

The Artist Chronicles



The Performing and Teaching Artists of the Music Center - Performing Arts Center of Los Angeles County

Quarterly Publication

Issue 2 Winter 2009

Cultural Events

Workshops

Performances

Research

Training

Partnerships

PARTNERSHIPS



This is the second edition of *The Artist Chronicles*, a quarterly publication that features articles by the performing artists, the teaching artists, and the education staff of the Music Center. The theme for our winter issue is 'partnerships'. It seemed only fitting with the current educational crisis looming in Southern California, that we dedicate our pages to exploring the importance and lasting benefits of developing meaningful partnerships in arts education.

As artists we are more than likely to find ourselves in various collaborations



Sharon Diskin and Beth Sussman

along the way - that is the very nature of the visual and performing arts. But this issue is about looking deeper and examining what it means to create long term and sustainable partnerships. Not only with students and teachers, but also with parents, school administrators, arts organizations and arts advocacy groups. We cannot afford to exist in isolation or be the big fish in the little pond. If we are truly going to be successful in creating an environment where the arts are seen as invaluable, and not the first on the chopping block, then then we need to find creative ways to pool resources, share knowledge, and connect on multiple levels.

Designing Editor/MC Artist:
Madeleine Dahm



Left to Right: Karen Emonts, Carolyn Baker, David Valentine, Andy Leonard and Angelo Francois - Apprentice Artists at the Institute for Educators practicing their miming skills.

**Mark Slavkin -
Vice President for Education
The Music Center**

The Music Center - Performing Arts Center of Los Angeles County provides the finest in arts education to more than 250,000 students and teachers annually.

As a premier performing arts center, the Music Center has built its educational programs around the unique role and expertise of the professional artist. The power and impact of our work comes from the interaction of outstanding artists with students, teachers, and family audiences. Accordingly, the Music Center invests substantial resources in the identification, training and ongoing support of these performers and teaching artists. The artists selected for the Music Center roster are widely recognized as leaders in the field and are sought out by other arts presenters and arts education organizations around the United States.

The Music Center is proud to present more than 100 world-class performing and teaching artists from around the globe to share their knowledge, skill and artistry.



The Artist Chronicles - January 2009

In this issue you will find articles on:

- InSEA World Arts Conference • National Partnership Initiatives
- Training and Research • Teacher - Artist Partnerships • State Initiatives
- Additionally, there are articles of inspiration; our regular commentary page by featured writer Peter Kors, and a dedication to the late Jason Allen Siebert of The Orange County Performing Arts Center.

UNITED NATIONS

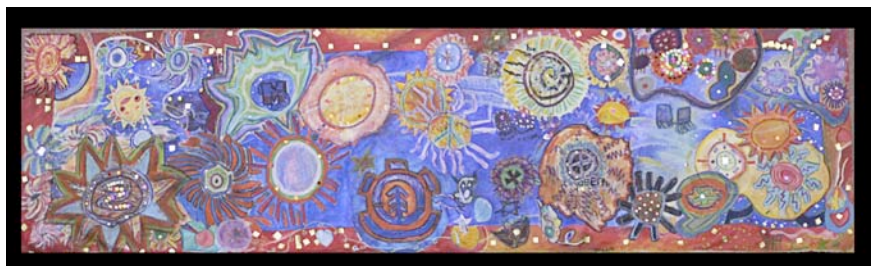
The Aims of Arts Education

“International declarations and conventions aim at securing for every child and adult the right to education and to opportunities that will ensure full and harmonious development and participation in cultural and artistic life.

The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights.

Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities. These assertions are reflected in the following statements about human rights and the rights of the child.”

Article 26 ‘Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.’



Mural created by Arts CARE participants under the guidance of Music Center Artist, Sharon Compton.



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AMAN EDUCATORS - A UNIQUE PARTNERSHIP

An interview with Dawn Dyson and Rosina Didyk

Editor:

Can you give us a little background on *Aman Educators*?

