

The Artist Chronicles



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

Quarterly Publication

Issue 1 Spring 2008

Cultural Events

Workshops

Performances

Research

Training

Partnerships

Welcome...



This is the first edition of *The Artist Chronicles*, a quarterly publication that features articles by the performing artists, teaching artists, and the education staff of the Music Center. As a leading international performing arts center, the Music Center of Los Angeles County is home to world-class artists in dance, theatre, music and visual art who serve children and young adults across Southern California. *The Artist Chronicles* is a forum to share and celebrate their extraordinary artistic and educational work. I hope it will be a place to learn, grow, discuss and be inspired, and that it will be a resource to connect with other arts organizations, national and global, sharing the artistic excellence and skill so associated with the outstanding artists of the Music Center.



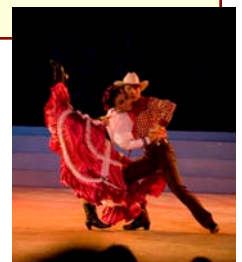
In September 2006 the United Nations held the first ever Global Arts Education Conference, and adopted the first global declaration on the importance of high quality arts education for all.

In addition, the Universal Declaration of Human Rights clearly states: *'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. Article 31 states: 'parties shall respect and promote the right of the child to participate fully in cultural and artistic life.'*

Dedicated performing and teaching artists are on the front-lines in the battle to keep the arts accessible and exciting to all children, regardless of economic status. Our unique expertise, passion, training and experience open up a world otherwise silent to so many. How else does the young mind experience and discern the music of Prokofiev, the indigenous dances of East Africa, the ceramic art of Japan or the sheer drama of William Shakespeare. The daily grind of combining both teaching and performing, with working in the professional commercial world can take a toll; but the rewards for the children we serve are endless, and our facilitation of their creative expression and learning is absolutely vital.

Madeleine Dahm

Designing Editor - Music Center Artist



**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 - April 2008

In this issue you will find articles on:

- School and Community Performances • Cultural Events
- Training and Research • Teacher - Artist Partnerships
- Innovative Workshops • Links to National Resources and Global Initiatives.

Additionally there are stories of struggle and inspiration, a witty account of the daily rituals that face the professional teaching artist, and heartfelt student appreciations in a section entitled '*In Their Own Words*'.



THE ARTIST CHRONICLES
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The United Nations on Arts Education

"Humans all have creative potential. The arts provide an environment and practice where the learner is actively engaged in creative experiences, processes, and development. Research indicates that introducing learners to artistic processes, while incorporating elements of their own culture into education, cultivates in each individual a sense of creativity and initiative, a fertile imagination, emotional intelligence and a moral "compass", a capacity for critical reflection, a sense of autonomy, and freedom of thought and action.

Education in and through the arts also stimulates cognitive development and can make how and what learners learn more relevant to the needs of the modern societies in which they live. As extensive educational literature illustrates, experiencing and developing appreciation and knowledge of the arts enables the development of unique perspectives on a wide range of subject areas; perspectives which cannot be discovered through other educational means.

In order for children and adults to participate fully in cultural and artistic life, they need to progressively learn to understand, appreciate and experience artistic expressions by which fellow humans – often called artists – explore, and share insights on, various aspects of existence and coexistence. As it is a goal to give all people equal opportunities for cultural and artistic activity, artistic education needs to be a compulsory part of educational programmes for all. Arts education should also be systematic and be provided over a number of years as it is a long term process.

Arts Education contributes to an education which integrates physical, intellectual, and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts. These capabilities are particularly important in the face of the challenges present in 21st century society. For example, due to societal changes which affect family structures, children are often deprived of parental attention. In addition, due to lack of communication and relationship-building in their family life, children often experience a variety of emotional and social problems. Moreover, transmission of cultural traditions and artistic practices within family environments is becoming more difficult, especially in urban areas. "

UNESCO

'And the merry love the fiddle, and the merry love to dance' - W.B Yeats, Irish poet

A Gaelic Gathering - Irish Music & Dance

A new school assembly show

by Máire Clerkin



Irish culture is not all pints of Guinness and lucky leprechauns. If it were, I doubt I could sustain an argument for its inclusion in arts education. Recently I have been in the fortunate position of designing a program for school performances that encapsulates some of Ireland's other exports. In 2006, Barbara Leonard, Artistic Director of the Music Center's Education Division, invited me to create a presentation of Irish music and dance for the prestigious World City festival. We liaised back and forth over the content, eventually coming up with a program we both felt good about. I was thrilled to be given the opportunity to showcase genuine aspects of Irish culture. There is a wealth of time-honored musical and dance traditions, made vibrant by their constant exposition and evolution. Bands like the Chieftains and the Dubliners gave Irish music global accessibility, and in recent years shows such as *Riverdance* have brought Irish dance to a wide audience.

Barbara and I agreed on a concert that included Irish song, Jigs, Reels, Hornpipes and Slow Airs played on traditional Celtic instruments; a display of hard and soft shoe step-dances and Ceili Figure (group formation) dance. Five musicians, five solo step-dancers and sixteen girls from the World Champion Claddagh School, based in Ventura, performed for World City at the W.M. Keck Amphitheater, Walt Disney Concert Hall on 3rd March 2007 as *A Gaelic Gathering*.

My parents scheduled their vacation from London to see it. Oh dear: there is no sterner critic of my dancing than Mother.

The event was very well received with packed out audiences and sweltering temperatures. Puppeteer Beth Peterson and other artists led family workshops in the adjacent Blue Ribbon Garden. The musicians kept their heads down and their eyes in the shade. We dancers drank big glugs of water between high energy *reels*, to keep cool. Thinking we would get better traction by dancing barefoot instead of wearing soft shoes, I overlooked the fact that strips of white hot metal connected the wooden floor panels. Like cats on a hot tin roof, my poor, blistered dancers were even lighter on their feet than usual and had to be soothed with ice packs – and icy beer – later that day.

The World City performance was the result of careful planning, intense rehearsals, and utter dedication from all involved. Each stage of the process – emailing back and forth over choice of music, speaking steps over the phone “Skip out brush down tip and one tip and two...”, sixth, seventh and eighth drafts of a running order, coordinating availability, grabbing a good floor to practice on, playing tunes late into the night, arguing about what on earth to wear – was necessary, but at times exhausting. There were many laughs along the way, as you'd expect from a bunch of Irish musicians and dancers.



Since arriving in Los Angeles some four and a half years ago, I have been fortunate to connect with other choreographers, the Music Center, writers and theater artists, but I have also found something I thought I'd left behind in my native London – a thriving Irish music scene. Every Sunday for the first eight months here, I headed to Finn McCool's bar in Santa Monica for their regular traditional Irish music session, comprising up to twenty musicians playing *fiddles, pipes, flutes, bodhrans, accordions, whistles, guitars, bones, banjos*, vocals and the occasional *harp*. After a bit, I plucked up the confidence to bring my shoes and knock out a step on the resonant floor.

These fine musicians were from all over – Dublin, Cork, Donegal, Chicago, California and beyond. But dancers are not easy to find, typically they are students allied to private dancing schools. I needed freelance professionals with whom to work. My luck was in. I heard on the grapevine that Tara Barry, World Champion and former leading lady in *Riverdance* had just

moved to Los Angeles. *Lord of the Dance* principals, Colleen Farrell and Martin Percival were dancers I'd worked with in London and New York. Together with Colleen's husband Matt Martin, they joined our troupe. It seemed that my two worlds of Music Center education and Irish culture-social-life had collided.

