



# 2014

# Teaching Artists

# Institute

March 20, 21, & 22

Professional development coordinated by the Hawai'i Arts Alliance,  
Hawai'i State Foundation on Culture and the Arts, and  
Honolulu Theatre for Youth

Supported by the Hawai'i State Foundation on Culture and the Arts  
through appropriations from the Legislature of the State of Hawai'i and from  
the National Endowment for the Arts, and  
Honolulu Theatre for Youth through a grant from the  
Hawai'i Community Foundation





# INTRODUCTION

In accordance with the ARTS FIRST goal to guarantee a comprehensive arts education based on the Hawai'i Content and Performance Standards for every elementary student in the state, Hawai'i Arts Alliance, in partnership with the Hawai'i State Foundation on Culture and the Arts (HSFCA), and Honolulu Theatre for Youth presented the ARTS FIRST 2014 Teaching Artists Institute: *Creativity at the Core*, March 20 – 22.

Two days of the Institute provided professional development for all teaching artists and arts organization representatives on the HSFCA's Artistic Teaching Partner (ATP) Roster. Guest presenter Liz Lerman, a choreographer, performer, writer, educator and founder of the dance company *Dance Exchange* presented the keynote address and two master classes to participants.

An additional day of professional development was targeted to a smaller group of more advanced teaching artists. Ms. Lerman acted as facilitator, presenting her *Critical Response Process* to the group.

The Institute was held on the island of Oahu on the campus of Hanalei School. Neighbor Island ATP traveled from Hawai'i, Kauai and Maui and were provided housing and transportation.

## SESSIONS

Date	Title	Presenter
3/20	<b>Keynote Address: <i>Creativity/Inquiry/Practice</i></b>	Liz Lerman
3/20	<b>Master Class: <i>Thinking Grids</i></b>	Liz Lerman
3/20	<b>Mini Sessions</b>	
	<ul style="list-style-type: none"> <li>• <i>Building with Lines: Using Drawing Strategies and Mathematical Understanding in Geometry</i></li> <li>• <i>The Creative Brain: Making the Case for a Multi-Model Creative Teaching Approach That Incorporates Reading, Hearing, Seeing, Saying &amp; Doing</i></li> <li>• <i>Why Reflect?: The Importance of Reflection in Visual Arts</i></li> <li>• <i>Proficiency Assessment as an Instructional Activity</i></li> <li>• <i>Putting the Power Back in PowerPoint: How Do We Share Material in a Way that is Expressive, Engaging &amp; Memorable</i></li> <li>• <i>You and Fred: Exploration of the Nature of the Mind from the Angle of Imaginative Writing</i></li> </ul>	<p>Neida Bangerter</p> <p>Michael Cowell</p> <p>Abbey Day</p> <p>Vicki Penney-Rohner</p> <p>Jamie Simpson Steele</p> <p>Paul Wood</p>
3/21	<b>Pecha Kucha</b>	
	<ul style="list-style-type: none"> <li>• <i>A Candid Chitchat on Creative Movement as a Career Choice or Why I Do What I Do for My Paycheck...ucha?</i></li> <li>• <i>Art From the Inside Out: A Middle School Journey of Self-Discovery</i></li> <li>• <i>Groovin' Together: Adventures in Interactive Creativity</i></li> </ul>	<p>Mauli Ola Cook</p> <p>Beth Marcil</p> <p>Michael Wall</p>
3/21	<b>Master Class: <i>Collaborative Structures</i></b>	Liz Lerman
3/21	<b>Art-Alike Sessions</b>	
	<b>DANCE</b>	
	<ul style="list-style-type: none"> <li>• <i>Abstracting Dance with B.E.S.T.</i></li> <li>• <i>Geo Mapping</i></li> <li>• <i>Emotion Recollected: The Power of Images in Dance</i></li> </ul>	<p>Maggie Costigan</p> <p>Vicky Robbins</p> <p>Mimi Wisnosky-Chang</p>
	<b>DRAMA</b>	
	<ul style="list-style-type: none"> <li>• <i>Vocal Expressions Through Poetry</i></li> <li>• <i>Word - Picture - Travel</i></li> <li>• <i>Puppet Masters: Unlocking Dramatic Instinct Through Animal Puppets</i></li> </ul>	<p>Lily Brennick</p> <p>George Kon</p> <p>James McCarthy</p>
	<b>MUSIC</b>	
	<ul style="list-style-type: none"> <li>• <i>Interpreting Music: A Simple Method for Individual Creativity Through Active Listening to Music</i></li> <li>• <i>Creating Name Rhythms</i></li> <li>• <i>Developing Creativity with the Tallest of the Tall</i></li> </ul>	<p>Erik Haines</p> <p>Margie Heart</p> <p>Randy Wong</p>
	<b>VISUAL ARTS</b>	
	<ul style="list-style-type: none"> <li>• <i>An Accordion Book: Drawing in Space</i></li> <li>• <i>Creating Visual Story: Beyond Elements Through the Context of Space, Time, and the Lens of Culture</i></li> </ul>	<p>Lisa Louise Adams</p> <p>Meleanna Meyer</p>
3/22	<b>Master Class: <i>Critical Response Process</i></b>	Liz Lerman
<b>Sessions: 24</b>		<b>Presenters: 21</b>