Dawn:

Aman Folk Ensemble started in the 60's, our educational program in the 80's. We worked a lot with the Music Center, but in about 2004 the company closed, there were five of us still teaching, Lynnanne Hanson-Miller, myself, Rosina Didyk, and Kristen Smiarowski, Shyamala Moorty and Istvan Szabo. We got permission to call ourselves the *Aman Educators*, and collaboratively we work and teach together.

Editor:

So do you all teach the same set dances or do you specialize in a particular one?

Dawn:

Yes, Shyamala specializes in Indian dance. Lynnanne does a lot of the colonial dances, but there are certain dances that we all teach like the 'Big Circle Dance' so we can support each other. If I get a gig teaching eastern dance, I can go to Shyamala and ask her advice on certain things. Our collaboration increases our repertoire and our booking possibilities.

Editor:

Lets talk about a specific school project that you are involved in now, one that offers an interesting partnership for both you and the school?

Dawn:

We got a grant through the Los Angeles County Commission "Arts for All", and right now we are partnered with the Alhambra School District. There are four of us involved in the project, and as such we share the outlines and curriculum, and support each other with the culmination materials, even though we teach the material in our own unique way. We have our own warm-ups, etc.

Editor:

What are the benefits of having a long term relationship with a school district?

Dawn:

All the schools are doing the same program. We know what all the components are and our contact in the district sets it all up. When there is interaction between the schools, they feel connected.

Editor:

What are the benefits of being a collective of artists?

Rosina:

The benefit for us is: 'I've got a difficult class of 3rd graders', I call up Dawn and get suggestions and we create and share lesson plans. The resources and experience we can pool is invaluable - it makes all the difference in the world.

The benefit for the district is that all the 3rd graders are having a very similar sequential experience.

If students have friends at other schools, they can compare and share.

Editor: Can you talk about your chance to lead a Music Center Institute for Educators together, and what you learned from that intensive experience?

Rosina:

That was a wonderful surprise. We were not sure how that would work. It was amazing how our styles and ways of seeing things complimented each other. We could go back and forth with one person zeroing in on the details and the other, focusing on the big picture. One person would be getting into the skills, with the other thinking more creatively, then back and forth. We are excited to do more of that.

Dawn:

It was, "Wow, how did she learn to do that? I must try that!"

Editor:

Finally, being a Teaching Artist is a tough job. Does being part of the *Aman Educators* help with the isolation that's often a companion?

Rosina:

It is a solitary job, so for me having a collective, even though we are not on site together at the same time - that is very important!

Skirball Artist-Teacher Partnership Residency Program:

A Case Study in Partnerships at Lunada Bay Elementary,
and Palos Verdes Peninsula Unified School District.

Written by Cammy Truong

Adapted for *The Artist Chronicles* by Kristen Engebretsen,
Education Program Associate.

The Skirball Artist-Teacher Partnership Residencies are the Music Center's most in-depth workshop program. Designed as an intensive professional development model, residencies support collaborative planning and teaching between Music Center teaching artists and a cadre of classroom teachers. This approach to teacher development helps educators gain skills to integrate dance, music, theatre or the visual arts. Participating students benefit from in-depth study of an arts discipline, as well as from the enhanced learning opportunities provided by classroom teachers able to make cross-curricular connections.

Below is a case study of an Artist-Teacher Partnership in 2007-2008 between Music Center Teaching Artist Eiko Amano and 1st grade classroom teachers at Lunada Bay Elementary in Palos Verdes USD.

The goal for Lunada Bay Elementary has been to strengthen their Visual and Performing Arts program, as they also work toward integration of all curricular areas. Towards this end, Lunada Bay has been participating in the Music Center's Skirball Artist-Teacher Partnership Residency since 2004. Principal Romano values arts education and is committed to bringing the full spectrum of the arts to her school. She believes that "elementary school is a time for exposing students to many things so that they can experience for themselves and begin to recognize their own passions and strength. This residency program has provided an enriching collaborative program at my school, allowing us to offer students the opportunity to experience a variety of genres in the arts, build their confidence and generate a love of the arts."