Following the success of *A Gaelic Gathering* at World City, the next step seemed obvious – but it took me three months to come up with. I discussed the possibility of adapting the show for school performance with Michael Solomon and Barbara Leonard. They were both enthusiastic encouraging me to apply to the *Barbara and Sheldon Pinchuk Artistic Development Fund*. This I did, spending several weeks, a trillion brain cells (much missed) and buckets of coffee in writing the application. I was delighted to receive a grant in October to rework the hour-long show into a school assembly piece.

The logistics of scaling down the original work were complex. There wouldn't be the budget to sustain ten artists. And of course I couldn't include the Claddagh team. I decided on selecting three dancers (including myself, naturally) and three musicians. Tara Barry and Jenn Keogh, a champion dancer from Dublin, Andy Reilly our percussionist from World City, musician Frank Simpson, who plays an array of flutes and whistles – and he knows a million tunes. Patrick D'Arcy on the inimitable *uilleann* pipes and *bodhran* (Irish goatskin drum), Jimmy Murphy, a renowned local guitarist, singer and fiddle player and Kira Ott, one of California's top fiddlers having that rare skill of translating muso-speak into dancer's beats; Moira Smiley sings ballads in true traditional Gaelic style, plays the accordion and can also leap into a Ceili dance when pushed.

I set about writing a script and working out the music with Kira, our Music Director. Ensuring we had a variety of dances showing different rhythms, such as the *jig* (6/8), *reel* (4/4), *hornpipe* (2/4) and *slipjig* (9/8), I choreographed hard and soft shoe pieces, solos, duets, an a cappella number, and two traditional Ceili dances; the Walls of Limerick and the Four Hand Reel. We wove these into music sets of slow, fast, haunting, jaunty, singing, percussive – and punctuated them with snippets of text.

During the assembly, we introduce the students to vocabulary that may be unfamiliar, such as, *bodhran*, *uilleann*, *ceili*, *gaelic*, and er... Máire. Each musician describes their instrument and plays a short sample. Patrick's explanation of the pipes never fails to amaze. Uilleann means 'elbow' in Gaelic and it's the elbow that pumps air into the pipes, rather than blowing into them, like Scottish bagpipes. As the Irish say: a piper playing looks like someone wrestling with an octopus. We demonstrate foot moves such as the *rock*, *kick*, *slide*, *twist*, *cut* and *turn*, telling the students to look out for them in the dance. Each of us gives a short personal anecdote e.g. my mother was my first dance teacher – my father helped her teach the beginners. I explain how people had to entertain themselves before the invention of TV or computers. The social fabric of Irish rural society pre-industrialization was held together by gatherings in homes when neighbors, friends and family would tell stories, sing, play music and dance. It's a model that is found in most cultures around the world to some extent. But it's one that abides today in modern, affluent Ireland. And it is a culture that has exported comfortably to wherever the Irish settled. A fun section is "Name That Dance". Frank explains to the students how the dancers move in formation, making a floor pattern. These are traditional moves such as the Square, Chain, Ring and Wheel. Four of us then demonstrate these and the students try to identify the move. Following that, we dance the complete Four Hand Reel to music, incorporating those sequences – again, the students call them out, reinforcing what they have just learnt.

Showing a map of Ireland with labels of Dublin and Cork, and arrows west to North America and east to England, we tell the students where we all come from (Dublin, Cork, London, Vermont, Los Angeles) and describe emigration to new cultural landscapes. We are immigrants in a multi ethnic place – and we emphasize the impact different racial groups have on American culture. Irish music and dancing is too good to be kept to ourselves.

I hope that *A Gaelic Gathering – Irish Music & Dance* will serve not only as a complement to my workshops in *Traditional, Rhythmic & Creative Irish Dance*, but also stand alone as an example of Irish tradition at its authentic best.

Maire Clerkin is a renowned Irish Dance Specialist - She was Artistic Director of *Clerkinworks Irish Dance Theatre Company* and *The Hairy Mary's Comedy Troupe* in London. Teaching credits include University of Limerick Ireland, and Loyola Marymount, USA.

From:
**"The Storytelling
 Classroom"**

*Applications Across
 the Curriculum.*

Author:

Angela Lloyd

Contributor:

Margie Brown

Sherry Norfolk,
 Jane Stenson, Diane Wil-
 liams, editors; Libraries
 Unlimited, 2006.

*The grandfather chuckled:
 "Where did I go for holidays when I
 was nine? I went to Africa!"*

*He spun a wild tale of riding on an
 elephant's back through treacherous
 landscapes and terrifying weather,
 and then he burst out laughing.*

"I have never been to Africa!"

The students howled with delight.

The storyteller exclaimed,

*"Oh, yes you have! You just went
 there and took us with you, and
 now we are all back home!"*

Grand Parents / Grand Friends Day is an annual event at Walden Elementary School in Pasadena, California. The celebration is scheduled on the last day before Spring Break as relatives are often in town for family holidays. The school is in a ten year commitment to having a professional storyteller in residence working throughout the year with all grade levels and classroom subjects. This Social Studies storytelling project has evolved to include kindergarten through sixth grade over the years. The objective is to create an interactive presence where invited elders and school children share life experiences.

A six-week curriculum of twice-weekly sessions entitled: *I've Got Wisdom. I've Got Magic'* prefaced the

event. The storyteller told fascinating world folk-tales, biographies and shared personal tales featuring elders in mentoring relationships with children. Activities included students telling stories they knew of their elders, and wondering aloud what they would ask their relatives (living or deceased) if they had the opportunity. A sample activity was my bringing my mothers' collection of gloves and my own childhood cache of white and wool gloves. I told a story about my mother's hands, and the students were invited to choose a glove and tell a story about their mothers' hands. The students were then encouraged to develop questions for their elders.

On *Grand Parents / Grand Friends Day*, classroom teachers crafted ways to present the questions. One made a Jeopardy-styled board; elders chose from a category: *Childhood, Education, History, Adventure, Travel, Fashion, Mistakes and Experiences, or Triumphs*". The teacher then turned the requested category card over, and the student who had developed that question would read it aloud. Another teacher passed a basket around and guests withdrew a child's query. The anticipation of never knowing when it was going to be your turn helped move beyond reporting answers to spontaneous storytelling. The opportunity for the child's voice and the elder's voice to be heard together added to the story's texture. Everybody had a chance to hear and be heard.

The Social Studies standards that were addressed encouraged children to explore their unique place in time and space by comparing and contrasting everyday life in different times and places. Students were assessed by their ability to format interesting questions for their elders, recognizing that some aspects of life

change over time while others stay the same. Students were encouraged to explore how living in the United States and/or abroad provides continuity and community across time. They were assessed in their ability to use the globe and/or a map, in describing the varied backgrounds of American citizens and residents in those places. Students were also encouraged to appreciate people who make a difference, and differentiate between what happened long ago and what happened yesterday.