# ATTENDANCE

ARTS FIRST 2014 Teaching Artists Institute

ARTS FIRST 2014 Advanced ATP Gathering

## *Creativity at the Core*

## *Liz Lerman's Creative Response Process*

Thursday, March 20, & Friday, March 21  
8:30 am – 4:00 pm

Saturday, March 22  
8:30 am– 1:00 pm

### **66 Participants:**

- 56 Teaching Artists:
  - 9 Dance
  - 10 Drama
  - 3 Literary Arts
  - 12 Music
  - 22 Visual Arts
- 9 Administrators
- 1 Invited Guest

### **26 Participants:**

- 21 Teaching Artists:
  - 5 Dance
  - 5 Drama
  - 1 Literary Arts
  - 2 Music
  - 8 Visual Arts
- 4 Administrators
- 1 Invited Guest

### **21 Presenters**

### **1 Presenter**



# Keynote Address by Liz Lerman

## *Creativity/Inquiry/Practice*

The ARTS FIRST 2014 Teaching Artists Institute featured internationally known educator, choreographer, performer, and writer, Liz Lerman. In addition to Master Classes, Ms. Lerman delivered the Institute's keynote address. Highlights from her address:

*"Allow for multiple perspectives and recognize that making distinctions is a creative act ... Distinction does not have to be about right and wrong."*

*"In hiking the horizontal, bringing a horizontal focus to bear on a hierarchical world, many ideas can coexist ... Find a way to respect something that lives at the end of the spectrum farthest from where you are comfortable."*

*"Consider when either/or thinking is useful and when it isn't. Tolerance, generosity, and nimbleness are helpmates to hiking this path, but they are also outcomes from moving along it."*

*"The process is the product. The product is the process."*

Liz Lerman



# Master Class With Liz Lerman

## *Thinking Grids*

### Participant Reflections

*“Liz was articulate in her modeling of ways to think – a thinking grid to capture inspiration and harvest ideas that are seemingly disparate into valid ideas/solutions/responses to work from.”*

*“Using a thinking grid is an effective way to brainstorm ideas and pull yourself out of normal thinking patterns ... using unrelated ideas or themes you wouldn’t normally put together to induce new ideas.”*

*“The Thinking Grid is a useful tool for organizing thoughts and processes or projects with kids.”*

*“Harvest intuition ... The insight behind this kept recurring. Creativity is under conscious control..”*



# Mini Sessions: Presented by Hawai'i Teaching Artists



*(Photos Counter-Clockwise)*

***Building With Lines: Using Drawing Strategies  
and Mathematical Understanding in Geometry***

**-Neida Bangerter**

***Why Reflect?: The Importance of Reflection in  
Visual Arts***

**- Abbey Day**

***You and Fred: Exploration of the Nature of the  
Mind from the Angle of Imaginative Writing***

**- Paul Wood**



*(Photos Clockwise)*  
**Proficiency Assessment as an Instructional Activity**  
- Vicki Penney-Rohner

**Putting the Power Back in PowerPoint: How Do We Share Material in a Way That is Expressive, Engaging And Memorable**  
- Jamie Simpson Steele

**The Creative Brain: Making the Case for a Multi-Model Creative Teaching Approach That Incorporates Reading, Hearing, Seeing, Saying and Doing**  
- Michael Cowell



# Session: Pecha Kucha 20 x 20



*Pecha Kucha 20 x 20* is a presentation format where a presenter shows 20 images, each for 20 seconds. The images advance automatically while the presenter talks along to the images. Based on the theme *Creativity*, three teaching artists took on the challenge of creating and presenting Pecha Kuchas to their peers.

