

VERMONT GOVERNOR'S INSTITUTE ON THE ARTS
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2009 GIA COURSE LISTINGS

Please note that some morning and afternoon times may be switched, and class changes may occur. It does happen from time to time. Any changes will be announced at Student Orientation on Sunday evening. See you then!

FINE ARTS AND GRAPHICS

Course: Video Editing

Teacher: Sara Peattie

Time: Morning

Had just about enough of reality? Set the normal world to a beat and see it dance! Editing video allows you to add, omit, twist, bend, and generally shape reality as you please. We will work on short video pieces concentrating on pacing, rhythm, and point of view rather than plot or personality.

Course: Masks

Teacher: Sara Peattie

Time: Afternoon

They conceal, they reveal, they hide you in plain sight, try being what you always wanted to be, or being what you've always feared; masking, the most ancient art..... We will explore the physical, abstract, and performance aspects of maskmaking with a wide variety of materials and projects.

Course: Media Blitz

Instructor: Emily Eastridge

Time: Afternoon

Even out here in rural New England, the rapid advancements in communication technology have accelerated the way that we live our everyday lives. Developments in digital imaging and information gathering have made it virtually impossible to avoid being bombarded by advertising that has been, for the most part, enhanced to the point of falsehood. This is not to say that the 21st Century is an era of gloom, doom and digital deceit. Never before has media technology been so widely available to the general population, which is good news for artists interested in cultivating new means of expression. In Media Blitz, we will harness digital tools so as to better understand our rapidly changing cultural landscape, defend ourselves against subliminal conditioning and most importantly, to express our own ideas, opinions and voices. Though we will be immersed in our cameras and computers, we will have nothing to capture if we do not embrace real landscapes, people and other non-digital figures to be our models and muses. That said, participants of Media Blitz should expect to try their hands at being

the cameraman, producer, editor and model of various projects. Students of all digital experience levels are welcome to join this class. While equipment will be provided and shared amongst everyone, students with digital cameras, video cameras, recorders or laptops are encouraged to bring their tools as well.

Course: Basketry

Instructor: Judy Dow

Time: Morning & Afternoon

Basketry is a time-honored Indigenous skill. The four basic techniques—twining, coiling, plaiting and one-piece containers—have been an integral part of Abenaki lifeways for millennia. Basketry has always been influenced by environmental, social, political and economic changes. Learn about these changes and adaptations as you create baskets, rattles, jewelry and other items using the four techniques handed down by oral tradition from generation to generation. You will use mostly natural materials; some of these materials you will harvest and others you will prepare by pounding the ash strips from an ash tree. The gifts from the ancestors were the techniques and adapting to change has allowed basketry to survive today. You will also explore adaptations by using recycled materials. Be a part of preserving the art of basketry for future generations by learning the four basic techniques.

Course: The Body Conceptual

Instructor: Samuel Rowlett

Time: Morning

There is perhaps no image in the history of art so universal as the human form. For at least 25,000 years now we humans have been obsessed with our bodies. From primitive stone idols to today's "American Idol" phenomenon, body image plays a significant role in our collective social identity.

In this course we explore how artists use the body to illustrate the human condition. From spiritual vessel to political tool, from the social ideal to the personal ordeal, the body has always been the most powerful (if not controversial) image we can conceive. We will focus our studio time on daily drawing sessions with a live model. A variety of drawing media will be used and we will gain a working knowledge of human anatomy. Along with in-class critiques of our own work, we will look at examples of figurative art from classical to contemporary to put the figure in better perspective. Through our practice and discussions we will achieve, both structurally and conceptually, a greater understanding of the human body and the power it has to shape the way we see ourselves and each other.

Course: Experimental Drawing Lab

Instructor: Samuel Rowlett

Time: Afternoon

All great innovations in the world come about through taking risks. We are familiar with how scientific fields employ experiments to prove or disprove a hypothesis. The same

is true for art, only in a less structured way. In order to get the most out of our experiences in life we must push both our tools and ourselves as far as they will go. The history of art is an ongoing dialogue where artists expand on the ideas and the innovations of other artists.