According to Ms. Romano, the partnership between the classroom teachers and the teaching artists has improved teaching strategies in all areas of the curriculum. "By working in collaboration with the artists my teachers have developed not only a more comprehensive understanding of how to teach the arts, but have also developed confidence in their own talents and ability to bring the arts to the students. They have also been able to bridge connections to the classroom into not only curricular areas, but also into developing habits of mind and positive and beneficial learning behaviors in all students."

Music Center Teaching Artist, Eiko Amano partnered with first grade teachers at Lunada Bay for the first time during the 2007-2008 school year. Eiko's innovative workshops are shaped by the unique blending of her experience as a visual artist with her background in analytical medical sciences.

As Eiko partnered with these teachers, her goals were to integrate other disciplines such as geometry, arithmetic, science and language arts with visual arts, as well as to increase the students' awareness of the environment and of relationships and connections between all things. To develop a meaningful partnership, Eiko met frequently

with the teachers outside of the residency's instructional time. They narrowed down the project options to ceramics, drawing, and painting. They also decided what cross-curricular connections to make. As science was a main focus for integration, the team chose to connect all of the residency's projects with a theme of animals and their habitats. The clay projects were all animals, and the drawing and painting projects were of animal habitats.

During the ceramics lessons, they focused on everything from building techniques to the kiln firing process. Students used clay to work on hand-eye coordination, spatial relationships and develop tactile senses. First grade teachers Stefanie Fujita, Paula DeManuel, Christina Lukstein and Bev Smith all partnered effectively with Eiko to produce these beautiful clay pieces. They set a kiln firing schedule with Eiko and took on the responsibility of firing and glazing all of the clay projects their students created. Eiko included the ceramics projects in this residency because she felt they would be conducive to co-teaching. Mrs. DeManuel shared, "I appreciate Eiko's calm, directed way of teaching. She asks for my opinion and asks for my help with decisions involving my class art." Ms. Fujita admitted, "It is important for me to collaborate with the artist to create a meaningful standards-based art experience that will enrich the students' first grade year. We not only incorporate the art standards, but also math, language arts, and science standards into the experience."

The Music Center believes that an effective partnership between the classroom teacher and their roster artists is essential to the success of the residency program. When the classroom teacher is engaged in the process, the students also place more value on the experience. When the classroom teacher can make connections to the other curricular areas, the students benefit from an enriched and engaging course of instruction. Students begin to see the connections between all subjects as well as to their own lives and experiences. The striving for this type of transformational learning, partnerships between artists and classroom teachers remains central to the Music Center's philosophy.

For more information about the Music Center's residency program, call (213) 250-ARTS or email us at schoolprograms@musiccenter.org

Portions of this article originally appeared on Music Center's website and in the newsletter during April 2008.
Original article at <http://musiccenter.org/education/snapshotsarchive.html>





InSEA

International Society for Education through Art

World Congress in Osaka, Japan

By Eiko Amano

As a result of Madeleine Dahm's research for the first Music Center "Artist Chronicles", I had the opportunity to attend The 32nd InSEA (International Society for Education through Art) World Congress in Osaka, Japan this past summer. The theme of the conference was "Mind, Media and Heritage" and there were over a dozen presentations, symposiums, student demonstrations and workshops available throughout the conference. The Congress had 1,115 participants from 44 countries and regions and was well organized by the attentive Japanese hosts.

At any given time there were at least three events I wanted to attend, though reading the exciting program syllabus every night was a welcoming challenge, together with watching the great Olympic coverage. On the first day we, 'the foreigners', had the opportunity to visit an experimental elementary school and observe the art classes in session. The classroom teacher guided the students through a series of activities using inquiry. The culminating task had criteria with clear outcomes, time for reflection and making connections. I was also impressed that there were several interesting collaborations between different schools often the culminating task for one school was contributed by students from another partnering school.

It was a great treat to attend four specific art workshops: making EMAKI (horizontal Japanese scrolls), SUZURI (porcelain inkstone), bamboo chopsticks, and print making by carving a large rectangular eraser.

