

Annenberg/CPB
Professional Development Workshop Guide

The Art of Teaching the Arts: A Workshop for High School Teachers

An eight-part professional development workshop
for high school dance, music, theatre, and
visual art teachers

**Produced by Lavine Production Group in collaboration with
EDC's Center for Children and Technology
and the Southeast Center for Education in the Arts**

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Table of Contents

Introduction	1
About This Workshop	1
Workshop Components	4
Tips for Facilitators	6
About the Educators	8
Workshop 1. Principles of Artful Teaching	13
Workshop 2. Developing Students as Artists	25
Workshop 3. Addressing the Diverse Needs of Students	37
Workshop 4. Choosing Instructional Approaches	49
Workshop 5. Creating Rich Learning Environments	59
Workshop 6. Fostering Genuine Communication	71
Workshop 7. Making the Most of Community Resources	83
Workshop 8. Nurturing Independent Thinkers	95
Appendix	111
Credits	111

About This Workshop

Overview

The Art of Teaching the Arts: A Workshop for High School Teachers is an eight-part professional development workshop for use by high school dance, music, theatre, and visual art teachers. The workshop examines how principles of good teaching that apply to all subjects are carried out in teaching the arts at the high school level. The workshop is intended for use by mixed groups of teachers from all four arts disciplines, to help them improve their practice.

The workshop is centered around eight one-hour video programs. The first program introduces seven principles of effective teaching. Each principle is explored in depth in a subsequent program. All programs include classroom segments with teachers of dance, music, theatre, and visual art. Teachers are shown demonstrating their practice and discussing their goals, methods, and experiences. These teachers work at arts magnet high schools and comprehensive high schools in cities and towns across the country.

An interactive Web site supports and augments the video programs. The Web site includes activities for workshop sessions that encourage participants to draw on their own experiences; background on the schools and teachers featured in the video programs; and interactive features that provide perspective on the teaching principles. This print guide includes the activities and background found on the Web site. It can be downloaded for each workshop session, and for the whole series.

Workshop Summaries

Workshop 1. Principles of Artful Teaching

The program opens with teachers sharing passionate insights about why they teach the arts to young people. Then short classroom segments illustrate how arts teachers employ seven “principles of artful teaching” to meet the needs and imaginations of their students. Participants explore how these principles can affect their own teaching.

Workshop 2. Developing Students as Artists

In this session, participants explore how arts teachers help students develop knowledge and fundamental skills while weaving in opportunities for creativity and independence. In the video program, a dance teacher gives senior students leadership responsibilities and coaches them in their choreography projects. Then a theatre teacher mentors stagecraft students who are responsible for the technical aspects of a dance concert. In an intermediate visual art course, a teacher builds on students’ prior learning in a foundation course. Finally, a vocal music teacher works with two classes: students learning to read music, and an advanced jazz ensemble.

Workshop 3. Addressing the Diverse Needs of Students

Arts teachers are aware of and respond to the many differences they find among their students. In this program, participants meet a visiting theatre artist who takes advantage of the different backgrounds and learning styles of ninth-graders to help them understand and embrace the playwriting process. A visual art teacher brings together honors art students and students with disabilities, so they can learn from each other. As a music teacher works with different classes, she addresses needs common to all students. Finally, in a movement class for non-dance majors, teachers help students explore human anatomy.

Workshop 4. Choosing Instructional Approaches

Arts teachers take on a variety of roles, and use many different instructional techniques, as they engage with their students. Teachers can be instructors, mentors, directors, coaches, artists, performers, collaborators, facilitators, critics, or audience members. In this program, participants follow a vocal music teacher as she takes on different roles in order to encourage students to find creative solutions to artistic challenges. Next, an acting teacher becomes a facilitator as his students report on research about theatre history. Then a visual art teacher guides her

About This Workshop, cont'd.

students in a drawing assignment, varying her approach based on the students' individual needs. Finally, two dance teachers engage students in critical analysis of a painting, as a way to encourage expression with words as well as movement.