This course will focus on drawing as experiment, as a method to investigate our world both visually and conceptually. We will use as many different drawing media as possible pushing both the physicality of the materials and the effects rendered. Each day we will start by considering a series of questions or assumptions. We will then draw both individually and in groups, and end in an in-class critique of our work and discussion of its conclusions on the given experiment. This class will be driven by our own concepts and ideas, and we will look at how other artists use drawing experimentally. From the first tremors of inspiration to the aftermath of creation, we will use the medium of drawing to perform the experimental tests, with only ourselves as the proverbial guinea pigs.

Course: Painting

Instructor: Susan Smereka

Time: Morning

Color, brushwork, texture, composition, and imagination are aspects of the student's visual language which will be broadened in this class. Painting is all about color and students will learn more about the of nature acrylic colors...what is the difference between all those blues in the tubes? We will engage in in-depth conversations about color relationships, how we paint and why. We will look at examples of other artist's work to help understand these concepts, and translate how students can use them in their own work. Through a series of exercises students will map out, for themselves, new ways of painting.

Course: All Outdoors

Instructor: Susan Smereka

Time: Afternoon

This class is outside everyday rain or shine! Our meeting place will be outside under a maple tree! In this class we will learn more about the creative process which is part of every discipline. We will see how different artists (musicians, performers, sculptors etc.) use notebooks/sketch books/journals to generate ideas and concepts. We will also contemplate the journal being an art form onto itself. Students will learn and explore different ways to record ideas and thoughts. Instruction will be given on drawing, watercolor, and using nature as a tool/medium. Each student will have a sketchbook in which they will 'record' their keen observations, thoughts, ideas and feelings. Their sketchbook will be a document of their experience at the Governor's Institute. Prerequisites for this course are: curiosity, sense of exploration, and willingness for new discoveries outdoors (bugs, grass, dirt, sun, wind and rain).

Course: Direct Stone Carving
Teacher: George Kurjanowicz
Time: Morning & Afternoon

Direct stone carving, one of the oldest means of artistic expression, is not the exclusive province of the muscle-bound. This introduction to the fundamentals of carving stone by hand will explore the tools and techniques you will need to add this most basic of sculptural skills to your aesthetic repertoire. You will not only learn to design for stone, but also to shape and finish the material with chisels, rasps and sanding tools. This course will allow you to complete at least one soapstone or marble sculpture of your own design. This most permanent of the arts is not gender specific. Any can do this.

Almost any subject matter lends itself well to interpretation in stone. So bring a sketchpad, pencils, any reference materials you think you will need to follow, and your imagination, and prepare for an exciting learning experience that will forever change your perception of the third dimension.

THEATER ARTS

Course: Acting
Instructor: Jennifer Jordan / Don Jordan
Time: Morning & Afternoon

“Acting is being private in public.” Through the examination of our own behavior, we will develop a sense of truth and reality on stage. Using improvisation, mime, movement, and physical and emotional warm-ups, we will break down texts, free our imaginations, lose our inhibitions and learn real techniques on how to begin to approach character and scene. We will then rehearse these scenes for an eventual performance night at GIA. No previous experience necessary.

Course: Physical Comedy/Clowning
Instructor: Peter Gould
Time: Morning

Fun with physical comedy, clowning, mime, juggling, balancing, and working with surprising props (last year's yellow step ladder was a big hit!). We'll figure out what is funny and why. You'll learn incredibly useful concepts like discovery, framing, focus, escalation, deflection, and pay-off. You'll find out how to get in touch with the Charlie Chaplin, Harpo Marx, Monty Python, Jim Carrey, and/or Lucille Ball lurking in YOU. We're not silent, so bring your sound effect, voice, or instrument. We'll do individual work and play, but we'll also become a performing group with an ensemble piece to show. If you like to write, bring your brain and be ready to squeeze some new work out of it--work you might like a bunch of physical clowns to bring to life in front of your eyes!