I attended some very interesting presentations, including themes on motivation, using communication tests to analyze the meaning of images: visual arts images of primitive man, creative man, and insane man. Community art projects included: "The Bank Art Project" where an old bank building was converted into a comprehensive community art center, and the "Ohio State University Project", which involved taking students into challenged neighborhoods and designing community beautification projects.

In one particular presentation, "Art Pedagogy", there were many references to the concept of the "Big Idea", as well as universal themes, standard strands, scaffolding, assessment issues and H. Gardner's theory of learning with Project Zero. Several presenters also addressed the issue of collaboration, and the idea that art work is a collaboration between the student and the teaching artist.

The most endearing presentation I attended, "Sam", was given by Dr. Mampaso of the University of Madrid. Sam was a 27 year old schizophrenic young man who had totally given up on life. Dr. Mampaso worked to rehabilitate him using film, photography, and modeling clay. Her amazing dedication and support empowered him to recover his capabilities, assume responsibility for his life, and pursue his goals.

I enjoyed every minute of every day at the InSEA World Congress, and made many life long friendships with people from around the globe who are passionate about visual art and arts education.

- Lists / Summaries / Proceedings of Presentations / Workshops are on the following Webpage.
<http://oku.edu.mie-u.ac.jp/InSEA-WC2008osaka/proceedings/>

Artists in Focus - Alvaro Asturias and Sam Robinson

Alvaro Asturias, a native of Antigua Guatemala of Central America, immigrated to the United States in 1976. He obtained a B.F.A. from the Otis Art Institute of Parsons School of Design in 1983, and has been a permanent resident of the United States, and of California, since 1987. In 1991, he received the J. Paul Getty Trust Fund for the Visual Arts Fellowship. He designed the first Guatemalan float for the Pasadena Rose Parade in 1992. Alvaro's work has been seen at the Los Angeles County Museum of Art, Museum of Contemporary Art (MoCA), The Los Angeles Children's Museum, Los Angeles Contemporary Exhibitions (LACE), Municipal Art Gallery, The Hippodrome Gallery, Sonrisa and several university galleries throughout Southern California.



Alvaro is a Master Teaching Artist with the Music Center and has been credited as an educator and assistant with the Los Angeles Unified School District, Los Angeles Children's Museum, Los Angeles County Museum of Art and Westside Art Center. During his eleven years with the Los Angeles Children's Museum as an artist-in-residence and core staff member, he designed installations, developed programs and workshops for children and trained staff. At present, Alvaro is continuing the Antigua Paintings, a series of works based on the people, architecture, history and legends of his native Antigua Guatemala. He is also developing various bilingual children's arts programs for museums and schools.



Sam Robinson studied theatre at the California State University, Fullerton and at the London Academy of Music and Dramatic Arts (LAMDA). He has performed in over 60 plays since he began acting, including work with the Teas Shakespeare Festival, The Colorado Shakespeare Festival, The Palmdale Playhouse, The Madrid Theatre, The Odyssey Theatre, The Matrix, and in Canada at eh Manitoba Theatre Center and The Citadel under the direction of the legendary Robin Phillips. He has taught acting at The Global Youth Village, The Huntington Library, the University of Alaska Summer Fine Arts Camp, and at many schools throughout Southern California. Film and Television credits include the independent "Shadows" and "Star Trek: The Next Generation".

Sam is the Managing Director for Will & Company and heads the Education Division. He leads students in specially designed pre-show and post-performance workshop sessions to illuminate the character and story lines of Will and Company's repertoire. These workshop sessions give students an in-depth experience of works by Shakespeare and Homer. Students explore theatre techniques, role-play scenes from the plays and are given cultural and historical content from Ancient Greece, the Middle Ages and Elizabethan London. Sam is currently in the casts of the Music Center touring shows "Romeo and Juliet," "Midsummer Night's Dream" and "The Odyssey."

UTAH ARTS EDUCATION PARTNERSHIP - SALT LAKE CITY

by Susan Cambigue-Tracey
Director of Curriculum & Teaching Artist Development

Utah is embarking on a state-wide effort to restructure the way teachers are trained to teach, changing from a more traditional, single subject approach to an integrated approach that combines the arts with academic subjects. The amazing thing is that this vision was given financial backing and clarity by philanthropist and arts education supporter, Beverley Taylor Sorenson. She has donated more than \$20 million to fund the teaching of the arts in Utah elementary schools and to develop high quality arts education programs in Utah's colleges and universities.

