artist in the class

proudly sponsored by the
salt spring **arts** council

2011/2012

artist catalogue

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www.ssartscouncil.com

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CATALOGUE OF ARTISTS September 2011 to June 2012

for the ARTIST in the CLASS PROGRAM

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 Rineke Jonker, AIC Chair, at **250-537-1678**, this is the fax number at the SSAC office. ***Rineke is away for much of this winter, if you fax it to her house she won't get it.*** 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 Rineke Jonker at **250-537-1678.**

If you have any questions please email Rineke Jonker – rineke.jonker@gmail.com

We gratefully acknowledge financial support from the Capital Regional District. Many thanks to SD64 for printing this catalogue.

ARTIST IN THE CLASS PROGRAM 2011/12
sponsored by the Salt Spring Arts Council

Purpose is:

- to give the arts a stronger presence in the everyday lives of students by bringing the artists of Salt Spring Island to class to share their skills; and
- to create an awareness of the arts in our community.

Process:

- Each July Salt Spring Island artists from the literary, performing, and visual arts will submit their applications for participation in the Artist in the Class Program to the SSAC Artist in the Class Chair and Program Coordinator. Forms will be available on line, at the SSAC office or by request via e-mail to rineke.jonker@gmail.com.
- The AIC Committee reviews and summarizes the applications into a catalogue of artists and their presentation ideas.
- Two copies of the Catalogue of Artists is given to each Salt Spring Island school so that teachers may make selections, then contact artists directly to begin planning for class workshops.
- A copy of the Catalogue of Artists is posted on the SSAC web site (http://www.ssartscouncil.com)
- Artists and teachers may apply for funding at any time, but should be aware that requests will be granted as long as funding lasts, so early applications should be made even though workshops may be scheduled for a later date.
- The Artist in the Class committee has the discretionary rights to make sure the distribution of money is fair amongst the schools.

- **NOTE**: Although the teacher contacts the artist it is the responsibility of the artist to apply directly to the committee for funding for each project he or she undertakes.

Guidelines:

- The artist must be a resident of Salt Spring Island and a member of SSAC for the year 2011/12.
- The law mandates that anyone working in B.C. schools must provide a criminal records check; therefore, a completed criminal records check must be submitted each year with the application form. Criminal records checks are done each Wednesday between 1 and 4 pm at the R.C.M.P. office in Ganges.
- The SSAC will fund a maximum of 15 hours per year per artist. Workshops may be in the form of several short classes at different schools or one on-going workshop with one or more classes totaling a maximum payable of 15 hours per artist. The minimum number of students per class must be 15.
- Artists will be paid $50 per hour for in-class time to a maximum of $750 per artist per school calendar year. An artist may wish to donate time or make other arrangements, but this would be separate from the SSAC Artist in the Class Program.
- Artists must have their Application for Funding a Class Workshop signed by the SSAC Artist in the Class Chair and Program Coordinator before starting the workshop.
- Fees will be paid upon completion of each pre-approved project and submission of the Artist/Teacher Evaluation Form to the Artist in the Class Chair and Program Coordinator.

- Funding is per project, not per individual. A group must share the hourly rate. Artists' fees will be paid upon completion of each project and after submission of the completed Artist/Teacher Evaluation Form to the Artist in the Class Chair and Program Coordinator.
- The Artist in Class Program is designed to fund tuition only. Funds for materials must be found from another source.

Artists at a Glance
Contact Information

Name	Telephone	e-mail address		Page
Baughan David	537-7447	davidbaughan@hotmail.com	Performing	16
Bibby Terri	537-8813	saltspringweaving@gmail.com	Visual	24
Boucher, Laurent	537-4979	laurentfrancoisboucher@hotmail.com	Performing	17
Cutler Wendy Judith	653-4286	winnie@saltspring.com	Literary	7
Davison Helani	250-931-5555	helani@shaw.ca	Literary	8
Freed-Garrod Joi	537-1673	jfreed@tru.ca	Performing	17
GilsonWendi	538-8075	wendigilson@yahoo.ca	Visual	25
Harrison Tracy	537-6568	tracy@artbyharrison.com	Visual	26
Hoskins Johanna	653-9382	johoskins@telus.net	Visual	27
Keil Laura	653-9247	keil1234@telus.net	Visual	26
Lipsett Lisa	537-9785	lisa@creativebynature.com	Visual	28
MacKenzie Jane	653-2330 653-4137	jemtextiles@telus.net	Visual	29
McOuat Oona	653-2088	oonasong@yahoo.com	Literary	9
Prince Peter	653-0005	pete@peterprince.com	Visual	19
Procter Maureen	537-0632	No e-mail	Visual	31
Rabson Jan	538-1812	jan@pagesixteen.com	Performing	21

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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.