The creative process was threefold. Firstly, students simply reported an elder's story. Secondly, their own creative interaction with the story began to take shape as they put it in written form. Finally, they presented an oral rendition in their own storytelling voice. This combination of reporting, writing and oral sharing demonstrated the differences between literary and oral traditions. Such experiences as these, invite students to re-create a story in a variety of ways. *An age-old magic akin to four generations gathered on a hot summer porch cloaked in the hum of cicadas and the home sweet home of stories.*

Angela Lloyd tells stories in English, Spanish, rhythm, music, poetry, and whimsy. A virtuoso on Washboard, Angela's performance partners also include Autoharp, Tenor Guitar, Spoon and Bell. Her stories come from traditional world folk-tales, oral tradition, personal experience and the very best in children's literature.

www.angelalloyd.com

SUGGESTED RESOURCES:

Yolen, Jane. *Gray Heroes - Elder Tales From Around the World*. Penguin, Non Classics 1999





The Perfect Gentlemen

A Love Letter By Phil Gold

Initially when I heard about an opportunity to submit something to this publication, I didn't have the slightest idea what to write. I was trying to think of a story about a performance that overcame an obstacle or how we made a breakthrough with a group of kids, etc. However, nothing came to me - until I was driving a few mornings ago and heard a news report. "Oh, how awful! A school shooting, and at a middle school! Wait, what was the name of that school?". Then, horror struck me as I realized we had performed there four months ago. My heart was broken.

There was nothing out of the ordinary about the campus. We had performed our show at many schools just like it, but now it would no longer be like any other school. As I read the L.A. Times later that day, I learned there had been few conflicts at the school and never an act of violence. Yet, as the day unfolded, it came to light that one 15-year old boy was dead and one 14-year old boy would likely be tried as an adult for murder. Why such senseless tragedy? In the blink of an

eye, one young life was gone and another destroyed - two families were devastated and many other young people were changed forever. As the father of two girls, ages nine and seven, I know that I will not be able to protect my children from all that life may throw their way. But school shootings? This could have been their school. Periodically I have a conversation with myself that involves evaluating whether the career path I have chosen is worthwhile. Is what I do valuable to society? Do I make a difference in the world? Do I help make people's lives better? Perhaps if you are like me who, after telling someone what I do, has so often fielded the question: "But what do you do for a living?" You may also occasionally have this conversation with yourself.

But, an incident like this recent shooting pointed out to me more emphatically than ever that what I do and the impact I have on young people is enormous. So, I am proud of what I do, and of what we do as a community of artists. Around once a week I go inside a school and make a difference in the lives of young people, despite the many critics of arts education in public schools, who have never actually set foot inside a public school building.

So, as I write this on Valentine's Day, please consider this as a love letter to all of you: resident artists, teaching artists, performing artists, and all of the arts administrators and donors who make what we do possible. We have a calling to share our art with young people and bring it alive in a way that perhaps touches a troubled teen, excites the soul of one feeling lost or abandoned, inspires someone to seek out and learn more about history, music, theater, art and dance.

We teach and inspire the act of creation, not destruction. Each and every one of us is a gift. And while we may not save everyone, we have a responsibility, a moral obligation, and a calling to share this gift with the generation that follows. I am proud to be on the same roster with all of you and hope that we will continue striving forward and be able to reach out to as many young people as we can. We do make a difference!

Phil Gold is a member of The Perfect Gentlemen, a vocal group performing a show entitled "100 Years of Harmony". This show has been on the Los Angeles Music Center roster since the fall of 2006.

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Student Appreciation from music artists Aimee Young-Hopkins and Paul Tracey

7th Grade Students - After seeing Paul Tracey's 'About Africa' performance. Spelling as is !

"I learned a hole bunch and hope you could do it next year for the next seventh graders. I think they will enjoy it a hole bunch too. Since we are studying Africa it gave me a hole new perspective of Africa. I thank you and hope to see you next year."

"I think it's kind of embarrassing, but that's what you do. Mentally, I congratulate you."

"It fascinates me that the culture of Africa is so amazing."

"Because of you I can go to Africa and not be a bump on a log."

"Keep doing what you do!"



Dear Miss Aimee

Thank you for everything you have taught us in Music class. All of the exercises and songs you have taught us will help us in the future. I wanted to thank you because you're an awesome teacher and you have helped us out enough for a great performance on Monday, 12/3/07. Well, I hope your still out there fulfilling your dreams. Now I'm taking a step forward to live life and most importantly live my dreams. Also, I wanted to thank you for the great songs you chose (which I enjoyed singing). Thank you for your time, courage, and bravery, for all of us!

Love, Kytiana- 5th Grader, Ms. Martin's class

Photo: Kindergarten Class

Kytiana and her three classmates have now formed a band. They rehearse and write their own music. Our workshop focused on songs from *Wicked*, *Rent*, *Joseph and the Amazing Technicolor Dreamcoat*, *Hercules*, *High School Musical*, and *Grease*. We emphasized skills and elements of music such as pitch, harmony, dynamics, melody, breath control, and enunciation.

**THE AUDIT or
MY CAR, MY LIFE
By Peter Kors**

WE HEAR MUSIC: "Cars" by Gary Newman. Music FADES out

FADE IN: *A BARE BONES IRS OFFICE*

A cheap-looking laminate desk, two worn out vinyl chairs, stack of TAX papers on desk.

IRS AUDITOR

As you know, Mr. . . .

TEACHING ARTIST

Teaching Artist.

IRS AUDITOR

Mr. Artist. You are here because of the unusually large deduction you show for car and truck expenses. The amount on your Schedule C is for seventy five thousand dollars, car and truck expenses alone. Let's begin with your claim that you use your car as your home office.

TEACHING ARTIST

Right. OK. You see, I often have these long breaks between classes that I teach. So I use that time, in my car, to prep for other workshops that I do. I read over my workshop outline to make sure that I get the Four Wheel process straight, you know stuff like that.

IRS AUDITOR

Four wheel process?

TEACHING ARTIST

Assessing Prior Knowledge, Getting Smarter, Becoming . . .

IRS AUDITOR

Thank you, that's all the detail I need. (writes)
Let's move on to use of car as your lunch room.

TEACHING ARTIST

You don't expect me to eat in the teacher's lunch room, do you? The food's awful and they're always complaining about their kids.

IRS AUDITOR

Well, maybe not. I'll allow that. (writes) Do you have a van?

TEACHING ARTIST

No. A sedan.

IRS AUDITOR

Then you can't really claim your car as your "nap-room."

TEACHING ARTIST

You see, sometimes I get really tired on the drive home, so I stop, pull off the 405 at Burbank Boulevard, for instance, and take a nap by that big park.

IRS AUDITOR

I love that park! (Catches himself). Well, I suppose we can allow that. What about use of your car as phone booth?

TEACHING ARTIST

Haven't you ever used your cell phone to call work and say you're gonna be late?

IRS AUDITOR

I suppose I have. But I really don't see 'use of car as music listening room'.

TEACHING ARTIST

Oh my god, one of my favorite things. Putting the seat back, my Ipod on shuffle play and, well you know, letting my mind wander. I'm a teaching artist, after all.

IRS AUDITOR

Mr. Artist, you're really not making it easy on me. With all due respect, the IRS can't . . .

A cell phone rings.