Sorenson's vision for arts education is her belief in the importance of educating the "whole child." This belief is rooted in the idea that a rigorous, sequential arts education is vital to childhood development. She was deeply influenced by her own childhood experiences, which were rich in music, dance, theatre and art, as well as her experience as a New York City elementary school teacher. Ms. Sorenson has observed that children with a strong arts education develop a more authentic understanding of excellence, improve habits of mind, gain self-knowledge and confidence, as well as increased empathy. In addition, she believes that they will gain skills and cultural knowledge that will allow them to participate more fully by bringing innovation to Utah's economy.

The collaborative partners for this initiative include: Art Works for Kids!, Utah Arts Council, Utah State Department of Education, Utah Parent Teacher Association and the four Utah Universities. In March 2008, the Utah State Legislature funded the Beverley Taylor Sorenson Elementary Arts Learning Program in the amount of \$15.82 million. This four-year initiative integrates quality arts education into the curriculum of Utah K-6 students by:

- Funding the salaries of school-dedicated arts specialists to work "side by side" with classroom teachers, as well as district arts coordinators to provide curriculum support and administrative coordination
- Promoting partnerships with universities to offer pre-service and professional development training

The funds also provide for the evaluation and assessment of program results following the completion of each school year.

The project is being initiated in Salt Lake City with the University of Utah and the Salt Lake Unified School Districts. However, 59 elementary schools throughout the state have been identified to begin the project. 50 arts specialists have been placed in these schools to work alongside the classroom teachers to plan and teach integrated lessons.

Recently, I was invited to Salt Lake to work with the professors of the Colleges of Fine Arts and Education, as well as graduate students in the arts and social justice. They asked me to present examples of integrated teaching from my own work with students and teachers. I used "Best Practice Teaching Principles" as a foundational organizer so that the different groups could better understand and remember the key components of working in this holistic way.

Over several months, I worked with documentary filmmaker Rosylyn Rhee to select and edit sections of my personal videos that featured different ways of working. I knew that seeing students in action would be the most impactful way of getting my points across. My audiences were extremely receptive and appreciative of what I shared and I know that they benefited from my experience. In fact in November, I was invited back to be the keynote presenter at the statewide gathering of all participants (specialists, classroom teachers, professors, key stakeholders, principals). It was an inspiring event with master artists and teachers presenting outstanding workshops featuring integrated lessons that honored both the arts and academic subjects.

I find it very interesting that a visionary funder is leading the way, and that she has brought all of the right players to the table. To help defuse any potential internal competition, I was brought in as an "outside" person to present and facilitate. Also, it was serendipitous that I had a long and mutually respectful history with so many of the leaders who

had worked with me in the past or had been in the same pioneering roles. (NEA National Artists-in-Schools, Dance Component) This allowed me to be fully accepted by the group, which then gave me support and trust what I offered them.

The opportunity now exists to really embed integrated teaching into the foundation of teacher training. The University system was empowered because they wanted get to the heart of the problem, which is pre-training for future teachers. They are striving to train future teachers to work in a way that will change the foundational structure in the schools. If they just go into schools and offer limited Professional Development, there is little sustainability. Elaine Harding, former Executive Director of Art Works for Kids!, states, *"The universities are the wellspring in this creation. Developed regionally, people in the community will go back to the University to fill their vessels."*

As part of this vision, the University of Utah at Salt Lake is designing a new Master's degree that will be an Integrated Education degree. The University has also been given \$30 Million to build an Arts and Education Center that will house many of the integrated arts classes, as well as the Virginia Tanner Dance Theater. The U. of Utah will take the lead but coordinates with the other universities. The College of Education has rewritten their courses to be integrated with the arts. The College of Fine Arts is following suit. Both deans of these two colleges are supportive and collaborative, finding ways to move forward in a cooperative way with common definitions, purpose and consistency.