Course: Shakespeare Funnery

Instructor: Peter Gould

Time: Afternoon

An energetic, challenging Shakespeare class: full of physical comedy and verbal hilarity, love, passion, and politics. Get ready to get shaken up and turned around by the Great Bard, who you will find to be bawdy, zany, wise, outrageous, up-to-date, over-the-top, hipper than you can imagine, and waiting to be a friend of yours for life! We'll learn how to read 'til we understand, how to brainstorm and move and rehearse 'til we're ready to perform selected crystal-clear, keep-'em-on-the-edge-of-their-seats scenes. ABSOLUTELY NO EXPERIENCE NECESSARY!

Course: Short Attention Span Theatre

Instructor: Dana Yeaton

Time: Morning

It happened, and then it was over -- that will be our mantra as we create and develop new bite-sized performance pieces. Sometimes alone, sometimes with a partner, we'll experiment with anything -- music, gymnastics, poetry, children's stories, you name it -- anything that can be turned into a short, intense experience for an audience.

MUSIC

Course: Creative Music Workshop

Teacher: Ron Kelley

Time: Morning

Anyone with a desire to make music and a willingness to try new things will benefit from this workshop. Working in groups and on your own to produce original music, and using a computer to write and record will be components of the work we do. Those who have skill on instruments are encouraged to bring them.

Course: A Capella Singing

Teacher: Ron Kelley

Time: Afternoon

A capella singing is one of the most fun and satisfying things that a person can do. In this class we will explore many different styles of music, all sung without accompaniment.

Course: Jazz Ensemble and Improvisational Skills

Instructor: Eugene Uman

Time: Morning

This ensemble will meet to play and listen to music using the jazz masters Miles Davis, Thelonious Monk and Duke Ellington as a few of our musical role models. We will play their tunes and use them as a springboard for our own improvisations and possibly our

own compositions. The class will begin with basic forms such as blues so that we can start improvising with confidence. Each composition will be arranged by the group to feature the strengths of all involved. All instruments are welcome. Students will learn music by ear and by using simple musical scores. Members of the group are encouraged to play in the proud but zany GIA marching band for our Fourth of July parade. Bring your instruments!

Course: Jazz Composition + Jazz Poetry Project

Instructor: Eugene Uman

Time: Afternoon

Jazz is a music that comes in many forms: blues forms, song forms, modal jams and even “free” forms. We will compose our own jazz tunes using basic jazz forms as models for our own compositions: first as a group, and then as individuals. You’ll learn about the phrases of a blues and then write your own. You’ll learn how the “modes” can free you up to write a jazz tune by choosing the notes from a scale that sound good to you (Miles Davis based his album “Kind of Blue” on a similar concept). We’ll also write some music based on rhythmic and chordal vamps. Don’t worry if you have a hard time putting your ideas to paper; we’ll be learning about chords and rhythms so that you can apply these skills too. Plus, the instructor will be happy to help. We will also have opportunities to perform our new compositions as a group.

After we’ve gotten a good glimpse of some of the concepts of writing and performing jazz pieces we will get together with Verandah and the “Jazz Poets.” She says “Poetry has always craved the company of music.” Jazz, too, has often been inspired by the meaning, rhythm and texture of the spoken word. We will exchange our ideas with those of the poets, play them our music and listen to their poems. We will combine our efforts at first with our prepared pieces and then *boom* we will collaborate, creating new compositions together, using new forms inspired by our own shared vision of how words and music can relate with one another.

WRITING

Course: Finding the Poem

Teacher: Verandah Porche

Time: Morning

In this class we will delve into our selves, follow our wonder, find the poems we long to write, and the ways to word them. Each of us has a range of voices; some we have never heard, some we may borrow. We will feed on amazing old and recent poems, improvising off their themes and forms. Through short exercises and longer explorations, we will create a safe place to listen to life, play with language and stretch possibilities. We will slow down, gather interests, draw out imagery, write and share poems, sharpening their strengths through revision. We will draw out from poems from our time at the Institute. We’ll share our work as we choose, through print and/or small

performances. Bring poems you've written (if you have some) and writing tools; a notebook will be provided. No experience necessary but your own.

Course: Composing Poetry with Jazz: Play and Interplay

Teacher: Verandah Porche

Time: Afternoon

Poetry has always craved the company of music. We will explore how jazz and verbal language interplay, creating individual and collaborative poems. The music will provide an invisible road map to the journey of the poem. We will also write outside, in tune with the open air. Those interested in playing music and writing may do both.

