

a program from the
salt spring arts council

2010



artist in the class



artist in the class

proudly sponsored by the
salt spring arts council

CATALOGUE OF ARTISTS 2010

TEACHERS PLEASE NOTE:

Browse the catalogue, choose an artist and together you will determine a project. The artist must then complete an ARTIST'S APPLICATION FOR FUNDING FOR A CLASS WORKSHOP, found at the back of this catalogue. The application must be signed by the teacher and the artist and then faxed to Salt Spring Arts Council Office at **250-537-1678**. Once the Artist in the Class Chairperson has signed the application form and returned it to you, the artist is assured there are still funds enough to pay for the workshop. If this process is not followed all funds may be spent and the artist may not be paid.

To ensure the artist is paid, both the artist and teacher must complete and sign the ARTIST/TEACHER EVALUATION FORM also located at the back of this catalogue. It must then be faxed to the Salt Spring Arts Council Office at **250-537-1678**.

If you have any questions please email Rineke Jonker - rineke.jonker@gmail.com or call her at 250-537-1923

We gratefully acknowledge financial support from the Capital Regional District.

salt spring arts council



ARTISTS IN THE CLASS 2010

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ARTISTS IN THE CLASS 2010 CATALOGUE OF ARTISTS

LITERARY ARTS

WENDY JUDITH CUTLER - 250-653-4286 - winnie@saltspring.com

Journal writing for young women: writing for one's self.

Workshop Description:

- 1 ½ hour workshops
- one time or consecutive
- Grades 10, 11 and 12
- Girls only

This workshop is designed specifically for young women in grades 10, 11 and 12 to provide opportunities to use writing for one's self in a nurturing, explorative environment. Through free writing, lists, portraits, mapping, dialogue writing, guided imagery, unsent letters and other creative means, journals will be used to record memories, feelings, and insights, inspire confidence, tap intuition, explore dreams and share stories. We will create a safe and supportive environment in which to cultivate both creativity and critical thinking. Selected readings from diverse women writers will support the gathering of ideas, voices and perspectives and provide examples of strong and resourceful women who write and encourage young women to view their own writing, and lives, as important.

Background: Wendy is a teacher, writer and activist who has been teaching English, Composition, Literature and Women's Studies in colleges and universities in the U.S. and Canada during the last thirty years. She has facilitated women's writing workshops during the past twenty years in retreats, at conferences and through the creation of her own workshops and classes.

Teaching philosophy: Wendy's main commitment as a teacher and workshop facilitator is to encourage students to become active participants in their own learning and to create a learning environment that facilitates their own empowerment. Her identification as a feminist and social justice educator and activist guides her pedagogy and reflects a commitment to collaboration, critical thinking, dialogue and social justice. She is particularly interested in creating supportive and creative communities for women to develop their writing skills, discover their writing voices, examine their lives, explore diverse perspectives and write regularly. Writing is vital to her life and she relishes the opportunity to inspire young women to honour the power of their own words.

Educational Benefits: Journal writing is a potent tool to develop the skills of self awareness and reflection, record and document experiences and practice writing for one's self. Writing is a component in most forms of communication, perception, analysis and critical thinking. Focusing on the process of writing in a variety of modes and approaches can create positive experiences with language and expression that can impact students' academic and personal achievement. The connections between thinking, writing and speaking are further enhanced through writing for one's self and sharing with others. These workshops will introduce students to the principles and practice of writing as a means of self expression, knowledge sharing and, potentially, empowerment.

SANDI JOHNSON - 250-537-1767 - sandij@telus.net

Writing prose and poetry

Workshop Description: Ideas about Writing

- o **Grades nine through twelve**

My writing would be appropriate for students from grades nine to twelve. I could facilitate a class in poetry and/or prose. I'm interested in teaching by reading and story-telling and through theatrical expression.

Background: I'm interested in sharing ideas about the discipline of writing in the classroom. I have two books published by Beach Holme Publishing Ltd. *The Wonderful Naked Man* is a book of poetry and line drawings. *The Comfort Angels* is a fictional work based on my experience of working with Ojibwa Indians in an Indian Friendship Centre in Northwestern Ontario. I have read and taught in primary and intermediate classrooms and at university. Also, I have experience in writing and acting for theatre. Three of my works have been produced by Active P.A.S.S. Theatre on Salt Spring Island.

Teaching Philosophy: My teaching philosophy is to be respectful of students as individuals; to encourage their love of learning and to stimulate their imaginations.

Educational Benefits: Students would be entertained and motivated by my workshop. I think it would liberate their imagination and inspire their enthusiasm for learning.

OONA MCOUAT - 250-653-2088, oonasong@yahoo.com

Storytelling

Workshop Description: Kindergarten to Grade 3: Our Lives, Our Stories: An intergenerational Storytelling Project

Seniors are invited to come into the classroom and share their personal stories and memorable experiences with the children. Upon receiving these narratives, students imagine what the events recounted must have looked and felt like, and create artwork to illustrate them. The children retell some of the stories told to them by the elders in their own words, blending them with their pictures to create unique storybooks. These books are presented to the storytellers, completing the circle of dialogue.

Framework/Lesson Plans - Consisting of 3 one and a half hour and 3 one hour sessions in all.