TEACHING ARTIST

Sorry. Excuse me. (Answers call) Oh, hi Traci, yeah, I had to reschedule because my radiator blew up. I'm going there next Thursday. (beat) I do? Where? Damn! I forgot about the reconvene. Are they serving wine? Well, then I could probably miss it. Melinda won't mind. Listen, I'm in the middle of an audit. Gotta go. (to IRS agent). Sorry.

IRS AUDITOR

That's all right Mr. Artist. What I find most curious about your tax return is that you claim no deduction for legitimate car expenses.

TEACHING ARTIST

I can explain. The Music Center gives me a car stipend of a few bucks a day. That takes care of everything. Gas, oil, repairs and rentals, tolls, parking, car wash, valet parking and so forth.

IRS AUDITOR

You're a lucky man.

TEACHING ARTIST

You better believe it.

The End



Masters of Artistic Excellence

By Dance Theatre Artist Madeleine Dahm



The Green Table

By Kurt Jooss -

Recreated by the 5th Grade students of Foundations School Community

"The Green Table is a dance about war. Kurt Jooss made it between World War I and World War II. He wanted people to see why war is so horrible. All the actors wear masks to symbolize greed, during part A."

David - Character: Soldier and Brother

"I am a flag-bearer, I lead the soldiers, it is really hard leaving my daughter behind, My goal is to get this war over"

Charlie - Character: Flag-Bearer and Father



(From Left to right) - The Diplomats, Refugees, Partisan and the Profiteer



I first experienced Kurt Jooss' masterpiece 'The Green Table' as a young dancer studying at the Martha Graham School in the 1980's and later at the Laban Institute for Movement. 'The Green Table' was created in the 1930's and is a work of great artistic significance, not only because it pioneered the art of the Dance-Drama or Theatre-Dance, but also the notion that choreographers should and could tackle socially relevant issues without heavy handed dogma. This had a great impression on me and became the foundation of my own creative process when I moved into the field of choreography. 'The Green Table' is essentially a piece about the human experience of war, and the humanity and inhumanity of conflict that leads to violence. It was premiered in Paris in 1932, and since 1999 the 5th Grade students of Foundations School Community have had an in-depth experience of the work. As the Dance Artist in Residence and Director of Movement, and with the support of an extraordinary Principal Sherri Warner, I have had the opportunity to guide students through a detailed exploration of the original work, that culminates in a performance. During the project the students are not only immersed in the visionary creativity of Kurt Jooss, but they are able to experience the elemental forms of choreography, the challenges of portraying complex and emotional characters, and they are better able to understand the depth of exploration necessary to achieve true innovation.

THE TRANSFORMING POWER OF THE ARTS

I began to develop residencies that specifically featured masterpieces, because I felt that many of the great works by the early masters were all but invisible to the current generation, even though these works are the foundations from which most of the modern trends have emerged. The young students of today are swamped in a *popular culture* that makes no reference to the innovations upon which it stands, and my great concern is that we are entering an age of the instant microwavable arts experience, generating one dimensional thinking. A true and meaningful investigation of dance, theatre, visual art and music requires discipline and commitment from the participant. Martha Graham said it took ten years for a dancer to fully mature, I believe that she was not only referring to the intensive study that is required, but also the depth of creative curiosity that is necessary to fully inhabit a rich and complex artistic vocabulary. In a celebrity driven western culture, where fame and acclaim are not always earned or even attached to ability and skill, it is more important then ever to provide authentic artistic role models. We need to raise the standard for what todays youth should expect from the arts, and sharing the work of master artists greatly helps in that process, if it is done with relevance and passion.

For some reason I am drawn back to my own childhood, and growing up in the urban inner- city of London , my only opportunity to experience the arts being at school. At the age of twelve, on a drama field -trip, I saw a remarkable production of *Macbeth*, with a young Ian Mckellan and Judi Dench, it changed my life and gave me a standard by which to measure all other artistic experiences. Even though I became a professional dancer and not an actor, the mastery and passion of that evening remained an inspirational marker and guide in my professional life. I sought out the best teachers to study with because I knew what the best was. I found the most innovative projects to be involved in because I had witnessed innovation. I developed a deep value for the rite of passage that precedes any level of mastery because I was taught that mastery has to be earned.

Children and young adults deserve to experience the cultivated and complex landscapes of artists like Kurt Jooss, Stravinsky, Shakespeare and Picasso, as well as the expressions of young modern day stars. Every young artist needs an Ian Mckellan in their life, an uncompromising standard by which to measure excellence. The professional artist has a unique role in guiding students to an appreciation of true originality and quality, to help them seek out the very best the arts has to offer and teach them that the *pay off* is sometimes years in the making. We can encourage them to search for the forgotten masters in repressed cultures, investigate their own history and be the generation that acknowledges when it is standing on the shoulders of others.

The power to move forward with true authenticity lies in knowing the greatness that preceded you.

"We need the arts because we are the future!"

Ellie, 5th Grade student FSC. Character in *'The Green Table'*: Refugee

CURRICULUM INTEGRATION:

During the Green Table project the students were also studying the American Revolution and the role of government and democracy with their classroom teachers. Working closely in partnership, we helped the students to make significant connections within their Social Studies curriculum. This encouraged them to find even broader life connections, one student brought in an article from the Los Angeles Times with a photograph taken of army officers gathered around a war table in Iraq. The students pondered the similarities to the opening scene of 'The Green Table' with the masked diplomats gathered in heated debate, the only difference being that in the modern day photograph the army officers were communicating to each other through computers.

Ms. Dahm is an international dance theatre artist, critically acclaimed choreographer and master teaching artist. dancearts@yahoo.com

Teaching Artist Seminars
A Peer Professional Development
By Eiko Amano
Visual Artist

Since the fall of 2007 the Music Center has presented a professional development *Teaching Artist Seminar* series, organized and coordinated by Master Teaching Artist Madeleine Dahm. The seminar topics were determined by Music Center teaching artists at a round-table discussion, and each seminar was facilitated by a Master Artist. My experience of the seminars was rewarding, enriching, and deeply informative. It was very satisfying to have the opportunity to gain deeper insight into different teaching styles and the varied techniques applied in each art form. It was extremely valuable to be part of an open forum and have the opportunity to share personal experiences, discuss challenges and alternative strategies for engaging the students in meaningful artistic experiences. It was also wonderful to simply have the opportunity to dialogue with other teaching artists. Ultimately, I left each seminar with renewed conviction and a feeling of camaraderie and community.

As a co-facilitator of the seminar on *Task and Criteria*, I wanted to present a program which would be challenging, thought provoking and conducive to professional growth. My fellow co-presenter was dance artist Kristen Smiarowski. Together we collaborated on designing an evening that would balance creative activity and discussion with clear content and logical progression. The highlight of the evening for me was several artists sharing how they wanted to use one of our sample activities in their own discipline.

The following are some of the questions posed to the group at the Artist Seminar on *Task and Criteria*.

Think of the content of your Introductory Lesson:

- What is your FINAL TASK and CRITERIA in this introductory lesson?
- Over the years has your approach to this lesson changed?
- How has your FINAL TASK and CRITERIA evolved? What was the contributing factor in its evolution?