Workshop 5. Creating Rich Learning Environments

Arts teachers create a safe environment where students feel free to express their thoughts and feelings, and to take creative risks. In this program, participants meet an Acting I teacher who helps students let go of their inhibitions, and an Acting II teacher who encourages students to take creative risks as they interpret monologues. In dance class, a teacher asks students to work closely in pairs so they can study subtle aspects of movement technique. In a visual art department, the teachers work together to create a community that gives students multiple outlets for artistic learning. Finally, a music teacher builds his students' confidence and skills as they learn the basics of improvisational singing.

Workshop 6. Fostering Genuine Communication

Arts teachers communicate with students, and students communicate with each other, in respectful ways that encourage communication of original ideas through the arts. In this program, participants meet a dance teacher whose students draw choreographic inspiration from poetry and sign language. A visual art teacher gives her commercial art class a fanciful assignment that enables them to communicate a concrete idea through several visual media. A theatre teacher encourages student interaction around the dramatization and staging of fables. Finally, a vocal music teacher asks her students to use "descriptive praise" to critique the performance of a fellow singer.

Workshop 7. Making the Most of Community Resources

Arts teachers develop relationships with community members and organizations by bringing artists into the classroom, taking students beyond school walls, and asking students to draw inspiration from the voices of their community. In this program, participants see a guest choreographer who challenges students with her working style and expectations. A visiting theatre artist helps playwriting students develop monologues based on interviews with people in the neighborhood. A visual art teacher and her students work with community members to create a sculpture garden in an empty courtyard at their school, drawing inspiration from a nearby sculpture park. A band teacher invites alumni and local professional musicians to sit in with her classes, giving students strong musical role models.

Workshop 8. Nurturing Independent Thinkers

Arts teachers use formal and informal strategies to assess their students' progress, and to modify their own teaching practice. In this program, participants meet a vocal music teacher who splits his choir into groups that give each other feedback; he also has students tape record themselves during rehearsal, so he can judge their individual progress. A dance teacher critiques original choreography by a student and asks the student's peers to participate in the process; this feedback helps the choreographer deepen the impact of her work. Next, theatre teachers give an in-depth critique to a student, and then ask him for feedback on their teaching. Finally, a visual art teacher helps students develop their observation and analysis skills throughout their high school careers, so that they learn to be their own best critics.

About This Workshop, cont'd.

INTASC Standards

The principles of artful teaching that underlie this workshop are derived from teaching standards developed by the Interstate New Teacher Assessment and Support Consortium, or INTASC. INTASC is a consortium of state education agencies and national educational organizations dedicated to the reform of the preparation, licensing, and ongoing professional development of teachers. The INTASC Core Principles outline the knowledge, dispositions, and performances deemed essential for all teachers, regardless of the subject or grade level being taught.

You can find out more about these standards by visiting the INTASC Web site:

<http://www.ccsso.org/projects/>

Select *Interstate New Teacher Assessment and Support Consortium*. Then, under *Projects*, select *Standards Development*.

Workshop Components

This guide provides everything you need to know to conduct this workshop, either with colleagues or on your own. The workshop consists of activities carried out with your colleagues on-site (Workshop Sessions) and those to do on your own (Between Sessions). See Tips for Facilitators on p. 6 for more information on preparing for workshop sessions.

Workshop Sessions (On-Site)

Weekly workshop sessions may be scheduled around live broadcasts, in which case you will want to begin at least 30 minutes before the scheduled broadcast. You may prefer to pre-record the programs on videocassette, or purchase the programs on videocassette or DVD, and schedule the sessions at a time that is convenient for all participants. Programs can also be viewed “on demand” from the Annenberg/CPB Web site. Sessions work best when scheduled for a minimum of two hours.

Each session consists of three parts:

Getting Ready

In preparation for watching the program, you will engage in 15 minutes of discussion and activity. Typically you are asked to respond to a question or a short reading that will set the stage for viewing the program.