1. Introduce children to concept of oral history and storytelling discussing some of the stories they have heard their parents, grandparents and/or other elders tell. (60 minutes)
2. First elder comes and shares an up to 20-minute story with the children. The children then retell one or more of these stories in their own words (using volunteer scribes if necessary) and illustrate their versions of the stories. (90 minutes)
3. This process is repeated with two other elders.(90 minutes each)
4. All of the children's retelling of the elders' stories are compiled into books which we present to the elder at our last session. (60 minutes)
5. At the final session, we have a celebration as the three elders are invited back to receive the books the children have created for them. (90 minutes)

Background: Oona has over 20 years of experience as a professional Celtic harpist, writer, singer-songwriter, storyteller, dancer, actor, and teacher. She has worked with children in many creative settings. Oona has performed original music and stories across the globe, recorded three CDs and taught voice, Celtic harp, and performance skills to adults and children ages 6 - 12. These programs integrate Celtic nature lore with creative performing arts. She has recently completed a first novel.

Teaching Philosophy: I have a holistic approach to teaching, one that incorporates body (learning becomes an active and interactive physical experience), mind (I encourage expansive and creative thinking), emotions (I gently nurture and open the heart), and spirit (I foster a connection to nature and the life force that connects us all). I aim to inspire my students through my passion for creative expression and my genuine interest in their creative process. I encourage each to find and explore his or her own voice. In the classroom, I place an emphasis on promoting healthy communication skills, a cooperative group process, and a mutual recognition of each child's unique gifts and limitless potential.

Educational Benefits: **Our Lives, Our Stories** - this project exposes students to the power of the spoken word and encourages them to ask elders for stories. Illustrating the stories stretches their imagination. Retelling the stories helps develop language arts and literacy skills. Producing a book teaches them basic design skills.

NADINE SHELLY - 250-653-4641 - nadine@saltspring.com

Poetry writing.

Workshop Description: I have many ideas for school workshops, and I'm happy to tailor them on a class by class basis and work collaboratively with a teacher's or school's ongoing themes and areas of interest.

1. I can come in to a classroom for a **single session** of just a block or two, to discuss the basics about what poetry is, read some inspiring examples, and do some short, timed writing exercises. This could be followed up by the teacher on his or her own, if s/he chose to do so.

2. I can also come in to do a **series of sessions** with students, where we would explore using different writing processes (such as automatic writing, object or nature-inspired writing, or guided imagery) as well as various poetic forms (such as haiku, ghazal, villanelle, free verse, narrative, found poem, and list poems). This series could be once per day for a week or so, or might be once per week for 2 or more weeks, depending on the needs and schedules of the class.

3. I'd also be happy to introduce or facilitate a **"workshop" model** for a class, where students read copies of each other's work and comment on them constructively. Workshopping poetry is fairly time-consuming and intensive process, best suited to older students (middle school and high school). A minimum of 2 or 3 one hour sessions would be enough to establish a successful routine, which could then be continued at the discretion of the teacher.

Longer series of sessions with students could be focused more on the **editing and publishing** aspects of writing, where a finished final individual or group project was achieved. Individuals could make **portfolios or booklets** of their own poetry, and classes could complete **anthologies or chapbooks**. **Online publishing** could also be a component, if that were desired. Poems could also be printed on cloth, to make flags to be hung in the class or at a public event, for sale at a fundraiser, or for special gifts - though this would require an additional materials budget.

A poetry reading, where students were coached and supported in the aural/oral aspects of reading poetry is also a wonderful possibility. The students could read for each other, for their school, or for a group of invited parents. This would be a lovely way for a class to celebrate a chapbook or anthology publication.

I'd also be excited to work with teachers to develop a **poetry workshop to connect students with the community, and/or the local environment**. Possibilities could include partnering with a seniors' group and sharing autobiographical/narrative writing, going on walks/hikes in nature and writing about the experience, looking at artwork and writing about it, and following the seasons of a school garden with poetic observations and reflections. **Poetry can partner well with a variety of other subjects**, including science, English, social studies, art, music, drama, or dance.

Background: I have been writing since childhood. It is a lifelong passion and defining interest. I have published a book of poetry, *Barebacked with Rain* (Exile Editions, 1990) and a chapbook, *Dakini Dreams* (Mother Tongue press, 2007). My work has appeared in numerous literary journals (*Exile Quarterly*, *Grain*, *the Malahat Review*, *the Capilano Review*) and was included in the anthology *Breathing Fire: Canada's New Poets* (Harbour Publishing, 1995), edited by Patrick Lane and Lorna Crozier. I received an Achievement Award from YTV after the publication of my book and was honoured with the Morley Callaghan Protégé Award from the Toronto Arts Foundation.

I enjoy reading my work publicly and have read at many events locally and around BC; participating in the Poetry Bash at the Vancouver International Writer's Festival was a

definite highlight, as was my most recent reading, at a local fundraiser for Raffi's Child Honouring Centre.

Working with children and teenagers to encourage their creativity and written expression has been a consistent interest of mine for the past twenty years. I have conducted writing workshops in and out of the classroom for groups ranging in age from grade 1 to grade 12, in small (4 or 5 children) and large (full class sized) groups. I have led many poetry workshops on a volunteer basis, in my children's classrooms. As well, I have developed and presented poetry workshops for young authors' conferences in Richmond, BC, and in Lac La Ronge, Saskatchewan.

I have studied writing at the Saskatchewan School of the Arts, the University of Victoria, and at the Banff Centre for the Arts where I did a short residency in poetry last fall (2008). I have primarily focused on poetry, although I have also written some creative non-fiction, including a series of columns I wrote for the (now defunct) *Gulf Islands Gazette* (1998-2000). I have volunteered in my children's classes doing writing workshops and readings, and I volunteered for two years as a member of the local library board (2004/2005). I am the mother of three children; ages 13, 9, and 1.

