal music across the United States. Formerly Associate Professor of Voice at Hampton University, she is an artist in the North Carolina Arts Council's Touring Program and in Georgia's Artists-In-Education program, and on the faculty of the School of Choral Studies of the New York State Summer School of the Arts.

Clinicians, Week 2

THURSDAY

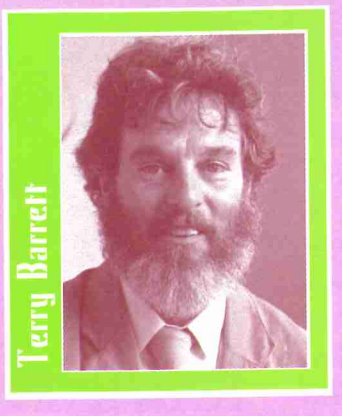
Sally Crain-Jager, *B.F.A., M.F.A.*

Sally L. Crain-Jager is an associate professor of Art Education at Tennessee Tech University, is coordinator of the Art Program in the Department of Music and Art, and was TTU's coordinator of the Interdisciplinary Program at The Governor of Tennessee's School for the Arts, MTSU, 1984-90. In Putnam County, she is: Artist-In-Residence through the Tennessee Arts Commission in the elementary schools, 1991-94; coordinator of art; and chairman, Education Committee, Cookeville Arts Council. For organization and continuation of the Upper Cumberland Art Alliance, she is a recipient of grants from: Tennessee Collaborative Academy (1990-94) and Appalachia Educational Laboratory, Inc. (1993). She is TAEA Higher Education Representative (1991-94) and co-chair of the Tennessee Art Teachers' Exhibitions at the Tennessee State Museum (1992 and 1994). She was elected "Outstanding Arts Educator in Higher Education" by TAEA (1993). Her paintings have been exhibited most recently at the Tennessee State Museum (Tennessee Art Teachers' Exhibition, 1992), and at Cheekwood Fine Arts Museum (National Contemporary Painting Competition, 1992, and The Women's Contemporary Painting Competition, Middle Tennessee Region, 1993). She received a B.F.A. from Phillips University, Enid, Oklahoma and a M.F.A. from Texas Christian University.

ARTS IN THE CLASSROOM

TENNESSEE Arts Academy

Week 2 Art Clinicians

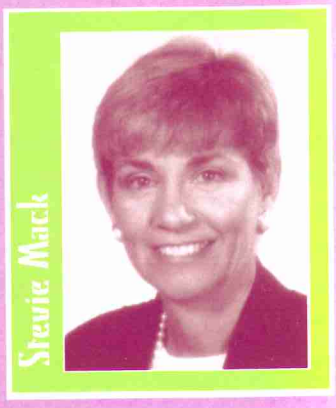


Terry Barrett, *A.B., M.A., Ph.D.*

Dr. Barrett has been engaged in art criticism for several years as a teacher, author, and editor. He has recently completed his second book, *Criticizing Art*, being published in 1994 by Mayfield Publishing Company. His first book, *Criticizing Photographs* (Mayfield, 1990), is being used around the country in college courses. He is editor of a new book of special interest to teachers, *Lessons for Criticizing Art* (ERIC Art), forthcoming this year. He is senior editor of the research journal, *Studies in Art Education*, and past editor of *Columbus Art*, a local newspaper of art criticism. He writes criticism for regional publications and his articles on teaching art criticism appear in *Studies in Art Education*, *The Journal of Aesthetic Education*, *Art Education*, *Visual Arts Research*, *School Arts*, *Exposure*, and *Afterimage*. He serves on several editorial boards including the *Journal of Cross-cultural and Multicultural Research in Art Education*. Dr. Barrett is Professor of Art Education at The Ohio State University where he is the recipient of the Distinguished Teaching Award for his courses in criticism. For the past several years he has worked with children and teachers around the state of Ohio as an art critic-in-education sponsored by the Ohio Arts Council, and he lectures nationally on different aspects of art criticism. Recently he has been serving as an advisor to the Lincoln Center Institute, New York City, helping to assess their aesthetic education programs nationally.