Inspired and supported by live and recorded jazz, we will respond, paying special attention to the meaning, rhythm and texture of the spoken word. We'll learn about the phrases of the blues and then write our own. We will listen to classic examples of word and jazz explorations, and make our own departures. Some of our poems will provide the text or scores for the musicians, who may incorporate our musical ideas into new work.

During our weeks together we will meet with Eugene's jazz composition class to listen to music, sample forms and pick structures for our writing projects, and on our own. We will share our poems, improvise, and invent new pieces together with them. No experience with the music or poetry is necessary, just an interest in listening and connecting to America's great musical tradition, and to our own voices.

Course: Writing to Discover

Teacher: Geof Hewitt

Time: Morning

Bam! From a single word you build something that surprises you, you don't really know how it will go, but you let your pen go jogging, you let the words do the talking. Is it a poem, a business letter, a soap opera, an editorial, a monologue, the first chapter of a novel? Or should you toss it out and start a new piece? It only took ten minutes! In our brief time together, workshop leader Hewitt will continually make "assignments" that he will try and that you can try or ignore! What matters is the exploration we'll enjoy as a group, figuring out how to write something fresh. Expect brief group critiques, expect to experiment with music, rhythm for your language, expect opportunities to perform your work, but only if you want to! Some day(s) we'll collaborate with any other GIA class that makes us welcome. Warning: This class will require 15 minutes of nightly homework! Bring pencil or pen and a fresh notebook.

Course: Slamming Poems and Short Prose

Teacher: Geof Hewitt

Time: Afternoon

A writing and performance workshop. No experience necessary. We'll try a variety of writing styles, and explore the dynamics of public performance by creating, rehearsing, critiquing, and performing 3-minute pieces of our writing. From rap to hip-hop, from sonnet to stand-up comedy, from tender love story to political rant, slam is light-hearted competition where audience members act as judges, and everyone encourages the performer to bring intensity to short pieces of original work. Bring pencil or pen and a fresh notebook, and come prepared to write, to perform, and to have fun.

Course: Lyric Writing Studio

Teacher: Dana Yeaton

Time: Afternoon

First, pick a few songs you like and bring 'em into the shop; we'll tear apart the lyrics and see what makes 'em go. Then it's your turn to be your favorite lyricist. Maybe you start with a composition -- yours or someone else's -- and learn to find the words inherent in the music. Or maybe the lyrics come first and you work alone or team up with someone else to set your words to music. You don't have to be a musician to try your hand at writing lyrics. You just have to love music and playing with words.

DANCE

Course: Dance Technique, Improvisation & Composition

Instructor: Peggy Peloquin

Time: Morning

This class is for people who love to move and want to be challenged in a supportive environment to go beyond what they already know. We will warm up with exercises based in several modern dance techniques, including release work, yoga, and improvisation. We will learn to create movement from a variety of sources and put them together with an awareness of composition and meaning. We will collaborate on an original dance piece to be performed at the end of this session. The contents of our piece will come from movement taught by the teacher and created by the students. Please bring an open heart and mind, a yoga mat, and clothes that you can move in that will keep you warm. Kneepads may be useful.

Course: Making Dances

Teacher: Peggy Peloquin

Time: Afternoon

If you want to create original dance work and go beyond what you already know, this is for you. Students will compose original solo and group studies through the use of improvisation, movement exploration, collaborations, and the use of text, props, music and other fun experiments. We will warm up using set material and movement

improvisation and continue into structured problem solving that supports the creation of studies and compositions. A primary focus in this dance making class is creating a supportive and nurturing environment.

COMMUNITY ARTS

Please note that the following is something that we all do together, and is not a formal class choice.

Giant Puppet Street Theater Workshop

Sara Peattie

Time: 4 O'Clock

Dancing sculptures capture Main Street, Vermont

Curbside poets howl at the moon

Angel-winged dancers surround city hall

Wild primates paint up a storm

And the drummers and horns stir the fires

in the Annual Chromatic Aberration Samba Parade

Help design-organize-build-create the GIA community extravaganza; an intensive workshop on taking the arts to the people.