We each have a style of teaching which is influenced by our training, personality, and personal strengths:

- How do we as artists go beyond our comfort zone and use strategies which might be more suitable or necessary for a particular situation?
- How do we encourage students to work successfully within their comfort zone? How do we help students go beyond their comfort zone?
- What kind of changes would you like to explore with regard to designing and implementing tasks and criteria? How can we use this to grow as a person, as an artist, and as a teaching artist?

Additional Seminar Topics:

- **Designing and Implementing Student Culminations**
 - **Leading Meaningful Student Reflections**
- **Connecting the Visual and Performing Arts to other Curriculum Areas**
 - **Strategies for Effective Workshop Management and Space Design**
- **Principles and Techniques for Fulfilling Partnerships with Classroom Teachers**

EFFECTIVE TEACHING IS AN ART FORM

By Susan Cambigue-Tracey

Director of Curriculum and Teaching Artist Development

Nationally, the Music Center is not only a premier performing arts center, but also a leader in the arts education field. The MC is vigorously committed to advancing arts learning in the community's pre-K through 12 schools. In order to do this, the MC Teaching Artists are coached in *Best Practice** principles of good teaching. Now, it is not enough to be an outstanding artist with an interest in sharing; artists on the MC roster must also meet a standard of excellence in deconstructing their art forms to design exciting, standards-based lessons that are developmentally geared to students at all grades levels.

Distinguished professional performing and teaching artists have been at the core of the Music Center's approach to arts education since 1979, when it started producing in-school programs. However, it wasn't until 1998 that rigorous teaching artist training was initiated in response to the changing Arts Education climate that focused on the arts being part of the core curriculum for all students, rather than enrichment experiences. The Ahmanson Foundation granted the MC funds to design a "Teaching Artist Training Initiative." The proposal centered on an in-depth course for teaching artists that would put them on a "fast track" for getting smarter about educational reform principles: '*Constructivist Teaching*', *The Visual and Performing Arts Content Standards for California Public Schools*, and research on how students best learn and thrive.

Artists are encouraged to use Backward Mapping thinking in planning a series of lessons that build, one upon the other, with clear tasks (projects), criteria and well stated student outcomes.

The foundational course, which laid the groundwork and strategies for the current course, was designed and taught by Susan Cambigue-Tracey (Director of Curriculum & Teaching Artist Development), Barbara Leonard (Artistic Director) and Melinda Williams (Director of Education). This creative leadership team combined their experience and wisdom to bring the best of arts education knowledge and practice to the invited roster artists. Over the years a select group of artist mentors, including theatre artist David Prather and visual artist Eiko Amano, have led sessions. However, in addition to leading the course, dance theatre artist Madeleine Dahm and music artist Andrew Grueschow have also worked with Susan to revise, strengthen and lengthen the course. They have served as the principle, inspirational guides to all the teaching artists on the Music Center roster. Expert support is also offered by Sandy Seufert and Mike deHilster of the curriculum and teaching artist staff.

All Music Center teaching artists are now required to take this course. In fact, some potential artists take it before entering into the audition process. Participants are required to design a series of

six sessions for students that include an assessment rubric based on the culminating task of the series and also an Outline that guides teacher and artist pre-planning meetings. It is the goal of teaching artists to work at the intersection of artistry and education by using their expertise, creativity, and passion to provide distinctive arts learning experiences for students and teachers.

The Music Center currently works with 50 teaching artists in four disciplines – music, theatre, dance, and visual arts. Classroom teachers observe Music Center artists working with their students and learn how they can continue teaching the arts in their own curriculum. The Music Center is a leading light in quality arts education because it has high artistic standards for both performing and teaching artists. Teaching artists have a unique contribution to make to arts education, and they also have a responsibility to present the arts with integrity, passion and accessibility, - serving as strong artistic models that inspire both students and teachers.

** **Best Practice Principles:** Student-centered; experiential; holistic; authentic; expressive; reflective; social; collaborative; democratic; cognitive; developmental; constructivist and challenging.*

** **Constructivist Teaching:** Methods of teaching that encourage the student to construct personal meaning from what they study.*

Creative Dance Integration for the Classroom Teacher

By Dance Artist Kristen Smiarowski.

In addition to my work as a Teaching Artist at the Music Center, I am a faculty member in the Dance Program at Loyola Marymount University in Los Angeles. One of the courses I teach is titled “Creative Dance for Children,” and the students who enroll include undergraduate Dance Majors as well as Liberal Studies Majors who are working to obtain teaching credentials. At Loyola, all Liberal Studies Majors are required to take this course. I inherited the class from Susan Cambiguo -Tracey, who designed a rigorous, participation-based curriculum.

Students in “Creative Dance for Children” are required to observe and participate in seven demonstration lessons (which I teach) with elementary school children from the local community. They also design and teach creative dance lessons to their peers, as well as the participating children. Additional assignments guide them to become familiar with the California Visual and Performing Arts Standards and to research and write about current topics in dance education. A major emphasis of the course is to explore and understand the creative process as a form of higher level thinking that should be encouraged in educational settings, and to develop the ability to teach dance as an art form as well as integrate it with other areas of classroom curriculum.

Over the course of the 15 week semester, all students are required to keep a weekly journal in which they reflect on their class experiences, identifying what they’ve learned and how they can apply it to their own teaching. The following entries were written by three third-year Liberal Studies Majors: Laura Dzida, Mallory Frodge and Danielle Owens. I have chosen to publish these entries specifically because Laura, Mallory and Danielle are *not* Dance Majors. They are Liberal Studies Majors who plan to be classroom teachers, and I believe that having taken this course, they now have the capacity to integrate kinesthetic learning in their classrooms in powerful ways. In addition, they have insight, knowledge and firsthand experience with teaching dance. In my work as a Teaching Artist, I would welcome the opportunity to partner with teachers like Laura, Mallory and Danielle, who have knowledge and appreciation for the work I am doing. While these entries do not give a comprehensive description of the class, they are windows into the minds of three students who, at the start of the semester, had never experienced teaching, let alone participating in, creative dance. The writings reflect the students’ own creative process over the course of the semester as they became more familiar with dance as an art form, and increased their ability to design and perceive a “successful” dance lesson.

The following journal entries are published with permission from the authors.

Laura Dzida - August 29, 2007

“What lies behind us and what lies before us are tiny matters, compared to what lies within us” (Ralph Waldo Emerson). I just really like this quote so I wanted to make a note of it. I think this is an important idea because we often get so wrapped up with everything going on around us and what needs to be accomplished in any given day that we lose sight of the emotions and struggles that we need to work out inside of ourselves.

I think learning to be comfortable with creating movement with my body was the most valuable thing I learned in class today. I am not a dancer, so those movements don’t come naturally to me, but I think it is important for me to be comfortable before I can teach my students to become comfortable as well.

The techniques that I observed today were mainly basic, such as how to even begin to get students to use movements. I learned how to break activities down into steps... so that the students won’t be confused. I learned some basic concepts that can be taught through dance, such as shapes and types of lines and also how to work together with a partner to combine movements into something more like a dance. Now I have a better idea of some tactics that I can use in the classroom to incorporate dance. I’m sure I’ll learn more in later weeks, but I’m beginning to learn some activities that I’m sure students will enjoy.