Virginia L. Fitzpatrick, *B.A., M.A., Ph.D.*

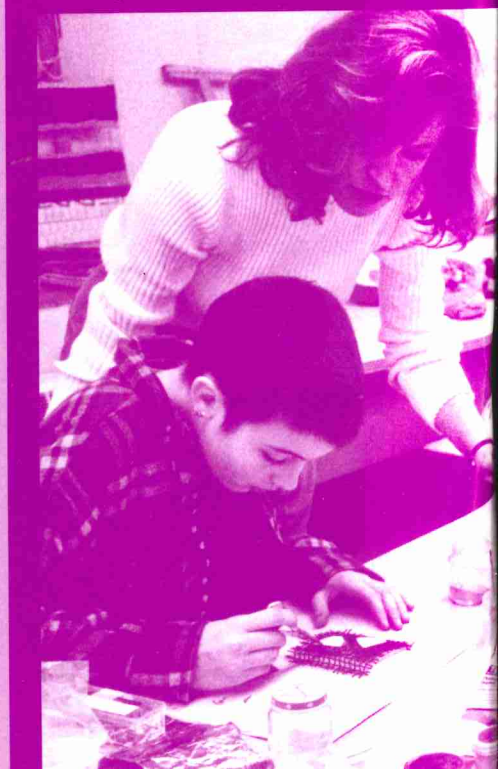
Dr. Fitzpatrick received her Bachelor's and Master's degrees in printmaking, minoring in art history. Her Ph.D. is in Curriculum/Art Education from Indiana University, Bloomington, Indiana. Her experience includes teaching art in Kentucky, North Carolina, and Michigan. She has taught at Indiana University, the University of Cincinnati, and Beaver College. She currently teaches at the University of the Arts and Tyler School Art/Temple University in Philadelphia. She has spoken at numerous in-services, seminars, and art education institutes in Indiana, Ohio, and Kentucky and is author of NAEA's Point-of-View series: *Art History: A Contextual Inquiry Course*. She recently worked on Pennsylvania's Art Education Frameworks and has written many articles dealing with practical aspects of teaching art history, including motivating and involving students in research and how to develop storage and retrieval systems for historical information.



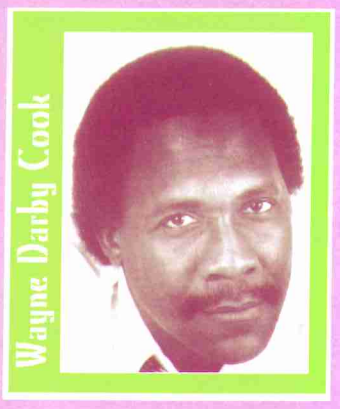
Stevie Mack, *B.A., M.A.*

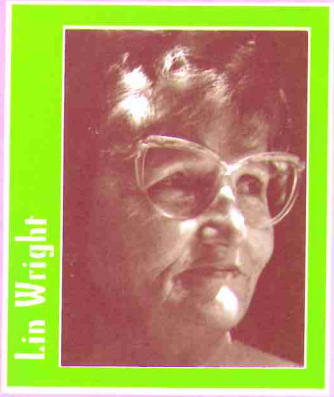
Ms. Mack is president and founder of CRIZMAC Art and Cultural Education materials in Tucson, Arizona. Since 1985, she has presented staff development seminars for districts across the country. She holds the M.A. in Art Education from the University of Arizona, and has authored and published ten art and 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 (IAVE), 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.

ARTS IN THE CLASSROOM



Week 2 Drama Clinicians





Wayne Darby Cook, *B.A.*

Mr. Cook was introduced to theatre while serving in the military. He received his B.A. in Theatre from Point Park College in Pittsburgh, Pennsylvania and studied drama with Brian Way at the Theatre Centre in London, where he became interested in creative dramatics. He has been a drama instructor at the Theatre Centre; California State University, Long Beach; and Penn State University, and drama consultant for the Pennsylvania and California departments of education. He has worked with inner-city students, students at risk, and prison inmates. He has written drama curricula for the Glendale and Chula Vista school districts in California, and "Center Stage," a performing arts curriculum that was adopted in Texas. He performs professionally in a one-man show dramatizing the poetry of Langston Hughes. He is also administrator for the Artists in Residence program of the California Arts Council in Sacramento.