HELANI DAVISON – 250-931-5555, helani@shaw.ca

Creative writing with an emphasis on career possibilities. Middle and High School

Workshop Description:

Creative Writing Techniques: This program explores the effective use of 'detail'. Exercises in 'presence' help students to observe their surroundings and describe their sensory perceptions. This is a fun class with lots of up-lifting use of words to stretch the imagination. New skills will help the student in required written school material and assist those who are considering writing as a career path.

Rewrite Your Past, Invent Your Future: This course is a creative and fun way to examine positive past experiences. Learners build on their identified areas of interest, happy experiences and positive role models. They are guided in making positive life-style choices to attain their goals. Small group work, design discussion, photos, scrap books, and use of colour as self expression keep the energy high and inventive.

Background: Helani has a rich and varied background. She has worked as a writer in public relations and published articles in major newspapers and magazines. She is a poet , speech writer and facilitated creative writing workshops. Helani is also a sculptor and used this skill to work with youth in the mental health field, at first nations centers and art camps.

"In my own writing career, I have been published in most major Canadian dailies and various magazines. I am presently working as a contractual publicist and writer for a major drug and alcohol treatment center. The focus is on print, broadcast and electronic media applications in the development of public education surrounding addiction issues. I also have my own regular column on mental health and addiction called Recovery Point.

In another genre, I have written a highly creative performance presentation monologue that includes prose and poetry. I have also written and delivered speeches to large audiences. The life of a creative non-fiction writer can be exciting and passionate as well as lucrative. I point out a great variety of options as a professional writer drawing from personal experience and examples. Most of my writings lean towards social activism. I emphasize the power of the written word as a societal influence. Personal fulfillment through writing is also encouraged."

Teaching Philosophy: I believe that a relaxed, creative, interactive approach in teaching is the most effective. I aim to keep the energy high and stimulate interest with visual aids, humour and appropriate quotes. Positive reinforcement and encouragement get the best results. The classroom experience is highly experiential. Students are encouraged to use all five senses in the use of description. Exercises teach the power of presence in writing. Inter-active lessons are greatly varied. Small group activities and sharing of ideas is encouraged. The program is fast-moving to keep interest and energy high. Utilization of imagination stirs young minds.

Educational Benefits: Students will learn descriptive detailing techniques through noticing with exercises in sights and sounds. Using the practice of presence, students learn the art of focusing. These skills can enhance any academic pursuit. Writing may be considered as a career path or as a life enhancement.

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

Storytelling

Workshop Description: Kindergarten to Grade 3: Our Stories, Our Lives: 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 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 his or her real life stories 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 retellings 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. She also offers private programs for groups of girls which 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 Stories, Our Lives – 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.

MARGRIET RUURS – 250-537-2440 – margriet@margrietruurs.com

Workshop Description: Writing workshops will help to encourage students to create their own books of stories or poems. In conjunction with teachers, I would like to address the areas where children need most help. Workshops can be as follows:

1. Picture book writing: For selected students in grades 3 – 6.
The student will come up with an idea for a creative short story, decide on plot characters, tense etc. The student will write a first draft, edit and rewrite the story. Then the story will be printed on the computer in a large font. It will be illustrated and 'published' with a laminated cover. We can celebrate the finished picture books by inviting parents to a book launch.

2. Poetry writing workshop: Selected students in grades 3 – 7 can create a wide variety of poems, including acrostics, landscape and biographical poems. Edited and rewritten poems can be displayed in the school, for parents, on a festive 'poet tree' and/or published in an anthology.

3. Nonfiction writing workshop: Students collectively produce a school newspaper. They learn different aspects of reporting including research, interview, etc. They subsequently produce and print a newspaper for the entire school.

Background: As a published children's author, (*Amazing Animals,* tundra, 2011, *My School in the Rainforest,* Boyds Mills Press, 2009, and 25 more titles) I conduct author visits and writing workshops in schools across Canada, the USA and at international schools around the world each school year for K – 12. Writing workshops consist of taking a look at a wide variety of children's books and poetry. I talk about the writing process from getting the first idea, through re-writing and working with illustrators. I often perform my own poetry. Students participate in a Poetry Sweatshop in which they create their own poetry. During and average school year I visit about 75 schools and speak to some 10,000 children.

In addition, I have conducted specific workshops in many communities. Here are a few examples:

- Write Now!, Creative Writing for Children. This workshop is for children who enjoy the creative writing of stories and poetry. Participants produce their own illustrated stories in book format. (Recreation Department, City of Whitehorse)
- How a Book is Made. All the processes of how a book is produced will be discussed and illustrated by many examples. Children will have an opportunity to write and

illustrate one poem and one story during the workshop. Both pieces of work will then be made into the child's own book. (Okanagan Regional Library, Summerland)

Philosophy: I believe children learn from experience. I teach them as a writer rather than as an instructor. Together, we tell stories or create poems. I guide them but the child, as the creator of his or her own book, needs to make the decisions of how to tell the story. When a child writes a story for pleasure, rather than for a grade mark, he or she is committed to finishing it to his best ability. If he experiences the entire process of coming up with an idea, deciding on genre, creating plot and characters, rewriting and editing, illustrating, binding and sharing his own work, there will be a tremendous sense of accomplishment and satisfaction. And most of all, he will want to write more! These skills will benefit the student for the rest of his life, in all aspects.