Mallory Frodge - October 10, 2007

The children came to class today and I participated in the lesson with them. I like participation I enjoyed participating in Professor Smiarowski's lesson on locomotor movement and positive / negative space. I liked the museum activity. In this part of her lesson, some people created shapes while others had to fill all the negative space and took their spots. The children had to use problem solving and create original shapes throughout the lesson. Another important part of class was teaching my lesson on opposites to my peers. I taught about high and low level shapes intended for young elementary school children. I would have liked to add locomotor [movements] to my lesson, though. Students seem to enjoy them very much.

Danielle Owens - November 14, 2007

Today was our first day of teaching our final lessons and I was excited to see what ideas people came up with to teach. Mallory taught us a dance [lesson] about fall leaves and their shapes, colors, and sizes. I liked how she used both a book and visuals to aid what she was teaching in her lesson. The book helped us become interested in her topic of fall leaves and what happens when they change color and fall off the trees. In a way I feel like she taught us about "opposites" when we made shapes of green leaves and colored or dead leaves. I wouldn't have known what shapes to make if she hadn't shown us the leaves that she had as examples on the board. It was especially helpful to first discuss what kinds of shapes the different kinds of leaves have and see them up on the board. I would have never thought that a leaf could have a twisted shape until I was able to actually see an example of a real leaf. I thought that it was really creative of Mallory to think of having the stem come out from our head, back, and neck. It created a challenge for us and really made me think about what I would look like if I were a leaf hanging from a tree with a stem coming out of the back of my neck. I felt like I really learned a lot about fall leaves and how they are different shapes when they change color.

After participating in Mallory's lesson I reflected on her effective teaching strategies and methods. First, Mallory is really good at encouragement and addressing students individually. She didn't talk any of us down but just simply aided our movement by giving clear examples of what she wanted out of us as students. I also noticed that she demonstrated what she wanted before she had us get up and start moving which gave a lot of direction to her lesson. As a teacher she helped create calmness within her students by moving steadily throughout the progression of the lesson and didn't rush. I noticed that is something I need to be aware of in my final lesson because that is the area that I struggle with the most.

In conclusion, I think that by participating in Mallory's lesson I was able to observe some techniques that I want to add in my own final lesson. I have an idea of what I want to do but I noticed that I need to find ways for the students to actually learn about the subject through movement. I feel like right now I am trying to make the movement fit into the subject rather than actually learning by moving. I think that brainstorming my idea will help aid in what I want to teach the students. Today it was really helpful to see an example of what our final lesson should look like and how it should play out within the classroom. I have a lot of work to do but I am excited to see how it turns out!



Music Center Professional Development Partnerships by Melinda Williams, Director of Education

Since April, 2005, Music Center artists have played a vital role in helping to develop the Music Center's "anchor work strategy." Two projects have grown from the initial National Endowment for the Arts Teacher Institute grant: the NEA-funded Arts Capacity Team and the San Gabriel Valley Partner Schools Project, supported by the Rose Hills Foundation. These professional development partnerships (PDP) involve school teams composed of a principal and four teachers participate as arts learners in the summer Institute for Educators and then partner with one or more Music Center artists to implement arts learning and anchor work lessons in their classrooms. We are learning from this work that schools must make a commitment to sustaining PDPs for a minimum of 3 to 5 years in order to help successive cohorts of teachers incorporate the arts into their practice and for schools to build the foundations for their sequential arts education programs.

The overarching focus for the Institute is in-depth study of an "anchor work," a master work of art featuring broad, universal concepts and meaning, using one or two arts disciplines as a means for inquiry, interpretation, creative expression, and making connections to other curriculum subject areas and life experience. The artist-led Institute workshops allow educators to experience, explore and create within an art form, to engage as *learners* in the arts, and to explore the power of the arts to create a community of learners that includes their peers and Music Center artists.

The first summer Institute experience for a school team is all about *immersion* in arts learning and creative processes in which they experience and respond, inquire, create, perform, reflect and assess. Within this cycle they learn to assess their prior knowledge, get smarter through guided exploration of content, become experts through working on creative and performance tasks, as well as reflect on what they are learning, assess what they have created and presented, and make connections to other themes, subject matter, and life experiences. Lead artists at the Institute prepare and present a series of model lessons featuring standards-based arts content and a layered scaffolding of 6 or more lessons in their disciplines. In the initial years of a PDP, model lessons include strategies for classroom organization and management, techniques for guiding student exploration of concepts and skills, facilitation of student creative tasks with criteria for assessment, and student reflection and discussion of their own and others' work. Artists assist teachers in breaking these elements down into do-able pieces to practice with their guidance and support and to make adjustments for different grade level and student abilities.

In January, 2008 the Music Center hosted gatherings of the 3rd year ACT project and the 2nd year San Gabriel Valley project school teams and artists. Round robin table conversations gave everyone a chance to share what they had been doing to implement the anchor work lessons and to support teachers' practice of arts instructional skills. Music Center artists talked about their experiences, identified their challenges, and voiced their ideas for refinement of future PDPs. The Music Center is working to clarify and refine the design of PDPs with input from its artists and participating school teams. This is an emerging professional development program that seeks to address the challenges schools face in building their capacity for arts instruction and quality, sequential arts education within each grade level and every classroom.

We have heard our artists' voices asking for continued partnership training as well as their suggestions for refining PDP program structure. We will provide a series of seminars in May and June - stay tuned!

COMMUNITY PARTNERSHIPS

Early Childhood - a pivotal age.

Lynda Jenner

Director of Music Center
Community Programs

The ages of three to five are a pivotal age in the development of a child and the arts play a major role in healthy development. The child is learning on a variety of levels – cognition and understanding, physical awareness and movement, language and literacy, and social and emotional development. We sometimes forget that a child actually learns skills such as balance and mobility, or how to get along with others. He or she is not just born fully developed! The concepts of friends, self esteem or participating in a group are taught -they don't just happen. Language, love of reading and expanded vocabulary are all skills that a child learns at this important age. The arts are a natural way to teach these skills.

The Music Center has two pre-school programs that apply the arts for pre-school learning. The Wolf Trap program for early learning through the arts is a teacher residency program and Pillow Theatre is a performance series for pre-school families.

The Wolf Trap program partners a pre-school teacher with a teaching artist for an extended residency with integrated curriculum. As the residency progresses the teacher takes over more and more of the activities and ends the residency teaching the entire class using the performing arts.

The artist and teacher work with;

- Storytelling and drama
- Music
- Body movement and dance.

At the beginning of the residency the teacher and the artist discuss the themes and outcomes that the teacher is responsible for during this period of time. Then the activities are designed to teach those themes. The arts can be adapted to teach in the domains of Math, the Sciences, Physical Hygiene and Literacy. When teaching the arts to pre-school children important concepts that relate to the child's development are chosen, for example: singing materials that fall into the child's natural head voice since the voice range is pitched much higher than most adults. The activities selected for the teaching of movement and dance focus on the child's balance and mobility while emphasizing safety of movement. The teacher learns techniques to tell a story with the children, not at them, so the child is encouraged to make decisions about "what comes next". The child learns to listen, to speak out about ideas, to discriminate and identify sounds in the spoken language, which expands vocabulary.

The child learns to follow directions with music, dance and storytelling activities. The difference between reality and fantasy are explored and the way we express emotions are identified. What are the different community roles of a fire fighter or a policeman? Sequences and patterns are

taught. All of these many ideas are explored in a Wolf Trap residency to help the child discover a sense of self.