Jeanie Jackson, *B.A., M.Ed.*

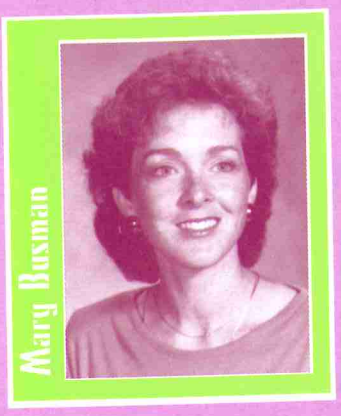
Ms. Jackson is a graduate of East Texas State University and Stephen F. Austin University with a B.S. and M.Ed. with certification in Theatre, Speech, English, Spanish, and Elementary K-8. She is a member of the Creative Drama Network and the Texas Educational Theatre Association. She has taught for 26 years, ten as Fine Arts Department head at Lake Travis Middle School, Austin, and is the creative drama specialist at Harleton Elementary School. She has taught numerous speech and drama workshops, at TETA summer workshops and conventions, Texas Elementary Principals and Supervisors Association State Convention, ETA National Convention, Chicago; and Middle School Magic at the National Educational Theatre Association Convention, New York. In 1989 she was a finalist for the Texas Secondary Teacher of the Year; and in 1992 she received the K-8 TETA Educator of the Year Award.

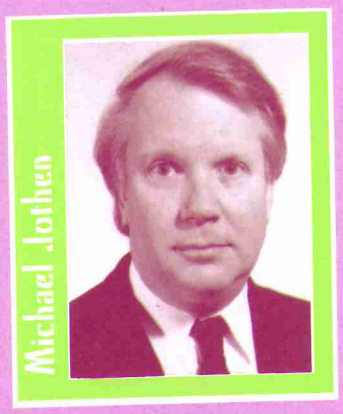
Lin Wright, *M.A., Ph.D.*

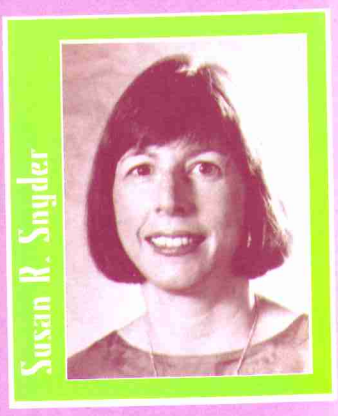
Dr. Wright received her Ph.D. and M.A. at the University of Minnesota. She taught high school for six years and was a teaching associate and instructor at the University of Minnesota. For the past twenty years she has been a professor at Arizona State University and is currently chair of the ASU Department of Theatre. She was president of the Children's Theatre Association, chair of committees for both state and national Theatre for Youth activities, and is chair of the task force to write a national K-12 theatre curriculum as part of the national consortium for arts effort. She was principal investigator for: a K-6 longitudinal study of theatre behaviors; a National Arts Education Research Center K-6 Curriculum Project; and multicultural curriculum project of the International Center for Studies in Theatre Education. She was recently inducted into the College of Fellows of the American Theatre for a "lifetime of truly outstanding contributions" to the field.

ARTS IN THE CLASSROOM

Week 2 Music Clinicians







Mary Busman, *B.M.E., Kodaly Certificate*

Mary Busman teaches general and choral music at the middle school level in the Gwinnett County Schools north of Atlanta. Her B.M.E. degree is in vocal performance and choral music from Central Michigan University. She achieved the Kodaly Certificate in three summers of study at the Kodaly Center of America, based at Southeastern Massachusetts University. As a clinician, she has shared her expertise in vocal, choral, and general music at the local and state levels. In 1993 she presented for MENC Southern Division Conference: "Integrating Southern Heritage Into the Middle School Choral Program." She is chair for the Society of General Music in Georgia. Ms. Busman has specific expertise in motivating the middle school learner. Her Academy classes focus on motivating through these means: form and movement, the success of performance, command of the musical elements, discovery of sound, and use of excellent materials.