All four universities are involved, but each will have unique roles. For example, the University of Utah is focusing more on teaching artist specialists, while Brigham Young University will focus more on the professional development of classroom teachers.

As I reflect on this Big Idea and the commitment behind it, I am reminded that when a dream and a plan come together, anything is possible.



Teaching Artist Training Reflections!

Fall 2008

Conducted by Master Teaching Artists Andrew Grueschow and Madeleine Dahm



Karen Merchant Yates



Left to Right: Andy Leonard, Angelo Francois,
David Valentine, Jaime Vrsic



Rebecca Davis

"The course was quite rigorous and challenging. The process of learning and sharing ideas with other creative professionals of all disciplines in a supportive environment, was a unique and extremely enjoyable experience for me. Our class was very intelligent, thoughtful, considerate and professional."

Karen – Visual Artist

"We found ourselves shaving away at our lesson in order to get to the meat of it. It was great to get feedback from the other artists, as well as our instructors, but the most interesting was the chance to watch other artists present their lessons... I was able to identify with my peers, see what strategies they had used in their teaching, as well as what was missing or lacking."

Chelsea – Diavolo Dance Company



Class of 2008

"Learning philosophies such as Four Wheel Learning and Bloom's Taxonomy make so much sense in giving me a structured way to organize my lessons, and the rubric writing helped immensely."

Jamie - Visual Artist



My First Residency

(Some of the names have been changed to protect both the guilty and the innocent)

In the mid eighties, Melinda Williams, because we had mutual friends working in theatre, hired me to do a 13 week residency, my first, and what for a while looked like my last. I was to report to a charter school somewhere in the Valley and do my theatre thing.

On the morning of my first day, I panicked when I realized that I couldn't find the place. After some serious cursing and frantic Thomas Guide page turning, all the while racing up and down Roscoe Boulevard, I finally located the school. I arrived, flustered but appearing calm and professional, I thought, at the front office, just in time.

I needn't have worried. The school was casual to the point of being nonchalant. I was shown to my space, a small classroom in a bungalow. I took a deep breath and had no sooner exhaled when a tsunami of fifth graders stormed into the room, unchecked and unfettered by a teacher or any other authority figure. After shouting for what seemed like a full fifteen minutes into this avalanche of chaos, there was a grudging quiet. The students eyed me with a mixture of contempt and hostility.

It must be remembered that this was before Artist Training, before the Four Wheel Learning Process, before the Lesson Plan Overview, before the formalized lesson plan, even. The whole enterprise was only slightly this side of catch as catch can.

So I began my workshop: warm-ups, acting exercises, theatre games, the works. A teacher had materialized from somewhere and was lazily observing the proceedings. The students seemed cooperative enough, but I had the uneasy feeling that they were lulling me into a false sense of security, that they were lying in wait for the right moment to erupt again, this time into a magnitude 10 size earthquake.

Which in fact happened. After what I thought was a good workout, I realized I had another ten minutes, without any prepared material! I swallowed my panic, I tried to conceal the look of "Oh my God what am I gonna do now?" in my eyes, but it was too late. The students smelled blood. They bounced off the walls, jumped up to the ceiling, and all but crashed through the windows. The teacher, in her corner, seemed quietly amused and did nothing. I was barely able to reassert my authority, but not before Melinda herself appeared in the doorway.

We'll draw the curtain of mercy over this scene and proceed with my adventures in the teachers' lounge.

The lounge was where the teachers ate and smoked (!). Sitting with them at the plastic table in the middle of the room, I was informed of the philosophy of this particular charter school. As my first workshop taught me, the students ruled. For example, the teachers were called by their first names, Ken, Dolores, etc. The principal, who once parked behind my car, blocking my exit for almost an hour after school because I inadvertently used his space, was Barry.

Hunched under a cloud of blue smoke, I was told by Dolores to let the kids be wild, that they would “organize themselves” eventually. I was tempted to say that I might not have that much time, but her skepticism about my being there in the first place left me with little else to do except nod and agree.