Watching the Program

Then you will watch the 60-minute video program. Within each program, questions will appear onscreen at the end of each segment. If you are watching the programs on videotape, DVD, or on-demand use these moments as occasions to pause and discuss what you have seen. If you are watching a live broadcast, take notes and discuss the questions after you have watched the entire program. For programs 2-8, the onscreen questions and an additional question for each segment appear in this guide.

Activities and Discussions

After viewing the program, engage in an additional 45 minutes of discussion and activity, using the materials and supports provided in this guide.

Workshop Components, cont'd.

Between Sessions (On Your Own)

Homework

This guide includes homework assignments for you to complete between sessions.

Artful teaching revolves around sensitive communications with students about their work. Between sessions, you are encouraged to visit the Web site for *The Art of Teaching the Arts* to complete three Interactives that will help you focus on different aspects of this challenge. You can explore culturally responsive teaching before or after Workshop 3, coaching before or after Workshop 4, and critiquing student work before or after Workshop 5. The Web site is available at www.learner.org/channel/workshops/hsarts.

Ongoing Activities

You may want to carry on these activities throughout the course of the workshop.

Keep a Journal

You are encouraged to keep a journal throughout the workshop, bringing it to each session and writing in it between sessions as part of the homework. Your experience will be enhanced as you reflect on what you are learning. This may include thoughts, questions, and experiences from the workshop, as well as learning that takes place in your own classroom.

Visit the Web Site: www.learner.org/channel/workshops/hsarts/

Go online for materials and resources to deepen your understanding of the ideas and practices shown in the workshop.

Share Ideas on Channel-talkhsarts

You can subscribe to an email discussion list and communicate with other workshop participants online with Channel-Talk. To subscribe to Channel-talkhsarts, visit:

<http://www.learner.org/mailman/listinfo/channel-talkhsarts>

Tips for Facilitators

Leading Workshop Sessions

This workshop is designed for arts teachers from different disciplines to view together. While individuals can benefit from watching the programs alone, we recommend that you try to assemble as mixed a group as possible, including (but not limited to) teachers of music, dance, theatre, and visual art. In each program participants will watch teachers in all four disciplines as they demonstrate different aspects of the same fundamental principle of good teaching. By discussing the teaching examples with their colleagues, participants can make connections and spark new ideas *across* their areas of specialization. In this way the workshop can help teachers gain clarity about the elements of truly good arts teaching, regardless of discipline.

Discussion questions and activities are designed to get teachers thinking and talking about the principles of good teaching across their different art forms. Take advantage of the questions written for each segment, and the worksheets designed for each workshop session, to encourage teachers to be rigorous in talking about their practice, and to use reasons, examples, and evidence.

You can use the workshop to provide professional development activities for teachers in a variety of settings:

- With seasoned dance, music, theatre, and visual art teachers interested in improving their practice
- With new arts teachers who want to broaden their range of teaching methods
- In schools where arts teachers want to strengthen ties within and between disciplines
- In a district or school workshop
- For individual teacher study of a specific topic or instructional method
- In professional development mentoring programs

The following facilitator tips can enhance the professional development experience.

Designate Responsibilities

Register your group with the Annenberg/CPB Channel so that participants can receive certificates of completion. Then, each week someone should be responsible for facilitating the course sessions. This may be a professional facilitator or a volunteer from among the participants, or you may choose to divide and rotate duties among several participants.

Prepare for the Session and Bring the Necessary Materials

The facilitator should review the entire session in this guide prior to arriving for the session, as well as reviewing the materials needed for that session. The facilitator will be responsible for bringing enough materials for all the participants. If you are viewing the programs on videocassette or DVD, or on demand from the Annenberg/CPB Web site, the facilitator may want to preview the programs.

Before the First Session

You may want to photocopy this guide—including the background information sheets—for all participants so they may follow along, refer back to ideas covered in the session, and have discussion materials handy. Or, you may direct them to the course Web site at <http://www.learner.org/channel/workshops/hsarts/> to print the guide themselves (direct them to “Support Materials”). Either way, you will want participants to have the guide prior to the first session, so they will come prepared.

