

Essential Learning...*In The Arts*

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ARTS EDUCATION
COLLABORATIVE

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IN THE NEWS...

River of Words Workshop Focuses on Integration of Visual Arts, Science and Poetry



As our name suggests, the Arts Education Collaborative values collaboration as a core component of our mission to *foster student creativity and achievement in, with and through the arts*. Collaborations offer the opportunity to join forces, so to speak, with partners who share similar goals and whose particular resources – human, financial and knowledge-based – are a good match for our own. Our latest collaborative workshop is part of a longer-term overarching project, **River of Words**, which includes an international poetry and art competition for students grades K-12. Students learn about what it means to live in a watershed, and about their responsibilities in caring for and living responsibly in their environment. Their poetry and artwork is a reflection of

their learning.

The Arts Education Collaborative partnered with **Dymun + Company**, **3 Rivers Wet Weather**, **RiverQuest** and **Carnegie Museum of Art** to present a 2-day workshop for visual arts, science, English and classroom teachers, introducing them to the possibilities of integration between visual and language arts and science.

Day 1 was spent on board RiverQuest's boat, Discovery, sailing up and down the Ohio River, collecting and observing specimens, calculating the water's PH levels, and journaling in response to prompts. Day 2 was held at Carnegie Museum of Art, where participants listened to and interacted with artist Lowry Burgess, wrote poetry in response to visual art with poet Jan Beatty, and used a taxonomy worksheet for visual, contextual, critical and aesthetic response to works of art. The teachers were all a delight to work with, being wholly engaged in and responsive to the work they were asked to do throughout the two days.



At the end of the second day, participants were given an RFP (Request for Proposals) which they are encouraged to respond to, along with another teacher or teachers from different disciplines, for a chance to secure a grant to work with their students on this project and bring them to the Museum and/or RiverQuest for an experiential learning opportunity. Proposals are due in January, and we are all looking forward to working with the teacher teams that are chosen.

We are thrilled to have such a dedicated and talented team of individuals from the collaborating organizations to work with on this, and are looking forward to the New Year and the continuation of this valuable and exciting integrated learning project!



DID YOU HEAR?

Teachers: Arts fall with testing

NewsHerald.com

As schools grapple with state and federal laws, elective classes such as music and art are suffering. Florida state law requires students who scored a 1 or a 2 on the FCAT to get remediation in the failed core subjects: English, math, science and history. Remediation consists of two periods, or two back-to-back hours of intensive learning. The two remediation periods replace two electives, so if students want to play in the band, they must stay after school. To continue reading, visit <http://www.newsherald.com/headlines/article.display.php?a=4673&page=1>

Weaving art, core classes point of film

OwingsMillsTimes.com

Sitting in the den of her Owings Mills home, Shelley Morhaim watches the end credits of her latest project, "Hard Fun," scroll up her television screen. The film, which explores using arts to reinforce school curricula, is now being used by Arts Education in Maryland Schools to encourage school administrators to adopt the principles of integrated arts education. Integrated arts education uses such things as drawings, paintings and music for core academic subjects like math and science to help students understand lessons more clearly and to allow them to recall the lesson more easily, said John Ceschini, executive director of Arts Education in Maryland Schools. To continue reading, visit http://news.mywebpal.com/news_story.asp?storyID=80&NewsID=8632&CategoryID=58&show=show&mf=1

Specialty schools less special

The Columbus Dispatch

At Cedarwood Elementary in Columbus, Ohio, ropes courses can be English lessons. At Fair Elementary, kindergarteners study economics in music class. These Columbus specialty schools offer alternative methods for teaching students core academics, whether through art, experiential learning or another focus. But educators say they're finding it increasingly difficult to maintain that mix. For the complete story, visit http://www.columbusdispatch.com/live/content/local_news/stories/2007/12/11/specialty.ART_ART_12-11-07_A1_US8O7H7.html?sid=101

WinterFest a sound investment in students

Houston Chronicle

A Sharpstown High School girl spent three months of this year playing an imaginary saxophone during band class - one of the less-than-ideal rituals practiced in music classes where there aren't enough instruments to go around. Those routines will end today at Sharpstown High and Marshall Middle School, where students will tear the gift wrap off 40 new instruments given by Fidelity Investment and the Houston Symphony. For the complete story, visit <http://www.chron.com/dispatch/story.mpl/headline/metro/5374021.html>