While watching them dig into their tuna salad and yogurt, the teachers pointed out that the students at this school were above average artistically and should be treated as such. Again, I bobbed my head up and down amiably thinking that I had yet to see this manifest in the workshops I was doing.

But it was Ken, a self-described musical theatre expert, who most challenged my work with the students. He never failed to point out his accomplishments in theatre and constantly asked me to repeat my credits, a request which I always cheerfully obliged.

One day, after screwing his cigarette into an ashtray, Ken exhaled through his nose, looked at me meaningfully, took an actor’s beat and asked the sixty-four dollar question: “Peter, what’s all this leading to?” Without a nano second’s pause, I returned his look and replied, with the gravitas of a player of great drama, “A show.”

I expected thinly veiled incredulousness from the others sitting at the table, but the opposite took place. Everyone seemed relieved. Pleased, even. Ken managed to joke, “You mean, our own “Hello, Dolly?” I leaned forward and replied, in the tone of a seasoned director, “Better.”

And everything did get better. The students bought into the idea with real passion. I worked like a madman, turning refrigerator boxes into spaceships, writing words that some actors could barely read, and we did an original play, “Spacebusters,” about a bunch of kids looking for a set of twins (which we actually had) called Fame and Fortune, only to find that these elusive two were playing catch in their backyard.

The show was complete with a newspaper-eating sphinx, an acrobat performing multiple somersaults (I was determined to have him do these after watching him in that first workshop) and every other bit of cheap theatrics I could think of.

The relationship with the teachers took a quantum leap. Gone were the sideways looks, and the “Oh really?” attitudes. Teachers made costumes, sets; Barry reserved a large auditorium at a middle school next door to the charter school. Everyone was absorbed in that labor intensive process we call “production.” *You might say a partnership evolved.*

And as for me, I was perfectly happy putting on the finishing touches on the spaceship instead of sitting in the teacher’s lounge squinting against the blue cigarette smoke.

--Peter Kors

WISDOM IN ACTION
ARTIST TEACHER / TEACHING ARTIST :
The Internal Partnership

By Eleanor Academia

There is something very special going on when you are in a partnership. It is a collective mutual act of respect and trust. It is a way for one side to see itself embraced and symmetrically expressed from other point of view, from distillation of nuance, emotion, ideas, movement, aesthetics, subtext, passion, and more. It is complement. It is balance. It is harmony. It is joy.

And what happens when the partnership is between YOU, the ARTIST and YOU as the TEACHER? This is an internal partnership, a quiet one - yet full of non-stop flowing dialogue; a silent one - yet full of whizzing thoughts and ideas racing around every moment; a powerful one because it is YOU and YOU that is the "I" when coupled together, the TEACHING ARTIST, or ARTIST TEACHER. Nonetheless, you are ONE, you are seen and heard from every student and recipient, the completeness and wholeness of your complex and intricate talents that weave and morph, to quantumly "pop" out the ultimate inspiration: Thought Leader, Artisan, Mentor, Artist Teacher/Teaching Artist who shines the light of the magic and transformative nature of great art before all, with seamless joy. WHO are you? What kind of internal partnership is really going on?

For those of us who have the privilege of sharing the powerful shape, color, sounds, movement and feelings behind every artistic presentation for every wide-eyed student in a classroom, workshop, seminar and assembly, we know there is, indeed a "PARTNERSHIP" involved within us, one that acknowledges being the ARTIST- and one that acknowledges being the TEACHER - the power of giving intelligent instruction with dialogue, conversation and inspired energy.

The Music Center has continually given their utmost attention, support and expertise into helping ARTISTS redefine themselves and develop this 'inner partnership' within, to become and realize their gifts. You learn more about yourself. You grow. You transform. You touch lives with direct interaction. You have the opportunity to ask questions to yourself, your new partner - "How to explain this? How to connect? How to demonstrate this so the idea is understood? Is there a better way to build this lesson for a desired outcome? You learn how to connect in deeper, insightful ways. You become a deeper thinker, a great organizer and do things you never dreamed being capable of! And you have colleagues that remind you that you are not alone. You have a shared community, a way to check your progress.