Tips for Facilitators, cont'd.

Keep an Eye on the Time

We have suggested the amount of time you should spend on each activity or discussion. These estimates assume a two-hour workshop session—one hour spent watching the program, and one spent in activities and discussions before, during and after the viewing. While these times are merely guidelines, you should keep an eye on the clock, particularly if you are watching a live broadcast. You may want to set an alarm clock to ensure that you won't miss the beginning of the program. If you are watching the programs on videotape, DVD, or on-demand, you will have more flexibility if your discussions run longer.

Record Your Discussions

We recommend that someone take notes during each discussion, or even better, that you tape record the discussions. The notes or audiotapes can serve as make-up materials in case anyone misses a session.

Share Your Discussions on the Web

The course sessions serve as a starting point to share and think about ideas. Encourage participants to continue their discussions with participants from other sites on Channel-Talk at the course Web site at www.learner.org/channel/workshops/hsarts.

Materials Needed

To use this workshop for professional development, you will need the following materials:

- The appropriate videotapes or DVDs, a broadcast of them via the Annenberg/CPB Channel, or access to the Web for on-demand viewing of the programs
- A television monitor and videocassette or DVD player
- This workshop print guide
- Background information sheets describing the schools and classes shown in each segment, available in this print guide and also on the Web site
- Copies of worksheets for the workshop sessions
- Copies of the discussion questions for each workshop session
- Flip chart and markers
- Pads and pens for individual notes and reflections

About the Educators

**Andrea Arden, theatre teacher,
Somerset County Vocational and Technical High School, Bridgewater, New Jersey**

Andrea Arden is an actor, director, and teacher based in the New York City area. She has been teaching in the acting program at Somerset County Vocational and Technical High School for four years, where her main focus is on helping students use their bodies to get in touch with their inner impulses.

Andy was co-founder and artistic director of the theatre company Pendulum, where she directed and performed work that was presented in New York and at the Edinburgh Festival Fringe. She is now involved with Theatre LILA, a company that explores the power and form of theatrical storytelling. Andy has worked with the New York Shakespeare Festival, the Oregon Shakespeare Festival, and Primary Stages, among others. She received her BFA in drama from the Experimental Theatre Wing at New York University, and her MFA in directing from Rutgers University.

**Clare Bauman, language arts teacher,
High School of Telecommunication Arts and Technology, Brooklyn, New York**

Clare Bauman teaches English and drama at the High School of Telecommunication Arts and Technology in Bay Ridge, Brooklyn. She also directs plays and musicals at the school, and has helped to develop original student productions, including "Secrets, Lies, and a Side Order of Fries." In 2004, students from her playwriting class organized the First Annual Playwriting Festival, in which student one-acts were given readings by students from the play production class. Clare is a graduate of the University of Wisconsin-Madison.

**Stephen DiMenna, theatre director and teaching artist,
Theatre Development Fund, New York, New York**

Stephen DiMenna is a theatre director and an educator. As a director he has worked extensively in New York and Minneapolis, as well as in regional theatre around the country. As an educator he has conducted artist-in-the-schools residencies for more than 25 years, working with diverse populations of students and teachers. In New York he is currently a teaching artist for the Theatre Development Fund, MCC Theater, Young Playwrights Inc., City Center, and Roundabout Theatre. He is the director of the MCC Theater Youth Company, which works with inner city youth in New York. He is also the director of the Hennepin County Home School Drama Project, where he conducts workshops with incarcerated juvenile felons in a detention facility in Minneapolis.

Steve was the founder and artistic director of the Fuller Young People's Theatre in Minneapolis, and the director of advanced theatre studies at the Minnesota Center for Arts Education (now the Perpich Center for Arts Education), a statewide residential arts high school. He is the creative director of Initial Stage, a consulting agency for artistic development for the commercial theatre.