Educational Benefits: Students will come to recognize writing as literary art. The BC Performance Standards of the Ministry of Education expect that students will achieve skills related to writing. The Writing Standards require that students

- Write clear, focused personal writing for a range of purposes and audiences that demonstrates the connections to personal experiences.

It is expected that students:

- Use writing and representing to express personal responses and relevant opinions in response to experiences and texts
- Use writing and representing to extend thinking.

This workshop addresses these expectations. Exposing students to an exciting creative writing workshop in which they create their own books, will encourage life long writing skills.

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

Workshop Description:

1. Explorations in poem making: An introduction to the basic elements of poetry, such as rhythm, form, image, and feeling. Students will be guided in a variety of fun, inspiring writing activities and opportunities to share their work and discuss their thoughts. This experiences will encourage personal connections and listening and sharing skills. This can be a one time workshop or sequential series. (Grades 2 to 12)

2. The Writing Workshop: Students will be guided in a variety of writing exercises, then introduced to the idea of "the workshop" where copies of each others' work is read and discussed. Developing group trust, positive feedback skills and a deepening

understanding of the writing process are vital to this multi-workshop concept. Best suited to mature students in middle and high school.

3. The Class (or school) Anthology: I will work with groups of students to develop a body of work ready to be published (in print or online) and shared. A minimum of four or five weekly workshops would best suit this exciting project where students will have an opportunity to explore various writing processes then edit and rewrite as necessary to prepare their work for publication. A reading to the school or to parents would be a great way to celebrate the completion of this memorable project. (Grades 2 to 12)

4. Collage Poems: A fun, accessible one-time activity for all ages. Using words cut out from newspapers and magazines students will discover new ways to play with language and make meaning through rearranging found materials. Recipes, ransom notes, found poems, concrete poems and other hybrids will be used as inspiration.

Background: I am a writer and a mother to my three children (ages 2, 10 and 14). I have published a book of poetry (Barebacked with Rain, Exile Editions) as well as a chapbook (Dakini Dreams, mother tongues press) and my work has been included in various literary periodicals and anthologies. I have won several national awards for writing, read publicly at diverse venues (including the Vancouver Interaction Writer's Festival, have studied writing at the university level (the Creative Writing program at UVic) and attended numerous workshops to deepen my writing practice (including a short residency at the Banff School of Fine Arts and a recent workshop with John Fox, founder of the Institute of poetic medicine, on using poetry as a therapeutic tool). I have also studied creative facilitation, counseling and communication skills, artistic process, and group work. I am a longtime resident of Salt Spring.

I have been leading writing workshops in and out of schools for the past 20 years. I have worked with children as young as five, right up to grade 12 English and Creative writing students. While I have worked primarily with poetry, I am comfortable working with a variety of genres, including non-fiction, journaling, narrative, and multi-media projects.

Teaching Philosophy: I believe that every person has the ability to express something unique and valuable given the right opportunities and encouragement. Helping students to discover their own, natural voices and talents to find joy and inspiration in language are my primary goals as a teacher of writing.

Creating a focused and respectful, yet lively and engaged group dynamic is important to me, as I believe that giving students the opportunity to share their writing with each other in an atmosphere of trust and openness is an important part of the writing process. Learning to listen, both to one's own inner voice and to the voices of others is integral to becoming a writer.

Working with whatever forms and techniques I believe will be most useful to the particular age or group, I like to allow the students' interests and passions to guide us. Inspiring students to see themselves as writers, giving them tools and the opportunity to take chances and inviting them to engage with each other and the world around them in new ways are all aspects of my teaching philosophy in which writing is an empowering, dynamic and transformative process.

Educational Benefits:

- Developing students' belief and confidence in themselves as writers.
- Cultivating imagination, creative thinking, and risk-taking.
- Encouraging students to see writing as a process.
- Gaining fluency and confidence in using language as a tool for self-expression and communication.
- Understanding how to build strong images and incorporate original details
- Understanding how and why to use metaphors and similes
- Building group trust.
- Learning about a variety of written forms through example, discussion and exploration.
- Developing listening and communication skills and understanding the importance of paying attention to detail (such as punctuation, line breaks, page arrangement).
- Assisting students' self editing skills and constructive critical abilities.