Pillow Theatre is a delightful, free theatre series designed for pre-school families with children aged three to six. The families come to the Grand Hall of the Dorothy Chandler Pavilion where the children sit on pillows for a half hour show. Part of the fun is seeing these little guys come into the room and realize that there are other "little people" in the world just like them. Parents come into the room and realize there are other people who are just as tired as they are! After the show the children go out on the plaza for a hands on workshop related to the show they have just seen. Examples of shows the children and families have enjoyed in our series are: *Aunt Jemimah Puddle Duck*, a delightful folktale with puppets. *Berger and Disken* performed a mime show that appealed to children's love of silliness. All of these shows are interactive with plenty of participation on the part of families. Coming to the Music Center teaches the child what it means to be in a theatre at a very young age.

For more information on both of these preschool programs please go to the Music Center website.

www.musiccenter.org

PACIFICO DANCE COMPANY IN WASHINGTON DC

BY JUAN GUZMAN



As Pacifico Dance Company's final performance at the world renowned John F. Kennedy Center came to an end, a line of female dancers standing downstage delicately swayed open their flowing long red skirts, illuminating the stage with impeccable embroidery and design as they gracefully delivered one final curtsy. The men, dressed in their *Charro* suits, a costume traditionally used in Mexican folklore as representation of the state of Jalisco, lifted their sombreros in the air and bowed their heads giving thanks to the overwhelming sound of applause coming from the sold out audience. As the company made its way upstage, the dancers waved goodbye and caught the last wave of cheers coming from the audience as the stage curtains closed. Immediately, the stage became an arena of celebration as the dancers let out sighs of relief and expressed tears of happiness.

Pacifico Dance Company is a Los Angeles based Folklorico ensemble and one of the performing arts group of the Music Center. Pacifico Dance Company, created in 1992 by Founder and Artistic Director Adriana Astorga Gainey, is comprised of more than 30 members who seek to revitalize Mexican folklore by integrating contemporary dance idioms into the company's repertoire. These dancers hold pride in their Mexican heritage and strive to educate their audiences about Mexico's history, cultural diversity and traditions through dance. The opportunity to perform at the Kennedy Center allowed the group to travel across the country and permitted audiences outside of California to experience this culturally diverse program .

In connection with Pacifico's ongoing goal to educate their audiences, the group delightfully accepted the opportunity to perform all of their weekday performances for the Education Department at the Kennedy Center. For Pacifico, this was tremendously important as it provided the opportunity to connect with students and teachers alike. For Pacifico, targeting young audiences is important because they hold the key to the future. By exposing young individuals to the performing arts and to cultural diversity, the group is hoping to influence young aspiring individuals to not only possibly see a career in the performing arts, but to help them embrace cultures that are distinct from their own. The dancers realized that this was an opportunity for others to witness their representation of traditional folklore fused with ballet and other modern dance styles.

For the educational performances, Pacifico knew that they would be performing for students and families who might only have a vague idea of Mexican folklore. It was important for the dancers to engage their audiences, young and old alike, leaving them enlightened and yearning for more. The members of Pacifico saw the first dance on the program as the most challenging, and would either make or break their performance by setting the tone for the rest of their show. *Concheros* is a dance honoring ancient theology and is performed to glorify the Mexican Saint and Icon, the Virgin of Guadalupe,.

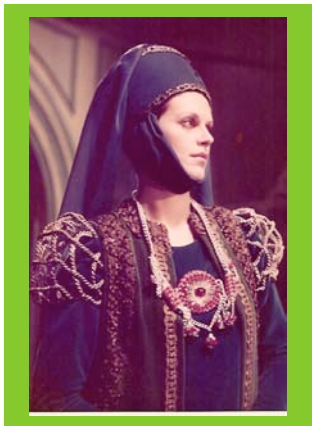
CULTURAL DIVERSITY IN PERFORMANCE

When the lights turned low, screams of excitement could be heard all around. The dancers stood fierce and strong, dressed in brilliant colors, luminous feathers and with heavy rattling shells around their ankles. In one hand the dancers held their *Sonaja* (rattle) used to imitate the intense beat of the drums while their other arm surfaced as stiff as a rod with a tightly clenched fist to create the illusion that the dancers were carriers of a protective shield. As the curtains opened, the intensity in the dancers form and facial expressions let the audience know that they were about to take a journey to relive Mexico's history through dance.

For the students in attendance, Pacifico was able to make a deep connection. The colorful and vibrant costumes and accessories kept them leaning forward in their seats, yearning to get a better view of the dancers. With wide eyes and still demeanor, the students were in tune with not only the music, colors and steps, but the stories being told. When reflecting on the experience, one dancer expressed that one of the best memories he had was after an educational performance when he walked out to the lobby in his traditional *Charro* suit, and was approached by many students who wanted to talk to him and get his autograph. According to the dancer, knowing that he is now a role model for young people is a tool of motivation that keeps him yearning to perform and reach out to young students in educational programs. The Company continues to branch out, and deliver eye opening, educational and artistic performances, demonstrating the group's innovative and original representation of Mexican folklore.



Artists in Focus



Patrice Cantarelli

I do not remember a time that I wasn't dancing, singing, acting or performing. Doctors told my mother to start me on ballet lessons very young as I was born with a slight deformity in my ankles and knees. I remember having very ugly corrective shoes for most of my childhood in order to help the problem, but ballet lessons strengthened them incredibly well. At the ripe age of 10 years old I was chosen by Mr. Robert Joffrey, to further my training over a period of several years until graduation with summer scholarships. Also during this period, due to my disability, my mother encouraged me to train in all aspects of the arts just in case my body would give out down the road. I studied trumpet and French horn, was President of Drama Club and through this class was accepted into a summer institute for high school students at the University of Washington Drama Department. After graduation I gave up a fine arts scholarship at Stanford to go to New York and attend the Joffrey School where I was an apprentice with the company for about a year and got to perform at City Center.

Throughout the next 15 years I danced and performed on stage and television with different companies and projects in Spain, Italy, France, Belgium, England, Greece, Germany, Israel, Switzerland, and Rhodesia (now called Zimbabwe). In the Americas, I was able to perform in Argentina, Brazil, Ecuador, Peru, Colombia, Chile, and Venezuela and Mexico. I had my own small dance company in Madrid, modeled for fashion houses in Milan, Paris, Tel Aviv, Jerusalem, Barcelona, London, and Madrid, choreographed for television and stage, sang back-up for Spanish rock and roll artists and managed to mother a gorgeous daughter named Alejandra. Looking back, I think that the highlight of all those working years was dancing a leading role in Alvin Ailey's tribute to Duke Ellington "Night Creatures" and having Alvin mentor me at the *Bat-Dor Dance Company* where he spent almost 6 months teaching the company his works. He was such an amazingly wonderful, talented and compassionate person. His friendship meant a great deal to me.

Finalizing my time outside of the States, and after spending more than two years in Milan, Italy where I taught the ballerinas at the La Scala Theatre, I returned to the USA In 1998 I was guided to the Music Center by a dear friend and flamenco dancer/choreographer, Deborah Greenfield, who felt that I needed to share my extensive experience and capabilities working in arts education with schools and artists alike. The next chapter of my life had begun. As a Program Associate I help design and implement the school programs, communicate with the artists and make arrangements for their assemblies or workshops, take care of the administration of the contracts, invoices, summaries and facilitate meetings between teachers and artists. I also have been able to do some public relations for the Music Center in the last couple of years going out into the community and introducing our programs at district offices, schools, at various arts and community centers. I love working with the Music Center and in November 2008 I will celebrate my 10th year.