Supporting arts begins by supporting our children

News-Leader.com

"Life without music would be a mistake." - Friedrich Nietzsche

When I am in New York or London I never miss an opportunity to spend an evening or two taking in a show on Broadway or in Trafalgar Square. I never miss an opportunity to go to a James Taylor concert when he is performing in St. Louis or Kansas City. But whether you are seeing a musical on Broadway or enjoying the amazing array of musicians who always travel with a famous artist such as James Taylor, the fact is that none of that would be possible were it not for all of the community theaters and music education programs across the country where actors and musicians learn their craft. If we don't support arts locally and if we don't support arts education then there is no Broadway, or, for that matter, no Hollywood or Branson. That means that people like me and people like you have to turn off the "Law and Order" episode we've seen on TV six times already and actually go sit in a theater seat in our own community and we need to do it on a regular basis. For the complete story, visit <http://www.news-leader.com/apps/pbcs.dll/article?AID=20071212/OPINIONS05/712120356/1006/OPINIONS>

Presidential Candidates Discuss the Whole Child

ASCD Blog

As primary season approaches, we must advocate for policies that align priorities and resources for the whole child. In the past few weeks, several candidates for president have spoken out about the whole child, including Senator Hillary Clinton, former governor Mike Huckabee and Senator Barack Obama. To read their statements and the complete article, visit <http://ascd.typepad.com/blog/2007/12/presidential-ca.html>

Finding New Depth in Artist Residencies

by Michael Cerveris, AEC Program Associate

In keeping with the Arts Education Collaborative's often repeated refrain of networking and relationship building, we would like to highlight a partnership currently underway between the AEC and the Pittsburgh Center for the Arts.

The **Pittsburgh Center for the Arts** (PCA) is the conduit for state funding for artist residencies in our area. The PCA has a long history of successfully matching up artists with sites in area schools and communities where students and local groups benefit from the interaction with area artists. The AEC has an equally successful history in our area of helping to take programs to the next level. The current joint project seeks to find new dimensions in the traditional artist residency format and enrich the enterprise qualitatively by exploring new components.

As with most of the projects at the AEC, the research comes first. So, with the help of the PCA roster of artists and teachers, a series of interviews was conducted to get a better understanding of the nominal artist residency. Among the data collected, three things stood out for further exploration: planning time and procedures; interaction with the larger school and neighborhood communities; and the unintended benefits that often accrued to the artist and the host teacher. These were identified for further exploration and inclusion into a new model we wished to develop.

The next step was the design of a template addressing those aspects with a plan for implementation. The result was a model that extended the standard ten-day residency by three days devoted to planning and establishing a schedule of activities throughout the residency. Second, identifying and exploring the range and variety of relationships available within the academic setting and its environs become part of the planning. Finally, and perhaps most innovatively, was inclusion of a pact between the artist and host teacher to assist each other with the implementation of a personal goal. The intention is for each individual to assist the other in the professional development of some aspect of the other's profile.

Whether or not this pact intersects with the overall goals set for the students in the residency would be decided by the artist/host team and would likely depend on the nature of their reciprocal plan. The understanding here is that there are two learning constructs going on: the students learning from the artist/host team, and the artist and host learning from each other. Whether or not these intersect is not so critical as long as real learning takes place at all levels. This reciprocal aspect has become such a dominant feature of the new model that we have defined the project as "The Reciprocal Professional Development Artist Residency."

At the present time, four artist/host teams have been identified and the intensive planning phase was completed in October. The model will be tested in four varied venues throughout the area beginning mid-November. Plans are in place to review the process midway through the semester and to monitor the outcomes. Through adjustments made as a result of final observations we hope, in collaboration with the PCA, to create a model that can be used for deeper and richer artist residencies.

This attention locally to the special relationship that can be nurtured and developed between a teaching artist and the environment of the host teacher is particularly timely. It reflects what is going on in many places nationally that bring the teaching artist into the mix as a full partner in the arts education process. In fact, identifying and elaborating the Teaching Artist as a profession that accomplished artists commit themselves to is reflected in the work of such highly regarded organizations as the Lincoln Center Institute for Arts Education, the Partners for Arts Education, and the Dana Foundation, among others. The powerful combination of best practices of an artist possessing refined applied skills and a pedagogue equipped with the latest teaching methodologies that cross disciplines make for breadth and depth in the arts education enterprise and something to strive for. The fact that truly gifted artists are channeling their careers in a more humanistic direction is a very encouraging sign for the future of arts education as a transformative experience. We are excited to be involved in this forward looking endeavor in collaboration with the PCA.