AHAVA SHIRA – 250-537-8767 – ahavashira@gmail.com

Workshop Description: I am interested in working with students who are looking for encouragement and support for accessing their imaginative powers and deepening their commitment to their creative work. I offer questions, exercises and practices for dealing with fear and anxiety, accessing freedom of expression in their writing, developing their editing skills and bringing creative work to completion. Writing alone and in community, I draw on the insights of poets, writing teachers & my own research and practice as a poet and published writer, to offer learners fresh ways of engaging language and interpreting experience.

Background: I am a writer, poet, storyteller and professional educator with over 16 years experience facilitating workshops for youth and adults in the arts and personal development. Author of a book of poetry, *Weaving of My Being* (1998) and a poetry CD, *Love is Like This* (2010), I received my doctorate in Language & Literacy Education from UBC. My research focused on poetry, narrative & photography as creative and reflective practices for personal and social transformation and is published in several academic anthologies and journals. I have presented my poetry in classrooms, bookstores, cafes and conference centers across Canada, USA and in Europe. I currently work as a facilitator and mentor with the local *Connecting Generations* program as well as with clients through the *Centre for Loving Inquiry.* I also host a weekly radio show about creativity and relationships on Salt Spring Radio called *Love in the Afternoon.* For more information visit my website at www.ahavashira.com.

Teaching Philosophy: I am a sensitive listener, keenly attentive to my students' writing and learning needs. I am sincere and accessible, feel comfortable working with students of diverse skills and backgrounds. In my art and my teaching, I stay open to topics that are difficult or vulnerable. I value paradox, ambiguity, and digression, welcome those detours that take us to unexpected and important places in the writing and the conversation. I encourage students to enter uncharted territory and explore their creativity with curiosity and self-awareness. I help learners to see mistakes as opportunities, challenges as places for play and possibility.

Educational Benefits:

1) Heightened appreciation for words, reading and writing.
2) Repertoire of new exercises and practices for writing alone and in community.
3) Deeper understanding of creativity and the different phases of the creative process.
4) Development of a classroom writing community built on respect, trust, creative freedom, and healthy emotional expression.

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.

LAURENT BOUCHER – 250-537-4979 – laurentfrancoisboucher@hotmail.com

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.

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

Making Music, Exploring Sound

Workshop Description:

- 4, 1 ½ or 2 hour sessions
- Any day/times beginning in January, 2012
- 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. She has recorded a CD of her original songs entitled *Soul Music*; recently, two of her vocal compositions were sung by *Tuned Air* and *Viva Voce!* Choirs. She has taught for Stagecoach Theatre School and has composed a children's folk opera that will premiere at Artspring in December, 2011.

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.

PETER PRINCE - (250) 653-0005 - pete@peterprince.com www.peterpince.com

Video and Music Production

Workshop Description: The course is suitable for middle and high school aged students. All video camera and audio equipment and materials will be provided. Working outdoors (weather permitting) and using *Nature* as the inspiration and subject matter, students will create a number of short music videos or narrative videos in a variety of forms of their choice, including; documentary, poetry, song, rap, spoken word, instrumental music, dance sequence, dramatic vignette, abstract visual and sound effects exploration, factual or observational exploration. Students will be encouraged to think originally, out-of-the-box and create from their heart. In small

teams they will learn how to write a shooting script, learn to focus their ideas, learn the basic language of filmmaking and its ways of conveying emotion. They will learn how to use a video camera, set up lighting and compose a shot and/or scene. They will be introduced to iMovie and Final Cut Xpress editing software.

Background: Peter is a graduate of Ryerson University, with a Bachelor of Technology in Motion Picture Arts. He has produced and directed award-winning films and had his work broadcast nationally on CBC TV and on networks in over 60 countries. On the local level, in 2007 he released ***Salt Spring Island Discovery***, an hour-long documentary about the island's history and ecology, which aired on Knowledge Network. As the Director of Community television at Salt Spring TV from 1999 to 2009, he shot and produced hundreds of stories about Salt Spring Island's remarkable people, ecology, history, economy, arts and entertainment events. From 1986 to 1996 he taught at the *Vision Quest School of Arts and Technology.* He has trained both adults and youth in music and video production, in group workshops as well as independent study sessions. He has served the BC Film and TV industry since 1982. His clients have included the CBC, NFB, CTV, National Geographic, Global, Fox, Bravo, as well as various social service agencies, historical and environmental organizations. Current projects include a film about the Himalayan Kingdom of Bhutan. He continues to freelance for network TV, indie-prodcos, web video projects, and local events. Peter is also a skilled musician, songwriter, singer and recording artist. He has composed soundtracks for Film and TV, and independently produced 5 albums of original music. As he hits the road with his latest release, ***Pacific Day***, new fans are discovering his distinctive sound; an elegant fusion of acoustic-roots and global grooves. With a potent voice and cinematic lyrics, he delivers songs of heart and substance. Ear-catching musical journeys influenced by Folk, Jazz, and World Music are drawn from his life and travels. Peter is renowned for the compelling stories behind his songs and passionate performances.
Visit **www.peterprince.com** for more information.