Malik Sow

Born in Dakar, Senegal, Elhadj Malik Sow is a member of the Puele Tribe of West Africa. He is a master drummer, singer, dancer and choreographer who performs and teaches throughout the world. Mr. Sow has studied West African history and is well-versed in the folklore of the Wolof, Mandinka and Djola people of Senegal. He also speaks nine languages fluently and is the Music Director of the touring group *Futa Toro West African Dance Ensemble*. Mr Sow has taught drumming and singing to students from Los Angeles to New York and has choreographed for the professional dance troupes *Dundu Dole* in New York and *Kuumba Dancers and Drummers* in Tampa, Florida. Malik has appeared in several films, including *Poetic Justice* with Janet Jackson, *Distinguished Gentleman* with Eddie Murphy, and Steven Spielberg's *Amistad*.



Mr. Sow's workshops help students discover the dynamic world of West African culture through drumming, singing and dancing. Students play authentic drums, hand craft their own drums and learn rhythmic interplay. Students experience the various elements of music, such as dynamics, rhythm, and tempo. Traditional songs and dance movements are incorporated with these rhythms to create a symphony of African music and dance. Mr. Sow begins each session by sharing an ancient tale from a West African region and these stories provide a historical perspective for the workshop that follows. Students are also introduced to the concept of body percussion: rhythmic phrases that are performed with hands and voice.

Global Initiatives In Arts Education



Creative Partnerships is the British Government's flagship creative learning programme, designed to develop the skills of young people across England, raising their aspirations and achievements, and opening up more opportunities for their futures. This world-leading programme is transforming teaching and learning across the curriculum. We believe that creativity is not a skill bound within the arts, but a wider ability to question, make connections, and take an innovative and imaginative approach to problem solving.

www.creative-partnerships.com



Cape UK offers a wide range of training programmes and ideas for schools and creative professionals. We seek to design training programmes that are participatory, exploratory and experiential. We bring teachers and creative professionals together - we do not believe you can deliver creativity, but that it is developed through process.

www.capeuk.com

CHICAGO ARTS PARTNERSHIPS IN EDUCATION

Founded in 1992, Chicago Arts Partnerships in Education (CAPE) has become recognized as a leader in the field of school improvement through the arts. We are a living laboratory for a community of artists and dedicated teachers, infusing the arts throughout the curriculum, and for community researchers dedicated to understanding how teaching through the arts improves student achievement.

www.capeweb.org

FOURTH WORLD SUMMIT ARTS AND CULTURE 2009

The Fourth World Summit will be held on September 21-25 2009 in Johannesburg South Africa, and will focus on the role of public art policies in meeting the wider challenges facing the world culturally. The event will seek key people in arts policy drawn from cultural organizations around the world to discuss the impact of arts and culture - with a specific emphasis on the developing world.

www.ifacca.org

The 32nd WORLD CONGRESS THE INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART - OSAKA, JAPAN AUGUST 2008

The 32nd World Congress will examine the development of children's imagination and cognitive abilities through arts education. Changes in the design of learning environments that effectively foster creativity and imagination. The world congress will encourage international exchanges at the academic level, as well as practical exchanges at the public school level.

www.insea.org/congress/osaka2008.html

UNESCO WORLD ARTS CONFERENCE

Lisbon, March 6, 2006

EXCERPT OF THE GLOBAL ARTS INITIATIVE DECLARATION ADOPTED BY THE UNITED NATIONS -

This is an historic moment in international arts education. After six years of preparatory meetings, IDEA, InSEA and ISME have now united to define an integrated strategy that responds to a critical moment in human history: social fragmentation, a dominant global culture of competition, endemic urban and ecological violence, and the marginalization of key educational and cultural languages of transformation.

In a visionary agenda in the aftermath of the World War II, the United Nations Education, Scientific and Cultural Organization recognized the unique role that arts education can play in the creation of a culture of peace, international understanding, social cohesion and sustainable development. However, at that time, few could have anticipated the socio-cultural needs that would be generated by the accelerated technological change during the intervening decades; and today few can imagine the impact and challenges of technological convergence in the immediate future. We believe that today's knowledge-based, post-industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathic commitment to cultural diversity. Research increasingly shows that these personal attributes are acquired through the process of learning and applying artistic languages. We welcome decisions by governments throughout the world to place educational reform and cultural development at the heart of their agendas. However, we know that there is not always the political and professional will to integrate the arts into an effective 'education for all', as vital instruments for learning human rights, responsible citizenship and inclusive democracy. Drawing membership from more than 90 countries, our global alliance of arts education organisations involves leading practitioners and promotes innovative practices in arts education internationally. Through our national affiliations and individual memberships, we draw on the experiences of more than one million dedicated and courageous teachers, artists/performers, researchers, scholars, community leaders, administrators and policy makers who themselves are in touch with formal and informal educational communities throughout the world.

Together, we will advocate new and appropriate paradigms of education which both transmit and transform culture through the humanizing languages of the arts that are founded on the principles of cooperation, not competition. For more than half a century, our associations have contributed significantly to the development of curricula and teaching approaches. We are now ready to respond proactively to the diverse social and cultural needs of our world. In response to the urgent crises of our times, we embrace the challenge to make our exceptional resources available to governments and educational communities across the globe. In the visual arts, critical and reflective pedagogies and new means of artistic production offer students opportunities to explore their multicultural, multi-technological visual worlds. Through the performing arts, educators are transforming classrooms into theatres of creative dialogue, equipping young people to enact solutions to contemporary social needs and challenges. In music education, the new technologies provide astonishing opportunities to develop intercultural awareness and collaborative production. Collectively the arts offer young people unique opportunities to understand and create their own cultural and personal identities. They stimulate interdisciplinary study and participatory decision-making, and motivate young people to engage in active learning and creative questioning. Our three organisations have formed an alliance for strategic action based on principled and sustained dialogue. Our primary aim is to accelerate the implementation of arts education policies internationally. We want to collaborate with all governments, networks, educational institutions, communities and individuals who share our vision. We challenge UNESCO to fulfill the responsibilities of its founding mandate by joining us to make arts education central to a world agenda for sustainable human development and social transformation.

INSPIRATION



*There is a vitality, a life force, a quickening
that is translated through you into action,
and because there is only one of you in all time,
this expression is unique.*

*And if you block it, it will never exist
through any other medium and be lost.*

The world will not have it.

*It is not your business to determine how good it is;
nor how valuable it is; nor how it compares with other expressions.*

It is your business to keep it yours clearly and directly...

Martha Graham • Master Dance Artist

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*Submitted articles are subject to editorial changes by the Editor and the Music Center,
in order to format. Grammatical errors are corrected which may lead to minor alterations
in each article. No other changes are made.*

*The next 'Artists Chronicles' will be published in September 2008, if you would like to submit an article
please contact the Editor Madeleine Dahm at rodaigon@aol.com*

*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.*

Please credit all outside photographers.

THANK YOU!