**John Fredricksen, theatre teacher,
Mamaroneck High School, Mamaroneck, New York**

John Fredricksen has been teaching drama to high school students since 1978. He collaborates with his music and dance colleagues at Mamaroneck High School on PACE, the Performing Arts Curriculum Experience, a curricular elective program that offers students four progressive years of study in theatre, dance, and music.

John is a graduate of the University of Connecticut (BA and BFA) and of New York University (MFA in educational theatre). He is president of the New York State Theatre Education Association (NYSTEA), where he has been a board member since 1987, and chairs and runs the statewide NYSTEA student conference, attended by over 600 students. In 1989 John was named one of 31 national "teachers of the year" by the Walt Disney Company with the Center for Civic Education. He was profiled that year in the Disney Channel's "Salute to the American Teacher."

About the Educators, cont'd.

Mary Harding, dance teacher, Arts High School, Perpich Center for Arts Education, Golden Valley, Minnesota

Mary Harding has been head of the dance program at the Arts High School of the Perpich Center for Arts Education since 1990. As a professional dancer, Mary performed with ballet, jazz, and modern dance companies. While a member of the Zenon Dance Company in Minneapolis, she taught master classes and dance residencies in schools across the nation. In 2002 Mary was named National Dance Teacher of the Year by the National Dance Association and Sportime. In addition to her work at the Arts High School, Mary freelances as a choreographer, performer, and teacher in the twin cities.

Mary has contributed to a video on assessment for the Minnesota Framework for Arts Curriculum. She has also presented at conferences of the Minnesota Association for Supervision and Curriculum Development and the International Network of Performing and Visual Arts Schools, as well as at the national convention of the American Alliance for Health, Physical Education, Recreation and Dance. She holds a BA degree from Metropolitan State University in Minnesota.

Janice Hunton, music teacher, Arts High School, Perpich Center for Arts Education, Golden Valley, Minnesota

Janice Hunton is head of the music department at the Perpich Center for Arts Education, where she has taught since 1990. She conducts the Perpich Choral Arts Ensemble, coaches many small choral and instrumental ensembles, and teaches a variety of music seminars including theory, history, voice concepts, and the relationship of architecture to music. Janice is the choral director at the First Universalist Church in south Minneapolis, where she leads a 30-voice volunteer mixed choir in a wide variety of choral literature. She has performed as a member of the Dale Warland Singers, the Santa Fe Desert Chorale, and the University of St. Thomas African Music Ensemble. Janice received a Master of Music Theory from Indiana University, and a Bachelor of Music in Theory and Composition from the University of Wyoming.

Hannah Kahn, guest choreographer, artistic director, Hannah Kahn Dance Company, Denver, Colorado

Hannah Kahn is a master teacher and choreographer who has created 90 dances during more than 30 years of experience. She is the artistic director of the Denver-based Hannah Kahn Dance Company, which she founded in New York after graduating from the Juilliard School there. The company moved to Colorado in 1988. In addition to her own company, Hannah has set her work on repertory companies including Concert Dance Company of Boston, Maryland Dance Theater, Pennsylvania Dance Theatre, and Zenon Dance Company of Minneapolis. In Colorado, her work has been performed by the Cleo Parker Robinson Dance Ensemble, Dance Connection, David Taylor Dance Theatre, Haan Dances, the Jan Justis Dance Company, Kim Robards Dance, and The Story Gleaner.

Hannah has received two choreography fellowships from the National Endowment for the Arts. She also received a New York State Council on the Arts individual choreographer's fellowship, and a CoVisions Recognition Award in dance choreography from the Colorado Council on the Arts.

Tom Kanthak, dance teacher, Arts High School, Perpich Center for Arts Education, Golden Valley, Minnesota

Tom Kanthak has been involved with music for dance for over 30 years, as a composer, dance musician, choreographer, dancer, and performer. He began his classical music training at the age of six with piano, and today plays a variety of instruments. He is also a trained modern dancer, having studied with Hanya Holm, Nancy Hauser, Claudia Gitelman, Alwin Nikolais, Murray Louis, and many others.