Michael Jothen, *B.A., M.M., Ph.D.*

Dr. Jothen is associate professor of music at Towson State University, Towson, Maryland. His choral compositions are performed frequently at state, regional, and national festivals and concerts. With long experience as a choral and general music conductor and clinician, he has assisted music teachers in clinics and workshops throughout the United States. A principal author of middle and junior high school textbooks in the *Music and You* series published by Macmillan/McGraw-Hill, he has published articles in *Music Educators Journal*, *The Choral Journal*, and *Letters*. He has wide experience in conducting children's, youth, and adult choirs in school, church, and community settings and is music director of the St. Michael Lutheran Church Choir in Baltimore. His degrees are from St. Olaf College, Case Western Reserve University, and The Ohio State University, and he is president of the Board of Directors of Choristers Guild and chairman of the Professional Certification Steering Committee and a member of the Publications Planning Committee of MENC.

Susan R. Snyder, *B.S., M.A., Ph.D.*

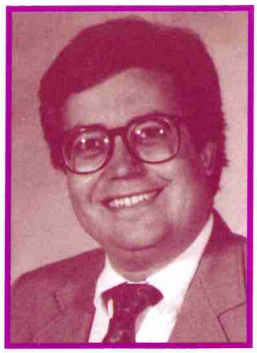
Dr. Snyder has taught elementary and middle school general music for over 20 years. She holds a B.S. and M.A. in Music Education, a Ph.D. in Curriculum and Instruction from the University of Connecticut, certification as an Orff-Schulwerk Master Teacher, and a Cooperative Learning Leadership Trainer's Certificate. She has extensively studied education topics including creativity, curriculum design, integrated curricula, multicultural education, whole language and the writing process. She develops curriculum designs that promote sequenced and integrated learning. An author of Macmillan/McGraw-Hill's series *Music and You* and the new *Share the Music*, she has taught at universities and consulted for school districts and teacher groups in the U.S. and Canada. She is an assistant professor in the QUEST Program at Hunter College, City University of New York.

ARTS IN THE CLASSROOM

Academy Directors

Joe W. Giles
Dean
Director of Arts Education
Tennessee Dept. of Education
B.S., M.M.E.

Suzanne Matheny
Campus Director
Dean of Students
Belmont University
B.A., M.Ed., M.C.M.



E. Frank Bluestein
Drama/Theatre Director
Chairman, Fine Arts Department
Germantown High School
B.A., M.A.

Jeanette Crosswhite
Music Co-Director
Music Consultant
Tennessee Dept. of Education
B.M.E., B.C.M., M.C.M

Connie Pirtle
Visual Art Director
Art Consultant
Tennessee Dept. of Education
B.S., M.F.A.

Alice Swanson
Performances Director
Director of Arts in Education
Tennessee Arts Commission
B.S., M.A.

Jean Thomas
Music Co-Director
Music Consultant
Tennessee Dept. of Education
B.S., M.M.

ADVISORY COUNCIL

Judith Lovin, *Chairman*
Nashville

Cavit Cheshier
Nashville

Scot Copeland
Nashville

Alice Davenport
Lookout Mountain

Henry Harrison
Jackson

Margaret Harrison
Jackson

Louise LeQuire
Franklin

Marvelene C. Moore
Knoxville

Tommie Pardue
Memphis

Ada Jane Walters
Memphis

ACADEMY COORDINATORS

Charles Businaro
Decorations

Karla Graul
Special Events

Rob Gregg
A/V & Classroom Equipment

Ardi Lawrence
Communication & Design

Robert Marler
Technical Services

Susan Ramsay
Resource Center