Teaching Philosophy: My teaching philosophy centers around the idea that creative expression is a natural part of our humanity, and that every individual is capable of finding a unique, fulfilling way to express him/her self. I believe it is our right to have the freedom to do so, and that creative self-expression can be a source of much joy, confidence, and connection between people. It is very important to me that children and teenagers are given the tools to express their thoughts and feelings with; I feel strongly that our health as individuals, and as a society, depends a great deal on this. Poetry, along with so many other creative forms and processes, is one of these tools.

I try to make poetry alive for students, to show them that poetry is so much more than rhyme schemes and metaphors. I really try to shake out the dull, constrictive, rule-driven stereotypes of poetry and show that poetry can be funny, dark, surprising, honest, and amazing. I like to share with students my excitement about language and its possibilities, to encourage them to take risks, to try new things, to make mistakes - because in poetry there is no right and wrong. I try to help them listen to their own voices, find their own words, make their own meanings. I also like to reinforce the idea that we are all here to teach each other and to learn from each other - which require a lot of trust, deep listening, and respect.

Making poetry accessible, engaging, and meaningful are my main teaching goals. My methods depend on the group age, size, and composition, but I like to try to balance the experience of writing poetry as process, along with the satisfaction of writing and editing a polished poem.

Educational Benefits: The educational benefits of the workshops I have proposed are multi-faceted. There is much emphasis, of course, on creative thinking (use of the imagination), observation (both sensory and emotional/intellectual), and written/oral

expression. Awareness of sound, rhythm, and patterns in language are important aspects of poetry, and more subtle awareness of tone, style, voice, and atmosphere are often natural extensions. Vocabulary is often increased as students learn about the importance of finding exactly the right word or words to express the ideas or images they want to convey, and the importance of punctuation becomes relevant as young writers observe how much the meaning of a poem can change according to how it is arranged on the page.

Writing skills in general can be enhanced by an understanding of poetry. The use of interesting and vivid details, sensory observations, strong, direct language, and evocative comparisons through simile and metaphor will be useful carryovers into many other areas of writing, both academic and creative.

Editing skills are emphasized as poems are examined and polished - proofreading, spelling, clarity, and originality of phrase are examined. The ability to look at one's own work honestly and with detailed attention and to critique other's work with sensitivity and supportiveness is demonstrated. Students are encouraged to become their own editors as much as possible, and to gain the confidence in themselves to see where the natural strengths of their writing are, and what areas need more work.

Other educational benefits include building an atmosphere of trust in the classroom, and learning to be open to new ways of seeing and understanding the world, as students share their work with each other. Empathy, openness, respect, and discovery are cornerstones of a poetic workshop experience.

PERFORMING ARTS

DAVID BAUGHAN – 250-537-7447 – davidbaughan@hotmail.com
Theatre, Production, Script Reading and Writing – All levels

Workshop Description:

- **Read a Simple Script:** discussion about how the reading will take place; roles from an 8-minute script written for the age group are assigned and quietly read. Students highlight their own lines. Meaning and pronunciation are dealt with. A space is created for the "stage" even though this is a reading, not an enactment. Students read the play, and then discuss what they feel their characters stand for, what sound effects, costumes, props could be added to the show. If time permits we would have a rereading with a change of roles. - *ages 7-12*
- **Theatre Basics:** discussion about the various roles of those involved in a theatre production, including director, producer, designers, stage management, and the cast and crew. Theatre etiquette. Rituals and ghosts in the theatre world. A day in the life of a stage manager. Looking at a few pages of a script and considering the various aspects of the technical side of theatre based on those pages. How to prepare a prompt book and examples of "blocking." Considering differences between the world of movies and live theatre productions. - *ages 13 and up*
- **Practical Theatre Production:** working on a particular theatrical production already chosen by the participants to advise and suggest both technical and non-technical ways of dealing with difficult situations and providing creative alternatives or suggestions based on my experience in professional theatre. Overseeing a rehearsal to ensure all safety precautions have been taken into account and advising on ways of improving the process to end up with better production values where possible.

Background: David is an Equity Stage Manager and Theatre Lighting Designer with many years of experience in Canada and the UK in all forms of theatre production. He has worked at the Chemainus Theatre Festival, Theatre One, and with Graffiti Theatre on Salt Spring. As an Equity Stage Manager, he provides education and training for Assistant (or Apprentice) Stage Managers. He has led many workshops on Salt Spring on stage management and lighting design.

"Because so much of a Stage Manager's job is about good communication, I think it is very important to talk and discuss issues on a level comprehensible to all workshop participants and also to provide a feeling of openness. Wherever possible, I like to make use of my extensive experience and to pass it on in a way that makes the idea of live theatre stimulating and exciting."

Educational Benefits: improves reading skills, fosters role-playing abilities and the use of imagination to help bring a story to life. Builds group participation and creates awareness of the wonder and magic of the theatre experience. Demonstrates how many people are involved in a production and the importance of backstage workers as well as the importance of actors in the limelight.

JOHANNE BOISCLAIR - 250-537-4680 - handsoncircuscanada@hotmail.com

Hands on Circus

Workshop Description:

- One hour presentation
- All ages

During a presentation Johanne will demonstrate the use of many circus toys to juggle, spin and balance. After the demonstration students are sent to different zones where they will:

- Juggle with balls, scarves, rings and clubs.
- Spin with plates, diablos, batons etc.
- Balance
- Present their work

Background: - Johanne is presently an EA in all the schools.

Teaching Philosophy: - Johanne believes that learning is fun when we are playing.

Educational Benefits: - Circus training is a great for teaching focus, balance and determination. Johanne's classes provide an exciting experience for all.

LAURENT BOUCHER - 250-537-4979 - no e-mail

Rhythm and Percussion Workshops

Workshop Description:

- For all levels
- **Percussion skills:** Learning rhythm with games and using direct contact with percussion instruments.