Teaching Philosophy: With hands on experience and experimentation the students will engage in an exchange of ideas aimed at better understanding the possibilities of the creative act as it pertains to music and video production. As their coach/mentor Peter will provide them with opportunities to expand their use of new technologies in ways that will support their artistic development and inspire them to imagine, and produce new bodies of work.

Benefit to Students: The practical experience of working with a professional, multi-media artist, who can impart valuable insights into music and video production, will help

students develop their own multi-media practices. The workshop will help advanced students find solutions for audio/video/multi-media challenges, computer software, camera and tech related issues that they are currently facing. For students considering post-secondary education in the Arts, the work they produce will be a useful addition to their portfolio.

JAN RABSON – 250-538-1812 – jan@pagesixteen.com
Improvisation and Voice-over

Workshop Description: Two different workshops both of which could be performed at a school assembly or some other function to let the kids "show off" what they've done.
Improvisation: 10-15 hours for middle and high school aged students. This workshop teaches the basics of improvisation and then moves onto creating characters, letting your imagination go, thinking on your feet, and never mind what everyone else is thinking.
Voice-over: 10 – 15 hours for middle and high school aged students. This workshop will teach students how to create character voices for cartoons. In the workshop we would set up a real cartoon recording with real scripts and some kids performing as actors and others as producers, writers, ad agency people – to give everyone a real idea as to what goes on in creating a cartoon series. This workshop would cost an extra $25 to $30 for copying scripts.

Background: I started writing, acting and directing films for Bristol-Meyers Corporation in 1970. I have since appeared either on-camera or using my voice in thousands of films, TV shows, commercials, toys and live shows. I have performed improvisation since joining the well-known Los Angeles improvisational group, the Groundlings, in 1978. I began teaching improvisation in 1981 and have continues since then. In addition I began teaching and giving voice-over seminars in 1980 and have continued to do so every since. For more information please go to pagesixten.com/jan.html or look up Jan Rabson in imdb.com

Teaching Philosophy: I have the same theory and philosophy for teaching improvisation as well as voice-over. I feel any acting class is good for the soul. It makes people come out of themselves a little more, helps them take things a little less seriously. It gives people more confidence in their "real" lives to pretend for a little while in a safe environment. My philosophy is simple – people learn a lot more by doing than just sitting and listening.

Educational Benefits: I see either of both of the above workshops as helping kids understand a little more about the performances they see on TV and film as well as helping them with self-confidence, thinking on their feet and getting their creative juices flowing.

APRIL RUSSELL – 250-653-9329 – aprilrus@gmail.com
Creative improvisation and choreographic technique suitable for K – 12

Workshop Description and Ideas: We start the class with a fairly long warm-up using various techniques such as yoga, contact improvisation, voice work, as well as improvisational tools and games that allow students to be physically warm and comfortable with self-expression. The class could then go in many directions depending on the age group. **For k-6** we would likely just play games and develop skills through bonding and imagination; **for middle school and up** I would introduce specific choreographic skill building and get them to create a group piece. There will always be some time devoted to structured, linear dance development as well as time for silly, fun yet educationally relevant games and the end of the workshop will be used for sharing/showing of work. This could be a one-time workshop (2-3 hours) or several classes building up to a 'showing' for an outside audience. (1.5 hour classes work best).

Background: I work as a Dance and Performance Artist both in Canada and Internationally. I have studied and worked professionally as a Butoh dance Artist with Kokoro Dance based in Vancouver, and Diego Pinon based in Mexico among others. I have also danced professionally with 3 companies based in Dublin as well as several others in Canada. I choreographed and performed at the Vancouver Fringe Festival in 2005 and the BC Festival of the Arts in 2001.

I have continued to teach and pass along the phenomenal training I've been fortunate enough to receive. I have taught Contemporary dance to adults and Hip-Hop to under-privileged kids (aged 8-12) ; I have given Butoh workshops and taught Yoga Internationally for the past ten years; as well as finding time to study and train myself in various disciplines including Buffoon clowning, Contact dance Improvisation, Butoh, Bartenief Fundamentals, Gyrotonics, Pilates, Yoga, Stand-up Comedy and Acting. I have an exceptionally broad, experiential knowledge of kinesthetic and movement–based practices and techniques from which to draw upon when I teach.
I am currently working on a Masters Degree in Arts Education. Part of the Curriculum requires us to keep up with our own artistic practices and also to correlate them with Education so I am able to keep developing educational relevance and skills and apply them as artist-in-the-class.

Teaching Philosophy/Educational Relevance: to help students develop and express their own unique talents and gifts through Improvisation. My main objective is how to draw creativity out of my students. Improvisational tools that I've gathered from my many years of training such as games, vocal, movement and acting skills as well as specific butoh/contemporary technique and clowning will all be employed. I believe bonding with one another through ritual/game is very powerful and can bring out people's strength of character. This can be a very physical workshop, allowing students a chance to work up a sweat; as my teacher says: sweating is good pedagogy! I believe in giving some structure and boundaries during the creative process and allowing the 'free-flow' to happen during the performance or showing part of the class.