- *Groovin' Together: Adventures in Interactive Creativity*  
- Michael Wall
- *A Candid Chitchat on Creative movement as a Career Choice or Why I Do What I Do for My Paycheck...ucha*  
- Mauli Ola Cook
- *Art From the Inside Out: A Middle School Journey of Self-Discovery*  
- Beth Marcil



# Master Class With Liz Lerman: *Collaborative Structures*

## Reflections:

*"This workshop modeled how the use of various modalities of expression can quickly move people from simple to complex products and processes. It also demonstrated how inventively the broad can be refined into a single, focused idea."*

*"... Liz Lerman's workshop showed me how to facilitate/cultivate creativity by scaffolding tasks incrementally and allowing a lot of freedom within the limits of the structure."*

*"I really appreciate the multiplicity of ways Liz modeled (structures) for spanning ideas by juxtaposing different elements."*



# Art-Alike Sessions: *Creativity Within Individual Art Forms*



### DANCE

***Abstracting Dance with B.E.S.T.***

- Maggie Costigan

***Geo Mapping***

- Vicky Robbins

***Emotion Recollected: The Power of Images in Dance***

- Mimi Wisnosky-Chang

### DRAMA

***Vocal Expressions Through Poetry***

- Lily Brennick

***Word – Picture – Travel***

- George Kon

***Puppet Masters: Unlocking Dramatic Instinct Through Animal Puppets***

- James McCarthy





## MUSIC

*Interpreting Music: A Simple Method for Individual Creativity Through Active Listening to Music*

- Erik Haines

*Creating Name Rhythms*

- Margie Heart

*Developing Creativity w/Tallest of the Tall*

- Randy Wong

## VISUAL ARTS

*Creating Visual Story: Beyond Elements Through the Context of Space, Time, and the Lens of Culture*

- Meleanna Meyer

*An Accordion Book: Drawing in Space*

- Lisa Louise Adams

*Presenters' photos in order left to right and bottom.*



# Reflections:



*“Having Liz Lerman come to us was so rewarding. Her articulation and transparency of process was transformational.”*

*“The collaboration over the past two days has meant more to me than this page will allow ... I know that a deeper artist has emerged from me.*

*“I enjoyed learning others’ approaches to creativity ... despite the variety of disciplines, we can learn methods and techniques that are valuable and enrich one another’s work ...”*

*“ Thank you so much for bringing the lovely Liz Lerman to this institute. Her insights will be long mulled over by all. “*





*“The layers of stimulation, which gave me more food for thought, is a viewpoint and launching pad for developing more as a teaching artist.”*

*“As a first year teacher, the institute experience has been invaluable to me ... from wonderful methods and ideas to basic lesson plans and classroom techniques that I can use to better engage and foster creativity ...”*

*“We need other artists to verify and validate what we do.”*

*“With Liz I gained insight into delving deeper into myself and ways to guide others while creating art.”*



# Reflections:



*"It always amazes me what can come out of a room filled with creative people. Especially a room with diverse disciplines. Yet the passion for art and in this situation teaching is all the same. What an uplifting experience this has been."*

*"I'm so glad to have deepened my relationships with colleagues and keeping in contact with them also helps me grow in my teaching practice. Renews my commitment to art education."*

*"Being around and being inspired by like minded folks in our field is essential to our growth. We are "mostly" isolated in our work, and need to play and share this bubbling passion of ours with folks that understand."*





*"... Hawaii has a strong, passionate, vibrant group of TAs. We came together ... experienced each other's talents, philosophies, tricks of the trade, etc. We will and are changing the way our students think and look at the world."*

*"I am so inspired by this opportunity to work with other teaching artists ...I had the opportunity to meet and share stories, strategies, insights that I will take back to my students in my community."*

*"I have new exercises and tools for creativity to bring back to my students."*



# Advanced ATP Gathering: Liz Lerman's Critical Response Process



The Advanced ATP Gathering, an extension of the Institute, brought together 26 advanced level teaching artists and arts education administrators to participate in Liz Lerman's Critical Response Process (C.R.P.).

C.R.P. is a method that nurtures the development of artistic works-in-progress through a four-step facilitated dialogue between artists, peers and audiences. It is a feedback system based on the principle that the best possible outcome from a response session is for the maker to want to go back to work.



C.R.P. gives tools both to people who are making art and people who are responding to that art.

Teaching artists Maui Ola Cook, dance, and Daniel Kelin II, drama, volunteered to present current works-in-process.

*“It was a fascinating and effective protocol for giving and receiving feedback ... a rich and rewarding learning experience.” Maui Ola Cook*





ARTS FIRST is a mandated partnership of statewide agencies initiated by the Hawai'i State Legislature in ACT 306 in 2001. The network of organizations works collaboratively to create the conditions that promise a comprehensive high-quality arts education – learning in, about, and through the arts – for every student in Hawai'i. ARTS FIRST partners are government and private non-profit agencies responsible for education through the arts across the state.

### **ART FIRST PARTNERS**

Hawai'i Arts Alliance

Hawai'i Association of Independent Schools

Hawai'i Department of Education

Hawai'i State Foundation on Culture and the Arts

University of Hawai'i at Manoa College of Arts and Humanities

University of Hawai'i at Manoa College of Education

### **AFFILIATES**

Honolulu Theatre for Youth

Maui Arts & Cultural Center