The Music Center has developed over the years, through painstaking analyses, surveys, research, thoughtful experimentation, collective ideas and more, an outstanding development program that carefully shepherds artists through steps into learning about "HOW TO TEACH" and brings out the questions that need to be asked: "What kind of partner will you need IN YOU to become a successful? You ARE THE ART, as an ARTIST, yet your partner, the TEACHER in you is the INFORMATION MESSENGER, the COMMUNICATOR, the MENTOR, the EXPLANATORY LIGHT BEACON. They feel your passion.

So this is a special talent. To be in true partnership with yourself - as *THIS*. Being *Wisdom In Action*. How lucky it is for a student to SEE the TEACHER - ACTUALIZE in real time the very ART that he/she is speaking about? To teach a dance move and SEE your teacher spin and flow in perfect motion before your very eyes? What magic!!! To hear your teacher actually SING and PLAY song after song with passion, not missing a note or beat - demonstrating in real time the very thing they were talking about - seamlessly? What Magic! And the

students ask, "How did you do that?" And they get the answer right before their very eyes – they get to learn 'how to do just that!' What Magic!

This is the partnership that is magic. This is the partnership that makes being an ARTIST TEACHER/TEACHING ARTIST work. You can talk about the art, and you can DEMONSTRATE the art. And once presented properly, this partnership melds into ONE. All the students see is pure BEAUTY in the ART. They are all inspired. They are transformed. They now have this experience to take home with them. It is ALIVE. It is REAL. And the students had the joy in participating – even having just experienced a piece of it, they now have it for themselves. They are a part of this ART. They are part of the EXPERIENCE. They are a part of YOU – this inner partnership you have going that goes beyond. They are a part of a lasting experience they can carry with them the rest of their lives.

Partnerships are a way of Life and Life itself. In an adult brain, the axon of every neuron works in partnership connecting with a hundred thousand dendrites of other neurons. This branching can reach up to a million billion connections! From quantum and classical mechanics, laws of relativity, gravity, strong and weak forces, electromagnetism to operas performing with 100 piece orchestras belting out precision-played sounds; to the atoms, neurons and nerve fibers processing in harmony the electrical signals that progressively stimulate our brains so we Humans can remain as functional, thinking creatures; to the elusive, mystifying partnerships between Body, Brain, Mind and Soul – to the beauteous realm of Art, to the untold mysteries of the Universe and beyond, the linkage of information and wisdom passed between all mediums take on unprecedented partnerships in every quantum second that passes in our space/time continuum – all are working together that defines what we call LIFE.

As artists who willingly take the position to be in partnership with themselves as Teachers, this internal agreement is a noble one, one that gives every student the chance to see ART come alive with YOU. And as artists, we have deep within us all – in each of us, the large capacity for action and completeness to share this ARTIST TEACHER/TEACHING ARTIST partnership. And for those who have done this, and who are continually doing so for many years, we know this to be one of the truest and finest examples of having a meaningful, purposeful experience you would call without question, "AUTHENTIC." And that isn't just 'magic.' This is a true partnership of *Wisdom In Action*.

Accordingly, it has been an honor to serve The Music Center as a Performing Artist and Teaching Artist with sincere appreciation for helping each and every one of us, as artists recognize the Light we can share with students and creating the opportunities and context to do so. They are another true example of Wisdom In Action – a partnership between them is a treasure worth discovering of priceless measure. I thank you for this great and rewarding honor.

Graciously I Remain Yours
With Gratitude,

Eleanor Academia
MCOT/MCED Performance-Artist
Artist-Teacher/Teaching Artist
World Kulintang Institute
History of Rock n' Roll



INSPIRATION



IN MEMORIUM

1976 - 2008

JASON ALLEN SIEBERT

The Orange County Performing Arts Center, Education Division.

Actor. Passionate Arts Advocate. Friend

*Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no; it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark...*

*Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.*

William Shakespeare

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Articles are not to exceed 1,500 words. Please send all articles in an attachment and all photographs saved as a JPEG. If you would like your biography included please send with your article.

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