Project Manager Jennifer Koegler Bids a Fond Farewell to Pittsburgh



I began my work here as a Project Manager at the Arts Education Collaborative two years ago, fresh out of graduate school and embarking on the very first job of my brand-new career as an "Arts Manager." My background was in theatre, dance and music, but not visual arts, and certainly not education! The lingo was new; I was seeing the school and education system through the eyes of the teacher,

administrator and outside provider as opposed to the student for the first time, and I was learning that teachers (and former teachers, principals and secretaries) wake up *really* early.

I learned very quickly that professionalism and thoroughness, quantitative analysis and subsequent action, were the building blocks of the AEC. Questions were encouraged, and even when performing the clichéd arts administration task of "stuffing envelopes" I learned to whom the envelopes were going and why, how the project had originated and what our role was.

I also found that I was surrounded by some of the most knowledgeable, helpful and friendly people I could imagine. If anyone got tired of answering my (countless) questions, they certainly never let me know it!

I have learned such an enormous amount over the past two years, and one thing that really stands out to me is the absolute dedication to student learning that I have seen demonstrated time and again by you, the arts educators. To experience the amount of time, effort and enthusiasm that you put forth - at workshops, events, through Leadership Academy action plans, and individual projects - is heroic. The students are so lucky to have you.

And now, as many of you already know, I am embarking on a new chapter in my life. I was married this summer to a handsome young fellow who is in the U.S. Airforce, and duty (as well as exotic beaches) has called us away. We will be relocating to Exmouth, Australia, a tiny town on the Northwest Cape, in February. He will be working at Learmonth Solar Observatory, and I will be enjoying the beaches and trying to talk the AEC into holding the next Regional Arts Education Day in Western Australia. I am thrilled to begin what promises to be a great adventure, but at the same time I am very sad to leave behind the good friends, colleagues and mentors I have here in Pittsburgh. Thank you all for making my first career experience such a wonderful one, and I leave you with these words of wisdom from Charles M. Schulz:

"Don't worry about the world coming to an end today. It is already tomorrow in Australia."

Opportunities and Offerings

Pittsburgh Glass Center

What: NEW Young Artist Program for Teens

Where: Pittsburgh Glass Center

When: February 5 - May 1, 2008

Pittsburgh Glass Center has a special program including workshops and 12-week classes in glassblowing, flameworking and fusing after school and during the day for teenagers from age 13 to 18. The after school classes are designed to fit into a busy teenager's schedule while the classes during the day are longer to accommodate home school and cyber school. Several workshops have been scheduled specifically during the Pittsburgh Public School's spring break from March 20 - 22. For more details call Joy at 412-365-2145 ext. 201 or visit:

<http://www.pittsburghglasscenter.org/classes/high-school.aspx>

What: Hot Glass Demonstrations and Tours

Where: Pittsburgh Glass Center

Cost: Tour: \$7/student, \$10/adults; Hands-On Activities Tour: \$15/person

A visit to Pittsburgh Glass Center is an unforgettable and educational experience for everyone! We offer tours and demonstrations for students in groups of 10 or more. Staff members introduce PGC's history and provide an overview of the legacy of glass in Southwestern Pennsylvania, the contemporary glass movement, and the craft tradition. Tours include a guided exploration of current exhibitions in The Hodge Gallery and a demonstration in either flameworking or glassblowing. Tours are appropriate for students at all levels, as well as for other public groups.

Tours can also incorporate hands-on activities for groups and include activities such as creating your own windchime, fused tile, glass bead, paperweight or sandblasted cup. You'll create a great memento to remember your trip to the Pittsburgh Glass Center. For more information call Joy at 412-365-2145 ext. 201 or visit <http://www.pittsburghglasscenter.org/demos-tours/demos-tours.aspx>

Carnegie Museum of Art

What: The Art Connection: I and II (for kids in grades 5 - 9)

Where: Carnegie Museum of Art

When: January 12 - March 8, 2008, 10:15 am - 12:15 pm or 1:15 - 3:15 pm (choose morning or afternoon)

Cost: \$195 members/\$215 nonmembers (all materials included)

Spread the word now! Your students will immerse themselves in the museum's art galleries and studios, and connect with other creative kids their age from around the region. The classes build skills in drawing, painting, and sculpture, and provide the challenge of new ideas and materials. Students show their artwork to their loved ones and to the broader community in the annual spring exhibition at Carnegie Museum of Art! Classes continue for two semesters and are offered by grade. Scholarships are available. Call 412-622-3288 or visit <http://cmoa.org/programs/kids.asp#artconnection> for details on specific classes.

Please submit your
Opportunities and Offerings to
412-201-7402 or info@artsedcollaborative.org.
Due to limited space, submissions will be run
on a first come, first served basis.