Tom is music director and dance musician of the dance program at the Arts High School of the Perpich Center for Arts Education. Since starting at the Arts High School in 1988, he has taught dance composition and improvisation, music for dance, arts improvisation, and the New Music Ensemble. Tom holds a BA in Performing Arts from Metropolitan State University in Minnesota and an MA in Music from The Ohio State University. He is the originator of SoniCoMotion, which is the umbrella name for collaborations with many composers, musicians, choreographers, dancers, and dance musicians.

About the Educators, cont'd.

Carmen Laboy, music teacher, Christopher Columbus High School, Bronx, New York

Carmen Laboy has been the instrumental music director at Christopher Columbus High School in the Bronx, New York City for 20 years. She has served as associate director of New York's All-City Marching Band, conducting for such activities as the Macy's Thanksgiving Day Parade and the Yankee Championship Tickertape Parade. She also organized the band program for the Saturday Academy of the Arts in the Bronx, and the Bronx All-American High School Band.

Born and raised in Puerto Rico, Carmen received her bachelor's degree in music there, at the Interamerican University in San German. She also studied at the Vienna International Music Center, and received a Master's Degree in music education from Lehman College in the Bronx. A professional saxophone player by age 16, Carmen continues to freelance with Latin bands in New York and around the world. She has performed with the Tito Puente Orchestra, Tito Puente, Jr., the Machito Orchestra, and many others.

John Loonam, creative writing teacher, Bayard Rustin High School for the Humanities, New York, New York

John Loonam has been teaching at the Bayard Rustin High School for the Humanities in New York City since 1992. He teaches creative writing, advanced placement literature, discussion and debate, college writing, film and literature, and Regents preparation. John has collaborated with visiting artists from the Theatre Development Fund, the Teachers & Writers Collaborative, Symphony Space, the Manhattan Theatre Club, and the Lark Theatre Shakespeare Program. John received his doctorate in English from The Graduate Center at The City University of New York, with a dissertation called "Always With Us: Images of Poverty In American Literature." His master's degree is in creative writing, and several of his short fiction pieces have been published in literary reviews.

Peter Lynch, stagecraft and design teacher, Denver School of the Arts, Denver, Colorado

Peter Lynch is the chair of the practical and fine arts department at the Denver School of the Arts. He joined the school in 1993 and built the stagecraft and design department from 18 students to its present size of 110 students. Graduates of the department have gone on to advanced studies at Bryn Mawr College, New York University, North Carolina School of the Arts, California Institute of the Arts, and others. Students have also developed professional status within the Denver community.

Peter was artistic director of the Springfield Theatre Centre in Illinois, and a member of the resident artistic company of the Dallas Theater Center. He has designed and directed well over 200 productions, with a foundation in both classical and new works. Peter has a Master of Fine Arts degree from the Dallas Theater Center/Trinity University and a Bachelor of Arts degree from the College of Santa Fe.

Joseph Mancuso, theatre teacher, Somerset County Vocational and Technical High School, Bridgewater, New Jersey

Joseph Mancuso is the lead instructor for the theatre arts program at the Somerset County Vocational and Technical High School in Bridgewater, New Jersey. His background is as a teacher, artist, and arts/business administrator. He has been executive director of two New Jersey arts institutions: the Union County Arts Center and the Shoestring Players, a touring children's theatre company. Joe has directed and/or produced plays and musicals at the Union County Arts Center, the University of Miami, the American Stage Company, and the Edinburgh Fringe Festival. Joe is a member of the theatre faculty at the Mason Gross School of the Arts, part of Rutgers University.

About the Educators, cont'd.

Jon Murray, visual art teacher, Mamaroneck High School, Mamaroneck, New York

Jon Murray has been teaching visual art at Mamaroneck High School since 1978. He has taught classes in drawing, two-dimensional design, printmaking, sculpture, art history, advanced placement studio art, and numerous interdisciplinary areas.