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 eastern Canada and 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 and communicate is through the body. Experiencing dance/movement can improve emotional, physical and cognitive abilities of students and aids in self-esteem.

VISUAL ARTS

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

Weaving, all ages

Workshop Description:

1. **SAORI Weaving**: This workshop would introduce weaving to the students as well as the SAORI freestyle approach and philosophy of weaving where there are no rules and no mistakes. The workshop would be adapted to the age level of the students, but could be from K-12. Students would each get a chance to weave on a small cardboard loom to make a bookmark, bracelet, etc. to learn about the process of weaving and would also get a chance to weave on a collaborative banner on a SAORI loom for their group or class.
2. **SAORI Peace Weaving**: This would be a workshop for a group, a class or the entire school. I would set up a SAORI loom and the participants would do the weaving 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. This workshop would be best suited to a day or week long program where students could participate on an individual basis throughout the time period in groups of 2 or 3 students.
3. **Earth Loom and weaving with Natural Materials**
   This is an outdoor activity best suited to spring or fall programs. In this workshop an Earth loom would be set up outdoors and built from wood. The set-up could be done ahead of time or done as part of the workshop depending on the ages of the students. Students would be able to collaboratively weave in wool and natural materials to create an outdoor installation weaving. This weaving and structure could remain on the school grounds.
4. **Individual Weaving as Art Therapy:** This would be best suited to individual students who would like to explore weaving and themselves. SAORI weaving is based on a philosophy that allows self-expression and it can have a therapeutic benefit. Each student can discover more about themselves though weaving. A SAORI loom would be brought in and each individual student would be able to create a woven piece during their time weaving. Ideally this would be in 1.5 – 2 hour blocks per student.

Background: Terri has been weaving for over 25 years and has taught classes through community groups, yarn shops and weaver's guilds. Since 2006, 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 1500 people of all ages participating. Terri also has on-going SAORI weaving classes at her studio each week including home school children, members of the GIFTS program and others. SAORI Salt Spring is part of the SAORI Global Network which is based in Japan and includes studios around the world.

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."

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

Lantern making for community celebration and shrine building. Mask Making

Workshop Description: "My plan for a school workshop is that a celebratory day would be chosen (ie. Halloween, solstice), lanterns and/or masks would be created and a 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. In many cultures around the world, the days at the end of October and the beginning of November are an important time for honoring the dead. Using tissue paper and bamboo, make a lantern to honor your ancestors or any other people or animals who have passed away. Photocopied pictures and special mementos can be added to the lantern which can then be lit on All Souls night (Nov 1). Shrines can also be made out of mainly found materials to honor our dead loved ones.

Mask making---using traditional mask making techniques(clay covered with papier mache), make a mask of the animal that most appeals to you..

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 - 250-537-6568 - tracy@artbyharrison.com <mailto:tracy@artbyharrison.com>

Clay Sculpture and Multimedia Workshops- grades 6-12

Workshop Description: Clay sculpture classes which can include curriculum based themes, (for example: endangered species could be approached by doing hand built sculpture of animals and habitats or making and painting tiles) or the study of architecture, tile making, lanterns, cultural holidays (ie. Dias los Muertos) or individually focused work of the students choice. Legacy projects such as garden sculptures, tile installations, mosaics, functional work such as mugs, bowls, plant pots, etc. can be explored as well.

Multimedia workshops use found, re cycled and a variety of materials to make sculptures, to prepare for parades making flags, masks, banner, noise makers, etc. Artists cards can be made using collage materials, mexican milagros through play dough and tin foil, Hamsa hand good luck charms can be made using clay, etc.

Background: Tracy is a multimedia artist working in clay, fiber optics, glass, beads and found objects to produce small to large scale sculpture. On paper and canvas she works with charcoal, acrylics, water colour 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 and Elementary, SIMS, Fables Cottage, Art Spring 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
- 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

JOHANNA HOSKINS – 250-653-9383 johoskins@telus.net

Watercolour painting, printmaking, hand clay works for grades 1 to 5

Workshop Description:

Workshop a) basics watercolour painting: Grades 2 to 5. In this workshop students will learn the basic technique of painting with artists watercolours using watercolour paper and paints (not tempera). A planning and thinking process will be taught first followed by drawing techniques. Students will learn how to look critically at their subject and reproduce it on paper.

Workshop b) printmaking: Grades 1 to 5. In this workshop students will learn the basic techniques and processes of mono printing and/ or lino cut. They will refine their fine motor skills through the use of the tools and their ability to plan and think ahead. They will learn how to allow themselves to adapt and accept their "happy mistakes".