Background: Laurent has been a music teacher and performer for the past twenty years doing many workshops, classes and performances in school settings and private studios in Canada and abroad - Switzerland (1991-1992) and Japan (2005).

Teaching Philosophy: "Rhythm has intrinsic beauty that can transform lives and I want to share that awareness in a participatory way.

Educational Benefits: The student will open the body to the rhythms of the world and gain a greater understanding of music.

GREG ESPOSITO - 250-537-9668 or 250-538-6262 - acousticplanet@shaw.ca

Guitar

Workshop Description:

- Elementary level - maximum of 6 to 8 students
- Middle and High School level - full class
- Kids who do not have guitars can rent them with $\frac{1}{2}$ size guitars available for little people.

Students will build their musical foundation of building chords and melody from harmonized scales. Students will also explore improvisation in all forms of music including jazz, Latin, rock, blues, etc.

Background: - Greg has been a professional musician for over 30 years and a guitar and theory teacher for 28 years. He is the owner/operator of Acoustic Planet music store and school which employs 14 teachers in 5 studios.

Teaching Philosophy: - Greg's goal is to bring out the inner musician in each student by making music 'theirs'. He uses a personalized program to suit the needs of each individual student.

JOI FREED-GARROD - 250-537-1673 - jfreed@tru.ca

Making Music, Exploring Sound

Workshop Description:

- 4, 1 $\frac{1}{2}$ or 2 hour sessions
- Thursdays preferred if possible; January - Spring Break in March, or May-June
- Elementary, grades 4 or 5; Middle School, grades 6 or 7
- Any number of students, as long as they have a positive sense and some experience of the group as community and can work independently some of the time

This workshop is designed to inspire students to express themselves creatively through the medium of musical sound using voices, body percussion, found-sound objects and available instruments to make chants, raps and soundscapes. The four sessions will include:

1 - "What's in a name?" chants- a choral reading format where the students will create 'me to we' chants, building from individual through pair, small group and whole group creations, telling about themselves in active and fun ways through sound, word, and movement;

2 - "What's worth saying?" raps - building on McLuhan's idea of the medium as the message, students will share significant issues, wishes, fears, hopes, etc. through rhythm, rhyme and body percussion;

3 & 4 - "What's our relationship to our environment and each other?" Soundscapes - Through an exploration of natural and found sounds, students will compose music as metaphors of the lived experience between humans and with nature. Two sessions are needed to have the time to reflect and choose ideas, explore the best ways to express these through sound (including words if desired), practice the musical metaphors and share with each other.

Each session will include some 'back door' teaching of musical elements, vocabulary and skill-building as appropriate; also, discussion about any emergent ideas, questions about particular performance techniques, or other "teachable moments", will be addressed.

Background: Joi is a certified B.C. teacher and has been an artist-educator her entire professional life. She is also a musician and composer. She has taught grades K-8 extensively as well as working in teacher education programs at SFU, UBC and TRU. She has recently recorded a CD of her original songs; this past spring, the Tuned Air Choir included one of her original compositions in their Spring Concert. Currently, on Salt Spring, she is teaching *Storykidz* for Stagecoach Theatre School and writing a children's opera.

Teaching Philosophy: Joi sees the teacher as a facilitator and co-constructor of knowledge and expressive experience. Her approach invites imagination, self-expression, creative and critical thinking in both individual and group activities within an atmosphere of safety and communal caring. She uses the arts as essential ways of knowing and the primary teaching tools to enable students with diverse learning styles to access deep understandings and express themselves meaningfully. She naturally integrates chant, song, instrument playing, creative writing, drawing and movement as she teaches through and with the arts.

Educational Benefits: Artistic expression is fundamental to peoples throughout time and across cultures and histories. The unfortunate situation that has the arts as 'frills' in school has created an ongoing struggle to demonstrate the value and power of the arts as tools with which to think and express understandings deeply. While the arts are important entities in and of themselves, the current educational climate demands that we connect learning in the arts with other, more 'academic' (?) learning. These classes in music and sound exploration and creating require students to: reflect on what is important to them (attitudes, values, beliefs) and think critically and creatively, skills that are essential both in and beyond school settings. Activities include problem solving, communicating ideas and feelings effectively, being creative and imaginative, and working together constructively and happily - helping to develop qualities necessary for a successful life outside the classroom. Specifically, in terms of curriculum connections, these classes link to:

- *musical elements and vocabulary development* through: listening and discussion; rhythm, pitch and dynamics pattern making; skill building in performance techniques on a variety of instruments or found-sound sources; and vocal techniques
- *creative expression and aesthetic development* through: individual expression, collaborative problem solving, peer comments and self reflection
- *IRP links* such as: LA - poetry, creative writing; Social Studies - 'me to we' relationships, personal and collective attachment to place and global citizenry; Music - creativity and performance skill building; Science - acoustic ecology, physics of sound

MICHELLE MACKENZIE - 250-538-6262, mamaonsaltspring@shaw.ca

Synchronized Swimming

Workshop Description: The program Michelle works with is a challenging and strengthening program, a student should be able to swim at least two lengths of the pool with confidence and truly like swimming before committing to working with Michelle. As a team member, the individuals will learn the art of swimming together doing movements and simultaneously and complementarily to create routines of various lengths and styles. Music is chosen by the coach and team to reflect individual interests and levels. Each swimmer has a responsibility to the team and thus, 'teamwork' is a learned skill that is mandatory in this sport.

Background: Michelle's work as a synchronized swimming coach includes reaching beginners to intermediates the technical movements used to master the 10 levels of synchronized swimming. Her training is ongoing and includes a level one technical coaching classification specializing in synchronized swimming. The history of her training comes from the Yukon where she co-founded the Yukon Synchro Society where several teams of varied levels were coached by three teachers, achieving both their badge levels, and doing performance routines.