Upcoming Events

Carnegie Museum of Art

What: Gallery Talks: Associated Artists of Pittsburgh, Then and Now

Where: Heinz Galleries

When: 2:30 - 3:30 pm

Enjoy informal gallery talks by artists represented in the 97th Annual Associated Artists of Pittsburgh exhibition. Each pair of artists will address a different genre, commenting on their work and artworks in the related historical exhibition, the *Popular Salon of the People*, on view in adjacent Museum galleries. Schedule as follows:

December 8: Karen Kaighin and Richard Stoner: *Photography in Our Midst*

December 16: 97th Annual Award Winners

January 12: Jane Haskell and Chuck Olsen: *Abstracting the Image*

To learn more about the exhibit visit: <http://www.aapgh.org/97annual.html>

What: On A Grand Scale: The Hall of Architecture at 100

Where: Heinz Architectural Center

When: through January 27, 2008

In celebration of the 100th anniversary of Carnegie Museum of Art's Hall of Architecture, an exhibition surveying its installation of nearly 150 plaster architectural casts is on view in Heinz Architectural Center. While most of the large cast collections assembled by museums in the late 19th and early 20th centuries have been sold or dispersed, the Hall of Architecture has remained intact throughout its 100-year history and continues to impress visitors and inspire artists of all ages. The exhibition features architectural drawings, period photographs, and ephemera chronicling the history of Andrew Carnegie's creation of the third largest cast collection in the world, as well as addresses the production of casts in the 19th century and how the Carnegie's casts came to Pittsburgh. For details and information, visit <http://www.cmoa.org/exhibitions/exhibit.asp#hoa>

Westmoreland Museum of American Art

What: LET'S PLAY: The Holiday Toy and Train Exhibition

Where: 221 North Main Street in Greensburg

When: through January 13, 2008

Cost: free with admission

Sponsored by Highmark Blue Cross Blue Shield, the 32nd annual holiday exhibition is assembled from the Museum's collection of antique and modern toys and trains, plus a selection of toys on loan from private collections around the region including: The Olde Potbelly Gang, Model and Collectible Club, from Scottsdale, PA. Highlighted in the exhibition is the G-gauge train layout in a landscape setting of western Pennsylvania. For details and information, visit <http://www.wmuseumaa.org/>

Please submit your Upcoming Events to:
412-201-7402 or info@artsedcollaborative.org.
Due to limited space, submissions will run on a first come, first served basis.

Point Park University

What: Playhouse Dance Company presents *The Snow Queen: A Modern Fairytale for our Time*

Where: Pittsburgh Playhouse in Oakland

When: December 14-16; Friday at 8pm; Saturday at 2 and 8pm; Sunday at 2pm

Cost: \$18-20

The Snow Queen: A Modern Fairytale for our Time is a new full-length dance work by Doug Bentz. With an original, contemporary score composed by world renowned conductor and composer Nizan Leibovich, this riveting dance creation will be a spectacle to behold.

A multi-sensory experience, *The Snow Queen* is inspired by the Hans Christian Anderson fairytale of the same name. Bentz's work is a new, edgy, creative interpretation of this time-honored story, featuring an 11-piece live orchestra and an ensemble choir of 3 singers at each performance, showcasing Leibovich's brilliant new score. A cast of 37 dancers tell the story of the cold, magical world of the Snow Queen, and the power and purity of young love.

For details and information, visit <http://www.pointpark.edu/default.aspx?id=840>

Silver Eye Center for Photography

What: Proof: Photographs by Caleb Charland

Where: 1015 East Carson Street on the Southside

When: through February 2, 2008 (closed December 22-26)

Cost: free

Fellowship 2007 award recipient Caleb Charland of Brewer, Maine transforms everyday household objects into unexpected demonstrations of art and science. By using fire, water, magnets and power tools, he finds a balance between stunning pyrotechnics and quiet compositions.

Additional Upcoming Programs at Silver Eye Include:

Why Should I have a Website?

Thursday, January 8, 7-8:30pm

Point of View Writing Workshop with Sherrie Flick

Thursdays, January 17, 24, 31 at 7pm

Along These Rivers Book Signing

Saturday, January 19, 2-4pm

Marketing Concepts for Photographers

Wednesday, January 23, 6-9pm

Portfolio Reviews

Saturday, February 2, 9am-12:30pm

For information and details, visit <http://www.silvereye.org/>

Sarah Tambucci, Ph.D.: Director
Michael Cerveris, DMA: Program Associate
Elizabeth B. Kripp: Program Associate
Jennifer Koegler: Project Manager
Dora Baraky: Director of Operations
Deborah Boersma: Intern

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