Workshop c) hand clay works: Grades 1 to 5. In this workshop students will learn the basic techniques of how to manipulate clay by hand to create relief tiles and/or small sculptures. They will refine their thinking and drawing abilities by creating a rough plan for their project. They will increase their fine motor skills through manipulating the clay.

Background: I am a multi –media artist with over thirty years of experience in working with children and youth. I hold a fine arts diploma from Camosun College. My experience includes private art instruction, coordinating and teaching 5 summer art camps on Salt Spring Island, artist residencies in schools and coordinating and teaching the spring break art programs at ArtSpring.

Teaching Philosophy and Educational Benefits: My philosophy is that the freedom of expression through the visual arts empowers children to explore their physical surroundings; express their inner feelings; feel good about themselves; enhance their cognitive abilities and become more socially aware individuals.

LAURA KEIL – 250-653-9247 – keil1234@telus.net

Environmental Art for elementary school students

Workshop Description: My idea for a school workshop is to introduce students to the concept of Environmental Art exploring the subject of trees. We will look at images of trees in art history and the real world. We can talk about how trees function biologically and as a symbol of life and knowledge. We can also address whether trees and forests are at risk in the world today. Then we will make images of trees. Teachers can choose a workshop in clay or on paper. Some further ideas as follows:

- Outdoor project: Students paint a collection of sticks in a limited palette of colors one group of sticks will blend in and one will stand out from the landscape. As a group we will lay the sticks on the ground in the forest surrounding the base of a tree, in a curvy line, making a geometric shape, a square or circle in the landscape
- Pressing leaves into soft clay to make a bowl or tiles which can be made into a mural.
- Prints or rubbings of leaves with ink, crayons or oil pastels.
- Drawing pictures of trees by blowing paint through a straw and painting leaves with finger paints.
- Drawing a forest landscape using torn masking tape to make tree trunks, painting the ground and the sky and then removing the tape and adding details to the trees.

Background: I have many years experience making hand built ceramic sculpture and felted wool projects. Currently I am working on restoring antique Flemish tapestries. BFA 1982 N.Y. State College of Ceramics. MFA 1986 Arts Institute of Chicago & 1998 University of WA.

Teaching Philosophy: My teaching philosophy includes looking at art in a larger context. Students learn about a subject through images from art history and other cultures. They also explore how projects relate to science or social issues. It is important to emphasize that the act of art making teaches and encourages creativity. It helps students become aware of ideas and details in the world around them that are often overlooked.

Educational Benefits: Students experience creating a visual and tactile response to trees that can inform their world emotionally and intellectually.

LISA LIPSETT – 250-537-9785 – lisa@creativebynature.org

Creative Nature Connection: Drawing and Painting with Nature- middle to high school

Workshop Description: This is an outdoor experiential drawing and painting workshop. There are two phases to this workshop- Connecting with self: Creating from the Inside-out & Connecting with Nature: Creating from the Outside-in. We work with eyes closed and both hands as we draw and paint. The workshop can be experienced in one session (2.5 hours) or in two separate sessions (1.5 hours each). This workshop is for Middle School and High School level students. The workshop can be tailored to a particular Nature theme for example water, trees or insects etc or individual student interest. This work is a marvelous addition to Nature Journaling as students move beyond what they think and see, to what they feel. They come away with two lovely 16 sided folded books and a simple practice they can do on their own, and share with others. I can introduce the practice then return a few months later to see how the practice has unfolded for them and offer enrichment.

Background: My work focuses on developing resources that deepen Nature connection through the arts and teaching the practice of Creative Nature Connection. I have five years elementary teaching experience (grade 4-6) with a strong Environmental Education focus. I have been an active exhibiting painter for over a decade. I teach workshops on creativity and Nature connection internationally and have a doctorate in Transformative Learning from the University of Toronto. My first book *Beauty Muse: Painting in Communion with Nature* was released in January 2009.

Teaching Philosophy:
I believe that students learn best when they are personally engaged and are able to construct their own knowledge. I am a very hands-on teacher who values individual exploration, group sharing, multiple ways of knowing, creative exploration and natural learning.

Educational Benefits: Students will:

- Strengthen and express a personal connection to Nature.
- Understand Nature connection as a practice.
- Experience the possibilities of drawing and painting as a process.
- Appreciate the diversity of ways humans find meaningful connection to Nature.
- Appreciate Nature from a new perspective.
- Build confidence in their drawing and painting skills

- Learn how creativity connects humans with Nature

JANE MACKENZIE - 250-653-2330 (home) 250-653-4137 (studio)
jemtextiles@telus.net

Workshop Description: For grades 3 to 5. My idea for the classroom would be to select any number of contemporary artists to introduce to the students and create an activity that relates to the work. The art activity would relate in some way to one particular artist's ideas and could involve any number of materials and result in an installation, a sculpture, collage, painting or environmental piece. I would sometimes use video to show the students the work, interviews, or the artist in action as part of the introduction to the artists work.