Educational Benefits: Above all, it is a fun and energetic sport, offering life long skills that improve swimming agility, strength and endurance in the water. Muscles get used that for some were 'unknown' prior to this amazing sport.

ROBBYN SCOTT - 250-653-4088 - robbyn@saltspringcoffee.com

Dance/Movement Exploration

Workshop Description:

- Kindergarten to grade 12

Robbyn loves to get kids moving and her classes are action packed. Gearing her classes towards the age group and the various themes at hand, Robbyn incorporates elements of ballet, modern, hip-hop, jazz, and/or gumboot dancing into her teaching. She also includes structured improvisation exercises, which facilitate "moving from the inside out" and self-discovery.

Background: Robbyn has been a dancer all her life. She trained and has danced professionally throughout the US, Europe, and the Caribbean. Since moving to Salt Spring Island in 1985, Robbyn has continued her dance career, teaching, choreographing and performing locally, as well as, in the US. She has received numerous grants for her works including a Canada Council Explorations Grant.

Teaching Philosophy: "I feel that movement is an essential part of all of us; we ARE the dance with an inherent right to express ourselves through movement. My goal is to open the doors to the world of movement for students, offering skills to find it, the freedom to express it, and the joy of doing it."

Educational Benefits: One of the most vital ways we learn is through the body. Experiencing dance/movement can improve emotional, physical and cognitive abilities of students and aids in self-esteem.

LAURIE STEFFLER - 250-537-5250 - lauriesteffler@gmail.com

Hands-On Percussion / Music

Workshop Description:

- Kindergarten to grade 8
- **Hands-On Multicultural Percussion Workshop:** Laurie will introduce and demonstrate 30 different percussion instruments from around the world while leading the children in creative rhythm games with these instruments. With each new game children rotate to try out all of the instruments. During this time they will learn how and why the instruments were used musically. - *each class would be 40-45 minutes; for grades K-8*
- **Hands-On Marimba Ensemble:** Laurie will teach students traditional Zimbabwe songs on marimbas that could be performed for parents and/or the school. The class will be divided into smaller groups. Each group will learn a different piece for 20-30 minutes at a time twice a week for four weeks. The marimba ensemble includes soprano, alto, tenor, baritone, and bass. These large xylophone-type instruments are in the scale of C.
- *grades 4-8*
- **Earth Day Production:** Laurie will work with one or more classes to help the children create their own skits based on an appropriate theme to perform for Earth Day 2009. The skits will be woven together through narration and performed for the school on Earth Day. - *grades 5-8; one to two times a week for six week*

Background: Laurie has played and performed on her collection of exotic percussion instruments for twenty years. She has been teaching through the Art Starts in the Schools program for eight years. Her most recent percussion program in 2004 was producing a performance over four weeks with 19 classes including French Immersion at Keating Elementary School in Saanich.

Teaching Philosophy: "My teaching philosophy would be to provide a structure which supports the children's own creativity and to help the children to work together as a team. I would define myself as a facilitator and I also like to provide them with information related to their activity."

Educational Benefits: to support and develop each child's own rhythmical ability, to strengthen team work and to expand awareness of other cultures with instruments from other countries.

(See Steffler, Laurie in the Visual Arts section of this catalogue.)

ELLA TOPAZ - 250-653-4261 - ella_topaz@hotmail.com

Natural Voice and Improvisation

Workshop Description:

- For students in grades 5 through 12

Ella is offering a series of workshops in natural voice and improvisation where students are supported in a safe space to express themselves authentically through the medium of voice. The workshops are a collective endeavour where through deeply listening to one another and connecting through rhythm and harmony, amazing, original and beautiful soundscapes and spontaneous compositions are created. The relationship between the body and the voice will be looked at through movement and sound and the students will be encouraged to create their own songs. All the work is acappella and choral.

Background: Ella is a qualified shiatsu practitioner, ESL teacher and natural voice facilitator with a history of teaching and facilitating groups and workshops. She undertook the community Choir Leadership Training and 2006/07 and has facilitated numerous workshops over the years in bodywork, stress and change management and voicework. Since 2005 she has been running groups in experimental voice, community choirs, natural (body centered) voice and vocal improvisation or Voiceplay.

Teaching Philosophy: Ella believes that everyone has a voice and encourages an atmosphere of support and non-judgment. Teaching is inclusive and by call and response, orally and be empowering individuals to express themselves. Fun and laughter are essential components.

Educational Benefits: The participants will learn to work together as a team whilst practicing self reliance and autonomy in the group. They will gain confidence through self expression and learn about musical components such as rhythm, melody, harmony, composition etc. They will also develop their creativity.

PHIL VERNON - 250-653-9485 - philvernon@telus.net

Song Workshops

Workshop Description:

- Grades 4 through 8
- Format to be worked out with teacher

I'd like to offer workshops to students presenting local cultural history through song. I've written a number of songs based on true stories of Salt Spring Island and surrounding region; I would share these with a class, talk about each story's background and how I wrote it, and discuss themes raised in the songs. These workshops could take various forms with potential follow-up workshops (see below) and could be tailored for different ages groups as noted:

Song sharing workshop for Grade 4's (to fit with Gr4 Social Studies curriculum):

The Reefnet - a song about the traditional salmon fishery of the WSANEC or Saanich First

Nations (which I performed for the LAUWELNEW Tribal School in Saanich)
John Craven Jones - a song about the black settler who was SSI's first school teacher
other song sources, e.g. Alan Moberg's song, *Fulford Valley*

Song sharing workshop for Grade 8's (grade level is flexible):

Ganbaru - a song about the Murakami family's struggle to return to Salt Spring to build a new life after internment during WWII

The Reefnet (see above)

Murder - about a fatal accident on a construction site in Vancouver
other song sources

Follow-up workshop 1 - song-writing: I would engage students in creating a new song together, perhaps about a historical event or about a current social issue in their community such as diversity

Follow-up workshop 2 - performance: refine and rehearse a performance of the newly created song for a public event, e.g. the Grade 4 class singing their song and/or the *John Craven Jones* song during Black History month

Background in Music and Songwriting: I've been an artist and musician all my life, and been writing and performing original songs for over two decades. My livelihood is as an exhibit designer and cultural interpreter, and also as an industrial designer.

My experience working with young people within a school environment includes performing kid's songs and historical ballads at the primary school level (1980s Vancouver); workshops in design at the high school level (1990s Vancouver); tutoring mathematics to high school students (2000, SSI) and creating/delivering an historical workshop for a middle school class on aboriginal history and the BC treaty process (2004, SSI). I have also been a mentor and team chair in the SSI Community Justice program (2002-04).

Teaching Philosophy: I'm essentially a storyteller, using songs to share diverse perspectives and experiences of the world in order to build a sense of community and to promote understanding. I believe students learn through engaging with the world around them, connecting with ideas and issues that they can relate to their own experience, leading to a sense of shared humanity.

Educational Benefits: The benefits for students would be many:

- learning about issues of local cultural and historical importance
- engaging with current and historical concerns through the doorway of the creative arts
- creating with their classmates a musical piece reflective of their understanding of local history and/or culture
- engaging with important concerns of the creative process such as historical accuracy and authenticity, and the representation of other peoples' lives and cultures
- expanding their personal and collective expression and confidence through the creative and performing arts

VISUAL ARTS

TERRI BIBBY - 250-537-8813 - saltspringweaving@gmail.com

Weaving, all ages

Workshop Description:

1. Saori Peace Weaving: a workshop for a group, a class, or the entire school. Terri would set up a Saori loom and the participants would weave with some basic instruction and guidance. They could create a banner for their classroom or the school or for any other purpose. This program encourages students to work with each other, share ideas and create a collaborative banner for peace. This includes talking about what peace means to each of the participants.

2. History of Weaving: this program would include a presentation of weaving, history, tools and terms; and how it fits with various cultures. Small foamcore looms would be brought into the classroom for each student to try some hand weaving and to make a bookmark. A larger Saori floor loom would also be available for each student to try.

Background: Terri has been weaving for over 20 years and has taught classes through community groups and weaver's guilds. Currently Terri is participating in teaching the Children's Weaving program offered through Salt Spring Community Education in conjunction with the Weavers Guild. Terri also taught for 10 years at the Northern Alberta Institute of Technology as an instructor and a assistant program head in the computer technology program.

The past three years Terri has been teaching Saori weaving classes at her studio, at fiber festivals, through Parks & Recreation departments and has facilitated the weaving of peace banners on Salt Spring and in other communities with over 1000 people participating including many children. Terri has 3 on-going classes at her studio each week including home school children, members of the GIFTS program and other adults.

Educational Benefits: Students learn the basics and history of weaving and well as the background of the Saori philosophy. In collaborative work students learn to work together and create something beautiful and purposeful.

Teaching Philosophy: The Saori weaving philosophy encourages self-discovery. "I see myself as a coach and guide and encourage people to try new things, to adventure beyond their imagination, and to create unique weavings. In Saori weaving there are no mistakes, only the joy of creating."

STEFANIE DENZ - 250-653-2018 - denz1@telus.net

Drawing – grades K-12

Workshop Description: I have a number of projects for drawing and painting skills that can be built around existing curriculum or presented independently. In the projects we use we

use a variety of artist materials (pencil, ink, charcoal, pastel, paint,) and find our inspiration in the world around us and in the materials we use. We will look at the history and various traditions for landscapes, figurative and architectural paintings in our application.

Background: Stefanie (MFA in painting) has been an artist for the past 20 years and she has exhibited her work extensively. She has given drawing and painting classes to adults and children.

Educational Benefits: Drawing encourages the imagination and is hugely useful for any creative venture. It is a venue for personal expression that builds confidence and character.

Teaching Philosophy: My philosophy is to give exercises that allow students to discover the fundamentals of drawing by doing. This gives ownership for a deeper understanding of the process of what form, line, textures, composition and tonal value can do for a drawing. I believe that the visual language can be better understood by all: it is a hugely stimulating and enriching aspect of being human.

WENDI GILSON - 250-538-8075 - wendigilson@yahoo.ca

Lantern Making

Workshop Description: "My plan for a school workshop is that a celebratory day would be chosen (ie. Halloween, solstice), lanterns would be created and procession made. The workshops would be 2 sessions of 2 1/2 - 3 hours for older students and one session for younger students. Lantern making can be adjusted to be suitable for any age group."

Background: I have a background both as an artist and a teacher. I am known on Salt Spring for two annual community lantern processions: Tales from Beyond the Veil and A Wild Wood Walk. In these projects I worked with community members to make lanterns and create a celebration.

Educational Benefits: Creation of community and skill building as artists.

Teaching Philosophy: Any one can do it. Relationships in teaching are highly valued.

TRACY HARRISON - 250-538-0144 - tracy@artbyharrison.com

Clay, Sculpture and Multi-Media - grades K-12

Workshop Description

1. **Sculpture Projects** (grades 4-12): working from a cement or wood form we make clay tiles to create a permanent outdoors sculpture. The focus of the work can dovetail with in-class studies of historical or contemporary content and the sculpture can become a marker for physical space or passage through a particular time and ear.

Project time lines are dependent upon size of sculpture.

2. **Clay Sculpture** (grades 4-12): hand- built sculpture is created individually with a final group installation in mind. For example each student creates an animal for a zoo installation, jungle or farm scene; a building or home for a town installation; fairies and wizards for a magical world. Usually 4 sessions over a month accomplishes the project.

3. **Parade and Festival Art** (grades K-8): Banners, flags, musical instruments and puppets are created in preparation for a parade or festival. Each class chooses one of the art making activities listed as their contribution to the event. After all the work is completed we bring the classes together for the celebration. The work can be focused on a school theme. Each class can create projects in one session.

Background: Tracy is a multimedia artist working in clay, fiber optics, glass, and found objects to produce small to large scale sculpture. On paper and canvas she works with charcoal, acrylics, watercolour and black ink paint. Primarily self-taught, Tracy has enhanced her skills through various art courses. Her work is shown and collected nationally and internationally. Tracy has extensive experience as an art teacher in schools, art centers, festivals and national and international organizations. Locally she has taught at Phoenix Secondary, Fables Cottage, ArtSpring and in her own studio.

Teaching Philosophy: A safe, supportive, fun and inspiring art making environment with clear, methodical instruction and technical support leads to the inevitable, wondrous creative combustion in which each student problem solves and directs himself towards a creative work of art.

Educational Benefits: The learners will have the opportunity to:

- Think creatively and express thoughts and emotions through art
- Increase self-confidence, hand-eye co-ordination, problem solving skills, observation skills and self-esteem through art
- Learn the fundamentals of sculpture and design from concept to finished piece
- Participate as a valued individual in a group project
- Celebrate their creativity and individual self-expression

INGRID KOIVUKANGAS - 250-930-4994 - inkaroo@yahoo.com

Environmental Art using multi-media

Workshop Description: Generally workshops are planned in conjunction with teachers to coincide with current curriculum. Workshops have taken place in classrooms, on school grounds and at local parks close to the schools. Content has ranged from digital artist books based on a specific place that begin with a class field trip to ephemeral environmental art created on the school grounds to collection of natural materials - either physically or with a digital camera - that become image transfers in the class room. Most of the workshops could have been geared to any age group - although the digital artist books would probably have to be an older group - grade 5 and up.

I begin all workshops with an introduction, and discussion, on what environmental art is and different environmental artists. I also include samples of my work so that students can ask direct questions about projects I've completed.

Background: I have been teaching environmental workshops since 1999. Age groups have ranged from elementary school to graduate students. Workshops have taken place in partnership with schools, art galleries and museums, locally, nationally and internationally. I taught new media, sculpture and design at Langara College for six years from 2003 to 2009. I was a professional graphic designer before I returned to school to do a BFA and MFA.

My work is classified as environmental art and encompasses many mediums including public art, site specific ephemeral and permanent works, interventions, installation, sculpture, video, sound, writing, web, photography, painting, print making and drawing. I work in response to sites in the natural world. I am interested in issues of identity, especially indigenous cultures, including my own, place, the environment, technology and globalization - questioning how our identities are shaped by the land while also exploring how technology can be integrated into that understanding. Much of my work is an attempt to provide the viewer with a starting point to begin contemplating their own landscape and possibly their part in its preservation. My work can be viewed at: www.ingrid-koivukangas.com

Teaching philosophy: I believe in experiential learning. My work as an educator is to facilitate an atmosphere where students learn through participation and interaction. I strive to create an inclusive atmosphere where students can begin to think about their connections to the land and place through direct contact and reflection through art making.

Educational benefits: Students can begin to approach and understand the environment and their connection to place from a different - and very personal - perspective. They have the opportunity to interact with, and learn with, an international artist who is also locally based.

MEGAN MANNING-BURTON - 250-537-8598, manningburton@gmail.com
Photography - High School

Workshop Description: A six session workshop to get in touch with and develop your creative process using the medium of photography. Megan would start with showing examples of different types of photography and encourage the students to talk about which images they like and why. Then she would teach the students to use their digital* cameras which will include principles of exposure, lens focal lengths and composition. Photography is a good way to teach composition because it gives instant results and helps to teach the eye to see. Through teaching photography, she will encourage students to learn more about their own creative processes and how they can use creativity in other areas of their lives. The course will be a mix of technique and experimentation which will help students develop creative thinking and problem solving skills.

*Students need to supply their own cameras - digital is preferable, but Megan can also teach on film/analogue techniques if time allows.

Background: Megan has been a photographer for 26 years. She works for clients recording artwork and events and also does her own art photography which has been shown in the UK and USA. She has given talks at photography groups on the creative process. She has had teaching experience running drama workshops, tap dance classes and teaching meditation classes.

Teaching Philosophy - It is important to teach technique, a bit of history and composition but Megan encourages students to explore their own creative processes and learn something about themselves that will help them in life generally and with photography specifically.

Educational Benefits: Composition, light and dark, negative space and technical aspects of photography including exposure, managing digital images, how to operate cameras. Good practices for helping students get in touch with their own creativity for art and for life.

LUBA POLOUVYTNNOVAL - 250-537-9396 - nlubov@hotmail.com

Mosaics - Ages 8 and up

Workshop Description: Luba offers workshops in mosaics to students from ages 8 right up to high school. During a workshop students would go through the process of both designing and making a mosaic project, for example, creating stepping stones and decorating them with mosaics using crockery and tiles. Luba offered this workshop as part of the summer art camp program and was very successful with a lot of positive feedback.

Background: Luba has been interested in art since a very early age. While still in high school she finished art school and worked as a calligrapher for four years in Russia. Her experience as an art teacher began in 2001 when she started teaching Kindergarten and grade one students at Shawnigan Lake. In 2007 Luba became involved with Fabulous Fridays Art Classes at Fulford School as assistant coordinator teaching classes to children ages 6 through 12. Luba's involvement with art at Fulford School continued over the past two summers through coordinating and teaching Summer Art Camp Programs as well as Island Artists' joint painting of the mural in the wet-weather playground. Throughout the years Luba has taken numerous workshops in various media such as painting, stained glass, chain-making, mosaics, sculpture etc.

Teaching Philosophy: Luba's teaching philosophy is to create an environment that is conducive to interactive exploration and involved learning. She likes to engage students into the creative process and learn that there are no mistakes in art but happy accidents. She encourages students' individual self-expression but also emphasizes collaborations between students through working together and helping each other. As an artist/teacher she sees her role in providing students with the necessary knowledge tools and skills to feel successful in working with the media of their choice.

Educational Benefits: The educational benefits for students who get involved in Luba's workshops are as follows:

- Making their own creative designs for home, garden, or community using mosaics.

- Learning about different kinds of mosaic-making processes (direct/indirect method) and materials ie. Pebbles, crockery, tiles etc.
- Becoming aware of how mosaics can achieve two fold goals by beautifying and protecting the environment through teaching of the 3R's - reduce, reuse and recycle.
- Having the experience of using their hands and making a piece of art that will last many years.
- Learning how to collaborate while taking on an artistic endeavour.

MAUREEN PROCTER - 250-653-0058 - no e-mail

Art, K - 7

Workshop Description: In these workshops, the student will explore the work of Jack Shadbolt (1909 - 1998). Painter, poet, teacher and mentor, Shadbolt was a highly recognized international artist of exceptional talents. His artistic vision has been a huge influence of the development if Canadian painting.

The workshops will focus on the process of transformation. In many cultures throughout history, our natural intrigue and investigation of the process of transformation has fascinated mankind. The continuous cycles unfolding from one season to the next, the metamorphosis of the colourful butterfly, the life cycle of the frog, and our own transformation from infant to adult reinforces our senses of the relationship and connectedness between all things at all levels

Grades K - 3 - Students will examine and explore the butterflies transformative life from caterpillar to butterfly. The children will create a large painting using oil pastels and tempera on 37 inch by 36 inch kraft paper.

Grades 4 - 7 Students will create a large drawing of owls in their natural habitat. Using chalk pastels on black construction paper, the students will experiment with textures and blending of chalks to create a realistic understanding of owls in their habitat.

Background: Maureen Procter, a graduate of Emily Carr Institute of Design Painting-Honors and the Nova Scotia College of Art and Design, has worked with Vancouver's Arts Umbrella as a painting and drawing instructor in their Inner City Outreach Program teaching multicultural projects in inner city schools (1984 - 2005). She was also a coordinator for Pulp-A-Zoo at the Vancouver Children's Festival (1985 - 1987) and the curator for the Buschlen Mowatt Annual Art Exhibition for children (1989-2005). As a painter she has had numerous group and solo shows and has pieces in private and corporate collections.

Teaching Philosophy: As an art educator, I try to encourage and enhance the development of a child's own uniqueness through art. When given the proper learning tools, encouragement, understanding of materials and an atmosphere conducive to learning, they can explore with confidence their imaginations resulting in creative thought and expression.

Educational Benefits: The student will:

- Develop art skills.
- Develop art techniques such as colour mixing, brush technique and drawing with chalk.

- Enhance observation skills
- Introduce art history into their understanding of the worlds.
- Promote the value of art as a means of creative expression.

LAURIE STEFFLER - 250-537-5250 - lauriesteffler@gmail.com

Felting, grades K - 8

Workshop Description:

Hands-On Felting Workshop: Laurie will help the students create a felted art project; such as, a wall hanging or rug, that can be used or raffled off for fundraising by the class or school. Students will learn the history of felting, the oldest method of creating material from wool. Students will use dyed local wool for this project.

- two or three 1-3 hour sessions depending on the project; grades K - 8

Materials Estimate: no cost if supplies are donated; \$8-\$10 per pound if bought

Background: Laurie is an artist who has been registered with Art Starts in the Schools program for four years. She has developed two major forms of art, one in music with percussion instruments and the other as a fiber artist. During the past year she has been working full-time with wool creating fiber art and felted wearables. She has experience teaching both percussion and feltmaking to children in the classroom.

Teaching Philosophy: "My teaching philosophy would be to provide a structure which supports the children's own creativity and to help the children to work together as a team. I would define myself as a facilitator and I also like to provide them with information related to their activity."

Educational Benefits: to learn the history and ancient method of creating material from wool; to work together as a group; and to use coloured wool instead of paint or pencil to create an artistic image.

(See Steffler, Laurie in the Performing Arts section of this catalogue.)

RACHEL VADEBONCOEUR - 250-537-0091 or 653-4431 - rachel.bob@shaw.ca

Mixed media using glass fusing and slumping

Workshop Description: "I would like to create a mural using ordinary clear glass tiles fired in my kiln (110 current). I use a technique of loose plaster to make relief glass in the same way you would do a monoprint. The tile can be mounted on clear glass or with reflective material."

Background: "I am mostly self-taught and work with mixed-media and several methods of glass fusing and slumping. An example of my works as an educator is recognized through the Sun Mural on the exterior of Fulford Elementary School. I think I succeeded in letting the kids express our theme of outer space. I learned the techniques I would be using at Espace Verr College for Glass Art in Montreal.