While Jon was the Art Curriculum Specialist for his school district, Mamaroneck High School was recognized for excellence in arts education by the Rockefeller Brothers Fund. Jon later served on the Award Committee for that Fund, visiting and evaluating other schools. He also served on the Arts Advisory Committee of the College Board. He has taught in England as part of the Fulbright Teacher Exchange Program, and he was a delegate to the first U.S.-China Arts Education Conference, held in Beijing and Shanghai. Jon holds a bachelor's degree from Yale University, and his Master of Science degree in Studio Art is from the College of New Rochelle. Jon's most recent artwork involves designing labyrinths, using found materials, bricks, and the computer. In 2003, he developed one of his designs into a proposal for the memorial at the site of the World Trade Center.

Michael O'Banion, dance teacher, Denver School of the Arts, Denver, Colorado

Michael O'Banion is the head of the department of dance and movement at the Denver School of the Arts. Michael holds a Bachelor of Fine Arts degree from Ohio University, and a Master of Arts degree in dance from The Ohio State University. His experience as a teacher spans elementary through college age and covers dance, theatre, music, and costume design. A multi-disciplined artist, Michael's creative activities include performance, choreography, musical composition, costuming, visual art, and design. He received an award from the Ohio Arts Council for his interdisciplinary work combining dance, theatre, and visual art.

William Taylor, music teacher, East High School, Denver, Colorado

William Taylor has been the vocal music director at East High School in Denver since 1992. He holds a master's degree in music education from the University of Colorado, Boulder and a bachelor's degree from Metropolitan State College in Denver. Will was the founding organizer of the Colorado All State Choir, and has been a faculty member at the International Association of Jazz Educators summer teacher-training workshop in Kansas City.

Will teaches choirs of varying abilities, including a vocal jazz ensemble called the Angelaires. Angelaires has performed at the Colorado Music Educators State Convention, and has consistently received outstanding ratings at the University of Northern Colorado Jazz Festival, as well as other local and regional festivals.

Jan Wilson, visual art teacher, Nottingham High School, Hamilton, New Jersey

Jan Wilson, the fine arts department chair at Nottingham High School in Hamilton, New Jersey, was the 2002 New Jersey State Teacher of the Year. She has taught classes in ceramics, sculpture, mixed media, art fundamentals, and commercial design. She has also served as the school's mentor for new teachers, affirmative action officer, and producer/director of the theatre arts program. Before coming to Nottingham, she worked with the Hamilton Academic Enrichment Program and was an elementary teacher in Hamilton's Gifted and Talented Program.

Jan holds a bachelor's degree in elementary education from the College of St. Elizabeth, and a master's degree in supervision and curriculum administration from Georgian Court College. Certified as a principal, Jan is a member of the New Jersey Department of Education's Collaborative Assessment and Planning for Achievement Team, and has served on the Commissioner of Education's Professional Development Advisory Committee. She was a juror for the International Sculpture Center's K-12 Educator Award, and a contributing author for Davis Publications' *Introduction to Sculpture*.

About the Educators, cont'd.

**Dale Zheutlin, visual art teacher,
Mamaroneck High School, Mamaroneck, New York**

Dale Zheutlin is chairman of the visual art department at Mamaroneck High School, where she has taught for 20 years. Before coming to Mamaroneck she was adjunct professor of ceramics at the College of New Rochelle. Dale studied architecture and painting at the Rhode Island School of Design, where she received a Bachelor of Fine Arts Degree. She subsequently received a Master of Fine Arts degree from Columbia University.

Dale is also active as a site-specific artist. Her large-scale ceramics are commissioned by architects and designers, and her work appears in over 35 corporate collections. Dale's artwork has also been seen in locations ranging from the American Craft Museum in New York to the Renwick Gallery at the Smithsonian Institution to the International Ceramics Museum in Faenza, Italy.