In one class I introduced the students to the artist Cornelia Parker, a living British artist who creates installations with flattened silver ware. I showed the class a video of the artist speaking about her ideas and her created pieces. For our project we collected aluminium kitchen ware and flattened it and then created mobiles, in keeping with Cornelia Parker's tendency to resurrect and suspend her work.

In another class we will explore several artists who use maps or the concept of mapping in their work. I will discuss and show them the work of these artists before having them start their own pieces. They will take old maps, cut up portions of them and glue them onto a large piece of paper and extend the map in any way they choose, with line drawings, collage or paint.

If teachers have particular artists they would like to work with or that is relevant to their curriculum subjects I can create a project to accommodate that.

Background: I am a graduate of Emily Carr University, Vancouver, B.C. in printmaking and photography. Post graduate, I attended West Dean College in Sussex England where I spent a year studying tapestry weaving and a year later spent 6 weeks in Beypore, Kerala India at the Tasara Centre for Creative Weaving. While living in Vancouver I taught evening classes in tapestry weaving to adults.

At present I am a weaver and run my studio and gallery at Knotty threads Studio and Local Artisan Gallery in Fulford. Here I create hand woven and hand dyed silk wool scarves and shawls, and sell the work of 30 local artisans. I also create more conceptually based art whenever I have time.

My relevant experience with teaching in the schools began with the initiation of an Explorations project with 6 students in grade 2. Over 10 weeks we created art and projects based on the concept of Space.

Presently I am working with a grades 3/4 class creating art projects on a weekly basis.

Teaching Philosophy: My goal is to create an environment of fun and play while introducing students to contemporary artists working in unusual and unorthodox materials and ideas. I also introduce the students to well known artists from the last century, such as abstract painters Kandinsky and Jackson Pollock. I attempt to focus on the process of art making, i.e. where ideas come from and various ways they can explore these ideas, rather than on the final product. My philosophy would be to create an atmosphere of exploration and fun so that the students feel free to express themselves without being self critical of what they create.

Educational Benefits: The benefits for the students is a broadened idea of what art making is, and the opportunity to explore a range of mediums. The goal is to take the intimidation out of art making for students who are inhibited because they feel that they "cannot draw", or make something "look real" and to challenge further students who are sure and comfortable with expressing themselves.

MAUREEN PROCTER – 250-537-0632 – 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.

ARTIST'S APPLICATION FOR FUNDING FOR A CLASS WORKSHOP

Fax to: Rineke Jonker at the SSAC office @ 250 -537-1678, when completed and signed by thr artist and teacher. (If you have any questions Rineke Jonker's phone number and email address are 250 537- 1923 and rineke.jonker@gmail.com)

ALL INFORMATION MUST BE COMPLETED

ARTIST'S NAME: _____

PHONE NUMBER: _____

RETURN FAX NUMBER (artist's or school's): _____

EMAIL ADDRESS: _____

TEACHER'S NAME: _____

SCHOOL AND GRADE: _____

WORKSHOP OUTLINE:APPLICATION SUBMISSION DATE:

WORKSHOP START DATE: _____

WORKSHOP COMPLETION DATE: _____

HOURS IN TOTAL IN THE CLASSROOM (hours beyond a total of 15 per artist per calendar year will
not be funded): _____

AMOUNT TO BE PAID FOR THIS PRESENTATION (Calculate the total at $50.00 per hour spent delivering the classroom workshop to a maximum of
$750.00):_____

_____

PLEASE NOTE: Do not start your classroom work until you have received this application back signed by the Artist in the Class chairperson. You must have this signature of acceptance in order to be funded for this project. If you have already been paid in one calendar year for 15 hours of service or if all AIC funding has been spent AIC will not pay you for this proposal.

ARTIST'S SIGNATURE: _____

TEACHER'S SIGNATURE: _____

SSAC Artists in the Class Chair and Program Coordinator's Signature: _____

You will be paid promptly upon completion of your presentation and submission of the enclosed ARTIST/TEACHER EVALUATION FORM.

ARTIST/TEACHER EVALUATION FORM - ALL INFORMATION MUST BE COMPLETED

Fill out and fax to: Rineke Jonker at the SSAC office @ 250-537-1678, when the workshop/s is/are finished and this evaluation is completed and signed by the artist and teacher.

Artist's Name and Signature: _____

Name and Address to which cheque will be mailed: _____

_____

_____

Teacher's Name and Signature: _____

School: _____

Name of Workshop and Date Completed: _____

Total number of hours working with students (do not include preparation or clean-up): _____

What was the most successful aspect of this workshop?

Artist:

Teacher:

What was one thing that you think would improve this workshop?

Artist:

Teacher:

A Sampling of Student Comments: