23rd Annual Common Ground on the Hill

ROOTS MUSIC & ARTS FESTIVAL

Saturday, July 11, 2020
10 AM - 9:00 PM

Americana, Bluegrass, Blues, Celtic, Old-Time, Native American, World AND MORE!

FEATURING...

Tom Paxton & The DonJuans
Che Apalache
Lonesome Ace Stringband

Tony Ellis
Sheila Arnold
Rachel Hair
Professor Louie

...AND MORE

Juried Arts & Crafts
Yoga Throughout the Day
Wine/Beer Garden

Carroll County Farm Museum 500 S. Center Street  Westminster, MD 21157

Tickets $30 Regular; $25 Seniors & Teens 13-18; Children ages 6-12: $10; ≤ 5 yrs. FREE with ticketed adult

www.CommonGroundontheHill.org

The Common Ground on the Hill Roots Music & Arts Festival is proud to be sponsored by
49th Annual Fiddlers' Convention
A Maryland Tradition Since 1972
Sunday, June 7, 2020

Band and Individual Competitions
Instrument, Performance, Scholarship & $3000 in Cash Prizes

Eileen Carson Schatz Memorial Appalachian Dance Competition

Old-Time, Celtic & Clogging
1st Place Prize:
Performance at Common Ground Roots Music & Arts Festival, July 11, 2020

Bluegrass Band
1st Place Prize:
Mainstage Performance at Gettysburg Bluegrass Festival, Aug. 13-16, 2020

Instrumental
Judges’ Choice:
Eastman Guitar, Mandolin
Gold Tone Banjo
Headway “The Band” Violin Pickup System (value $575)

Food Vendors Children’s Area Juried Arts & Crafts
At the Carroll County Farm Museum
500 S. Center Street, Westminster, MD 21157
Tickets: $12 for adults, $10 seniors 65+ and teens 17 and under. Children 12 and under FREE. CommonGroundOnTheHill.org 410-857-2771

Thanks to our sponsors:
COMMON GROUND
ON THE HILL

IS NOW ON YouTube

Stay Connected! Stay Inspired!

Enjoy mini-concerts, conversations and workshops with musicians, artists and lecturers. Tune in weekly throughout the year for glimpses into the fabric, the events and direction of Common Ground on the Hill.

On your device, go to youtube.com and search for Common Ground on the Hill Official.

Be sure to click on the subscribe button!

Listen, learn and then share...
When we began our work in 1994, President Bob Chambers asked how many years I could give to this proposed traditional arts "camp." I ventured that such an endeavor might last for fifteen years. Little did I imagine that we would create a legacy arts organization that has thrived for a quarter of a century and that now looks to the future with what we are calling “2020 Vision.” We hope you will join us in this journey, making the traditional arts more relevant than ever.

In this catalog you will find a year’s worth of events and activities that will enrich your life. Common Ground on the Hill is a traditional, roots-based music, arts and humanities organization, offering quality learning experiences with master musicians, artists, dancers, writers, filmmakers and educators while exploring cultural diversity in search of common ground among ethnic, gender, age, and racial groups. The Baltimore Sun has compared Common Ground on the Hill to the Chautauqua and Lyceum movements, precursors to this now venerable program.

Our world is one of immense diversity. As we explore and celebrate this diversity, we find that what we have in common with one another far outweighs our differences. Our common ground is our humanity, often best expressed by artistic traditions that have enriched human experience through the ages. We invite you to join us in searching for common ground as we assemble around the understanding that we can improve both ourselves and our world by searching for the common ground in one another, through the lens of our artistic traditions. In a world filled with divisive, negative news, we seek to discover, create and celebrate good news.

Walt Michael, Founder & Executive Director

“You owe it to yourself to attend one of the sessions...Common Ground on the Hill is a cornucopia of artistic expression.”

~ The Baltimore Sun

As a student during the 1960s at Western Maryland College (now McDaniel College), Walt went to Appalachia with the Student Opportunities Service to participate in community action work and traveled to parts of the Deep South to work in voter registration campaigns. While working with America’s poor and disenfranchised, he encountered the beauty and power of traditional music. For over forty-five years, Walt has led a variety of ensembles, performing throughout the United States, Canada and Europe. He returned to his alma mater in 1994 to found Common Ground on the Hill. As Executive Director, Walt leads Common Ground on the Hill toward its stated goal of seeking racial and cultural harmony through the arts.
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Overview

26TH ANNUAL COMMON GROUND ON THE HILL OVERVIEW

Traditions Weeks 1, 2 & 3 at McDaniel College
Workshops & Events ~ June 28-July 3, July 5-10 and July 12-17, 2020

Common Ground on the Hill offers three separate Traditions Weeks of courses, performances and activities. Full-time enrollment entitles you to participate in all courses, activities and evening events throughout the week you are attending. Commuter and part-time students are welcome and may select individual evening events, which are also open to the public. We encourage families to attend Common Ground on the Hill. During both Traditions Weeks there is an extensive youth curriculum, “World Village.” For full residential students, arrival and registration is on Sunday afternoon (June 28, July 5, or July 12) at the McDaniel College campus in Westminster, MD, followed by a 4:30 PM fine arts reception, Sunday supper, a short orientation meeting and informal gatherings. Both residential and commuter students should attend the orientation and are invited to enjoy the activities of the evening. Monday (June 29, July 6, or July 13) is the first day of class. Each evening includes a concert, drama, film or lecture and on select evenings there are dances and jams immediately following the concert. All participants are encouraged to join in the various activities that will happen spontaneously during the week throughout the campus.

The 23rd Annual Common Ground on the Hill Festival ~ from 10 AM - 9 PM, July 11, 2020

The Common Ground on the Hill Festival is held at the nearby historic 140-acre Carroll County Farm Museum. This Saturday event features a host of Traditions Weeks musicians and artists, as well as featured performers including Tom Paxton & the Don Juans, Che Apalache, Tony & William Lee Ellis, the Lonesome Ace Stringband, Professor Louie, Walt Michael & Co., Jordan Tice, Nicholas Carter, the Ronstadt Brothers, Andy Cohen, Josh Hisle, Sheila Arnold, and many more. Common Ground on the Hill visual and craft artists display their works, food vendors abound and the wine and beer garden offers craft beverages. See color pages at the front of the catalog for more information about this award-winning, family-friendly event.

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<td>July 11</td>
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<td>$10 per day with ticketed adult</td>
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Saturday, July 11
Camping in-the-rough
$25 per person. Email dwachter@ccg.carr.org at the Farm Museum at to reserve.

Common Ground on the Town Returns in 2021

Due to conflicts with the 4th of July celebrations, Common Ground on the Town will not take place this year. Next summer, 2021, Common Ground on the Town will return – an evening full of free musical entertainment in downtown Westminster venues.

The Deer Creek Fiddlers' Convention ~ SUNDAY, June 7, 2020

Common Ground on the Hill produces the 49th Annual Deer Creek Fiddlers' Convention at the Carroll County Farm Museum, 500 South Center St., Westminster, MD. This unique Maryland tradition brings together bluegrass, old-time and Celtic musicians and dancers who take part in competitions for cash, instrument, and festival performance prizes in a wide variety of categories. Shade tree music abounds, as do Maryland crafts and foodways. See the color pages at the front of this catalog for details, or go to www.CommonGroundOnTheHill.org.

2020–2021 Concert Series: Westminster and Baltimore

Common Ground on the Hill produces two monthly concert series from October through April at two locations: Fridays at The Church of the Redeemer in Baltimore, MD, and Saturdays at the Carroll Arts Center Theater in Westminster, MD, featuring nationally and internationally renowned traditional roots-based artists. See the color pages at the back of this catalog for details.

Common Ground on the Border & Border Issues Fair

Beat the winter blues by attending the 8th year of Common Ground on the Border, January 14-16, 2021. This event in the magnificent Sonoran Desert joins hands with the 17th Annual Border Issues Fair, exploring the sounds and stories, tensions and beauties of the Borderlands of Arizona. Make sure you are on our mailing list for the latest information!

Visit and find out more at our website! www.CommonGroundOnTheHill.org

Photos: Richard Anderson, Stuart Dahne, Randall Gomowich, Pamela Zappardino, and individual artists/agents/participants.
Traditions Week 1
June 28-July 3, 2020 ❖
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**NOTE:** Bolded classes are 2-periods and continue into the NEXT period.
The Search for Common Ground
In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety, and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our twenty-sixth summer in the midst of a world experiencing continuing financial and ecological crises, wars, climate disasters, growing nuclear threats, racial crises, the continued unveiling of systemic abuse, issues of immigration, the omnipresent terror of threat both foreign and domestic, and divisive politics. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes and create the communities that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. On Monday, award-winning author and publisher Barbara Morrison will share women’s and poverty-related issues through the lens of a writer. On Tuesday, David Fakunle will revisit and take questions about his Monday evening keynote, emphasizing storytelling as a powerful modality of change. On Wednesday, Randy Mayer will bring us up to speed on the continued work of the Green Valley Samaritans, Common Ground on the Border and the latest realities of immigration issues in the Sonoran Desert. On Thursday, Baltimore activist Shadow Barr returns to help us reflect on and continue to learn from the death of Freddie Gray. Is Baltimore rising? On Friday, songwriter David Roth will talk about his healing work and send us back home with some songs to inspire and sustain us. Period 5 ~ Walt Michael, Facilitator

Instant Angelic Choir
This is singing from the ground up, especially for (but not limited to) those who may have been discouraged over the years by family, friends, self-doubt, music teachers who told you to move your lips and not make sound, the list goes on. Take a deep breath and enter the "laboratory of no wrong notes" where even the chronically timid are encouraged to embrace the natural singing ability we ALL possess. Increase your lung capacity, regain confidence, and access joy. Open to ALL levels. This is an opportunity (not a requirement) to own fear as an ally rather than an obstacle. A sense of humor is helpful. Bring a couple of songs you know by heart. After dinner (6:45–7:45 PM) led by David Roth

Keynote Lecture ~ David Fakunle: Becoming Familiar with Civilization’s “Strange Fruit”
As a public health professional, teacher, advocate and system disruptor, David Fakunle has utilized arts and culture — particularly Black storytelling — as his North Star. Now as a commissioner on the Maryland Lynching Truth and Reconciliation Commission, he is charged with helping elevate the narratives of and bring justice to one of the most inhumane periods in the world experiencing continuing financial and ecological crises, wars, climate disasters, growing nuclear threats, racial crises, the continued unveiling of systemic abuse, issues of immigration, the omnipresent terror of threat both foreign and domestic, and divisive politics. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes and create the communities that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. On Monday, award-winning author and publisher Barbara Morrison will share women’s and poverty-related issues through the lens of a writer. On Tuesday, David Fakunle will revisit and take questions about his Monday evening keynote, emphasizing storytelling as a powerful modality of change. On Wednesday, Randy Mayer will bring us up to speed on the continued work of the Green Valley Samaritans, Common Ground on the Border and the latest realities of immigration issues in the Sonoran Desert. On Thursday, Baltimore activist Shadow Barr returns to help us reflect on and continue to learn from the death of Freddie Gray. Is Baltimore rising? On Friday, songwriter David Roth will talk about his healing work and send us back home with some songs to inspire and sustain us. Period 5 ~ Walt Michael, Facilitator

Instant Angelic Choir
This is singing from the ground up, especially for (but not limited to) those who may have been discouraged over the years by family, friends, self-doubt, music teachers who told you to move your lips and not make sound, the list goes on. Take a deep breath and enter the "laboratory of no wrong notes" where even the chronically timid are encouraged to embrace the natural singing ability we ALL possess. Increase your lung capacity, regain confidence, and access joy. Open to ALL levels. This is an opportunity (not a requirement) to own fear as an ally rather than an obstacle. A sense of humor is helpful. Bring a couple of songs you know by heart. After dinner (6:45–7:45 PM) led by David Roth

Keynote Lecture ~ David Fakunle: Becoming Familiar with Civilization’s “Strange Fruit”
As a public health professional, teacher, advocate and system disruptor, David Fakunle has utilized arts and culture — particularly Black storytelling — as his North Star. Now as a commissioner on the Maryland Lynching Truth and Reconciliation Commission, he is charged with helping elevate the narratives of and bring justice to one of the most inhumane periods in the state’s history. This collective experience serves as a view into David’s journey as a “mercenary for change,” and why artists are the ideal vessels by which humanity can be reminded of and empowered to collectively pursue its universal truths. Highly recommended to the entire Common Ground on the Hill community, this lecture is open to the public. Alumni Hall Monday, June 29, 8 PM

David Fakunle’s presentation will be the subject of Tuesday’s Search for Common Ground class, McDaniel Lounge. Tuesday, June 30, 4 PM
**Music and Healing: Body, Mind and Soul**

Neuroscientific studies demonstrate how music touches our memories, emotions, senses, motor system, and language. People with dementia who are not otherwise able to communicate are able to sing songs. Hear some of the latest remarkable findings in the emerging field of music and healing, drawn upon the work of Oliver Sacks, Daniel Levitin, and others and engage in experiential exercises that will empower us to think outside of the box and encourage us to share our live music for healing in the world. Period 3 ~ Karen Ashbrook, Jesse Palidofsky

**Native American Tribal Arts: Motifs, Techniques and Meaning**

See *Traditional & Native Skills*. See pg. 15. Period 3 ~ Sakim

**Samaritans at the Border, Immigrants Among Us**

Explore the effects of globalization which stimulates immigration into our First World country. Discover the plight of the migrant, the deep instinct for survival, and love of family. Examine the rich culture and climate of the borderlands, and learn about a humanitarian group called the Green Valley Samaritans, who give food, water, and medical care to those whose lives are on the line. Period 2 ~ Randy Mayer

**The Science of Narrative: Why Storytelling Is Important to Public Health**

Explore the intersectionality of storytelling and public health, and the use of storytelling in challenging Western perspectives on health and healing. Storytelling is being applied to address mental and emotional health outcomes, and encourages better understanding and appreciation of scientific findings by exhibiting a genuine, equitable methodology for capturing information from communities, particularly historically divested communities. Discover the basic components of storytelling and examine the science within the narrative arts. Explore how storytelling is a powerful modality for conveying uncommon knowledge and insight in a manner that appreciates common experiences. Period 4 ~ David Fakunle

**The Voices of Baltimore Rising**

Hear the voices and stories of those who have been pulling the Baltimore community together in the wake of the Freddie Gray uprising. Explore the problems in Baltimore that led to the death of Freddie Gray and the subsequent Baltimore uprising. The course is facilitated by Genard “Shadow” Barr, whose community work is highlighted in the HBO documentary, *Baltimore Rising*. Along with Shadow, our teachers will be the community leaders, activists, and everyday plain folk, whose voices are rarely heard, but who are making a difference for those who live in Baltimore. Together we will explore how we can find Common Ground and assist them in the important work they are doing just 40 miles from “the Hill.” Period 3 ~ Genard “Shadow” Barr

**Historical Storytelling**

Learn how to collect family stories and enhance research on historical events and people in order to present as stories ready for the stage, the classroom, and family events. Please bring a computer with you. If you want assistance with telling family stories, please bring current information. No previous experience needed. Period 1 ~ Sheila Arnold

**Life Writing**

We all have stories to tell. In this workshop, appropriate for both novice and experienced writers, we’ll practice telling ours in journals, memoirs, personal essays, blogs, and other forms of life writing. After looking at examples, we’ll discuss how to get started and then begin transforming our experiences into stories that will preserve memories and touch others. Bring whatever materials you’ll need to begin writing. Period 2 ~ Barbara Morrison

**Migration in Contemporary Hispanic Cinema**

See *Distinctive Lectures*. See pg. 6. Period 4 ~ Thomas Deveny

**Storytelling in the Personal**

We all have stories, but sometimes finding those stories and then learning how to share them beyond the kitchen table can be a challenge. This class will focus on helping students to find their stories, developing them into stories they can share with audiences (both very small and large), and special techniques to make the storytelling even more compelling. You do not need to come with any idea of story; but do bring paper and writing instrument. Period 3 ~ Sheila Arnold

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**LITERARY & PERFORMANCE ARTS, FILM**

**Digging Deeper, Writing Better**

For writers of all forms: songs, essays, poetry, stories. An award-winning journalist and songwriter shares the advice he followed over the years to paint vivid word pictures that will take your writing to a new level, no matter where you start. Come prepared to write and rewrite. Period 3 ~ David Morris

**Great Story Swap**

The vast talent and wide range of experiences of Common Ground on the Hill’s faculty and participants makes this story swap a gold mine that will enrich our lives, broaden our understanding, and deepen our appreciation of the Common Ground community and experience. This is not a “slam” or competition, just a sharing of knowledge and experience through stories. Join us and tell a story, or just listen. Period 5 ~ Sheila Arnold

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**INSTRUMENTAL CLASSES**

**General Knowledge**

**Just Enough Music Theory**

This class covers scales, how to create chords, how chords fit together to form a harmonic progression, and how to select chords to support a melody. Especially good for guitar players and songwriters, all instruments, all voices and all levels are welcome. Reading music is very helpful, but not essential. This is a demonstration and discussion course. Instruments are NOT required. Period 1 ~ Bill Troxler

**Reading Music Made Easier 1**

Ever get frustrated trying to learn to read music? Join us in a stress-free environment to learn shortcuts that allow you to relate what you see on the page to what you already know how to do on your instrument. Using simple traditional tunes, students will learn to connect visual patterns on the page to familiar playing patterns. Led by viola da gamba player and reader of many different styles of music notation, Niccolo Seligmann, this class welcomes musicians of all ability levels. Period 3 ~ Niccolo Seligmann

**Reading Music Made Easier – Next Steps**

Developing fluency in music reading requires practice. If written sheet music is something you can decipher, but not quickly, then this is the class for you. In a stress-free environment, learn how to look at music notation in bigger “chunks,” using both your musical memory and the patterns your body already knows how to follow by playing traditional music. Led by viola da gamba player and reader of many different styles of music notation, Niccolo Seligmann, this class is intended for students who have taken Reading Music Made Easier 1 or who have other experience reading music. Period 4 ~ Niccolo Seligmann
INSTRUMENTAL CLASSES: GUITAR

**Guitar**

**Beginning Guitar**
For the true beginner. Learn to tune the guitar and play simple melodies; explore the fretboard; unravel the mystery of rudimentary music theory; learn the five basic first position chord shapes; use a capo; get started with basic right and left hand mechanics; gain understanding of the different types of notation and diagrams for guitar; and learn about useful resources and practices for our guitar voyages. **Skill Level A, Period 2 ~ Larry Rice**

**Beyond Beginning Guitar**
This guitar class is for those who have already taken beginning guitar or who play a bit and don’t feel ready for a full intermediate guitar class. This class carries on from where beginner classes leave off and focuses on both finger picking and flat picking and learning some enjoyable songs. Those students who are taking up the guitar after a long hiatus will find this class a good fit too. **Skill Level A, Period 3 ~ Howie Bursen**

**Blues Guitar with Guy Davis**
From the traditional to the contemporary, from the rural to the urban, Guy Davis’ mastery of the blues knows no limits. Guy is sure to wake this workshop experience together with laughter, compelling story, and song as well as clear instruction in technique. With his voice, his poetry, his tasteful playing and his song, Guy will provide students with an example of the sincere approach to music that has made him one of the true stars of blues music today. Got the blues? Don’t miss this one! This is a guitar-based workshop but singers, harmonica players, and others are welcome to attend. **Skill Level B/C, Period 3 ~ Guy Davis**

**Flatpicking Guitar**
Take your guitar playing from playing chords and rhythm to knowing how to play tunes on the guitar. We’ll not only learn the tunes, we’ll work on the picking hand’s shuffle and boom-ditty that drives the tunes rhythmically. **Skill Level A/B, Period 1 ~ Danny Knicely**

**Guitar Simplified (Just Add Water)**
Learn tricks, tips and techniques for getting good music happening on guitar. If you’ve been frustrated at not being able to really get going playing songs, prepare to be surprised at what you’ll learn to do. We’ll explore special tunings, chords, fingerings, capos and the mystical new Liberty Tuning idea. Bring a guitar (or a baritone uke!), your frustrations, a thirst to play home-made music, and an open mind—and walk away playing real music like you always knew you could. **Skill Level A, Period 4 ~ Harvey Reid**

**Intermediate Slide Guitar: Slidin’ the Blues!**
Learn the rudiments of “bottleneck” or “slide” guitar techniques such as different tunings, how to “hold the bottleneck,” etc. We’ll explore the techniques of Rev. Pearly Brown, Johnny Shines, Robert Johnson, and Fred McDowell. Students must bring a steel stringed guitar (NO plastic or gut stringed instruments) and a medium to heavy metal slide (heavy glass slide OK). Songs learned will be tailored to skill level of the class. **Skill Level B/C, Period 2 ~ Sparky Rucker**

**Rhythm Guitar Techniques for Flat Pickers**
Practice Gypsy jazz and ragtime “comping” or “chunking” accompaniment patterns. Students should be familiar with most major, minor and seven chords and be able to change fluidly between them in time. **Skill Level B/C, Period 4 ~ Geoff Goodhue**

**Fiddle**

**Beginning Fiddle**
Learn the basics of playing the violin with the goal of having students emerge from the class with the confidence and techniques necessary to play simple fiddle tunes. Tuning, bowing, scales, intonation, and tunes will be taught in this first step into the fascinating and fun world of fiddling. This course is designed for people who have never before picked up the fiddle. If you are conversant with the instrument, it is recommended that you instead take classes that focus on style and/or genre. **Skill Level A, Period 1 ~ Ryan Koons**

**Beyond Beginning Fiddle**
This class is for those students who, after learning the basics of beginning fiddle, are ready to take the next steps toward becoming a fiddle player. You will emerge from this class knowing how to play some new tunes, how to practice productively and how to continue learning and advancing on the fiddle. **Skill Level A/B, Period 3 ~ Larry Rice**

**Irish Fiddle**
Join Shannon Quinn in this class and take the rare opportunity to study with a masterful Irish/Celtic/Nova Scotian fiddler and teacher. Shannon’s intermediate/advanced class on Irish fiddle will introduce specific bowing techniques that can be used in relation to Irish music as well as showing different styles of ornamentation. She will also discuss the use of ‘form’ in traditional Irish music as well as the importance of using dynamics. And of course, she will be sharing some great ol’ Irish tunes! **Skill Level B/C, Period 2 ~ Shannon Quinn**

**The Joy of Fiddle Tunes**
There’s nothing better than a bunch of people playing a good old fiddle tune. We’ll play well-known and easier tunes from America, Canada, the British Isles, maybe even Sweden! Bring a fiddle, mandolin, ukulele, banjo, spoons, whistle, concertina or guitar and join us on melody or rhythm. We’ll play mostly in keys of D, G and A and E minor. **Period 4 ~ Joyce Andersen**

**Old-Time Fiddle with Ken Kolodner**
We will focus on several bowing approaches that are core of old-time sound (e.g. the various uses of Nashville shuffles, 3-1 bowing, bow rocks, string-crossing, ghost bows, mid-bow pulses) along with left hand ornamentation (e.g. 4th finger unisons, double-stops, chords, slides, triplets, grace notes, drones etc.). Standard and altered tunings will be used (e.g. GDGD, ADAD, AEAE; DDAD). To help move us along, written music with bowings will be provided for all tunes. **Skill Level B/C, Period 1 ~ Ken Kolodner**

**Swedish Fiddle**
This class focuses on the fiddling tradition from the Swedish province of Jämtland and the traditions surrounding the nyckelharpa, or Swedish keyed fiddle. In addition to learning a variety of tunes (marches, polskas, polkas, waltzes, schottises), we will access the traditions through recordings made by tradition bearers. Other instruments such as the mandolin, flute, clarinet, dulcimer, etc. are welcome to attend. Teaching will be done by ear without sheet music; the use of a recording device is strongly recommended. **Skill Level B, Period 3 ~ Ryan Koons**

**Banjo**

**Clawhammer Old-Time Banjo 1 - from Scratch**
Learn the basic technique of old-time clawhammer banjo. It's not that hard! By the end of the week, you’ll be able to play a few sweet tunes. The banjo is at the very heart of American music. That wonderful bright, popping sound will be yours to keep. Not only that, but we’ll have fun on the way. True beginners are welcome. **Skill Level A, Period 2 ~ Howie Bursen**

*↓ indicates that the class is open to other instruments*
**Clawhammer Old-Time Banjo 2**
Mark Schatz takes clawhammer banjo to the next level in this class. Topics covered will include singing with the banjo, dance accompaniment, fiddle tunes on banjo, lots of different tunings for different sounds, and the basics of melodic clawhammer. Prerequisite: students should have at least a few months of banjo playing experience: enough so that they can either switch with facility among basic chords or play a few simple tunes. **Skill Level B/C, Period 3 ~ Mark Schatz**

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**Ukulele**

**Beginning Ukulele**
Doesn’t matter if you have never played a musical instrument in your life - you will be playing one after the first lesson. Doesn’t matter if you play another instrument, the ukulele will surprise you with its versatility and its musicality. Doesn’t matter if you don’t own a uke, you can buy a perfectly good starter instrument for under $50. You have no excuse. The secret to the success of this remarkable little instrument is very simple. It is just a whole lot of fun. Have you ever seen uke players without smiles on their faces? This course will be easy, you will learn a lot about music, learn a bunch of tunes, and we will have so much fun they might have to shut us down. **Skill Level A, Period 1 ~ Gordon Roberts**

**Ukulele Orchestra**
We have been thoroughly inspired by The Ukulele Orchestra of Great Britain and we are jealous of the amount of fun they are having. Take a look at their hilarious version of “Shaft” on YouTube and ask yourself if you don’t want to be in a ukulele orchestra. Whatever your ukulele skill level there is a place for you in this class. Guitarists please note that you already know how to play the uke! It will take you ten minutes to become proficient and we will let you solo and show off all your twiddly bits - you will, however, have to purchase a uke to qualify. There will be no standing on ceremony, this class is all about the joy of making music and not worrying how polished it sounds. The best part is we will inflict our musical stylings on the unsuspecting masses as we stage impromptu “pop up” recitals around campus. We are going to have so much fun! **Skill Level A/B, Period 2 ~ Gordon Roberts**

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**Bass**

**Bass with Mark Schatz**
Take advantage of this rare opportunity to study with Mark Schatz, two-time International Bluegrass Music Association Bass Player of the Year. He has recorded and toured with Béla Fleck, Nickel Creek, Jerry Douglas, Maura O’Connell, Tony Rice, John Hartford, Emmylou Harris, Linda Ronstadt, Tim O’Brien, and the celebrated dance group Footworks. For players of all levels, this class will focus on improving your technique and broadening your knowledge about the world of stand-up bass. **Period 2 ~ Mark Schatz**

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**Hammered Dulcimer with Ken Kolodner**
This course will cover the mapping of the instrument, hammering techniques, ornamentation, playing techniques and tuning. Locate all the notes on the dulcimer, understand the concept of duplicate notes and how to use them to choreograph your playing, play scales and arpeggios in the keys of D, G and A, play several tunes, and tune and care for the instrument. No previous musical experience is required. **NOTE:** This is a 2-period class. **Skill Level A, Periods 1 & 2 ~ Mary Lynn van Deventer**

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**Mountain Dulcimer Smorgasbord**
A little of this and a little of that; come join Bing for a themed excursion through the many personalities of the mountain dulcimer. This musical smorgasbord will focus on a different style of music each day, from traditional Celtic music and Delta blues to old-time and rock ‘n’ roll! **Skill Level B/C, Period 4 ~ Bing Futch**
INSTRUMENTAL CLASSES: DULCIMERS

Singing with the Mountain Dulcimer
The great revival of the mountain dulcimer can be attributed to Jean Ritchie, whose deep knowledge of ballads and Appalachian song, combined with her dulcimer artistry, inspired thousands to take up the instrument. Instructor Sally Rogers is among a small handful of artists whose singing and dulcimer playing stands out as authentic and compelling. Take this opportunity to learn from the best. Those wishing just to sing are welcome. Skill Level A/B/C, Period 5 ~ Sally Rogers

Wind & Free Reed

Beginning Blues Harmonica
This class is designed to help students ‘get their head around’ playing the harmonica without reading music. It doesn’t matter if you like the ‘straight harp’ sound of Neil Young, Bob Dylan, and country tunes or the ‘cross harp’ sound of blues and rock, this class is for you. Students will get an overview of how harmonicas work as well as how to care for them. We will listen to some classic harmonica tunes and map out how to play them. Students will explore different tones as well as amplification. Players are encouraged to play along with others and become aware of when and where to play. A harmonica in the key of C will be provided by the instructor ($10 fee). It is recommended that the students also bring a harmonica in the key of A (for blues and rock), available in the Common Ground on the Hill store. Skill Level A, Period 1 ~ Wayne Werner

Beginning Highland Bagpipe
The instructor will introduce students to the rudiments of playing the Great Highland Bagpipe. Basic fingering and embellishments will be taught. The different types of bagpipe music will be discussed and simple tunes will be taught. This is a class for beginners, and as such, there will be no learning done on the bagpipe itself. Students will learn on the bagpipe’s practice instrument, the practice chanter. A limited number of practice chanters will be available for rent for the week. Contact the instructor at tewok@portrigh.com by June 1 to reserve a chanter. Skill Level A, Period 5 ~ Wayne Morrison

Easy Harmonica Orchestra
This participatory class, led by three great harmonica players, will be a load of fun. Beginners, intermediates and pros are encouraged to take part. Fear not! If you have ever wanted to try the harmonica, this is your chance to do so. There will be no standing on ceremony, this class is all about the joy of making music and not worrying how polished it sounds. The best part is we will inflect our musical stylings on the unsuspecting masses as we stage impromptu “pop up” recitals around campus. If you don’t sign up for this class it will be the one that you will have wished you had taken. We are going to have so much fun! Diatonic harmonicas will be for sale in the camp store, but feel free to shop online or at your local music store. In general, you will need a “Marine Band” type harmonica in the key of A. Period 2 ~ Guy Davis, Rhonda Rucker, Wayne Werner

Piano

Beginning Piano: Blues, Rock and Folk
Many people take piano lessons where they are taught to read music, progress to a certain point, then ultimately stop playing. Learning to play piano by ear is fun and far easier than you might imagine. Learn to improvise and play by ear, including basic song progressions, rhythmic grooves, major and minor blues scales as the building blocks to improvisation, fundamental left-hand bass patterns, interesting chord inversions and turnarounds. Some knowledge of the keyboard is required for this class. If in doubt, feel free to e-mail Jesse at jessetoons@aol.com. Skill Level A, Period 4 ~ Jesse Palidofsky

INDICATES THAT THE CLASS IS OPEN TO OTHER INSTRUMENTS

BAND WORKSHOPS & JAMS

Blues Guitar with Guy Davis
See Guitar, pg. 8. Skill Level B/C, Period 3 ~ Guy Davis

Celtic Session
This late-afternoon session will be run in the tradition of a free-wheeling Celtic session, encouraging everyone to take part. Session leaders will be sure to include students in this rare opportunity. Come play, sing, listen! Period 5 ~ Karen Ashbrook, Ryan Koons, Paul Oorts, Shannon Quinn, Marsha Searle

Celtic Tunes for Plectrum Instruments
Learn some basic repertoire that will build your technique on your plectrum instrument (mandolin, guitar, tenor banjo, bouzouki, octave mandolin). Other melody instruments (fiddle, hammered dulcimer, pennywhistle etc.) are welcome. Tunes will be provided in standard notation with chords, guitar tab, and mandolin tab. We will focus primarily on learning melodies, and only secondarily on accompaniment. Period 1 ~ Paul Oorts

Great Songs That Are Easy to Learn
Bring any instrument, play at any level… join us as we pull from our pile of popular and lesser-known, old and new songs of many styles that you can learn right away, have fun playing and singing with us, and enjoy for a lifetime. Many of the songs come from our boxed set The Song Train and have no more than 2 chords. You can explore The Song Train online: www.songtrain.net. Period 3 ~ Joyce Andersen, Harvey Reid

How to Jam
When someone calls a tune you don’t know in a jam session, what can you do? Recording with your phone to learn the tune later is a good start, but it’s more fun to find a way to musically participate right then and there. Students will learn to predict chord changes, improvise countermelodies and responses, and reduce a complicated tune to its “skeletal” form. Led by Bill Troxler and Niccolo Seligmann, this welcoming class will give you the confidence to fully participate in any session. This class is aimed at advanced beginners and intermediate students who have mastered some tunes. It is not necessary to be able to read music to benefit from this class. The class will be taught in the oral tradition. Period 2 ~ Niccolo Seligmann, Bill Troxler

Juke Joint Blues
The blues were born in the juke joints of the rural South. This class is an opportunity for students to learn and share blues repertoire in a nurturing, freewheeling environment. Beginner to intermediate level players with all instruments are welcome. Period 5 ~ Guy Davis, Sparky & Rhonda Rucker, Jesse Palidofsky

Old-Time Jam
A great opportunity to play some old-time tunes until everyone gets ‘em right. This late afternoon session is what old-time music is all about. All are welcome. Period 5 ~ Bing Futch, Danny Knicely, Ken Kolodner, Larry Rice, Marsha Searle, Mary Lynn van Deventer

The Social Orchestra
In this class we take a variety of pieces and have parts written out for various levels of players. Everyone will play together while the instructor keeps things organized. This differs from a “jam” where anything goes. A basic level of proficiency on the instrument and in reading notes or tablature is required, yet we strive to be “social,” i.e. inclusive. The name comes from Stephen Foster, who not only composed tunes, but also arranged music to play with whatever musicians were available, of whatever level of musical accomplishment, for whatever social occasion. Period 4 ~ Paul Oorts

TRADITIONS WEEK 1

| 10 | 2020 Common Ground on the Hill |
From the Heartland of Our Country—Songs that America Sang

American popular music is chock-full of wonderful songs, spanning from the colonial era to more recent times. In this class, we’ll explore tunes from both the white and black traditions, including ballads, songs from the Civil War and social movements, Appalachian music, etc. Participants are encouraged to sing, play along, or just listen. This will be a great class in which to enliven your repertoire. **Period 4 ~ Sparky & Rhonda Rucker**

Rise Up Singing ✩

Come sing with us to start out your day right. Bring any voice you have, (and an instrument too if you want) and we’ll sing dozens of songs: Traditional American and British Isles, gospel, blues & soul, 60s & 70s pop, old and new folk, Dylan, Beatles, classic country, political and protest songs, some silly ones, plus some of our favorites that you can learn fast. **Period 1 ~ Joyce Andersen, Harvey Reid**

Songwriting 101

This all-levels class is for everyone - no matter your level of experience - as we brainstorm individual themes and ideas, explore lyrics, music, and other elements that contribute to creating something meaningful and melodic. Bring a willing spirit and a sense of humor. **Period 3 ~ David Roth**

Traditional and New Irish Song ✩

Shannon Quinn is that rare combination of great singer and great instrumentalist. This Nova Scotian has traveled the world doing both of these things to great acclaim, including being featured with Cirque Du Soleil and The Chieftains in Canada as well as being a featured soloist with Symphony Nova Scotia. In 2015, she released her second album entitled *If All the Young Ladies* featuring Shannon primarily as a vocalist. Enjoy this singing class where you will learn a number of great Irish songs from the tradition, as well as new songs crafted in the tradition. Singers, instrumentalists and listeners welcome! **Period 3 ~ Shannon Quinn**

Vocal Harmony

Practice writing/singing vocal harmony lines to accompany your favorite melodies with the goal of building three-part harmony arrangements to sing together. Find your range and work within it. Practice supporting the melody but not competing with it by refining pitch, phrasing and dynamic accuracy and sensitivity. Participants should have a strong melodic sense and singing ability. **Period 2 ~ Geoff Goodhue, Danny Knicely, Sally Rogers**

African Drumming

This morning course will teach the rudiments and nuances of African drumming as played for dance. Drumming is a community-building experience. Teenage understudies from the Sankofa Youth Ensemble will assist. Students should supply their own drums. Some drums will be available to use and others and can be purchased before the course convenes. **Period 1 ~ Jumoke, Cameron and Kibibi Ajanku of Sankofa Dance Theater, David Fakunle**

Bodhran for Beginners – No Drum Needed!

The bodhran has rightly been called “The heartbeat of Irish Music.” It is the Irish version of a frame drum, a simple, circular rim to which a hide is attached. The drum may be played with the bare hand or with a stick called a tipper. Topics to be covered in the class include how to hold the drum and tipper, how to strike the drum, reel and jig rhythms, how to make a cheap drum sound great, and what to look for when buying a drum. Students who don’t own a bodhran but are interested in learning the instrument are encouraged to join the class. Everyone may explore the instrument by bringing an unused, medium-size pizza box to stand in for a drum. The instructor will provide tippers and some pizza boxes. Tasteful, competent skill with a bodhran can bring a session or a concert alive. The instrument is great fun. If you can count to 9 and swat mosquitoes, odds are you can master the bodhran. **Period 5 ~ David Roth, Howie Bursen, David Morris**

SOUND & RECORDING

Garageband 101

Do you have a Mac? Have you ever thought “I’d love to learn how to make a recording using Garageband, but I don’t know where to start.”? Well, this is the class for you! Learn to use Garageband for practicing, recording demos, and song writing. Even if you don’t have a Mac, the principles taught in class apply to other free programs for PC! We will learn “in the box” recording and the basics of setting up a microphone (or 2) to record and how to export the song to an MP3 file for listening. Bring your instrument and your computer, and let’s start recording! **Period 4 ~ Phil Spiess**

African Dance

This class follows the African drumming class and will teach the rudiments and nuances of African and African-American traditional dance. The class will include people of all ages and abilities. **Period 2 ~ Jumoke, Cameron and Kibibi Ajanku of the Sankofa Dance Theater**

Celtic Dance: A Ceili

Join us for a Ceili as we learn step dances, social dances, and a little song from the Celtic nations of Ireland, Scotland, Wales, Cornwall, and Brittany. Sean Nóis (Old Style Irish), Scottish Highland, Cornish Jig, and Welsh Clog steps will be taught along with Irish set dances, Scottish Country Dances, Breton Line Dances and more. Instructor Marsha Searle breaks down the steps and makes them fun and accessible to all, from earliest beginners to challenging experienced dancers. Marsha has taught and performed professionally for 15 years, is a championship Scottish Highland Dancer, has a BA in World Dance, and loves sharing her love for Celtic culture. Live music and incredible fiddling will be provided by award-winning Celtic and Nova Scotian fiddler Shannon Quinn. No special footwear required. All skill levels are welcome. **Period 1 ~ Marsha Searle, Shannon Quinn**

Southern Appalachian Flat-Footing and Clogging

The beautiful art form of Appalachian flat-footing and clogging developed in the Appalachian Mountains when African American, Scots-Irish, and Native American people met and shared their rhythms, music, and dance. Marsha Searle will share steps she has learned from over 15 years learning, performing and teaching with master teacher Eileen Carson. Marsha is skilled at breaking down the steps and making them fun and accessible to all, from those who are the earliest beginners to providing a challenge for experienced dancers. No special footwear required. Live music and co-teaching will be provided by award-winning multi-instrumentalist Mark Schatz. **Period 4 ~ Marsha Searle, Mark Schatz**
Kundalini Yoga and Meditation

Kundalini Yoga helps raise our awareness, allowing us to connect with our own inner truth and knowing. In order to achieve that, a combination of chanting (mantra), breath work (pranayama), movement (kriya), relaxation, meditation and song is used. Many of the motions are repetitive with the belief that in exploring polarities, it enables us to find our individual center and move forward more gracefully on our life path. The focus and energy of each class will shift each day to provide different opportunities to challenge yourself to adroitly grow and be with the stillness at your core. The two Kundalini Yoga sessions of the day will follow the same guideline, but each day the classes will have a different outline. There are no expectations for you in terms of your physical ability and we can work together for you to have an experience no matter what physical form your being resides in. You are invited to honor your being and feel the rewards in the relaxation period and beyond! Two separate classes are offered. **Period 2, Period 3** ~ Saraswati Deva Kaur

Morning Yoga: Yawn- Stretch- Yoga

All ages and all levels can participate in this hatha style yoga class. The instructor will lead the students through a gentle flow, usually beginning with breath exercises to thread into the initial sitting positions, followed by a sequence of standing asanas and ending with a deep relaxation in a few restorative poses. Classes will bring your awareness to both breath and the practice of “letting go” to help eliminate physical and mental toxins to leave you feeling recharged and more receptive. The week is cumulative and students will get the most out of the lessons by attending classes every day. 7:00 AM ~ AJ Blye

Qigong

An exercise of energy cultivation that has brought many people into true mental and physical health, qigong meditation is enjoying a revival around the world for its healing power, its graceful motions, and its incredible physical feats. Centered on the three essential components of qigong (body, mind and breath), our program is offering the quickest and most effective way to experience physical and mental benefits of each routine, such as improving posture, strengthening the body, and reducing tension. Learn to put together an effective qigong flow and combine routines to address your health and fitness. **Period 3** ~ Peter Chen

Reiki

Reiki is an ancient wellness practice that has experiencing a revival in recent years. This form of therapy combines simple hands-on, no-touch, and visualization techniques to improve the flow of life energy and to relieve stress. Students will learn to give reiki treatments as well as to self-treat. They will explore research into the efficacy of reiki and its uses in modern society. Students will be certified Reiki I at the end of the course. Students should be able to spend time lying down on a yoga mat and kneeling or sitting on the floor. Limit 12 students. **NOTE:** This is a 2-period class. **Periods 1 & 2** ~ Debra Lemke

Tai Chi Chuan

Tai Chi Chuan, roughly translated as “internal martial arts,” has achieved popularity in China and beyond. It is not uncommon to see Tai Chi practitioners practicing in a park, by a lake, or in a neighborhood on winter mornings or summer evenings. In general, Chinese people of all ages engage in this slow, graceful and healthy activity. Tai Chi emphasizes relaxation, concentration on the body parts, tranquility, and harmony of both mind and body. In this course, we will study 12 forms of Tai Chi Chuan. Tai Chi practitioners move their bodies in a slow, relaxed, and graceful manner through the 12 forms, which has proved to have proved to have beneficial effects with respect to balance, fall prevention, and non-vertebral fractures, as well as many chronic diseases. **Period 4** ~ Peter Chen

**Acupressure and Self Care**

The theories and principles of Chinese medicine lead to an astonishing range of treatment methods, including acupuncture, dietary/nutritional therapy, herbal medicine, breathing techniques, martial arts, and even sexual techniques that are designed to treat the body, mind, and spirit of each individual. Acupressure, the stimulation of energetic points in the body using finger (or suitable substitute) pressure is one of these pillars. Along with other forms of massage, acupressure pre-dates acupuncture (stimulating the same points with a thin needle) by millennia. In fact, scholars of Chinese history and medicine agree that for as long as people have existed, we have relied upon touch for relief of pain, release of trauma and illnesses, and stimulation of the immune system. In this class, attendees will learn several methods of stimulating acupressure points for self-care as well as for the treatment of friends and family. Greg will teach and demonstrate simple acupressure regimens that any person can perform to build immunity, release pain and tension, and address acute conditions such as allergies, colds/sinus problems, menstrual irregularities, pain and trauma, and more. Attendees will receive detailed handouts to help find the points in the future, as well as a deeper understanding of the energetic framework within the body as seen through the eyes of Chinese medicine. Limit 16 students. **Period 5** ~ Greg Padrick

**Braided: Intricate Hair Designs**

Discover the history and importance of braiding in different cultures as well as the basics of creating different types of French braids. Beginners welcome! Students with experience will learn more advanced styles and variations of basic braids. Students should bring hair ties and a mirror. Limit 8 students, ages 16 and up. cferguson05@gmail.com **Period 5** ~ Carly Miller

**Golf FUNdamentals**

This activity is offered for nature lovers who enjoy sports and the incredibly challenging game of golf. If you would like, your guide will provide tips on how to stay out of the woods and move your ball from tee to hole in as few strokes as possible. If you work and study really hard, by taking this course you may never have to yell “fore” again. Players will meet on the practice green of the college course by nine each morning. Monday and Tuesday, we will work on putting and chipping. Wednesday we will go to a nearby driving range. Please be prepared to purchase your own range balls for the daily course at McDaniel. On Friday we will play the college’s course. Cost will be $10 to walk or $20 to ride. In case of rain, we will meet inside and discuss in detail golf rules and etiquette and course management. Limit 8 students. You are expected to bring your own golf clubs and golf bag, but a limited number of clubs are available for loan. Contact the Common Ground on the Hill office to reserve. **NOTE:** This is a 2-period class! **Periods 1 & 2** ~ Andy Wong

**Yoga with AJ Blye**

Yoga means to yoke, to join, to connect. Asana; a Sanskrit word, means Seat, or yoga pose. Yoga is many things to a great many people. Experience Asana (yoga poses) as a means to connect us through yoga. We will study “Why This Pose”. If you know “why” then you also know how to use it. When you need to be stimulated, there’s a pose for that; when you need to chill, there’s a pose for that too. Through the study of some of the basic yoga poses and a few fancy poses, we will explore how you can build and sustain your home yoga practice. You will have what you need in order to face the mat daily; a sequence of poses from a tool-kit of Asana (poses). Most importantly, you will understand why to use a particular pose. Let’s do yoga! **Period 1 ~ AJ Blye**
**Magic**
From the days of Houdini’s escapes to the modern lights of the Las Vegas strip, magic endures as entertainment charming diverse audiences. Whether you want to entertain your dinner guests, impress your coworkers around the water cooler, astound your relatives at family reunions, or engage students with creative warm-ups that can connect to any topic, join Dave Thomen for tips that go beyond mere tricks and treats. This class is suitable for anyone from the novice trickster to the emerging illusionist.

*Period 1 ~ Dave Thomen*

**Malagasy Cooking**
The “Land of the Lemurs” is also home to over 26 million humans, who live, love and COOK. Learn how the Malagasy people have blended their Polynesian and African roots with the more recent French influence to create simple yet interesting cuisine. Prepare dishes using both traditional and modern methods, and learn about the people and language of this unique island. *NOTE:* Be prepared to eat your weight in rice this week! Materials fee: TBD, payable to instructor, not to exceed $35. *NOTE:* this is a two-period class! Limit 12 students.

*Periods 3 & 4 ~ Kelly Zavandro*

**Vermiculture**
Build your own 2’x2’x2’ worm farm to bring home for composting kitchen scraps. Materials and red wiggler worms provided. Also learn about commercial scale and “do it yourself” composting toilet options and small scale off-grid Photovoltaics from a veteran Clivus Multrum employee and backcountry caretaker/homesteader. Reference: *The Humanure Handbook* by Joseph Jenkins. Materials fee: $35. Limit 12 students.

*Period 1 ~ Geoff Goodhue*

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**VISUAL ARTS: 2-DIMENSIONAL ARTS**

**2-Dimensional Arts**

**App Dancing with your iPhone**
Students will use their iPhones as a gathering device and then learn techniques to push their images beyond straight photography. We will use multiple apps and add texture, color, and emotion to the images. Students should bring an iPhone, cables, external drive or flash/thumb drive. *NOTE:* This class is specifically designed for iPhones. Other cell phones not acceptable. Limit 12 students, ages 16 and up. sue@suebloom.com

*Periods 1 & 2 ~ Sue Bloom*

**Block Printed CD Packaging**
Students will design a CD cover using simple 1-color block printing to create a custom package. Redesign the cover of a favorite album or single, or design a CD cover for a projected release. Choose your favorite Common Ground on the Hill musician! In addition to conceptualization and print-making, this course will include information and tips that a designer might use while working with a client. Materials fee: $25. Students should bring one or two of their favorite CD packages, a sketchbook, favorite drawing tools. Limit 8 students, ages 12 and up. marianicklin@gmail.com

*Periods 1 & 2 ~ Maria Nicklin*

**Colored Pencil Illustration**
Colored pencils are an extremely versatile medium that can produce a wide variety of illustration types from the charismatic cartoonish to photo realistic illustration. Learn about how using simple techniques of layer, hatching, and blending can produce realistic and colorful images full of depth and character. Students are encouraged to bring objects or photos of things they like to inspire them or to reproduce in this exciting medium. Students should bring colored pencils (Prismacolor or Derwent are recommended). Limit 15 students, ages 12 and up. Kajrusensei@gmail.com

*Periods 3 & 4 ~ Kelsey Wailes*

**Expressive Painting with Acrylic Media and Collage**
A class to unlock the imagination! Students will learn how to apply and manipulate acrylic paint in a way that causes personal images to come to mind, and will bring these images to life with paint, torn paper, and acrylic gloss medium. At the end, we will varnish our work until it glows like stained glass. Returning students will deepen their ability to find images and manipulate the materials. Materials fee: $45. Instructor will supply materials and two boards per student. Students may bring more boards, if desired, and any additional paint and collage materials. Limit 10 students, ages 16 and up. milanriki@icloud.com

*Periods 3 & 4 ~ Riki Schneyer*

**The Open Road: Smartphone Photography**
This class is for smartphones only ~ no exceptions. We will travel to four different locations to photograph. Emphasis will be on composition, graphic impact, level of storytelling, and unique vision. Learn to use the post-production app Snapseed and possibly several others. Interested students can learn to use the app Caption for creating “photoons” (photos with talking and thought balloons). The Open Road is always unpredictable as we explore our nearby environment. Students are required to have the app Snapseed installed on their phone. The app is free and suitable for iPhone or Android devices. Students are also requested to have an active Facebook account which will be used to privately share photos with classmates and Phil through a secret FB group. Students are encouraged to wear long pants and “substantial” footwear for working in “rough” locations. Limit 8 students, ages 16 and up. pix4u@qis.net

*Periods 1 & 2 ~ Phil Grout*

**Papermaking**
Paper is a fascinating material. Make a sheet of paper from cotton linter or recycled paper. Paper can be any size or shape and can even be made into a sculpture. It can be combined with other materials and decorated with found and natural materials. Let your imagination and creativity flow. Materials fee: $35. Students should bring a hole punch, scissors, X-Acto knife and cutting mat, tape, new kitchen sponge, additive fibers to add to your paper, several one-gallon plastic bags. Limit 8 students, ages 18 and up. cattracksstudio@gmail.com

*Periods 1 & 2 ~ Carolyn Seabolt*
VISUAL ARTS: 2-DIMENSIONAL ARTS

Storytelling Portraits
Learn how to go beyond snapshots to create compelling photographs that tell a story, whether it’s a portrait of a family member or a vacation shot. The class explores various aspects of visually conveying an idea, including creative use of aperture, shutter speed, posing, composition, etc. DSLR is preferred, but some information can be tailored to a smartphone or pocket camera. Students should plan on printing costs of about $15. Students should bring a DSLR camera and a manual, if needed, tripod (if available), and a flash drive. Limit 12 students, ages 16 and up. Periods 3 & 4 ~ Alexandra Lane

3-Dimensional Arts

Ceramic Sculpture: Thrown, Altered, and Assembled
This course requires intermediate centering and wheel throwing skills. Experienced students will be using the wheel and hand building shapes and forms, altering, tearing, and assembling into free standing sculptural creations. Materials fee: $25. Students should bring basic throwing tools, apron, towel, large plastic bag. Limit 10 students, ages 16 and up. kirke@m4-Studios.com Periods 3 & 4 ~ Kirke Martin

Functional and Fun Pottery
Fun and functional pottery is just that! This class offers students a hands-on approach to creating pieces with different functions built in a variety of ways; coil, pinch, hand built, and wheel thrown mugs. Techniques may be combined. Finished pieces will be either glazed using a variety of beautiful colors or by an acrylic patina finish. This class is not only for the novice but also for more experienced potters who want to refresh their skills. Materials fee: $10. Students should bring 25 lbs. of clay (available at the McDaniel bookstore), plastic grocery bags, apron or smock, lace or doilies for imprinting into clay, small rectangular dish for slump mold (can be brought in later in the week), clay tools for sculpting and hand building, and a variety of brushes for painting/glazing. Limit 10 students, ages 15 and up. ndiem@carrollk12.org Periods 1 & 2 ~ Nicole Diem

Garden/Yard Sculpture Mosaics
Create expressive mosaic garden sculptures and decorative objects for your flower beds, yards, and entrance ways. Students will create a sculptural work and a glass mosaic on a large stone! The students will learn basic and advanced modern mosaic techniques in this mosaic course while having lots of fun! The class begins with basic mosaic design, breaking techniques, application, and creative/finishing processes. Materials fee: $60. Students should bring a sketchbook, 2b pencil, eraser, apron or over-sized shirt, sectioned snack/food tray, 2-4 yogurt containers, work gloves with rubber palms, hand lotion, and old rags/towels. Limit 15 students, ages 14 and up. rebeccadrayer@gmail.com Periods 1 & 2 ~ Rebecca Drayer

Intro to Everyday Life Mosaics
Create simple or elaborate intro mosaic works to adorn the inside and outside of your home. Students will learn to design, execute, and install larger, more elaborate functional projects while having lots of fun! All mosaic students will experience more challenging techniques, such as direct, reverse, and indirect techniques that will allow them to create unique garden, household mosaics, picture frames, stools, and furniture pieces! Materials fee: $55. Students should bring a sketchbook, 2b pencil, eraser, apron or over-sized shirt, sectioned snack/food tray, 2-4 yogurt containers, work gloves with rubber palms, hand lotion, and old rags/towels. Limit 15 students, ages 14 and up. rebeccadrayer@gmail.com Periods 3 & 4 ~ Rebecca Drayer

Sculpting Flowers and Leaves in Metal
You don’t need a green thumb to make flowers and leaves. Using copper, brass, bronze, or silver, learn how to form flowers to create an ever-blooming garden. Connect the flowers on a stem or vine then add some leaves to make a pin, pendant, bracelet, or sculpture. For those who have taken this popular class before, you will expand your repertoire of metal flowers, leaves, and vines. Materials fee: about $20. McDaniel lab fee: $10. See website for materials list. Limit 8 students, ages 15 and up. suesachs1@gmail.com Periods 1 & 2 ~ Sue Sachs

Twill Tray Baskets
A star twill design will be woven as the focal point of the low basket tray. Students will have a choice of colors for the twill design. The completed tray is approximately 15” x 10” and 3” high. Previous basket weaving experience is helpful, but not required. Materials fee: $35. Students should bring a container for water, a hand towel, scissors or reed clippers, clothespins, basket spoke weight, and any other standard basket making supplies that they already have. Limit 12 students, ages 16 and up. swschae@gmail.com Periods 3 & 4 ~ Sharon Schaeffer

Ukrainian Eggs: The Art of Pysanky
Learn how to go beyond snapshots to create compelling photographs that tell a story, whether it’s a portrait of a family member or a vacation shot. The class explores various aspects of visually conveying an idea, including creative use of aperture, shutter speed, posing, composition, etc. DSLR is preferred, but some information can be tailored to a smartphone or pocket camera. Students should plan on printing costs of about $15. Students should bring a DSLR camera and a manual, if needed, tripod (if available), and a flash drive. Limit 12 students, ages 16 and up. Periods 3 & 4 ~ Sannyasin Sheelmurti.

NOTE: See the related class Indian Art & Culture, pg. 6, Period 2, with Sannyasin Sheelmurti.

Wood Carving in the Gujarati Style of India
Students will learn design and construction of a carved wooden frame for a mirror or picture. Planning for changes to the wood over time will be included in class discussions. Basic hand tool skills will be the core of the course, with sharpening and care included. Materials fee: up to $50 for wood and other supplies. Students should bring other 8”x10” wood, if desired; wood carving hand tools, power tools, carving mallet, and other wood carving tools. NOTE: It is recommended that students contact the instructor to discuss your wood choice (if bringing your own) and any power tools you plan on bringing. Limit 8 students, ages 16 and up. sheelmurti@gmail.com Periods 3 & 4 ~ Prakashbhai Mistry, Sannyasin Sheelmurti

NOTE: See the related class Indian Art & Culture, pg. 6, Period 2, with Sannyasin Sheelmurti.

Fiber & Wearable Arts

Accessories Galore!
SO—you already have a costume but you need wings, or a piece of armor, goggles, cool hat, or a crown? We can do that! No sewing experience necessary—honest! I can teach you and help you make something lovely from leftovers. Students should bring items from thrift stores, closets such as old prom dresses, ladies’ blazers, tablecloths, and curtains. Students should bring a sewing machine, shears/good fabric scissors, hand sewing needles, thread, and chalk or marking pencils. A limited number of sewing machines are available in the classroom – contact the Common Ground on the Hill office to reserve. Limit 10 students, ages 16 and up. klapietra@gmail.com Period 5 ~ Katherine La Pietra

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
**Beginning Knitting**
Gain the foundation needed to complete a beginner project. You will learn yarn and needle basics, pattern reading and basic stitches used in knitting. Materials fee: $30. All materials will be provided. Limit 12 students, ages 12 and up. angellocksflber@gmail.com Periods 1 & 2 ~ Angela Muller

**Bead It!**
This class will explore different ways to make hollow metal beads. Cold connection techniques will be explored to complete the beads. More advanced students will be able to solder beads together. Students will make enough beads to make a few pair of earrings or a bracelet. We will also explore different ways to embellish the beads by texturing or adding other elements like jump rings or twisted wire. Materials fee: $25. McDaniel lab fee: $10. Students should bring any jewelry tools they have. Limit 8 students, ages 16 and up. baynmetal@hotmail.com Periods 1 & 2 ~ Barbara Bayne

**Beadmaking for Beginners**
This class will provide the student with the basic skills to make glass beads over a torch. A brief history of glass beadmaking, studio safety, and an overview of materials will be included, as well as lively discussion while we work. Materials fee: $20 for Hot Head torches, tools, glass, and special materials. Students should bring 2-3 MAPP gas canisters available at Lowe’s or Home Depot in the plumbing department. MAPP canisters cost about $12 each. Limit 10 students, ages 16 and up. ngelsing@gmail.com Periods 1 & 2 ~ Nolly Gelsinger

**Beginning and Intermediate Sewing**
Learn how to use a sewing machine, how to select fabric for function, and how to make and alter garments. Make hems, from marking the hemline to doing a roll, flat, or machine style. Buttons, button holes, hooks and eyes, and zippers will be demonstrated. Beginning students will create a patch work pillow or shoulder bag with a zipper. Returning students can refresh their skills, and learn new ones like button holes, French hems, and reading more complex patterns. Students should bring a sewing machine, hand needles, pins, chalk, fabric shears, ruler, a variety of thread, and an easy and fast pattern with fabric. Joanne’s is close to campus for those who need last minute things. Limit 12 students, ages 12 and up. jennytruth01@hotmail.com Periods 1 & 2 ~ Virginia Harrison

**Braided: Intricate Hair Designs**
See Human Arts, pg. 12. Limit 8 students, ages 16 and up. cferguson05@gmail.com Period 5 ~ Carly Miller

**Freeform Peyote Modular Necklaces**
Construct a one-of-a-kind necklace or bracelet using peyote stitch and glass beads. Short fringes and shaped beads such as teardrops, magatamas, fringe beads (tiny magatamas), discs, leaves and/or flower shaped beads provide surface texture. The necklace or bracelet will be constructed in units with loop hinges and/or braided areas to provide movement and relieve stress. Large accent beads may be incorporated if desired but are not necessary. Materials fee: $10. See website for complete materials list. Limit 12 students, ages 16 and up (ages 12-15 must be accompanied by an adult). jbast@jbast.com Periods 3 & 4 ~ Joanne Bast

**Hoop Dreams**
Explore the basics of synclastic forms for earrings, cuffs, and beyond! Add texture, forge, and form precious metal into domed shapes producing durable, timeless designs. The last step will be satin finishing and edge burnishing to achieve a classic finish. Students can produce one or more pairs of earrings or a cuff to take home. The only requirement is light forging, sawing, and some soldering. Materials fee: $30-$50 depending on metal choice. McDaniel lab fee: $10 for consumables. All supplies will be provided. Limit 8 students, ages 16 and up. waynewerner@mindspring.com Period 5 ~ Wayne Werner

**Weaving with Recycled Materials**
This beginning weaving class focuses on weaving fundamentals: using a floor loom, preparing weft materials, types of shuttles, how to weave, and finishing. Using worn clothing from home or a thrift store, we will use different types of cloth strips for mats and scarves. Looms will be pre-warped and ready to use; $50 lab fee for loom rental. Materials fee: $15. Students should bring notetaking supplies, a basket or tote for your tools, used or clean, worn clothing – rayon or silk, silky blouses or skirts, flannel or light corduroy shirts or skirts, pants, lightweight wool clothing is also good – skirts and trousers are best. Limit 8 students, ages 16 and up. weaverdun@aol.com Periods 3 & 4 ~ Melissa Weaver Dunning

**Traditional & Native Skills**

**Contemporary Native American Philosophy and Religion in the Southeast**
Explore the vibrant Southeastern Native American cultures and philosophies of today. Learn about Native languages, ceremonies, the Great Duality of life and its expressions, and the spiritual nature of foods, herbs and healing. We will touch on art, music, death & dying, family life and child-rearing. Time and interest permitting, we’ll explore dance, crafts, gain a taste of ceremony and food. Period 2 ~ Sakim

**Cooking Over Coals**
Learn the art of cooking with fire in every step from starting the fire, preparing foodstuffs, and cooking many types of food in Dutch ovens, on gridirons, and sometimes with novel methods. Then we eat the food! Materials fee: $60. Limit 12 students, ages 16 and up. shelbrowder@gmail.com gwenhandler@gmail.com Periods 4 & 5 ~ Shelton Browder, Gwen Handler

**Knapping Tough Rock with Wood Billets**
Learn the basics principles of flint knapping, with a special emphasis on using wooden billets to knap thin bifaces from our local tough rock. Students will be making projectile points. The most prominent rock utilized in this region for prehistoric stone tools was rhyolite, which is volcanic like obsidian, but much tougher. It is found in quarries along the ridges in the nearby Catoctin mountains. Materials fee: $10. Students should bring leather gloves, eye protection, and a camp stool (optional). Limit 8 students, ages 16 and up. guynreal@yahoo.com Periods 3 & 4 ~ Guy R. Neal

**Native American Tribal Arts**
Pre-Contact North America had over 355 native language families and hundreds more tribal communities—more diversity than most places on earth. Yet despite such wide differences, there are identifiable common elements in their artistic traditions. Explore six major cultural areas and their traditions, tools and techniques, motifs and meaning, the materials utilized, and, finally, the what, why, how and purposes of native arts. This year’s class will begin with the west coast native peoples and work our way eastward to the Atlantic and Southeast. You may bring a native item for discussion. Period 3 ~ Sakim

**Traditional Blacksmithing**
Blacksmithing for new and returning students who wish to experience the joy of moving hot metal into new shapes. Beginning students learn hot forging methods, bending, twisting, splitting, and welding in the forge by making several useful items. Advanced students can design their own projects to refresh and further skills already learned. *NOTE*: This course meets at the Blacksmith Guild of Central Maryland’s school at the Carroll County Farm Museum, 500 South Center Street, Westminster. Materials fee: $50. *Students should bring*: safety glasses, long pants and closed toe shoes are required. *NO* synthetic clothing. Materials fee: $50 (covers coal, steel, consumables, and the use of the blacksmith school equipment). All levels, limit 8 students ages 16 and up. shelbrowder@gmail.com Periods 1 & 2 ~ Shelton Browder
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**Traditions Week 2**
**July 5-10, 2020**

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**2020 Common Ground on the Hill**
## TRADITIONS WEEK 2: JULY 5-10 SCHEDULE-AT-A-GLANCE

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**NOTE:** Bolded classes are 2-periods and continue into the NEXT period.
The Search for Common Ground
In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety, and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our twenty-sixth summer in the midst of a world experiencing continuing financial and ecological crises, wars, climate disasters, growing nuclear threats, racial crises, the continued unveiling of systemic abuse, issues of immigration, the omnipresent threat of terror both foreign and domestic, and divisive politics. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes and create the communities that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. On Monday, musician and Iraq War Marine veteran Josh Hisle will bring us up to date with his life journey and the ongoing work of the Common Ground Veterans Initiative. On Tuesday, Francesco Piobbichi, Fiona Kendall and Federica Brizi of Mediterranean Hope will revisit and take questions about their Monday evening keynote speech. On Wednesday, Joe Troop of the Grammy nominated Latingrass band Che Apalache will lead us in discussion and song about the power of music in a changing world. On Thursday, blues and gospel singer and human rights activist Lea Gilmore will inspire us with song and bring us up to speed about her work in Scotland. On Friday, blues musician and scholar Andy Cohen will regale us with songs and stories learned from iconic blues musicians, a window into our past and perhaps our future? Period 5 ~ Walt Michael, Facilitator

Community Song Choir
Join John Kirk and Trish Miller in an hour of group singing every evening immediately after the dinner hour and just before the evening concert. Bring a song, an instrument and most importantly, your voice to this inspiring gathering. After dinner (6:45–7:45 PM) led by Trish Miller, John Kirk

Keynote Lecture ~ Francesco Piobbichi, with Fiona Kendall and Federica Brizi: Hope in the Mediterranean
Numbers. So often, in the race to produce soundbites, the debate on migration is reduced to bald statistics or sweeping generalizations. Fear is fomented by the impression of threat, invasion and cultural appropriation. Yet those who attempt to cross boundaries in pursuit of a better life are not mere numbers. Behind every statistic is a person with a story. Each life can tell us something of the root causes of migration, the politics of the border and the world’s indifference. Using his own drawings, Francesco Piobbichi will delve into these themes to refocus the debate on migration, question our own political contexts and, above all, remember the people who travel.

Francesco Piobbichi is a program associate and organizer for Mediterranean Hope, an immigration project of the Federation of Protestant Churches in Italy. Also, a social artist, he uses his drawings as a means of narrating all that he has encountered in the course of his work along the Central Mediterranean Route. His books, Disegni della Frontiera, Sul Mare Spinato and Sulla Dannata Terra, humanize migrants in Europe and are a valuable contribution to the debate on migration This lecture is highly recommended to the entire Common Ground community and is open to the public. Alumni Hall Monday, July 6, 8 PM

Francesco Piobbichi’s lecture will be the subject of Tuesday’s Search for Common Ground class, McDaniel Lounge. Tuesday, July 7, 4 PM

SPECIAL GATHERINGS

DISTINCTIVE LECTURES

Bluegrass and Old-Time Masterclass
Intended primarily for the DCBU campers, this class is open to all. Don’t miss this chance to learn from this assemblage of master bluegrass and old-time artists. A different artist will present each day, covering a variety of topics in a relaxed, informal and informative atmosphere. Bring your instruments, questions and voices – you never know what will happen! Period 3 ~ Che Apalache, Lonesome Ace Stringband, Tony & William Lee Ellis, Rodney Sutton, Jordan Tice

The Common Ground on the Hill Veterans Initiative
It is more important than ever to continue the work of the Common Ground on the Hill Veterans Initiative, a groundbreaking workshop that brings veterans and civilians together to share stories and check in with one another in a trusting and supportive environment, reflecting on the issues that affect their lives, and the role that the arts can play in nurturing veterans and society as a whole. Participants will continue to explore how we may work together to build the Initiative into a national year-round arts program. The class will include song, story, writing, and film. Come to this class prepared to learn, make friends and grow. Period 2 ~ Josh Hisle, Dan Collins

Immigrants at Sea – Immigrants in the Desert
Although contexts may vary widely, the challenges and practices surrounding migration are remarkably similar across the globe. This workshop will consider the politics of migration using two different contexts: the hungry seas of the Central Mediterranean Route - through the lens and artistry of Mediterranean Hope, and the Sonoran Desert borderlands of Mexico and Arizona - through the lens of the Green Valley Samaritans and Common Ground on the Border. Borders may be physical, societal and metaphorical. We can all play a part in their construction and deconstruction. We will look at migration policy and at civil society’s response to its failings, the inspirational work of different organizations and the specter of criminalization of humanitarian aid. We will consider anti-migration rhetoric and the construction of counter-narrative; we will think about effective communication to raise awareness of issues which matter.

Period 3 ~ Federica Brizi, Fiona Kendall, Francesco Piobbichi, Shura Wallin

Migration Sketches: Music of the Diasporas
Migrations have characterized much of human history and continue to do so. This timely program focuses on immigrants, migrations and associated music including the exodus of Roma people (“Gypsies”) more than a thousand years ago from Northern India to Europe, the socially driven “Great Migration” from the U.S. South to urban centers like Harlem and Chicago’s South Side, the climate-induced movement of people in the U.S. during the Dust Bowl years, the economy-driven movement of people from the Caribbean to the U.S., the persecution-driven migration of people from Europe to the U.S., the famine induced movement of people from Ireland, and the commerce-driven “Middle Passage” of enslaved people from Africa. Tim Porter on mandolin and Joe Selly on guitar lead the discussion and demonstrate. Period 4 ~ Tim Porter, Joe Selly

Peace Education in the Classroom and with Adult Offenders
Paul Creighton is the author of a peace education curriculum that has been employed in his native Scotland. Look at the experience of peace education with children from fragmented and dysfunctional backgrounds. Explore ways to help them overcome the negative experiences impacting their lives, including songs, film, poetry, and more. We will also explore the experiences of adult offenders and ways to harness our anger as a force for good. Period 1 ~ Paul Creighton

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Stories, Customs and Traditions of the Woodland First Nations
See Traditional & Native Skills, pg. 27. Period 3 ~ Pun Plamondon

Women and the Blues
See Songs/Singing/Songwriting, pg. 23. Period 4 ~ Eleanor Ellis, Lea Gilmore

Women in the Arts
Names such as Mary Cassatt, Frida Kahlo, and Georgia O’Keeffe are familiar to most. Discover the women artists who fought for representation and recognition as well as a dozen or more artists who deserve more discussion and interpretation. New research is revealing that many works of art from the ancient world, formerly attributed to men, are now discovered to be the creations of women. Period 2 ~ Susan Williamson

LITERARY & PERFORMANCE ARTS, FILM

Great Story Swap
The vast talent and wide range of experiences of Common Ground on the Hill’s faculty and participants makes this story swap a gold mine that will enrich our lives, broaden our understanding, and deepen our appreciation of this community and experience. This is not a "slam" or competition, just a sharing of knowledge and experience through stories. Join us and tell a story, or just listen. Period 5 ~ Sheila Arnold, Pun Plamondon

Hearts and Minds Film
This class examines film and digital media as tools for social change. View powerful examples of documentary film and other forms of digital media that address the most critical issues in our global society. In this digital age, how can we increase our ability to understand and engage in the world around us? How can technology empower us to become more active citizens? What kind of world do we want to live in, and how can we focus our efforts to have a positive impact? Period 3 ~ Dan Collins

The Poetry of Loss: Our Fearful Trip is Done
Poets have dealt with loss and death for thousands of years. Discover ways that our own poetry can help us deal with personal loss. We will read the poems of Lucille Clifton, Jeffrey McDaniel, Wilfred Owens, Langston Hughes, and more, as well as prayers and blessings for the sick and dying. Students will work on their own poems using writing prompts and exercises. Each class will end with the opportunity to share your work; however, this will not be required. Period 4 ~ Blaine Martin

Storytelling – The First Art
See Traditional & Native Skills, pg. 27. Period 2 ~ Pun Plamondon

Storytelling and the Harp
See Harp, pg. 22. Period 2 ~ Nicolas Carter

Storytelling 2: Taking it Further
Take your storytelling skills further! Prepare for the stage and for making great presentations for any environment. Learn to work with a microphone, deepen presentation skills, and be challenged in the types of storytelling to be done; including dilemma tales (perfect for non-profits and social studies classes) and healing stories (perfect for counselors and social workers). You must have completed one of the Storytelling classes with teacher Sheila Arnold since 2017 in order to take this class. Period 1 ~ Sheila Arnold

Writing and Performing Poetry
Write an original work and develop the skills necessary to perform it in front of an audience. We will watch powerful performances of poets from a variety of backgrounds. We will write and revise, ending with a detailed discussion of how to make your performances memorable, covering things like diction, pacing, emotional control, eye contact, and movement within your space. Student can expect to perform in front of the class at least twice. Period 3 ~ Blaine Martin

14TH ANNUAL DCBU BLUEGRASS & OLD-TIME MUSIC CAMP

The greater Washington, D.C. area is home to some of the finest musicians and bands in bluegrass and old-time music. The region has been a hotbed of talent and creativity for more than sixty years and has birthed such major acts as the Stonemans, Reno and Smiley, Emmy Lou Harris, Hazel Dickens, Ola Belle Reed, Mike Seeger, the Country Gentlemen, the Johnson Mountain Boys, the Seldom Scene, and many others. Mindful of that talent and creativity for more than sixty years and has birthed such major acts as the Stonemans, Reno and Smiley, Emmy Lou Harris, Hazel Dickens, Ola Belle Reed, Mike Seeger, the Country Gentlemen, the Johnson Mountain Boys, the Seldom Scene, and many others. Mindful of that tradition, the D.C. Bluegrass Union joins with Common Ground on the Hill to present a week of instrumental, band, and vocal classes taught by some of Washington’s best performers and teachers - plus some very special additions. We welcome beginning to advanced players of all ages to an unparalleled week of learning, jamming, singing, concerts, and bluegrass/old-time camaraderie. Students are also encouraged to enroll in any classes found throughout the entire Common Ground on the Hill curriculum. DCBU enrollees have the option to perform on Friday during 5th period. Parents - bring your kids and enroll them in World Village while you play music! Create your own schedule, including art, music, dance, and lecture classes.

Bluegrass Staff
Joe Troop (Che Apalache) ~ Banjo, Fiddle
Pau Barjau (Che Apalache) ~ Banjo
Martin Bobrik (Che Apalache) ~ Mandolin
Frank Martino (Che Apalache) ~ Guitar
Tony Ellis ~ Banjo
Jordan Tice ~ Guitar
David Morris ~ Songwriting
Randy Barrett ~ Banjo, Fiddle

Old-Time Staff
Chris Coole (Lonesome Ace) ~ Banjo
John Howman (Lonesome Ace) ~ Fiddle
Max Heineman (Lonesome Ace) ~ Bass
John Kirk ~ Fiddle
Trish Miller ~ Banjo, Guitar
Rodney Sutton ~ Southern Appalachian Clogging
Kelsey Sutton ~ Southern Appalachian Clogging

Celtic Staff
Rachel Hair ~ Scottish Harp
Ron Jappy ~ Scottish Guitar and Fiddle
Jo Morrison ~ Celtic Harp
Wayne Morrison ~ English Concertina
Paul Creighton ~ Scottish Song
INSTRUMENTAL CLASSES: GENERAL KNOWLEDGE

General Knowledge

Bluegrass and Old-Time Masterclass

Intended primarily for the DCBU campers, this class is open to all. Learn from this assemblage of master bluegrass and old-time artists. A different artist will present each day, covering a variety of topics in a relaxed, informal and informative atmosphere. Bring your instruments, questions and voices – you never know what will happen! Period 3 ~ Che Apalache, Lonesome Ace Stringband, Tony Ellis, William Lee Ellis, Rodney Sutton, Jordan Tice

Theory for Dummies

Acquire skills that are essential to every musician in the simplest way possible. We’ll cover topics like ear training, chart writing (including the “number” system), how to come up with arrangement ideas, and communicating your musical ideas to others clearly, as well as chord families and their harmonic relationships, and other basic abilities. Learning will not be guitar specific. Students are encouraged to bring material that they would like to work on that we can use as examples for the entire class. All instruments are welcome Period 3 ~ Harry Orlove

Understanding the Fretboard

Discover a simple method for learning the notes on most fretted, stringed instruments including guitar, mandolin, banjo, ukulele and fretted bass. If you are new to your instrument, or if you’ve been playing for a while and have blind spots in places, this class can help you. We will make the often-overwhelming task of learning all the notes manageable by using scales and simple melodies that are already in your ears and your brain. The class focuses on moving up and down a single string which lets beginners join in without requiring fluency on the instrument and gives more advanced players a new way to approach playing. Period 4 ~ Chris James

Guitar

Beginning Guitar

There are two beginning guitar classes offered (Period 1 and Period 4) so that you can arrange your schedule with ease. See pg. 8. Skill Level A, Period 1 ~ Joe Selly; Period 4 ~ Ralph Evans

All of the following guitar classes require that students have taken or have the acquired skills of Beginning Guitar, as described above.

Bluegrass Guitar

We will focus on bluegrass lead guitar including tunes, soloing, back-up, chord shapes and other nuances of bluegrass guitar. We’ll look at music and chord theory, methods and concepts for approaching improvisation and expand your knowledge of the guitar neck. Encounter the exciting Latingrass influence! Skill Level B/C, Period 1 ~ Franco Martino

Blues Electric Guitar

Acquire the skills to organize the fingerboard and learn to play in the styles of B.B. King and Albert King. It’s easier than you think! We’ll discuss the techniques of many other blues greats. Each student’s instrument will be set up to optimize playability and sound, with tips concerning amps, effects pedal, etc.—whatever you want to know! Students should bring: a small amp, along with a tuner, guitar cable, and extension cord. There’s LOTS of playing in this class!! Skill Level B/C, Period 4 ~ Harry Orlove

Blues Fingerpicking Techniques

Learn acoustic blues guitar from a great teacher and player, William Lee Ellis. Not everyone has a PhD in the Blues! William grew up playing music with his father, Tony Ellis, one of the all-time great bluegrass musicians. In this class you will learn Piedmont versus Delta and Texas styles; slide guitar; and open tunings. Skill Level B/C, Period 1 ~ William Lee Ellis

Blues Guitar

Louisiana native Eleanor Ellis (no relation to Tony or William) has carved her name in the acoustic blues pantheon. There is always something unique in old-time acoustic blues, whether in the subject matter, the structure of the song, the guitar accompaniment, the style of the singer, or a combination of the above. We’ll find and learn some interesting songs from the acoustic blues guitar tradition, songs which you can play as is or adapt to your own style and make your own. Skill Level B/C, Period 2 ~ Eleanor Ellis

Brazilian Guitar and Song (Bossa Nova)

Gain a basic musical knowledge and appreciation of Brazilian music. The class includes a short introduction to Brazilian culture and the history of Brazilian music. Sing and learn the basic rhythmic patterns used in the guitar accompaniment of Bossa Nova. Learn the lyrics of well-known and popular Bossa Nova songs in Portuguese or English. Students will also have the opportunity to learn other traditional rhythmic patterns used in Brazilian guitar styles. Skill Level B/C, Period 3 ~ Patricio Acevedo

Composing Tunes on the Guitar

Jordan Tice is a singular voice on the American roots music scene. Over the last ten years, he has developed a reputation as a unique and versatile guitarist and prolific composer of some of the most thoughtful and well-crafted tunes of his generation. Learn best methods to compose tunes on the guitar from a true craftsman. Skill Level B/C, Period 2 ~ Jordan Tice

Flatpicking Guitar

It is often said that 2nd generation players are the best, having grown up among family member musicians. Take this opportunity to study how to flatpick the guitar from Jordan Tice, who grew up listening to both parents play bluegrass and fiddle-oriented music. If you have been mystified by the flatpicking technique, this is your chance to learn how to become fluid on your instrument. Skill Level B/C, Period 4 ~ Jordan Tice

Jazz Mandolin and Jazz Guitar

See Mandolin, page 21. Skill level B/C, Period 3 ~ Tim Porter, Joe Selly

Scottish Flatpicking

Scotland isn’t particularly known for its guitar music, but that doesn’t mean we can’t use the guitar to play some our most traditional tunes. In these sessions we’ll take some of the most traditional pipe and fiddle tunes from Scotland and adapt them for the guitar. From 2/4 pipe marches to gitty fiddle strathspeys and everything in between, let’s see how we can move the tradition forward by arranging them for acoustic guitar. Skill Level B/C, Period 3 ~ Ron Jappy

Fiddle

Bluegrass Fiddle 1

This class will teach the basics of bluegrass fiddle, including how to get a consistently good tone. Students will learn some entry-level tunes and be able to take home a beginning repertoire. Skill Level B, Period 1 ~ Randy Barrett

Bluegrass Fiddle 2

Learn a variety of bluegrass styles and classic instrumentals. Tunes, backup, leads, kick-offs, tags, and a number of other skills will be addressed. Skill Level B/C, Period 2 ~ Joe Troop

Old-Time Fiddle 1

Gain basics of old-time fiddling. Learn traditional fiddle tunes from the Appalachian region and basic bowing techniques and phrasing that define the old-time style. The class will be taught by ear keeping with the oral tradition, but sheet music can be provided upon request. Some knowledge of how to play the instrument is helpful, but old-time experience is not required. Skill Level B, Period 2 ~ John Kirk
**Old-Time Fiddle**
Learn several bowing approaches that are the core of old-time sound (e.g. the various uses of Nashville shuffles, 3-1 bowing, bow rocks, string-crossing, ghost bows, mid-bow pulses) along with left hand ornamentation (e.g. 4th finger unisons, double-stops, chords, slides, triplets, grace notes, drones etc.). Standard and altered tunings will be used (e.g. GDGD, ADAD, AEAE; DDAD). To help move us along, written music with bowings will be provided for all tunes. **Skill Level B/C, Period 1 ~ John Showman**

**Scottish Fiddle: North-East Scottish Fiddle, Traditional and Modern**
Discover the history, techniques and characteristics of Scotland’s North-East fiddle tradition, and the phrasing, bowing and ornamentation techniques used by fiddle players from this area. Learn the stories of the tunes and their composers. We’ll then turn to the ever-changing modern Scottish folk scene, explore some of the country’s newest composers on the Scottish fiddle scene and discover the influence of our ever-changing multicultural world. Our music in Scotland is evolving and expanding every day, so let’s all stay on our toes! **Skill Level B/C, Period 4 ~ Ron Jappy**

**Banjo**

**Bluegrass Banjo 1**
Learn to play the banjo in the style of the great Earl Scruggs, the cornerstone of bluegrass music. You will emerge from the class with a few Scruggs tunes under your belt, and a whole new lease on life. **Skill Level B, Period 2 ~ Randy Barrett**

**Bluegrass Banjo 2**
This class will cover advanced techniques, learning to blend them seamlessly with a driving Earl Scruggs underpinning. Instructor Pau Barjau is the banjoist with the Latingrass group Che Apalache. He will incorporate his knowledge of Latin music in this class. Che Apalache’s recent Grammy nominated album was produced by banjo master Béla Fleck. **Skill Level C, Period 1 ~ Pau Barjau**

**John Hartford Banjo**
Banjo master Tony Ellis has spent the past decade playing a good bit of John Hartford material – he and John were friends. John Hartford’s banjo stylings were masterful and unique. Learn some John Hartford tunes and learn how to set up and play your banjo for Hartford tunes. **Skill Level B/C, Period 4 ~ Tony Ellis, William Lee Ellis**

**Old-Time Banjo 1**
Trish will provide students with clawhammer basics and more, as well as a comprehensive introduction to all the wonderful right-hand techniques she has encountered in his extensive study of Appalachian music. If you’re ready to dive into the world of old-time banjo, this is the class for you. **Skill Level B, Period 3 ~ Trish Miller**

**Old-Time Banjo 2**
Instructor Chris Coole is the banjoist of Canada’s Lonesome Ace Stringband. Students who have some familiarity with the clawhammer style will take their playing to a more versatile and accomplished level by learning new right- and left-hand techniques. Take this opportunity to study with a phenomenal banjo stylist who can cover tunes, song accompaniment, and the techniques that help you unlock the rhythmic and melodic power of the banjo. **Skill Level B/C, Period 2 ~ Chris Coole**

**Tunes with Tony Ellis**
Join banjo master Tony Ellis on a tour through his own banjo and fiddle tunes. The class will work from Tony’s book *The Banjo Music of Tony Ellis*, which assembles songs from four of Tony’s highly acclaimed CDs capturing his unique two- and three-finger playing techniques in the bluegrass style in standard notation and tab. This class is primarily for banjo players, but fiddlers are welcome. **Skill Level C, Period 2 ~ Tony Ellis, William Lee Ellis**

**Mandolin**

**Beginning Mandolin**
Because of its small size and orderly fingerboard, the mandolin is a great choice for your first stringed instrument. If you already play something else, even better! This course will cover the basics of chords and accompaniment with introduction to tunes and melody. Skills for making music with others will also be emphasized. **Skill Level A, Period 1 ~ Tim Porter**

**Bluegrass Mandolin**
Learn the basics and beyond of bluegrass mandolin. Martin plays from a broad spectrum of the bluegrass idiom, successfully bringing Latin American music and stylings along with his bandmembers in the Grammy nominated Che Apalache. He will teach bluegrass mandolin standards as well as tunes from a variety of Latin American traditions. **Skill Level B/C, Period 2 ~ Martin Bobrik**

**Blues Mandolin**
The mandolin has a deep history in the blues. Mandolinists were present and featured as both accompanists and soloists at the first Delta recording sessions for both Muddy Waters and Howlin’ Wolf. Learn to play a blues scale and voicings for 7th chords, as well as 12-bar and 8-bar blues progressions used to play many tunes by blues giants such as Mississippi John Hurt and Robert Johnson. **Skill Level B/C, Period 4 ~ Radim Zenkl**

**Jazz Mandolin and Jazz Guitar**
Learn Thelonious Monk’s twenty-four points of advice for jazz musicians, as well as tunes such as: “Afternoon in Paris” by John Lewis, “Boplicity” by Miles Davis, “Nuage” by Django Reinhardt, “Now’s the Time” by Charlie Parker, “You Don’t Know What Love Is” by Raye and DePaul, “Carinhosos” by Pixinguinha, and “Blue Monk” by Monk, and works of Luiz Bonfa, Clifford Brown, Dizzy Gillespie, Sonny Rollins, Bobby Timmons, and Jerome Kerns. Explore melody harmony and improvisation in a combo-like setting encouraging students to “sit in” with guitar and/or bass accompaniment. Primarily for intermediate and beyond players, but all players are welcome and will find it worthwhile. **Skill Level B/C, Period 3 ~ Tim Porter, Joe Selly**

**Ukulele**

**Beginning Ukulele**
This course is also offered in *Week 1*. See pg. 9. **Skill Level A, Period 1 ~ Gordon Roberts**

**Ukulele Orchestra**
This course is also offered in *Week 1*. See pg. 9. **Skill Level A/B, Period 2 ~ Gordon Roberts**

**Bass**

**Bass Tutorial with Max Heineman**
Don’t miss this chance to study with the bassist and vocalist of the Lonesome Ace Stringband from Canada. This class will cover beginning basics on bass, as well as technique, basic theory, and lots of other useful information and tips for players just starting out on bass and those with some playing behind them and ready for an infusion of growth in their playing! The instructor will be teaching from the perspective of acoustic bass, but electric bass players are welcome. **Period 4 ~ Max Heineman**

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org

◆ indicates that the class is open to other instruments
**Harp**

**Celtic Chill for Harp**
Feel-good, chilled tunes from the Celtic world are not only relaxing to the listener but rewarding and satisfying for the player to learn and play! In this easy-going class, tunes will be taught by ear with music given out at the end of each class. Maximum 10 students. All levels except total beginners. **Period 1 ~ Rachel Hair**

**Hebridean Harp**
Puirt à beul (mouth-music) is the tongue twisting Gaelic melodies sung for dancing in the Scottish Hebridean Islands when playing musical instruments was outlawed in the late 18th century. Come full circle as we learn how to play these songs on the Celtic harp. We might even have a go at singing them too, and when the ceilidh gets a bit too energetic, we'll wind down and learn some wistful Gaelic waltzes. Tunes will be taught by ear with music given out at the end of each class. Maximum 10 students. All levels except total beginners. **Period 4 ~ Rachel Hair**

**La Paloma (the Dove) for Harp (and Other Instruments)**
This beloved Cuban tune is one of the most recorded songs in the history of music. La Paloma makes people feel romantic; a good tune to play for anyone. This tune can be easily adapted to small harp, so you can take it with you anywhere. Come learn a tune you’ll play again and again. Harps tuned in C. Other instruments welcome. Maximum 10 students. All levels except total beginners. **Period 3 ~ Nicolas Carter**

**Simple and Fun Waltzes for Celtic Harp (and Others)**
End your day with an intimate, low-key, relaxing class where we will learn an easy waltz each day. Students are invited to bring waltzes they love to share as well. We’ll learn a tune, relax, and maybe even dance. Other instruments welcome. All Levels. Maximum 10 students. **Period 5 ~ Jo Morrison**

**Storytelling and the Harp (and Other Instruments)**
Imagine using the harp to make storytelling come alive at schools, in home gatherings, at bookstores, or simply as an introduction to a tune before you play anywhere. With Nicolas’s warm, affirming guidance, learn to improvise melodies and create sounds with your harp to accompany a story. Relax and simply enjoy what your hands can create. It’s a workshop about connecting with others with a text, and opening up creativity with yourself. Bring a harp (other instruments welcome) and a brief story to share. Maximum 10 students. All levels. **Period 2 ~ Nicolas Carter**

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**Wind & Free Reed**

**Beginning English Concertina**
Several simple tunes will be taught to gain familiarity with the English Concertina keyboard and bellows technique. Basic fingering, phrasing, expression, and playing styles will be discussed. For beginners and advanced beginners only. For English concertinas only. If you are unsure if you have an English concertina, contact the instructor at tewok@portigham.com. **Skill Level A, Period 5 ~ Jo Morrison**

**Didgeridoo**
No experience necessary! Learn the basics of tone production, proper breathing, several different grooves, vocal ornaments, traditional Australian animal sound imitations, fine-tuning with embouchure, contemporary sound effects and a step by step system on learning circular breathing. Bring your own didgeridoo in any key or get a 2” diameter plastic pipe, 47” long, and a 2” to 1.5” coupling (for the mouth piece). See website for an example of Radim’s playing! **Period 1 ~ Radim Zenkl**

* indicates that the class is open to other instruments

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**Piano**

**Blues Piano with Professor Louie**
Get into the blues, barrelhouse, boogie-woogie, or rock playing! Starting with fairly simple rhythm patterns and expanding into solo playing, you will systematically build strength and agility until you are playing complicated right- and left-hand patterns and are on your way to playing both lead and rhythm piano. Louie gives pointers about playing both as a soloist and as a member of a band. Learn how to sing along or accompany a singer while playing some Band songs and blues favorites. Must have basic piano skills. **Skill Level B/C, Period 4 ~ Professor Louie**

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**BAND WORKSHOPS & JAMS**

**Bluegrass and Old-Time Masterclass**
*Intended primarily for the DCBU campers, this class is open to all.* Learn from this assemblage of master bluegrass artists. A different artist will present each day, covering a variety of topics in a relaxed, informal and informative atmosphere. Bring your instruments and voices — you never know what will happen! **Period 3 ~ The Apalache, Lonesome Ace Stringband, Tony Ellis, William Lee Ellis, Rodney Sutton, Jordan Tice**

**Bluegrass Jam**
Put into practice the music learned during classes as well as playing material that students bring into the mix. Here we join in a supportive and nonthreatening environment to try your latest licks! **Period 5 ~ Tony Ellis, David Morris, Jordan Tice**

**Bluegrass SLOW Jam**
Put into practice the skills learned during classes as well as play material that students bring into the mix. Come to a supportive and nonthreatening environment to try your latest licks! **Period 5 ~ Randy Barrett**

**Celtic Session**
This class is also offered in **Week 1. See pg. 10. Period 5 ~ Rachel Hair, Ron Jappy, Paul Creighton**

**Healing Through Song**
Every day thousands of people are in hospitals, assisted living facilities and programs, sick, alone, and in need of comfort. Become a part of patients’ healing journeys by visiting and playing music. We’ll figure out what to play, where to play, who to contact, what to bring and some basic advice on what to expect and how to act. We’ll visit a local facility to put our learning into practice. **Period 3 ~ Tim Scully**

**Improvisation for All Instruments**
Learn the basics of improvising in folk, blues, bluegrass and swing styles. The class will make the difficult task of practicing improvisation simple by breaking it down step by step. Radim will be covering several scales and arpeggios, analyzing chord progressions, arranging a tune, and featuring some ear-training ideas. A couple of standard tunes will be taught in the process. Printed materials will be handed out, audio recording is encouraged. Aimed at intermediate players though all levels are welcome. **Period 2 ~ Radim Zenkl**
Join the Jam
If you’ve sat on the sidelines watching people at jam sessions and wondered how to join in, this class was made for you. We’ll learn about rhythm, dynamics, improvising and playing together. Bring your guitar, mandolin, harmonica, banjo, bass, ukulele, drum and voice and explore a cornucopia of music including blues, folk, country, Irish, and New Orleans rock & roll! Period 3 ~ Christopher James

Juke Joint Blues
This class is also offered in Week 1. See pg. 10. Period 5 ~ Professor Louie, William Lee Ellis, Ralph Evans, Eleanor Ellis

Latin Jam
This week’s Common Ground on the Hill instructors represent a broad spectrum of Latin musical traditions from Paraguay, Mexico, Argentina, Brazil, Cuba, Chile and the American Southwest. Hear what happens when these instructors and students get together to celebrate musical common ground! Period 4 ~ The Apalache, Nicolas Carter, Patricio Acevedo

Music of The Band
Did you ever want to play in Bob Dylan's band? Now you can! This workshop features the music of the legendary group The Band, and is led by its co-producer and keyboard player from the 90s, Professor Louie. Bring your instruments and your voices and play and sing some of the classics such as “The Night They Drove Old Dixie Down,” “I Shall Be Released,” “The Shape I’m In,” “The Weight,” and so many more! Period 2 ~ Professor Louie

Old-Time Jam
At its heart, Appalachian dance and music is best when it is shared in an informal context that encourages communication, improvisation, and fun. Bring an instrument and your dancing shoes. Towards the end of the week, the Clogging and Flat-Foot class will join us to bring the jam and the dance together. All are welcome. Period 5 ~ Lonesome Ace Stringband

School of Rock
Wanna play some easy, garage style rock and roll? Here’s your chance. We’ll be getting together as a band every day to play some classic R&R songs. Electric guitars, bass, drums, keyboards, vocals, BR vocals, and everything! Everyone is welcome - even acoustic players are invited to strum along if they like. Harry will select the tunes, but bring your ideas! The point of the class is to learn how to play together in a simulated gig situation, but mostly just to have fun. Harry will help everyone define their roles so it all works together!! Period 5 ~ Harry Orlove

The Craft of Songwriting
The key to writing better songs is filling your songs with lyrical hooks AND melodic hooks. In this class, for all levels, an award-winning songwriter will teach you how to find these hooks and how to incorporate them into your compositions. Period 1 ~ David Morris

Freedom Sings and Dances
Vocalist and instructor Shelley Ensor and YogaRhythms instructor, Marya Michael join together in this singing and movement class to lead participants to experience exuberance, joy, power, and freedom. No singing or dancing experience is necessary. The genres of music will include blues, gospel, jazz, and more. Period 1 ~ Shelley Ensor, Marya Michael

Healing Through Song
See Band/Jams, pg. 22. Period 3 ~ Tim Scully

Rise Up Singing
Start your day with singing! Listening, matching pitch and having fun with some silly songs will be involved each day. Understanding what stylistic technique gives a song a certain character can enhance improvisation skills so that you compliment and contribute to the performance of the selection. Singers of every level are welcome! Period 1 ~ John Kirk, Trish Miller

Scottish Song
Explore the songs, themes, and the prolific song writers like Robert Burns who spread the beauty of Scotland across the globe. We will also look at songs of love, freedom, protest, emigration, children’s songs, and music hall songs and look at the very close links between the songs of Scotland and Ireland. Bring your voice, your ears and whatever instrument you want. As they say in Scotland, we’ll be ‘gi’en it laldy’! Period 2 ~ Paul Creighton

Singing with Shelley Ensor
Take this rare opportunity to sing with vocalist, choral director and this year’s recipient of the Robert H. Chambers Award for Excellence in the Traditional Arts, Shelley Ensor. This will be a freewheeling, fun-loving class including gospel, blues, jazz, musicals, Motown and more. Pianist Alice Dorsey will accompany. Don’t pass up a chance to sing with Shelley! Period 4 ~ Shelley Ensor, Alice Dorsey

Songwriting: Parodies and Protest Songs
Channel your inner Weird Al Yankovic or Pete Seeger. Songs that make a point – through humor or serious commentary – have always been part of the fabric of America. We’ll aim to educate without preaching through songs that reflect our beliefs and wishes. Period 4 ~ David Morris

Women and the Blues
From Bessie Smith to Koko Taylor, Memphis Minnie to Bonnie Raitt, join this exciting class as we enjoy the vast contributions women have made to the blues - the foundation for popular American music. This is a class for guys, gals, and music lovers of all ages! This is going to be a fun-filled, educational experience. Be prepared to looseen, clap your hands, sway to the rhythms, and sing the blues from the depths of your soul. Students are encouraged to compose their own 12-bar blues, with the option to perform in class on Friday. Period 4 ~ Eleanor Ellis, Lea Gilmore

Brazillian Percussion Ensemble
Experience the excitement and exotic rhythms of Carnival by learning the basic patterns of samba and Bahia styles as well as other traditional rhythms such as Afoxe, Maracatu, and Baião. Instruments will be provided for a maximum of 16 students. NOTE: Students enrolling must commit to a Friday night performance. Period 2 ~ Patricio Acevedo

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Sound Production for Live Performance
Sound production, mixing the sound for live productions, is vital to any performance. If the act can’t be heard, the act won’t draw attention. We will cover the basics of “doing sound” as a sound person from the source (vocal, instrument, line signal, or amplifier) through all parts of the sound system to create the overall sound production that the audience hears. We learn the terms and concepts to allow you to speak confidently and competently to the talent and support staff, the components of every sound system, how to assemble them, and how to use them effectively.
Welcome to one of many rabbit holes in music! Period 4 ~ Gary Bowden

DANCE

Clogging and Flat-Footing
Learn from the best. Join this father-daughter instructor team who have danced internationally. Rodney Sutton is a founding member of the legendary Green Grass Cloggers, the North Carolina dancers who in the 1970s ignited a firestorm of clogging amidst the revival of old-time stringband music. This dance revival took Appalachian clogging from its staid and mechanical mode back to the “old-time way” with self-expression and individualism at its core. Students will be taught the basics of both Green Grass Clogger/Footworks steps along with modern contemporary clogging steps. Students will also learn traditional solo mountain step-dance, known as flat-footing. You will be taught how to improvise using the Robert Dotson Walking-Step, allowing you to become the foot-drummer to any kind of music. Learn these joyous dancing styles that allow you to express yourself. Towards the end of the week, we’ll join the Old-Time Jam and bring the jam and dance together. Students should bring leather-soled shoes. Period 5 ~ Rodney Sutton, Kelsey Sutton

Folk Dance: Diverse Geometric Figures – Squares, Circles and Lines/Contras
Enroll in this class and have the time of your life, dancing with Rodney and Kelsey Sutton, the father and daughter team that embodies over 50 years of traditional dance at its best. This class will cover learning traditional squares and contra dance figures. You will learn how to improve your dancing by giving weight and how to both lead and follow as a partner. We will explore simple and challenging figures in both squares and contra. No experience necessary. Period 2 ~ Rodney Sutton, Kelsey Sutton

Freedom Sings and Dances
See Songs/Singing, pg. 23. Period 1 ~ Shelley Ensor, Marya Michael

Honky Tonk/Cajun/Country Two-Step & Waltz
Enjoy a fun class every day where you learn the basic dance steps and moves that people revel in throughout America on Friday and Saturday nights. Whether it be honky-tonk, Cajun, country two-step or waltzing, you’re going to be dancing. No experience necessary. Period 4 ~ Rodney Sutton, Kelsey Sutton

Latin American Dances
It’s time to move to the joyful rhythms of Latin American music, learning basic steps and moves of various styles including Cumbia, Brazilian Samba, Paraguayan Polca and Meregué. Your instructor, Maria Elvira Carter, attended various dance schools growing up in Paraguay and Brazil. Period 3 ~ Maria Carter

HUMAN ARTS

Acupressure and Self Care
This class is also offered in Week 1. See pg. 12. Limit 16 students. Period 4 ~ Greg Padrick

Baking Science and Traditions
Baking knowledge was often passed down from person to person and, later, through written recipes. The recipes are the product of many experiments, and illuminate how ingredients (which are primarily biomolecules) interact. We will explore a selection of scientific concepts through the lens of baking. We will focus on confections (cake, cookies, candy, etc.), and all supplies will be provided. No scientific or baking experience is required, but feel free to bring along a favorite recipe to share! Limit 10 students. NOTE: This is a 2-period class. Periods 3 & 4 ~ Melanie Nilsson

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Braided: Intricate Hair Designs
This class is also offered in Week 1. See pg. 12. Limit 8 students, ages 16 and up. cferguson05@gmail.com Period 5 ~ Carly Miller

Essential Oils: Past and Present
Essential oils have been used throughout history by various cultures to improve health and wellness through the use of these natural products aromatically, topically, and by ingestion. Learn about the rise in popularity of essential oils and how they have been used throughout history in Persia, Egypt, Greece, Rome, France, and India. We will examine their therapeutic properties today and make our own essential oil products daily to be able to take the benefits (and recipes) home! Students should bring: a 2-quart mixing bowl (not plastic and can be larger) and a rubber scraper for days 2 - 5. Materials fee $40. Limit 10 students, ages 16 and up. Period 5 ~ Katie Hancock

Golf
This class is also offered in Week 1. See pg. 12. Limit 8 students. NOTE: This is a 2-period class! Period 1 & 2 ~ Eric Daggett

Thai Cooking
Enjoy a hands-on introduction to the delicious food and colorful culture of Thailand. Students will help and observe while learning to make a number of Thai dishes that are sure to delight for years to come. Join instructor Roj Caswell and bring “The Land of Smiles” into your kitchen and your home! Materials fee: TBD, payable to instructor, not to exceed $35. NOTE: This is a 2-period class. Limit 10 students. Period 3 & 4 ~ Roj Caswell

World Village
This course is also offered in Week 1. See pg. 13. During Traditions Week 2, children will also explore Spanish language and the cultures of Latin America with instructor Kyky Diaz, a native of El Salvador. Periods 1-4 ~ Kyky Diaz and Visiting Artists

See pg. 43 for more information about classes for tweens and teens.

VISUAL ARTS: 2-DIMENSIONAL ARTS

Creating Portraits Using Your iPhone
Students will use their iPhones in creating portraits. We will look at portraiture in general but concentrate on how a stunning portrait can be made with the iPhone. We will use techniques in posing, depth of field, light availability, and composition. Learn to use your phone masterfully! NOTE: This course is restricted to iPhones only. Students should bring an iPhone, cables, external drive or flash/thumb drive. Limit 10 students, ages 16 and up. sue@suebloom.com Periods 1 & 2 ~ Sue Bloom

Drawing Fundamentals
Learn to draw accurately from observation of such subjects as animal skulls, vegetables, flowers, and other organic objects. Proportion, measuring, and the functions of line will be among the concepts covered using charcoal and pencil. Instruction will involve directed exercises, demonstrations, critiques, and examples from master artists. Suitable for AP Studio Art, or college portfolio. Students should bring one 11”x14” pad of heavy drawing paper, package of 3 vine charcoal soft or medium, 2 pencils (one 2b and one 4b), one soft eraser, and a can of hairspray for charcoal fixative. Limit 12 students, ages 14 and up. leenewman6@gmail.com Periods 3 & 4 ~ Lee Newman

Ink, Silk, Pencil, Paper
Explore a unique illustration technique using Imperial Style, an ancient form of Chinese calligraphic painting on silk (gong bi) in line and ink wash forms. For an added twist, this method will also be adapted for modern illustration in pencil on paper. Materials fee: $15 includes specialized gong bi Chinese paint brushes, sized silk, illustration paper, and specialized pencils. Students should bring sketch pad and number 2 pencil. Limit 12 students, ages 14 and up. kozachek@bellsouth.net Periods 1 & 2 ~ Janet Kozachek

Introduction to Geometric Origami
The field of geometry and origami has exploded recently: modulars, tessellations, corruagations, and so much more. Explore a range of geometry models, with simple underlying math principles. Learn to read folding and crease diagrams, experiment with different types of paper, and discover the beauty of the constructed and folded world. Especially good for teachers and home-schoolers. All materials will be supplied. Limit 15 students, ages 12 and up. kandel david@gmail.com Period 5 ~ David Kandel

Invite Light for Better Photos
“Photography” means writing with light. Learn to control light by adding, subtracting, modifying, etc. and apply these principles to portraiture, products (2D art, 3D objects and craft works), places, and spaces. We will use affordable gear like reflectors, umbrellas, diffusers, LEDs, flashlights, car headlights, etc. Students should bring an adjustable camera (film or digital), battery powered electronic flash, plus an extra gear you use (filters, etc.). Limit 8 students, ages 16 and up. Robert.schellhammer@gmail.com Periods 3 & 4 ~ Robert Schellhammer

The Open Road: Smartphone Photography
This class is also offered in Week 1. See pg. 13. Limit 8 students, ages 16 and up. pix4u@qis.net Periods 1 & 2 ~ Phil Grout

The Painted Screen: A Baltimore Folk Art
The Baltimore painted screen was a practical solution to the close quarters of row house living, affording privacy and air circulation. Learn the history of the painted screen folk art and about some of the iconic artists. Paint a screen to adorn your home. Materials fee: $15. Students should bring gray acrylic paint for priming, foam brushes (variety of sizes), finish brushes (fine point), acrylic paint colors in the colors of your chosen composition, palette, colored chalk, charcoal, and large sketching paper. Limit 8 students, ages 14 and up. mvs21214@gmail.com Periods 1 & 2 ~ Michael Seipp

Papermaking
This class is also offered in Week 1. See pg. 13. Limit 8 students, ages 18 and up. ctracksstudio@gmail.com Periods 3 & 4 ~ Carolyn Seabolt

Watercolor Monoprints
Paint with watercolors on plexiglass and then print the pieces from the plates in a variety of subject matter and watercolor techniques. Learn not only watercolor skills but also about monoprint and basic printing skills. Use drawn images, photographs, and non-objective imagery as subjects. Students will create a panoramic print series. Materials fee: $20 includes all supplies. Students may bring their own watercolor sets and brushes and watercolor pencils if desired. Limit 12 students, ages 16 and up. susan.maseth@fcps.org Periods 1 & 2 ~ Sue Maseth

YouTube Channel Internship
This intensive experience involves working alongside award-winning photographer and filmmaker Richard Anderson to launch Common Ground on the Hill’s YouTube channel. Students will learn about and assist with filming, recording and interviewing, as well as setting up, tearing down and moving equipment. The class will move around the camp, capturing great moments on film. The schedule will vary from day to day. NOTE: Those wishing to enroll MUST email the Common Ground on the Hill office prior to enrolling: commonground@commongroundonthhill.org. This class will involve some evening film time. Limit 3 students, ages 16 and up. richard@rnaphoto.com Periods 1-5 ~ Richard Anderson
**3-Dimensional Arts**

**Beautiful Containers: Origami Boxes, Bowls, and Baskets**
Learn the ancient decorative art of origami used to fold dozens of beautiful, pleasing, and useful containers, using just one square sheet of paper. A little origami experience is helpful, but not necessary. Fill your home, office, school, and gift lists with these beautiful paper creations. All supplies provided as well as folding directions for your later use. Limit 12 students, ages 12 and up. kandel.david@gmail.com **Periods 1 & 2 ~ David Kandel**

**Bird House and Bat House Building**
Make houses for a variety of birds and bats. Learn about joinery and the use of tools and materials. Learn techniques to carve artistic entranceways and make uniquely shaped houses that are functional. Each student will make one or two houses. Materials fee: $15. Limit 10 students, ages 14 and up. thomas.sterner@outlook.com **Periods 3 & 4 ~ Thomas Sterner**

**A Bowl for Every Occasion**
Learn to shape bowls out of clay using slABBing, coiling, pinching, and wheel throwing. We will talk about historic uses of bowls and how we use bowls today. Materials fee: $15 for glasses. Students should purchase 25 lbs. of clay from the McDaniel College bookstore (about $15). Students should bring any clay tools and glaze brushes that they have. A selection of tools and brushes will be available to share. Limit 10 students, ages 16 and up. nick@wissahickonpottery.com **Periods 1 & 2 ~ Nick Corso**

**Glass Camp with Ragtime**
Learn to cut glass and create a small stained glass sun catchers. Students will learn to cut, grind, and foil glass. Soldering techniques will be taught. All levels. Students should bring a design idea 10” square or round. Materials fee: $33. Limit 8 students, ages 16 and up. ragtime33@frontier.com **Period 5 ~ Ragtime**

**Mosaics: Whatever You Want It to Be**
A course tailored for both beginners to more advanced students. Bring a piece of furniture or other object from home and you can create a work of art. Glass, ceramic tile, stone, and metal are just a few of the mediums used to change an everyday “WHATSOEVER” into that something special. All materials and tools provided. See you there!! Materials fee: $45. Limit 18 students, ages 16 and up. azrichgv@msn.com **Periods 1 & 2 ~ Rich Ramirez**

**Reinventing Everyday Objects**
Take an object and translate it into a ceramic form via hand building with slabs (coils, pinch, slump mold) and wheel throwing. No experience required unless you intend to include wheel work. Materials fee: $15. Students should purchase 25 lbs. of clay from the McDaniel College bookstore (cost: about $15). Students should bring a sketchbook with ideas, any ceramic tools they have, smooth metal rib tool, serrated metal rib tool, rubber rib, pin tool/fork, X-Acto knife, carving tools, sponge, brushes, apron. Some tools will be provided. Limit 10 students, ages 16 and up. kievunssong@gmail.com **Periods 3 & 4 ~ Kleun Song**

**Ribbed Basket with Stick Handle**
An oval shaped rib melon basket will be woven around a frame that features a wooden stick with the bark removed and sanded as the handle. Students will insert additional ribs to shape and form the basket. A variety of weaving materials will be provided to complete the basket. Previous basket weaving experience is helpful, but not required; beginners welcome. Materials fee: $35. Students should bring a container for water, a hand towel, scissors or reed clippers, clothespins, and any other standard basket making supplies that they already have. Limit 12 students, ages 16 and up. swschae@gmail.com **Period 5 ~ Sharon Schaeffer**

**Splint Woven Basketry**
Learn the basics of basket construction by creating a round spoked apple basket and a woven base rectangular market basket. Discover techniques of woven and color patterns as well as attaching a handle. Returning students will create a twill market basket that incorporates both color and woven designs. Materials fee: $50. Students should bring scissors to cut reed, spring clothespins, flat head screwdriver, old towel, large bucket, spray bottle. A small wood plane or box cutter is optional. Limit 15 students, ages 16 and up. kctaylo@hotmail.com **Periods 3 & 4 ~ Keith Taylor**

**Stained Glass Sun Catchers**
Create a stained glass sun catcher using the copper foil technique. Choose a pattern and colors of glass, cut glass, and assemble the pieces. Participants are asked to find a pattern, such as a flower, peace sign, butterfly, or other meaningful symbol; and to bring any special piece of glass that they want to incorporate. Students should bring: protective eye gear if possible. Closed toe shoes required. Materials fee: $33. Limit 8 students, ages 16 and up. Veronica@frogvalley.com ragtime33@frontier.com **Periods 3 & 4 ~ Veronica Wilson, Ragtime**

**Fiber & Wearable Arts**

**Bead Embellished Rock Paperweight**
Cover an irregularly shaped rock with beadwork in single needle right angle weave. Optional brick stitched lines and simple design elements may be incorporated into the right-angle weave pattern. End result is small sculpture or paperweight. Materials fee: $45. All supplies provided. Students may opt to bring magnifying glasses or a personal light. Limit 12 students, ages 16 and up. jbast@jbast.com **Periods 3 & 4 ~ Joanne Bast**

**Beadmaking – The Next Step**
Increase your beadmaking repertoire to include a variety of bead shapes, decoration with metals, surface application, hollow bead forms, and stringer work. Studio safety and an overview of materials will be included. Expect to review basic techniques and move on to surface decoration and a variety of shapes. Materials fee: $20. Students should bring 2-3 MAPP gas canisters available at Lowe’s or Home Depot in the plumbing department. MAPP canisters cost about $12 each. Hot Head torches, tools, glass rods, and other materials for bead design will be provided. Limit 8 students, ages 16 and up. ngelsinger@gmail.com **Periods 1 & 2 ~ Nolly Gelsinger**

**Braided: Intricate Hair Designs**
This course is also offered in **Week 1.** See pg. 12. Limit 8 students, ages 16 and up. cferguson05@gmail.com **Period 5 ~ Carly Miller**

**Creating a Stone Medicine Pendant**
Explore the Five Elements, a cornerstone of Traditional Chinese Medicine. After identifying your personal element (wood, water, fire, earth, or metal), choose a gemstone relating to that element. Design and create a pendant featuring the stone, using bezel setting and tab setting techniques. Materials fee: $30. McDaniel College lab fee: $10 for consumables. Limit 8 students, ages 16 and up. joelproper@charter.net kathrynosgood@hotmail.com **Periods 1 & 2 ~ Joel Proper, Kathryn Osgood**

**Needle Felting Animals**
Learn the amazing sculptable properties of wool by needle felting a simple beginning project (hedgehog) and move to building a wire armature to create a needle felted Market Bunny sculpture. Materials fee: $40. Students should bring small wire cutters, small needle nose pliers, small scissors, seam ripper, lap top (optional), printed pictures of hedge hogs and bunnies. Limit 8 students, ages 14 and up. gemathues@yahoo.com **Periods 1 & 2 ~ Gayle Mathues**
Nordic Rya Rug Making!
Rya is the word for woven shag rugs and bed coverings made in the Nordic countries since the Viking era. Rya has been likened to “painting with a needle.” Design and create your own rya. Rya history, design styles, designing techniques, how to calculate needed yard (simple math is involved), and how to knot will all be taught. Materials fee: $75-$100 depending on base fabric size. Students should bring a tote bag for supplies, sketchbook, calculator (preferred over iPhone app), pencil, eraser, sharp scissors. Optional: basic watercolor paints, brushes, colored pencils, and design ideas. Limit 12 students, ages 14 and up.
byrdcallstudio@gmail.com Periods 3 & 4 ~ Melinda Byrd

Remixed Regalia - Costumes for Everyone
Learn to take conventional and unconventional items from around your house, the basement, or even from a garage sale and make them magnificent (and useful again). No sewing experience necessary—honest! Learn to fabricate costumes from castoffs. Collect old prom dresses, ladies’ blazers, tablecloths, and curtains from closets, thrift stores, etc. Students should bring shears/good fabric scissors, hand sewing needles, thread and chalk or marking pencils plus fun ideas, creativity and a willingness to experiment. Limit 15 students, ages 14 and up.
klapietra@gmail.com Periods 3 & 4 ~ Katherine La Pietra

Reticulation, Granulation, Fabrication
Reticulation is known as “painting with a torch.” Practice these techniques and create wearable designs. Forging and repoussé will also be demonstrated. Previous experience helpful but not essential. Materials fee: $10-40, depending on metal choices. Bring metals and any tools that you have or prepare to buy supplies at wholesale prices from the instructor. Students should bring eye protection and a dust mask. McDaniel College lab fee: $10 for consumables. Limit 8 students, age 16 and up.
lindavanhart@earthlink.net Periods 3 & 4 ~ Linda Van Hart

Rings, Rings, Rings
Design and create your own set of sterling silver stack rings. Learn how to size and measure, cut, solder, texture, and polish a set of unique stack rings from sheet and wire. Students can expect to finish a set of at least 5 silver rings to stack. Materials fee: $30. McDaniel lab fee: $10 for consumables. Limit 8 students, ages 16 and up.
kathrynosgood@hotmail.com Period 5 ~ Kathryn Osgood

Weave Your Own Story
Explore traditional weaving patterns such as log cabin, tabby, twill, and overshot, on 8-harness looms in round-robin format. Learn loom set up, and choose one of the patterns to weave your own project of items special to you. Choose warp, dye it if you like; and then weave your own colorful yarns, handspun, ribbons, torn fabric, plant fibers, and even pockets for images into the finished item. Materials fee: $15. Loom rental fee: $50. Students should bring fibers, plant material, ribbons, fabric to tear up, and tiny images to tell a story in your woven piece. If you have a working loom, and wish to bring it, please contact the instructor about warping it prior to class. Limit 8 students, ages 14 and up.
patbfarm@hotmail.com Periods 1 & 2 ~ Pat Brodowski

Working the Wool and Intro to Hand Spindles
Wool has been a favorite choice for hand spinners for centuries. We will start with sheep fleece and move through all stages of preparation. The second portion will be devoted to learning to spin on a variety of hand spindles. For spinners of any level of experience. Materials fee: $20. Students should bring note taking materials and camera. Optional: hand cards and other fiber prep tools, hand spindles. Teacher will provide spindles, fiber tools, wool fleece and roving. Students may bring their own as well. Limit 12 students, ages 16 and up.
weaverdun@aol.com Period 5 ~ Melissa Weaver Dunning

Traditional & Native Skills

Blacksmithing: Need a Tool, Make a Tool
Make steel tools for art and craft. Forge scribes, punches, and chisels to learn the basic concepts of tool making. From this foundation, students may work on selected skill appropriate projects. For intermediate to advanced students. NOTE: This course meets at the Blacksmith Guild of Central Maryland’s school at the Carroll County Farm Museum, 500 South Center Street, Westminster. Materials fee: $50. Students should bring: safety glasses and long pants. Closed toe shoes are required. NO synthetic clothing. http://www.bcgmonline.org Limit 8 students, ages 16 and up.
stonejugforge@embarqmail.com Periods 1 & 2 ~ Ted McNett

Cooking Over Coals
This class is also offered in Week 1. See pg. 15. Materials fee: $60. Limit 12 students, ages 16 and up.
gwenhandler@gmail.com mankyoungrs@gmail.com Periods 4 & 5 ~ Sheltor Browder, Gwen Handler, Steve Mankowski

Making a Traditional Wooden Chest and Forging Hardware for It
This is a four-period class using hand tools to blacksmith the hardware and dovetail pine boards together to make a wooden chest. Students will spend the first two periods each day at the forge making the hardware, hinges, etc. for the chest. After lunch, students will use woodworking tools, handsaws, planes, and chisels to make a traditional dovetailed box with the goal of completing the chest by the end of the week. Proper use of hand tools, safety, and how to maintain tools will be shared. Closed toe shoes required. NO synthetic clothing may be worn. Materials fee: $75. All supplies provided. Limit 6 students, ages 16 and up.
shellbrowder@gmail.com kckcreate@yahoo.com mankyoungrs@gmail.com Periods 1–4 ~ Sheltor Browder, Ken Koons, Steve Mankowski

Primitive Skills: Stone, Bone, Wood and Fire
This course is a study in the four classic elements of Earth, Air, Water, and Fire via primitive technology. Primitive means, first, not the worst. Each day there will be a new skill to master and a new project to start from fletching to flint knapping. Materials fee: $20. Students should bring a locking blade knife or fixed blade knife (recommended) and long pants. Closed toe shoes are also suggested. Limit 10 students, ages 16 and up.
kdreier@comcast.net Periods 3 & 4 ~ Kirk Dreier

Stories, Customs and Traditions of the Woodland First Nations
Pun Plamondon, a master Ottawa storyteller and tradition bearer will facilitate a review of Great Lakes and Eastern Woodland First Nations practices from the ancient to the contemporary. This class has no homework, handouts or power points. Period 3 ~ Pun Plamondon

Storytelling – The First Art
In the beginning was the word...then came stories. Humans tell stories, it's in our DNA. Join us for a freewheeling class of storytelling, sharing, analysis, debate, and experimentation in a safe and supportive atmosphere. This class has no homework, handouts or power points. Pun Plamondon is a Master Ottawa storyteller and tradition bearer from the Upper Great Lakes. Period 2 ~ Pun Plamondon
Traditions Week 3
July 12-17, 2020
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World Music Community Choir
Keynote Lecture—David Carrasco: Toni Morrison Stories: Goodness and Mercy and Mexico

**DISTINCTIVE LECTURES pg. 30**
Dealing with Diversity
Everyday Nonviolence in a Crazy World
Finding Common Ground Through Cinema and the Arts
Gender Wars No More
Icons of the Blues
Look and Listen: The Beauty of the Blues
Pete Seeger in Song and Film
The Race/Privilege/Tribalism Myth of the Melting Pot Samaritans at the Border, Immigrants Among Us
Stories of the Civil Rights Movement
The Story of Appalachia Through its Women of Music

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Early Blues Women: Where It All Started
Rhythm Guitar
Southwest Guitar Styles
Understanding the Guitar Fingerboard

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Old-Time Banjo with Sammy Lind

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Blues Mandolin
Chord Basics for Mandolin
Classical Mandolin
Deeper South: Mandolin
Jazz Improvisation
Klezmer Music
Mandolin Around the World
Mandolin Orchestra/Ensemble Workshop
Rags and Stomps
Russian Folk Music
Scales Bootcamp for Mandolin
Slowest Mandolin Class Ever
Swing Mandolin

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**Dulcimers pg. 34**
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Didgeridoo
Fujara and Koncovka Overtone Flutes 2

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**BAND WORKSHOPS & JAMS pg. 35**
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Jug Band
Juke Joint Blues
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Old-Time Jam and Dance
Rags and Stomps
Singing with Your Instrument
Songs of Our Father

**SINGING, SONGWRITING pg. 35**
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Exploring Cuban Clave Through Song
Favorite Folk songs of Bohemia, Moravia and Slovakia
How Can I Keep from Singing?
Look and Listen: The Beauty of the Blues
Music Reading/Sight Singing
Petey Seeger in Song and Film
Rise Up Singing
Singing with Your Instrument
Singing Your Favorite Songs
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Songwriting with Rod MacDonald
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World Music Community Choir: 6:45 - 7:45 PM
Mon. Keynote Lecture: 8:00 PM
Concerts: 8:00 PM
Monday Dance: 9:00 PM
<table>
<thead>
<tr>
<th>Time</th>
<th>Session 1</th>
<th>Session 2</th>
<th>Session 3</th>
<th>Session 4</th>
<th>Session 5</th>
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<tbody>
<tr>
<td>9:00 AM</td>
<td>Dealing with Diversity</td>
<td>From Experience to the Page: Creative</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Open Road: Smartphone</td>
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<td>Simpatico at the Border</td>
<td>Writing</td>
<td>Persuasive Writing</td>
<td>Fingerboard</td>
<td>Photographing: The Human Figure</td>
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<td>Hennessy at the Border</td>
<td>Persuasive Writing</td>
<td>Improv Comedy</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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<td>10:15 AM</td>
<td>Improv Comedy</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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<tr>
<td>11:30 AM</td>
<td>Improv Comedy</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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<td>1:00 PM</td>
<td>Improv Comedy</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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<td>2:15 PM</td>
<td>Improv Comedy</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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<td>3:30 PM</td>
<td>Improv Comedy</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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<tr>
<td>4:45 PM</td>
<td>Improv Comedy</td>
<td>Improv Comedy</td>
<td>Life Drawing: The Human Figure</td>
<td>Fingerboard</td>
<td>Wheel Thrown Ceramics</td>
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**NOTE:** Bolded classes are 2-periods and continue into the NEXT period.
The Search for Common Ground

In this, our flagship class, we draw from our experience as artists and human beings to have a dialog arising from our life together here and in the larger society. In an atmosphere of trust and safety, and inspired by song and story, we will listen to and learn from the voices of our sisters and brothers from communities represented in our circle. We gather at Common Ground on the Hill in our twenty-sixth summer in the midst of a world experiencing continuing financial and ecological crises, wars, climate disasters, growing nuclear threats, racial crises, the continued unveiling of systemic abuse, issues of immigration, the omnipresent threat of terror both foreign and domestic, and divisive politics. Yet, we also find ourselves at a time of potential for great, needed change. We shall discuss and consider what we are doing, as artists and individuals, to bring about the changes and create the communities that we desire. To inspire us and help focus our dialog, we will learn of the work of some of those in our circle. On Monday, Madeleine Mysko will discuss her life-long journey as award-winning author, poet and dedicated nurse. On Tuesday we will revisit Monday evening’s keynote address about author Toni Morrison with her colleague and friend, David Carrasco. On Wednesday, Roxanna Harlow and A.J. Bodnar will help us visualize positive new ways to relate to one another to move us from gender war to gender peace in the 21st century. On Thursday, Shura Wallin of the Green Valley Samaritans will update us about the asylum seekers languishing on the Mexico/Arizona border. On Friday, Cary Wolfson, aka The Red Rooster, WC Handy Award-winning journalist and DJ will regale us with great recordings and film, leading us to a deeper understanding of the cultural landscape of our nation. Period 5 ~ Walt Michael, Facilitator

World Music Community Choir

Sing songs of spirit, work, protest and humor from around the corner and around the world. The repertoire draws from the rich song traditions of old-time southern gospel, South African freedom songs, world rounds and chants, Australian outback songs, Americana and much more. We will learn parts by rote, by call and response, in the oral tradition. Choir singers will quickly find themselves immersed in the thrill of blending their voices in multi-part harmonies. If you’ve never sung in a choir or are already an experienced harmony singer, you will find a place to spread your vocal wings in this class. After dinner (6:45–7:45 PM) led by Elizabeth Melvin

Keynote Lecture ~ David Carrasco: Toni Morrison Stories: Goodness and Mercy and Mexico

This illustrated talk features five lessons from Toni Morrison’s life and writings. David Carrasco will share stories, photos and film clips telling about Morrison’s commitments to art and education, combating racism and sexism, writing goodness and mercy into her novels, and her quest to broaden her imagination through travel and reading Latin American writers. Carrasco traveled with Toni Morrison to Mexico twice to meet with Gabriel Garcia Marquez.

Dr. David Carrasco is a Chicano historian of religions working on the topics of religious experience, sacred cities/borderlands and the Latino diaspora. His most recent book is The Aztecs: A Very Short Introduction (Oxford University Press). He teaches in the Harvard Divinity School and the Department of Anthropology. In 2004, he was awarded the Mexican Order of the Aztec Eagle, the highest honor Mexico gives to a foreign national. In 2011, he was elected into the Academia Mexicana de la Historia for his outstanding contributions to understanding the history of religions in Mexico. He was recently chosen as one of the favorite professors of the Harvard class of 2014, and he was a talking head in the recent PBS series “Native America.” Highly recommended to the entire Common Ground on the Hill community, this lecture is open to the public. Alumni Hall Monday, July 8, 8 PM

Dr. Carrasco’s lecture will be the subject of Tuesday’s Search for Common Ground class, McDaniel Lounge. Tuesday, July 9, 4 PM

Dealing with Diversity

This workshop’s goal is to help us understand and embrace human differences by building supportive relationships based on respect, empathy and self-awareness in a variety of settings such as education, the workplace, local communities, and other countries. Each day we will focus on specific kinds of diversity such as socio-economic, cultural, religious, gender, and political – guided by students’ interests. We will identify specific skills that empower us to function better in a global society. We will discuss how to recognize and manage bias in the media and politics, and how to defuse conflict situations. There are no prerequisites for this workshop and my previous students are welcome. Period 1 ~ Royce Anderson

Everyday Nonviolence in a Crazy World

It is difficult to work with others when we think they are crazy or no good. It is also difficult to see how personalizing problems actually makes them harder to solve. Nonviolence offers practical skills for dealing with difficult people over a wide range of situations. We will explore these skills using real examples. Period 2 ~ Charles Collyer, Pamela Zappardino

Finding Common Ground Through Cinema and the Arts

See Literary & Performing Arts, Film, pg. 31. Period 4 ~ Michael Faulkner, Jim Kunz

Gender Wars No More

“Is a hug ok? What about that kiss on the cheek to say hello? When did pronouns become so confusing? It seems like I can’t move or speak without offending someone or being accused of sexual harassment!” The social norms and expectations around sex and gender are in flux, sometimes leading people (especially heterosexual men) to feel frustrated, confused, attacked, frightened, angry, and/or left out. In this course, we’ll discuss the changing landscape of gendered norms and relationships and the tension around these issues. We’ll then visualize positive new ways to relate to one another to move us from gender war to gender peace in the 21st century. Period 3 ~ Roxanna Harlow

Icons of the Blues

Andy Cohen has spent a lifetime rubbing elbows and playing music with some of the greatest of the traditional blues artists. He connected and sometimes toured with Jim Brewer, Dan Smith, Daniel Womack, Rev. Gary Davis, John Jackson, Libba Cotten, Etta Baker, John Cephas, Archie Edwards, Honeyboy Edwards, Algia Mae Hinton, Bessie Jones, Ted Bogan, Howard Armstrong, Pigmeat Jarrett, Big Joe Duskin and other blues people. For those of us who think of these roots blues musicians as people from the past, here is a chance to connect with them in an authentic way. This class will feature Andy’s stories and archival film and recordings, bringing these remarkable artists back to life. Period 4 ~ Andy Cohen

Look and Listen: The Beauty of the Blues

Blues is the underpinning of much of our best popular music: folk, jazz, rock, soul, and R & B. Using classic and rare recordings and film, this multimedia course, now being offered for its 24th year, is guaranteed to open your ears and eyes to the blues and its mammoth impact on American culture. Count on a good time when Cary, producer of the syndicated radio show, Blues from the Red Rooster Lounge, and former editor and publisher of Blues Access magazine, shares his lifetime of experiences as a fan, radio host, and magazine publisher, along with a bevy of examples from his vast audio and video collection. If you thought the blues was a bummer, think again! Period 5 ~ Cary Wolfson

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
Pete Seeger in Song and Film
See Singing/Songwriting, pg. 35. Period 2 ~ Bill & Livia Vanaver

The Race/ Privilege / Tribalism Myth of the Melting Pot
Privilege is a word heard often in Social Justice spaces. Many find the concept confusing and offensive. If you are willing to learn about privilege and don’t know where to start, here is a safe place to clarify. Please note there has been a great deal of scholarly research on this topic. We are only skimming the surface to allow you to continue your personal privilege journey in your family, school and community. Expect vigorous discussion as we learn and teach and build community. Period 4 ~ Larry Brumfield

Samaritans at the Border, Immigrants Among Us
This class is also offered during Week 1. See pg. 7. Period 1 ~ Shura Wallin

Stories of the Civil Rights Movement
Few people know the personal stories of the people who were the movement, the people who made it happen, and the places where they stood strong. Pam and Charlie from our Zepp Center will share the stories collected over 20 years of travel across the south studying the movement and meeting the people who lived it. Stories of Amelia Boynton Robinson, John Lewis, Viola Liuzzo, Bernard LaFayette, Dorothy Cotton, J.L. Chestnut, and more will bring the movement alive for you, and give you new insight into the foot soldiers - and leaders - of the movement, and why these stories are relevant today. Period 3 ~ Charles Collyer, Pamela Zappardino

The Story of Appalachia Through its Women of Music
The powerful and moving story of Appalachia is experienced through the eyes, ears and voices of its musical queens: early songcatchers Olive Dame Campbell, Emma Bell Miles, and Katherine Jackson French; early recording artists Samantha Bumgarner and Nonnie Smith Presson; Barn Dance radio stars Lullabelle and Lily Mae Ledford & the Coon Creek Girls; Sarah and Maybelle Carter of the Carter Family; activist musicians Aunt Molly Jackson and Florence Reece; early country icon Patsy Cline; the mother of folk music Jean Ritchie; and the divine Dolly Parton. We’ll see how gender roles both aided and restricted these women, and how their experiences resonate in today’s music world. Lecture, videos, and listening will be interspersed with singing songs from the repertoire of these important women, whose music and actions helped shape American history. Period 3 ~ Liza DiSavino

A Few (Powerful) Words: Responding to the Natural World in the Short Poem
In this workshop we will practice responding to the natural world in short literary forms, including but not limited to the haiku. Sessions will include examples from masters of nature poetry and the short form, prompts toward in-class exercise, and time for discussion. Participants will create poetry broadsides (to be shared with the community) on which their own lines speak artfully—and powerfully—to images of the natural world. Period 1 ~ Madeleine Mysko

Finding Common Ground Through Cinema and the Arts
In collaboration with representatives from multiple disciplines, including film, music, and mural art from Baltimore, filmmaker Michael R. Faulkner and Social Work professor Jim Kunz will guide attendees through interactive conversations focused on creating community with art. Participants will view and discuss a series of works with their creators in an engaging classroom setting. This course is a great resource for teachers and other individuals who want to utilize the powers of cinema and multidisciplinary inquiry to spark new perspectives, foundations for mutual understanding, and cross-cultural exchange through discourse. Period 4 ~ Mike Faulkner, Jim Kunz

From Experience to the Page: A Creative Writing Workshop
Each session of this daily workshop will include a brief presentation, a writing exercise aimed at generating new material, and time for sharing and discussion. Participants will be encouraged to write from personal experience, and to experiment freely across the traditional genres (poetry, fiction, nonfiction). In the spirit of practice, participants will also receive some “assignments:” prompts to encourage writing outside the workshop session. All assignments submitted to the instructor will be returned with comments and suggestions. Period 2 ~ Madeleine Mysko

Improv Comedy: The Basics!
This class intends to teach anyone and everyone the basics of improv. You do not need any experience in comedy or acting. We will be learning the craft through improv exercises and lots of fun games! This is a great class for anyone who wants to learn how to think on their feet, and who doesn’t mind acting a little foolish. Students will have the opportunity to perform at the end-of-week showcase. Join us! NOTE: This is a 2-period class! Periods 1 & 2 ~ Rachel Gunnerson

Persuasive Writing: Sounding the Call to Action
Whether for audiences of one or many millions, how can we better persuade one another to do INK or to do ACT while finding common ground in a divisive world? From writing college or career application essays to grants to op-eds to speeches to interoffice emails and even to songs and art that can revolutionize the world for positive change, convincing others to consider other perspectives can be a daunting task. We will study classic and modern writers and then personalize persuasive writing activities to meet each students’ preferences and goals. We will view video excerpts as well to analyze effective written and verbal forms of persuasion. Period 3 ~ Tina Thomen

World Tour of Mythology
In a culture craving a return to vinyl, origin music, and the good old days, what could be more original that the oldest stories of our world? To think that stories share common themes across all times and all continents is mind-blowing. Mythological allusions permeate our songs, art, superhero films, names of buildings, and so much more. Venture back to our origins as we read samples of myths from across the globe. TRY YOUR hand at writing your own myths as we enter the magical unknown together on our own quests. Period 4 ~ Tina Thomen

General Knowledge

Music Reading/Sight Singing
When Pete Seeger was asked if he could read music, he replied “Not enough to hurt my playing!” This is your chance to learn how to read music, a course designed for people who have never read music before and folks who just want to brush up on their skills. We will learn the basics of deciphering the music manuscript “code” and applying it to the human voice. Though we’ll be singing, the information in this course will be immensely helpful for instrumentalists as well. Handouts will be available. Each day will introduce progressively more challenging tunes to sight read. Skill Level A, Period 1 ~ Brenda Anna

Theory for Dummies
This class is also offered in Week 2. See pg. 20. Period 3 ~ Harry Orlove
**Guitar**

**Beginning Guitar**

There are two beginning guitar classes offered (Period 2 and Period 4) so that you can arrange your schedule with ease. This class is also taught in **Week 1**. See pg. 8. A beginning guitar course book by Skip Anna is available in the Common Ground on the Hill store. **Skill Level A, Period 2 ~ Royce Anderson; Period 4 ~ Skip Anna**

All of the following guitar classes require that students have taken or have the acquired skills of Beginning Guitar, as described above.

**Beyond Beginning Guitar**

For those who have already taken beginning guitar or who play a bit and don’t feel ready for a full intermediate guitar class. This class carries on from where beginner classes leave off and focuses on both finger picking and flat picking and learning some enjoyable songs. This class is a good fit for students who are taking up the guitar after a long hiatus. Skip will demystify some of the techniques that will take you to the next level. **Skill Level A, Period 1 ~ Skip Anna**

**Blues and Ragtime Guitar**

In this class, Mary will explore left- and right-hand moves that drive this feel-good, finger picking guitar style. She might touch on a little Gary Davis, some Tampa Red, as well as her own arrangements and exercises. She will explore syncopation, movable chords and alternating thumb. Class will come away with a handful of new arrangements and a better understanding Piedmont style blues. Both the ability to read tab and some finger picking experience will be helpful. Students encouraged to record the class (audio). **Skill Level B/C, Period 3 ~ Mary Flower**

**Early Blues Women: Where It All Started**

This is a guitar and repertoire class from the early country and classic blues women, where we will pay tribute to the ones who started it all…Mamie, Minnie, Bessie, Sippie and more. We’ll have the lyrics and share the singing, talk a little history and work on guitar accompaniment. They don’t write ‘em like they used to and we’ll delve into this century-old song bag of humor, love gone wrong and double entendres. Ability to read tab helpful and audio recording encouraged. **Skill Level B/C, Period 2 ~ Mary Flower**

**Rhythm Guitar**

Learn how to play the guitar as a supportive instrument. Reeb Wills is the rock-solid rhythm keeper in the Foghorn Stringband, perhaps the most dynamic old-time band on the scene. Her guitar class will give you the specific fundamentals necessary to playing strong rhythm guitar in support of both tunes and songs. **Skill Level B/C, Period 3 ~ Reeb Wills**

**Southwest Guitar Styles**

Get to know the style, rhythms, and chord progressions typical of most Southwestern music. By deconstructing the elements into parts that can be digested and reconstituting it all through slow practice, repetition and good fun, you’ll gain the basic building blocks necessary to explore the music that surrounds southern Arizona. You’ll learn some of the traditional solo picking material for songs like “Cascabel,” “La Bamba,” and “Old Paint.” Come prepared with any instrument that you can strum, pick, and/or play chords. **Skill Level B/C, Period 4 ~ Michael Ronstadt**

**Understanding the Guitar Fingerboard**

Make sense of the scales and modes. Learn easy ways to master them, to use them playing tunes, for improvising, be able to relate them to chords, expand the possibilities of what you can play…and become a better player in the process. We’ll look at “families” of scales, use them to play melodies on different parts of the neck, and learn easy, practical exercises to get them “under your fingers”. **Period 1 ~ Joe Selly**

**Fiddle**

**Beginning Fiddle**

Learn the basics of playing the fiddle. Students will emerge from the class with the confidence and techniques necessary to play simple fiddle tunes. Tuning, bowing, scales, intonation, and tunes will be taught in this first step into the fascinating and fun world of fiddling. This course is for people who have never before picked up the fiddle/violin. If you are conversant with the instrument, it is recommended that you instead take classes that focus on style and/or genre. **Skill Level A, Period 4 ~ Brenda Anna**

**A Little Fiddlin’, A Little Flat-Footin’**

Rosin your bow and lace up your dancing shoes. We will learn some tunes and basic steps to achieve a better understanding of how the music and dance evolved together. This class is for dancers and fiddlers. **Instrumental Skill Level B, Period 2 ~ Danny Knicley, Emily Oleson, Matt Olwell**

**Old-Time Fiddle**

Take this opportunity to learn from Sammy Lind, simply put, “the old-time fiddler of his generation” whose tone and voice are as old as the same hills that gave birth to this music. Both the fiddler and banjo player of the Foghorn Stringband, Sammy’s energy is contagious in the classroom. You will emerge from this class with new tunes, bowings and a deeper understanding of the nature of old-time fiddling. **Skill Level B/C, Period 3 ~ Sammy Lind**

**Swedish Fiddle**

Discover the music tradition of Jämtland. Jämtland is both a historical province and a modern county with a strong and rich cultural heritage. The fiddle is the principal folk instrument and among the tunes that are played are marches, polska, polkas, valses, snoa, masurkas, scottisses. Get to know this region's style, with influences not only from Sweden, but also from Norway, and the Sami culture. Emphasis will also be on dance music. Also welcoming other instruments: mandolin, flute, clarinet, dulcimer, etc. Teaching will be “by ear” and use of a recording device is strongly recommended. Participants may play for the evening Scandinavian dance during the week. **Skill Level B/C, Period 2 ~ Göran Olsson**

**Banjo**

**Clawhammer Old-Time Banjo 1, and Some Pete Seeger - from Scratch**

All you need is a 5-string banjo and a capo. In this beginner’s course the instructor will cover basic tunings, right-hand technique and teach some fun, simple tunes. Bill was a great friend to the legendary Pete Seeger and will share some of Pete’s banjo stylings in this class. **Skill Level A, Period 1 ~ Bill Vanaver**

**Old-Time Banjo and Songs**

Singing with the banjo is a primary feature to a happy life. If I am feeling low down and have reached a point where I have low regard for myself, I often recall the fulfillment gratified by closing my eyes and singing a favorite old folk song while playing the banjo. The possibilities for simple counterpoint and accompanying harmonies are right close under my hand. It is so great. Of course, you need a banjo and a song to sing. Come on. **Skill Level B/C, Period 4 ~ Bob Lucas**

**Old-Time Banjo with Sammy Lind**

Learn clawhammer and 2-finger style banjo from one of old-time music’s great players. Best known for his fiddle prowess, Sammy is equally at home on the banjo. You can hear his music online with the Foghorn Stringband. **Skill Level C, Period 2 ~ Sammy Lind**

> Indicates that the class is open to other instruments.
Mandolin

MANDOLINS ON THE HILL
FEATURING THE COMMON GROUND MANDOLIN ORCHESTRA/ENSEMBLE
Join us for our first annual all-mandolin gathering featuring renowned instructors representing a wide spectrum of mandolin music. Enroll in all-mandolin classes or create your own class schedule from the entire Common Ground on the Hill curriculum.

Arranging Music for Mandolin Orchestras
This interactive workshop will explore basic topics in music arranging within the specific context of mandolin orchestras. Sample topics include: 1) faithful re-creation of an original work vs. using an original work as a point of departure; 2) exploring the full palette of tone colors and textures within the mandolin orchestra; 3) range and notation considerations for each instrument in the mandolin orchestra; 4) additional factors to consider when writing orchestra arrangements for singers. Participants will have an opportunity to write an arrangement of a simple, familiar song for mandolin orchestra. A framework/template will be provided to assist novice arrangers through the process. Period 1 ~ Mark Linkins

Blues Mandolin
Many people are unaware that the mandolin was common in early Delta string bands. Mandolinists were present and featured as both accompanists and soloists at the first Delta recording sessions for both Muddy Waters and Howlin’ Wolf. This class will explore the rich history of Mando Blues. Students will learn to play a blues scale and voicings for 7th chords, which are essential for playing the blues. We will cover 12-bar and 8-bar blues progressions that can be used to play many tunes by blues giants such as Mississippi John Hurt and Robert Johnson. Skill Level B/C, Period 3 ~ Christopher James

Chord Basics for Mandolin
Never rely on chord diagrams again! In this class, aimed at beginning mandolin students, we will cover basic harmonic theory intended to wean folks away from a reliance on chord books and diagrams and empower them with the knowledge required to confidently find multiple ways of playing virtually any chord needed for virtually any tune likely to be encountered in Western music. A lofty goal? Perhaps ... but well within the grasp of anyone who attends this session. Skill Level A, Period 2 ~ Wayne Fugate

Classical Mandolin
This course aims to connect the folk mandolin and classical mandolin. We’ll work on the fundamentals of sound production, and the definition of the classical mandolin sound, then move on to some basic mandolin techniques that include cross-picking and warm-up exercises. We’ll also overview the classical and romantic mandolin repertoire. Lastly, we will work on coordination and speed. Aimed at beginner and intermediate players though all levels are welcome. The ability to read music will be helpful in this class. Skill Level A/B, Period 2 ~ Ekaterina Skliar

Deeper South: Mandolin
Tunes from the Deep South. Mississippi, Alabama tunes and how they put some fire into Old-Time and Bluegrass music. We will listen to the Skillet Lickers and John Dillishaw, with fiddlers like AA Grey, and play a few of their tunes. Skill Level B, Period 1 ~ Caleb Klauder

Jazz Improvisation
This course will cover the basics of jazz improvisation on mandolin and other plucked instruments. Special attention will be paid to building the phrases and basics of chord progressions. Alexey will explain how to work with melodic lines in your solo on examples of standard jazz tunes and share the exercises and useful tips for productive practice that help developing the flexibility of playing in different tunes. Printed materials will be handed out. Aimed at intermediate players though all levels may enroll. All plucked instruments are welcome. Skill Level B/C, Period 4 ~ Alexey Alexandrov

Klezmer Music
Klezmer music is celebratory, secular Jewish music that originated in Eastern Europe. This class will begin with learning the modes used to play this music. Then we’ll learn a handful of typical dance tunes in different rhythms i.e. a volich, sher, bulgar and others. All instruments are invited. We will put a Common Ground on the Hill klezmer band together and play for the camp! Period 2 ~ Barry Mitterhoff, Brenda Anna, Skip Anna, Joe Selly

Mandolin Around the World
This course is dedicated to learning about the history of mandolin and different styles of mandolin playing around the world. Join us in journey from the baroque mandolin through Beethoven and Paganini to bluegrass and Brazilian choro. In process we will learn several tunes written for mandolin from 17th to 21st century. Aimed at intermediate players though all levels are welcome. Skill Level B, Period 4 ~ Ekaterina Skliar

Mandolin Orchestra/Ensemble Workshop
This 5th period 90-minute class will bring together all mandolin staff and students to create a mandolin orchestra that will perform on the final Friday night concert. The mandolin staff will submit compositions to orchestra leader Mark Linkins reflecting the many mandolin traditions represented by the mandolin staff. Mandolin, mandola, mandocello, mando -bass, string bass, violin and acoustic guitar and other approved instruments, including wind and percussion, are welcome. Period 5 ~ Mark Linkins - conductor, Alexey Alexandrov, Wayne Fugate, Danny Knicely, Barry Mitterhoff, Ekaterina Skliar, Radim Zenkl, Joe Selly

Rags and Stomps
This class will concentrate on the string ragtime of the 20s and 30s. Papa Charlie McCoy, Coley Jones, Howard Armstrong and others will be composers we visit. Syncopated and hot, stoms and rags were the precursors of bluegrass gypsy jazz. Vicksburg Stomp, Dallas Rag and other classics will be taught. All instruments are welcome. Period 4 ~ Barry Mitterhoff, Joe Selly

Russian Folk Music
This course is dedicated to exploring the reach tradition of Russian folk music. We will learn about genres of Russian vocal and instrumental folk music such as calendar ceremonial songs, wedding songs, lullabies, dancing music, and others. Several traditional tunes will be taught in process. All instruments are welcome. Period 3 ~ Alexey Alexandrov

Scales Bootcamp for Mandolin
Everyone knows you should practice them but no one enjoys doing so. We’ll discuss different types of scales, how to practice them and most importantly, how to use them in your compositions and improvisations. Get beyond traditional scale practice with exercises designed to boost the speed of your technique. Learn everything you wanted to know about the bebop scale but were afraid to ask, and learn to use the bebop scale in your solos like a pro. Discover the secret to unlocking the Lydian sound, from boring modes to killing solos: an in-depth look at the Lydian sound and how to use it effectively in your solos. Explore the secrets the best players use to access diminished patterns in their solos. Skill Level A, Period 3 ~ Wayne Fugate

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org

* indicates that the class is open to other instruments
**Wind & Free Reed**

**Beginning Fujara and Koncovka Overtone Flutes**
Learn to play the enchanting flutes of Slovakia. No music experience is necessary to learn to play these easy instruments intuitively at first, using the overtone scale and no fingering, then adding additional tones, playing simple traditional melodies and “Amazing Grace” by the end of the week. Everybody starts on both instruments and can choose to concentrate on one or the other later on. Fujara in G and Koncovka in C is recommended; there will be loaner instruments available in class. Recording device recommended. **Skill Level A, Period 1** ~ Bob Rychlik

**Blues Harp**
Pick up a diatonic harmonica in the key of A, enroll in this class and enter the world of the blues! Your instructor, Dave Burkitt, has been playing the harmonica for almost 50 years and has launched many fellow harp players. You will learn how to bend notes in order to “get” the signature sound of the blues harmonica. You will learn chording and rhythm techniques that propel blues songs. In short, you will be playing the blues by the end of the week. Harmonicas will be available for purchase at the Common Ground store, however, consider buying a harmonica right away and begin to get comfortable with this wonderful little fixed-reed instrument, capable of making great music. **Skill Level A, Period 3** ~ David Burkitt

**Didgeridoo**
This course is also offered in **Week 2.** See pg. 22. **Period 2** ~ Radim Zenkl

**Fujara and Koncovka Overtone Flutes 2**
Advance your playing to the next level by extending range, improving performance and effects, adding melodic introductions to songs, play in more major and minor keys, play more traditional and current music, play in a duo and group. Fujara in G and Koncovka in C is recommended; there will be loaner instruments available in class. Recording device recommended. **Skill Level B/C, Period 3** ~ Bob Rychlik

**Melodic Harmonica**
Pick up a diatonic harmonica in the key of A, enroll in this class and enter the world of “straight harp.” Your instructor, Dave Burkitt, has been playing the harmonica for almost 50 years and has launched many fellow harp players. This class will teach you how to play the harmonica in the beautiful melodic style as distinguished from blues harp style. You will learn how to play songs/melodies, scales and back-up chords, and how to accompany singers. Harmonicas will be available for purchase at the Common Ground store, however, consider buying a harmonica (key of A) right away and begin to get comfortable with this wonderful little fixed-reed instrument, capable of making great music. **Skill Level A/B, Period 1** ~ David Burkitt

**Piano**

**Hodge-Podge Piano**
Are you a beginner, intermediate, or advanced piano player? Then this is your course. Here you’ll learn how to play the fundamentals of piano, tricks that will make your jazz playing more fun and interesting, better technique, how to accompany a dance, and how to improvise. Whether you’re a soloist or a member of a band you’ll be able to add to your keyboard knowledge in a fun, light-hearted, stress-free environment. **Skill Level A, Period 2** ~ A.J. Bodnar

See full course descriptions, Faculty bios, and photos online!

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**INSTRUMENTAL CLASSES: MANDOLIN**

**Slowest Mandolin Class Ever**
Learn basic right- and left-hand technique and chords. Take time to enjoy every note and learn some tunes at a very slow speed. **Skill Level A, Period 1** ~ Danny Kniceley

**Swing Mandolin**
The main focus of this class is on improvising over the standard swing chord progressions and playing backup rhythm. It will include: scales and arpeggios covering the whole fretboard, step by step method for practicing an improvisation, basic and advanced chord forms organized into ‘good voicings’, strumming patterns, chord chart reading and writing, arranging a tune, ear training and standard jazz repertoire. **Skill Level B, Period 1** ~ Radim Zenkl

**Ukulele**

**Beginning Ukulele**
Gain the basics on the ukulele: tuning, chords and strumming patterns as well as fun ukulele tunes. Learn to play many styles of music in many keys. No music reading skills required. Folks who already have some playing experience can work on new strums, picking patterns, and techniques and learn more about what else can be done on the ukulele. **Skill Level A, Period 2** ~ Christopher James

**Blues Ukulele**
Blues ukulele? That’s right! Join us as we venture beyond strumming into the mysterious world of turnarounds and blues scales. We’ll learn some classic blues songs in a few different keys. Everything will be taught in layers and all levels are welcome. With a few tricks that you can move around the neck you’ll be having more fun on your uke than you ever imagined! Students should bring: ukulele, tuner, notepaper, pencil, and recording device (optional). **ALL LEVELS. Period 1** ~ Christopher James

**Bass**

**Bass Tutorial with Nadine Landry**
Don’t miss this chance to study with the bassist and vocalist of the Foghorn Stringband. Their music covers a wide spectrum of genres including old-time, honky-tonk country, Cajun and classic bluegrass. This class will cover beginning basics on bass, as well as technique, basic theory, and lots of other useful information and tips for players just starting out on bass and those with some playing behind them and ready for an infusion of growth in their playing! The instructor will be teaching from the perspective of acoustic bass, but electric bass players are welcome. **Period 4** ~ Nadine Landry

**Dulcimers**

**Beginning Mountain Dulcimer**
The mountain dulcimer is known for its beautiful sound and ease of play. It is a great instrument for those who have always wanted to play a stringed instrument but who may have been wary. This class will begin in the Ionian mode and start with basic strumming across all the strings to enjoy the drone qualities of the instrument. For dulcimer students returning to Common Ground on the Hill, a new curriculum will be covered this year, building on the foundation established in the past. The joy of singing folk songs and ballads with the mountain dulcimer with some introductory harmonies will be introduced. The beautiful modal qualities of the mountain dulcimer will be shared along with a brief history of the mountain dulcimer. The class will progress at a relaxed pace while we learn the melodies together. **Skill Level A, Period 2** ~ Susan Boyer Haley
BAND WORKSHOPS & JAMS

Folk-Roots Ensemble
This course is open to any and all who wish to play in a folk music ensemble. We will start by briefly examining the definitions of folk, roots, traditional, world, and Appalachian music and explore the similarities, differences, and connections between these genres. The class will then choose what kinds of music they wish to play. We will experience the progression that every band goes through, from “Hey, let’s play these songs!” to final polished products, which we will perform on the Friday night concert. Come learn how to play well with others! All instruments, voices, and experience welcome. This music belongs to everyone. (This course is based on a decade’s worth of experience instructing the Berea College Folk-Roots Ensemble, who have performed with the Chieftains and on CBS television.) Period 4 ~ A.J. Bodnar, Liza DiSavino

Jug Band
Get ready to explore a great American musical tradition. Jug band music is the blues, Dixieland jazz, old-time bluegrass, and traditional country music all rolled up into one. Skiffle is a variation of jug band that often includes sax, clarinet, cornet, and other brass/wind instruments, as well as more contemporary “pop” tunes. Students are encouraged to bring jugs, kazooos, guitars, banjos, and even horns. The only requirement is that you must have a good handle on your instrument (except jug, we’ll teach that) and can play a basic three-chord song in G or C at least. Bring an open mind and heart and let’s have a good time! Period 2 ~ Slim Harrison

Juke Joint Blues
This class is also offered in Week 1. See pg. 10. Period 5 ~ Royce Anderson, Andy Cohen, Mary Flower, Davey Burkitt, Harry Orlove

Klezmer Music
Klezmer music is celebratory, secular Jewish music that originated in Eastern Europe. This class will begin with learning the modes used to play this music. Then we’ll learn a handful of typical dance tunes in different rhythms i.e. a volich, sher, bulgar & others. All instruments are invited. We will put a Common Ground on the Hill klezmer band together and play for the camp! Period 2 ~ Barry Mitterhoff, Joe Selly, Skip Anna, Brenda Anna

Old-Time Jam and Dance
At its heart, Appalachian dance and music is best when it is shared in an informal context that encourages communication, improvisation, and fun. Bring an instrument and your dancing shoes. On the dance side, we’ll do some freestyle flatfooting, and maybe a square dance or two! Towards the end of the week, the Southern Appalachian Clogging and Flat-Footing class may join us for some foot-stomping fun! All are welcome. Period 5 ~ Foghorn Stringband, Slim Harrison

Rags and Stomps
This class will concentrate on the string ragtime of the 20s and 30s. Papa Charlie McCoy, Coley Jones, Howard Armstrong and others will be composers we visit. Syncopated and hot, stomps and rags were the precursors of bluegrass gypsy jazz. Vicksburg Stomp, Dallas Rag and other classics will be taught. All instruments are welcome. Period 4 ~ Barry Mitterhoff, Joe Selly

Singing with Your Instrument
See Songs/Singing, pg. 36. Period 3 ~ Andy Cohen

Songs of Our Father
See Songs/Singing, pg. 36. Period 2 ~ Michael G. Ronstadt, Peter D. Ronstadt

SINGING, SONGWRITING

Big Song Swap
Faculty and students come together in a feast of good songs: traditional, original, old, and new. In an era of musical hype and performance overload, this is a rare opportunity to sing, play and even just listen. Teachable songs with good choruses are highly encouraged! Faculty will facilitate the class, making sure that all those who care to do so will share or lead a song. Period 5 ~ Rod MacDonald, Susan Boyer Haley, Bob Lucas, Elizabeth Melvin, Livia Vanaver

Cajun, Honky Tonk, Old-Time, Country & More ✤
Join Nadine Landry and Sammy Lind in this fun and freewheeling participatory class. Alternating between fiddle, banjo, guitar and accordion, they play songs true to the roots of American music with energy and respect. You will sing and play some wonderful songs with these members of the Foghorn Stringband. Singers, instrumentalists and listeners welcome! Period 1 ~ Sammy Lind, Nadine Landry

Duet Singing with Caleb Klauder and Reeb Willms ✤
Enjoy this heartfelt and rollicking singing and playing class led by Caleb Klauder and Reeb Willms of the Foghorn Stringband, reflecting the songs from their critically acclaimed duo albums Innocent Road and Oh Do you Remember. Singers, instrumentalists and listeners welcome! Period 4 ~ Caleb Klauder, Reeb Willms

Exploring Cuban Clave Through Song
See Percussion, pg. 36. Period 4 ~ Steve Bloom

Favorite Folk Songs of Bohemia, Moravia and Slovakia ✤
Learn to sing a selection of beloved folk songs from the heart of Europe. Each region has distinctive melodies and harmonies that are fun to sing. Bring along a guitar or ukulele (the instructor will help with chords) or just come to sing. Discover the depth of the Slavic soul in joy and in sorrow. Period 5 ~ Bob Rychlik

How Can I Keep from Singing?
This is a class for all students who love to sing! It is not necessary to be an experienced singer. The music is based on the American folk song tradition. The song material covered will be meaningful, soulful, loving, humorous, and fun. These songs can then be shared with your families and communities in the year ahead or simply enjoyed by YOU! Period 3 ~ Susan Boyer Haley

Look & Listen: The Beauty of the Blues
See Distinctive Lectures, pg. 30. Period 5 ~ Cary Wolfson

Music Reading/Sight Singing
See General Knowledge, pg. 31. Period 1 ~ Brenda Anna

Pete Seeger in Song and Film
Come sing in harmony and celebrate Pete Seeger’s 100th birthday! This class will encompass many of the well-known songs by Pete, including “Wimoweh,” “How Can I Keep from Singing,” “Where Have All the Flowers Gone,” and “Turn, Turn, Turn,” as well as some lesser known songs such as “He Lies in the American Land” and “Old Brown Earth.” Pete also collected and recorded hundreds of songs including children’s songs. We will select songs based on participants’ interest, working with Pete’s book Where Have All the Flowers Gone, and watch video of some of Pete’s performances. Period 2 ~ Bill & Livia Vanaver

✦ indicates that the class is open to other instruments
Rise Up Singing
Come sing great songs with memorable and moving choruses. Each day, time will be spent learning new songs, singing familiar songs and discussing vocal technique. The class will range through many different types of English-language songs: ballads, work songs, sea chanteys, songs of protest, songs of humor, and others. Rise Up Singing is a full-on participatory class for singers of all abilities. Come to sing and enjoy the company of other singers in a non-judgmental environment. Learn some technique, expand your repertoire, and have a great bit of fun. **Period 1 ~ A.J. Bodnar & Liza DiSavino**

Singing with Your Instrument ➤
Join venerable folk-roots musician Andy Cohen in a singing and playing class that will bring to life great songs from a wide variety of American traditions. Lyric and chord sheets will be provided and you will have the opportunity to bring songs to the class that you have discovered and want to share with others. Bring your instruments and/or voices to help accompany this rollicking singing class. Guaranteed to be fun, you will emerge with an American Songbag repertoire. **Period 3 ~ Andy Cohen**

Singing Your Favorite Songs
Explore the art of singing in individual and group settings, choosing favorite material and presenting it with confidence, by learning to sing in your natural voice. This interactive workshop will aim to bring out the best in your voice. **Period 2 ~ Rod MacDonald**

Songs of Our Father ➤
The Ronstadt brothers are the result of a rich musical family tradition from the Sonoran Desert. The Arizona borderland is a musical melting pot, where traditions meet, mingle and affect one another, creating unique music. Michael J. Ronstadt, was a highly valued instructor at Common Ground on the Hill for a number of years. He carved out a musical life that included performing and recording with his sister Linda, singing with the Ronstadt Cousins throughout the 1990s and early 2000s, and playing for several years with lifelong friend Ted Ramirez in the powerful Santa Cruz River Band beginning in 2004. His final musical tour de force was to join with his sons Michael and Pete in creating the Ronstadt Generations. In this class, Michael’s sons will celebrate his life by exploring and sharing their father’s music, as well as the music of their earlier ancestors. Enjoy this class as a participatory singing and instrumental class, or attend merely to listen and soak up this wonderful music. **Period 2 ~ Michael G. Ronstadt, Peter D. Ronstadt**

Songwriting – Old Forms, New Words ➤
Instructor Bob Lucas’s songwriting is informed by a deep knowledge of "old songs" and bluegrass and old-time song forms, as well as a thorough understanding of how the voice carries lyrics to our ears. His songs have been recorded by the likes of Alison Krauss and the New Grass Revival. Join Bob in this workshop that will both inspire you and teach you to find the songwriter within yourself. Bring your instrument, paper and pencil, perhaps a recording device, and most of all, your interest in writing a song. Students are encouraged to bring songs they have written, unfinished songs and even fragments of a song idea. **Period 3 ~ Bob Lucas**

Songwriting with Rod MacDonald
From the beginner to the experienced writer, making real songs means respecting your inspiration and learning some technique. This course aims to get you started and give you the tools to express yourself in music and words. Speak your mind in an artistic and convincing way, with humor, anger, poetic and musical artistry, storytelling, character, and facts, and be understood clearly. **Sing Out!** calls Rod “A modern day troubadour of the people and for the people.” **Period 1 ~ Rod MacDonald**

The Story of Appalachia Through its Women of Music
The powerful and moving story of Appalachia is experienced through the eyes, ears and voices of its musical queens: early songcatchers Olive Dame Campbell, Emma Bell Miles, and Katherine Jackson French; early recording artists Samantha Bumgarner and Nonnie Smith Presson; Barn Dance radio stars Lullabelle and Lily Mae Ledford & the Coon Creek Girls; Sarah and Maybelle Carter of the Carter Family; activists musicians Aunt Molly Jackson and Florence Reece; early country icon Patsy Cline; the mother of folk music Jean Ritchie; and the divine Dolly Parton. We’ll see how gender roles both aided and restricted these women, and how their experiences resonate in today’s music world. Lecture, videos, and listening will be interspersed with singing songs from the repertoire of these important women, whose music and actions helped shape American history. **Period 3 ~ Liza DiSavino**

World in Harmony
Explore the world’s rich and diverse musical heritage, and experience the thrill of joining other voices to create a World in Harmony. Whether you have always loved to sing, or always wished you could, come and add your voice. Songs are taught in the oral tradition, through call and response. If you want to have a joyous time singing, moving, laughing and learning, come experience a World in Harmony. **Period 4 ~ Elizabeth Melvin**

Exploring Cuban Clave Through Song
There are keys to navigating syncopation in musical styles from all over the world. In West Africa, and that diaspora, clave patterns contain the play of tension and release throughout the music and dance. This class will balance explanations with listening, and mainly practicing various clave patterns, using mnemonics, stepping, clave sticks and cowbells (bring them if you have some, but don’t buy before the class.) We will learn some Cuban songs and choruses in which the melody falls exactly on the “bones of the beat.” **Period 4 ~ Steve Bloom**

Simple Recording Concepts to Apply to Any Situation: Using Your Ears Before Your Wallet
Join sound engineers Peter Ronstadt and Gary Bowden for a conversational class on simplistic approaches to recording. Learn some basic techniques and problem-solving skills that you can apply to many situations, whether you’re recording an album or a demo, a voice memo on your iPhone or a multi-track recording. With the wide array of acoustic instruments in the world it is impossible to learn or “know” a technique to mic every instrument you may encounter, but this class can give you an idea on how to approach that puzzle if it presents itself. We’ll put some of these ideas to use in class with some basic home recording gear. **Period 3 ~ Gary Bowden, Peter D. Ronstadt**

So You Wanna Make a CD?
It may be easier than you think but it pays to learn as much as you can before you begin! In this class, participants will learn how to organize their project, including arranging material, contracting musicians, choosing an appropriate recording facility, and a myriad of other factors that go into a producing a successful recording project. Your instructor, Harry Orlove, who has produced countless projects in L.A., will demonstrate how all the pieces fit together in the Common Ground recording studio on the last day of class. **Period 4 ~ Harry Orlove**

| ➤ indicates that the class is open to other instruments |
**Jazz Era Party Dances**
This class will focus on playing with jazz era "moves" like the Shorty George, Suzie Q, and the Charleston- vintage vernacular movement of African American origins done in the 1920s, 30s and 40s. We'll attempt to return these social dances to their social (as in party) context, looking at some historical and sociopolitical context along the way! **Period 1 ~ Emily Oleson, Matt Olwell**

**A Little Fiddlin’, A Little Flat-Footin’**
Rosin your bow and lace up your dancing shoes. In “A Little Fiddlin’, a Little Flat-Footin’”, we’ll learn some tunes and basic steps to achieve a better understanding of how the music and dance evolved together. Dancers and fiddlers welcome! No dance experience necessary. **Instrumental Skill Level B, Period 2 ~ Danny Knicely, Emily Oleson, Matt Olwell**

**Southern Appalachian Flat-Footing and Clogging**
Learn the beautiful art form of Appalachian flat-footing and clogging that developed in the Appalachian Mountains when African-American, Scots-Irish, and Native American people met and shared their rhythms, music, and dance. Emily is a co-Artistic Director of Good Foot Dance Company whose work has taken her around the world. Matt is a founding member of Good Foot Dance Company. Towards the end of the week, the class may join the Old-Time Jam & Dance for some foot-stomping fun! **Period 5 ~ Emily Oleson, Matt Olwell**

**World Dance**
Over the past 47 years, Bill and Livia Vanaver, along with their dance and music company The Vanaver Caravan, have been performing and collecting dances from all over the world. They will be teaching a selection of global music and dance. This class is designed for all levels. Teachers will gather exciting and informative material for their own multicultural curriculum. Dance DVDs, music, and information will be given at the end of the week. **Period 4 ~ Bill & Livia Vanaver**

**Gentle Yoga**
This class is also offered during **Week 2. See pg. 24. Period 4 ~ Erica Chesnik**

**Intro to Flow Yoga**
This class is also offered during **Week 2. See pg. 24. Period 3 ~ Erica Chesnik**

**Qigong**
This class is also offered during **Week 1. See pg. 24. Period 1 ~ Peter Chen**

**Rhythm Gym**
Experience a journey of intentional (not conditioned, not reflexive) rhythmic movements-in-place, to powerful music. Explore and build upon connections between current breakthroughs in brain/body science and movement-with-music. Great for teachers! **Period 3 ~ Steve Bloom**

**Tai Chi Chuan**
This class is also offered during **Week 1. See pg. 24. Period 2 ~ Peter Chen**

**Yoga for All Levels**
This all-levels yoga class is for beginner to intermediate level practitioners. A typical class consists of a period of breathing and centering; posturing (asanas); and relaxation and/or meditation. All poses can be tailored to the individual needs. You can expect every class to be different, with some postures repeating and some new every day. You will finish the 5-day course with a strong foundation to support your own home practice. **Period 5 ~ Tatiyana Rakhmanina**

**Beer: History and How-To**
In this class, we will look at the history of beer and examine how certain cultures have used and interacted with beer. We will learn how to brew beer, with an emphasis on small-scale, home-brewing techniques. We expect to get into the nitty-gritty of brewing which includes some chemistry, but there won’t be any lab write-ups! We will tour a local brewery to illustrate how some of the classroom theory is implemented and we will visit local tap houses to learn about the different types of beer and sample them. Students will leave this class with enough knowledge to be able to brew beer at home. Limit 12 students, ages 21 and up. **NOTE**: Participants are responsible for their own purchases on all class outings. **Period 5 ~ Tom and Sam Hatch**

**World Village**
This class is also offered in **Week 1. See pg. 13. Periods 1-4 ~ Debra Duffin and Visiting Artists**

**2-Dimensional Arts**

**Abstracts of Wildlife and Nature**
This class will offer opportunities to work from live raptors and possibly other small animals. Hashawha Environmental Center will bring raptors to the classroom, allowing us to draw and photograph live owls, hawks, and/or mammals. Includes demonstrations on capturing wildlife with abstract gestures, drawing/painting what you see, and depicting motion. Materials fee: $20. See website for complete list of supplies. Limit 12 students, ages 16 and up. lharrisonparsons@gmail.com **Periods 1 & 2 ~ Linda Harrison-Parsons**
Celebrating Transparency – in Watercolors!
Celebrating the luminosity of watercolor, techniques for enhancing transparency and other watercolor basics will be demonstrated, and applied by students to their paintings. Under an umbrella concept—“migration”—students should derive a more specific painting theme.
Beginners, please “keep it simple” by choosing one kind of animal migrant, whales for example, while advanced painters may take on a more complex focus—i.e., human migration. Materials fee: $30 includes all supplies. Students may choose to bring their own supplies rather than paying the materials fee. See website for a complete materials list. Limit 15 students, ages 16 and up. ellen.elmes@gmail.com Periods 3 & 4 ~ Ellen Elmes

Classic Geometric Origami
Learn the ancient eastern art of origami and the arts of classical compass construction for the Greeks. Students will reveal the hidden dimensions of the geometric structure of the universe, through their working together. No mathematical knowledge or artistic skills required. You will learn how to construct the most basic of all geometric forms through the compass, and use a variety of special art techniques, color, and design for your creations. We will then follow each of these activities with similar origami activists to create similar designs using circular paper to mimic the universality of the circle. All materials supplied. Limit 15 students, ages 12 and up. kandel.david@gmail.com Period 5 ~ David Kandel

Drawing Jam
Find the common ground between the visual arts and music. Class will take place in the studio as well as visiting music classes. Additional sketching will be done during the evening concerts and jams. The tutorials will include techniques in contour, gesture, high-contrast black & white and color drawing. Materials fee: $10. Students should bring a sketchbook. Limit 12 students, ages 16 and up. lharrisonparsons@gmail.com Period 5 ~ Linda Harrison-Parsons

Found Object Rotomation
Build characters and creatures out of found objects and create your own stop motion animation to show at the end of the week. Materials fee: $40. Students should bring a camera, tripod, duct tape, screwdrivers, vice grips, nuts, bolts, toys, magnets, a snack, anything you want to animate. Clay is quite popular too. Limit 16 students, ages 16 and up. elijahvanaver@gmail.com shilohv@gmail.com Periods 4 & 5 ~ Elijah Vanaver, Shiloh Vanaver

iPhone Photography: Upping Your Game
We will start with photography basics and then take a deep dive into the free Snapseed app, and touch on several others. A shooting field trip will be included. Non-iPhone users are welcome, but the experience may be very slightly limited because some of the apps are iPhone-specific. Students should bring a cell phone with the app Snapseed installed. Limit 12 students, ages 18 and up. cary@bluesaccess.com Periods 3 & 4 ~ Cary Wolfson

Life Drawing: The Human Figure **NEW TIME**
Students will draw directly from the live model. Emphasis will be on developing each student’s unique line through timed and protracted studies. This class is useful for both beginning and more experienced students. Lab fee between $25-40 to cover modeling fees. Students should bring: one 18” x 24” newsprint pad, one 18” x 24” charcoal pad, jumbo vine or willow charcoal, non-toxic workable fixative. Limit 15 students, ages 17 and up. kenecker@earthlink.net Periods 1 & 2 ~ Ken Ecker **NOTE: New time due to location issue. This class will take place at Carroll Community College. Meet at the Art Studio parking lot to car pool.**
The Open Road: Smartphone Photography
This class is also offered in Week 1. See pg. 13. Limit 8 students, ages 16 and up. pix4u@qis.net Periods 1 & 2 ~ Phil Grout

Photoshop 101-Celebrate!
Students are asked to reflect on something in their lives that has been cause for celebration: the birth of a child, the finishing of a major project, a reuniting with family or friends—something documented with photos that can be combined creatively in a collage format. Students will learn how to work with layers, layer masks, selection tools, transformations and other useful tools in Photoshop. This class is for beginners but covers a great deal. Students should bring about $20 for printing their finished projects. Students should bring their own photos on a USB flash drive or SD card. Photos may also be downloaded from the cloud. Photos directly from cell phones may not be downloadable depending on the necessary cables, software, etc. needed to transfer images from their phones. Limit 12 students, ages 16 and up. don.elmes1@gmail.com Periods 1 & 2 ~ Don Elmes

YouTube Channel Internship
This class is also offered in Week 2. See pg. 25. **NOTE: Those wishing to enroll MUST email the Common Ground on the Hill office prior to enrolling: commonground@commongroundonthehill.org. This class will involve some evening film time. Limit 3 students, ages 16 and up. richard@rnaphoto.com Periods 1-5 ~ Richard Anderson

3-Dimensional Arts

Bisque Ware: The Illustrated Object
Explore composition through color, pattern, line, and brushwork to create a set of illustrated functional objects for their daily use. Students need no prior experience for this course, just the desire to adventure in abstract narrative imagery. Each student will leave with at least three completed low fire, food safe, tableware pieces personalized by their narrative illustrations. Materials fee: $20. Students should bring a variety of brushes, a sponge, and a cup for water. Limit 12 students, ages 12 and up. hamm.tanya@gmail.com Period 5 ~ Tanya Hamm, Andrew Sartorius

Introduction to Hand Carved Signs
Students will lay out and carve a WELCOME sign. They will understand wood & sharpening principles. Paint and stain will be discussed along with application techniques. Returning students may choose to carve their family name or house numbers. Materials fee: $20. Students should bring 4 carving tools. Limit 6 students, ages 12 and up. willie3315@aol.com Periods 1 & 2 ~ Adam Willie

Mosaics: Whatever You Want it to Be
This class is also offered in Week 2. See pg. 26. Materials fee: $45. Limit 18 students, ages 16 and up. azrichgv@msn.com Periods 1 & 2 ~ Rich Ramirez

Sculpture from Found Objects
Take a journey through the art of assemblage and build-up as sculptural processes. Re-purpose objects for their inherent unique content, their visual form, or both. Learn a variety of ways of joining including use of different glues, riveting, bolting and more. Discover methods of pulling disparate forms together into a unified sculptural object. Students will create one finished work “in the round” and another “in relief.” Students should bring an assortment of found objects. Limit 8 students, ages 16 and up. jpaulsen@towson.edu Periods 3 & 4 ~ Jim Paulsen

Seat Weaving with Shaker Tape
Learn the basics of seat weaving by creating a foot stool seat. Experiment with patterns both in color and in weave. Students are encouraged to bring in a follow-up project of their choice (additional cost for foam and shaker tape). Materials fee: $65. Students should bring scissors, two 1- or 2-inch spring clamps, flat head screwdriver, tape measure, and small hammer. Limit 12 students, ages 16 and up. kctaylo@hotmail.com Periods 1 & 2 ~ Keith Taylor
Sweetgrass Basketry
Participants will be introduced to a general historical overview and origin of sweetgrass basketry along with basic construction methods, materials used, and tool used in making a basket. Materials fee: $50. Students should bring scissors. Limit 12 students, ages 16 and up. weavenok@yahoo.com Periods 3 & 4 ~ Mary Graham-Grant

Wheel Thrown Ceramics
The potter’s wheel is often the gateway to people’s interest in ceramics, and is famously somewhat difficult. This course will demystify the wheel and give you two different instructors views and approaches to throwing classic functional forms. Come and get your hands in the mud and let the creativity flow. This course focuses on teaching and strengthening basic and intermediate wheel skills, but no experience is required. Materials fee: $20. Students should bring a variety of brushes, needle tool, wire tool, metal rib, rubber rib, small bucket, wooden knife, and a small sponge. Optional: wooden ribs and any trimming tools. Limit 10 students, ages 12 and up. absartorius@gmail.com hamm.tanya@gmail.com Periods 1 & 2 ~ Andrew Sartorius, Tanya Hamm

Wood Carving: The Fourth Dimension of Sculpture
Learn design and construction of wood sculpture with an inclusion of time as the fourth dimension of the work. Wood ages and matures with time, planning for these changes will be included. Discussion of time as it relates to art works will be an ongoing discussion during the class. Basic hand tool skills will be the core of the course, with sharpening and care included. Past students wishing to complete a second side of past work are welcome to bring it. Materials fee: $10 includes 12x12 inch poplar wood. Students should bring carving tools, both hand and power, if available. Students may bring their own wood, but should first contact the instructor to discuss its properties. Limit 8 students, ages 16 and up. csantiago@gmail.com Periods 3 & 4 ~ Clifton Santiago

Yunomi and Chawan Tea Bowls
The traditional Japanese yunomi is a tea bowl made of clay which is taller than it is wide, finished with a trimmed foot. Unlike the more formal chawan tea bowl, yunomis are made for daily use. You will create and decorate two to three of your own yunomis in this class. No experience is required. NOTE: Pots may be bisqued at McDaniel, but final glazed pots will be fired by the instructor and returned to students either via pickup at the Common Ground on the Hill office or a visit to the instructor’s studio. Materials fee: $15. Students should bring: ideas or drawings for tea bowl designs. Limit 12 students, ages 16 and up. wcpottery96@gmail.com Periods 3 & 4 ~ Wendy Cronin

Fiber & Wearable Arts

Asian Textiles in America
Want to learn some new techniques for designing and dyeing fabric? Combine “origami” folding with dyeing to recreate new textiles. Various Japanese tie dye techniques will be explored with dry felting of wool yarns on silk fabrics to further embellish the design. Shiva paint stick markers make additional textures on top of the silk. Students will receive 2 silk scarves, a cotton shopping bag, and all dyes and paints, dry felting supplies, wool roving, and some tools. Materials fee: $30. See website for complete materials list. Limit 16 students, ages 16 and up. mimiHay7@yahoo.com Periods 1 & 2 ~ Mimi Hay

Beginner Yarn Spinning on a Spinning Wheel
Learn the foundations of spinning yarn on a spinning wheel. We will explore different fiber types, spinning preparation, and drafting methods, as well as the mechanics of the spinning wheel. Materials fee: $30. All supplies provided. Limit 5 students, ages 12 and up. angellocksfiber@gmail.com Periods 1 & 2 ~ Angela Muller

Creative Reuse: Handcrafts with Textiles and Plastics
Create beautiful and useful items from materials that would otherwise be thrown away, using techniques such as crochet, weaving, Amish knotting, rug twining, coiling, quilting, and hand sewing. Make samples of several techniques or focus on one - the possibilities are endless! Materials fee: $10-$20 depending on materials used. Students should bring 5-10 “past-use” articles (e.g., clothing of any size, pattern, and color, sheets, towels, t-shirts, cotton, flannel, etc.), approx. 20-30 lightweight plastic bags (e.g., newspapers or grocery bags, in as many colors as possible), and fruit and vegetable net bags. Nothing of perfect condition should be used, as one of the main goals of the class is to promote recycling. Limit 8 students, ages 12 and up. judithschonebaum@gmail.com Periods 1 & 2 ~ Judith Schonebaum

Hat Making
Make a topper of your choice. It can be a soft style fabric hat, or a blocked sinamay creation, or any other kind of head adornment for that matter. No experience is needed. Some knowledge of a sewing machine use is great but not required. Making hats is fun, playful and it’s not what you think! If you’ve never made hats before you just might be surprised at the creativity it sparks. Materials fee: $65. Students should bring any special materials or objects to include in the hat. Limit 12 students, ages 14 and up. hatbytr@gmail.com Periods 1 & 2 ~ Tatiana Rakhmanina

Introduction to Metalsmithing and Jewelry
Learn the fundamentals of jewelry fabrication to create a forged or form folded cuff bracelet, hammered or fold formed earrings, and a chain necklace. Techniques such as piercing, drilling, sawing, stamping, annealing, and simple soldering will be covered. Ideal for the new or novice jeweler, this class will emphasize safety, tool mastery, and skill development while supporting students through the completion of original jewelry pieces. Students with more experience can refresh basic skills and move to the next level of design and construction. Materials fee: $20. McDaniel lab fee: $10 for consumables. Students should bring notebook, pen, pencil, sharpie, safety glasses, earplugs, safety mask. If students want to work in silver, they should bring the metal that support their projects. Sterling can be purchased from Linda Van Hart at wholesale prices. Limit 8 students, ages 16 and up. copanuzzi@hotmail.com Periods 3 & 4 ~ Gina Copanuzzi

Jewelry: Fiber and Funky Junque
This year we invite fibers to join in the fun, fearless exploration of Funky Junque, to create a series of unique and recycled pieces built with wire, beads and found elements for body adornment or sculptural delight. Recycle fabrics from clothing into necklaces. Create amazing, lightweight, fabulous fiber earrings. Explore through color studies using diverse materials/elements to create statement pieces that amaze your fans. Materials fee: $20. Students should bring recycled elements from clothing or jewelry, fun bits of fiber, small broken items that need a new life, and beads or parts of projects that could be included in larger statement piece. Limit 8 students, ages 16 and up. smurphy2@bcps.org Periods 3 & 4 ~ Sara Murphy

Painterly Needle Felted Landscapes
Painting with wool! Fun, fast, portable, two dimensional but with texture and relief aspects. Make work to hang on the wall or embellish a natural fiber garment. Needle felting takes advantage of the microscopic scales on the surface of wool fibers and a special needle to push them into a background fabric. Materials fee: $25. See website for materials and sources. Limit 16 students, ages 14 and up. lenora@lenorastudio.com Periods 3 & 4 ~ Lenora D’Aplano
Sock Monkey Making
Start with a super fun, colorful pair of socks and end up with quite the character. Learn basic monkey design and construction techniques while exploring variations on the theme of sock monkey making! Instructor’s materials include a huge assortment of socks, various yarn colors, buttons, yarn needles, fabric scissors and stuffing. Materials fee: $10. Students should bring a colorful pair of socks, plus small props/accessories for monkey characters, if desired. Limit 12 students, ages 12 and up. smurphy2@bcps.org Period 5 ~ Sara Murphy

Weave Bands, Belts and More
Create a one-of-a-kind woven bands to use as a belt, pet collar/leash, or musical instrument. You can also weave narrow bands for bracelets, key fobs, neck wear, or add to clothing, totes, or hats. Students will learn basic rigid heddle weaving techniques to create woven bands using cotton or rayon/linen. After completing the woven band, you will have the skills needed to make more. Materials fee: $12 (Option #1 includes use of loom, plus yarn) or $55 (Option #2 includes purchase of loom, warping peg, shuttle, and yarn). If you want to create more bands after taking the class consider purchasing Option #2. Students should bring scissors. Limit 10 students, ages 16 and up. maverickson0@gmail.com Period 5 ~ Margery Erickson

Weaving: Skip to My Lu My Darling Towels
This workshop for advanced beginners (those who do not need help at all with threading a loom) will explore huck lace or commonly named “skip” weave. We will set up our looms with cotton warps for towels. We will explore varied color combinations and clasped weft technique for weaving about 5 hand towels. You will take the woven towels home to hem. It will be exciting to see what color iterations take place in a multi-colored hand dyed warp! Materials fee: $50. Students should bring personal shuttle and bobbins, scissors, measuring tape, tapestry needle. Limit 6 students, ages 16 and up. wenweave@gmail.com Periods 3 & 4 ~ Wendy Clark

Traditional & Native Skills
Making Traditional Birch Bark Containers
Learn how to shape and sew together birch bark containers in the Swedish style. Held outside in the Grove Studio, students will spend time each day using traditional hand tools to shape the bark and root for sewing and carve pieces of wood needed for handles. Proper use of hand tools, safety, and how to maintain sharp tools will be shared. Traditional Swedish music will be shared too. Materials fee: $40. Students should bring eye protection. Limit 8 students, ages 16 and up. cg@vertexpros.com Periods 4 & 5 ~ Ken Koons, Göran Olsson

Traditional Blacksmithing: Beginner to Advanced
Beginner skills include: using a coal forge, proper fire tending skills, drawing, upsetting, twisting. Intermediate/advanced skills include punching, drifting, riveting, and forge welding. Hardening and tempering will be included in tool making. NOTE: This course meets at the Blacksmith Guild of Central Maryland’s school at the Carroll County Farm Museum, 500 South Center Street, Westminster. Materials fee: $50. Students should bring: safety glasses and long pants. Closed toe shoes are required. NO synthetic clothing. Limit 8 students, ages 16 and up. mankyoungrs@gmail.com Periods 1 & 2 ~ Steve Mankowski

See full course descriptions, Faculty bios, and photos online! www.CommonGroundOnTheHill.org
### Traditions Week I

**Sunday, June 28**
- 4:30 PM Art Opening Reception, Rice Gallery
- 5:30 PM Dinner
- 8 PM Camp Orientation, Alumni Hall

**Monday, June 29**
- 6:45 PM Two-Dimensional Art Forms, Rice Gallery
- 6:45 PM Instant Angelic Choir, Levine Rm 100
- 8 PM Keynote Lecture ~ David Fakunle: Becoming Familiar with Civilization’s “Strange Fruit”, Alumni Hall
- 9 PM Community Dance, Alumni Hall

**Tuesday, June 30**
- 6:45 PM Three-Dimensional Art Forms, Rice Gallery
- 6:45 PM Instant Angelic Choir, Levine Rm 100
- 8 PM Staff Concert, Alumni Hall

**Wednesday, July 1**
- 6:45 PM Fiber & Wearable Arts, Rice Gallery
- 6:45 PM Instant Angelic Choir, Levine Rm 100
- 8 PM Staff Concert, Alumni Hall

**Thursday, July 2**
- 6:45 PM Traditional & Native Skills, Grove Studio
- 6:45 PM Instant Angelic Choir, Levine Rm 100
- 8 PM Blues Night: Guy Davis, Sparky & Rhonda Rucker, Alumni Hall

**Friday, July 3**
- 6:45 PM Student Art Show, Art Studio
- 6:45 PM Instant Angelic Choir, Levine Rm 100
- 8—11PM Final Staff Concert, Alumni Hall

### Traditions Week II

**Sunday, July 5**
- 4:30 PM Art Opening Reception, Rice Gallery
- 5:30 PM Dinner
- 8 PM Camp Orientation, Alumni Hall

**Monday, July 6**
- 6:45 PM Two-Dimensional Art Forms, Rice Gallery
- 6:45 PM Community Choir, Levine Rm 100
- 8 PM Keynote Lecture ~ Francesco Piobbichi: Mediterranean Hope, Alumni Hall
- 9 PM Latin Dance, Alumni Hall

**Tuesday, July 7**
- 6:45 PM Three-Dimensional Art Forms, Rice Gallery
- 6:45 PM Community Choir, Levine Rm 100
- 8 PM Staff Concert, Alumni Hall

**Wednesday, July 8**
- 6:45 PM Fiber & Wearable Arts, Rice Gallery
- 6:45 PM Community Choir, Levine Rm 100
- 8 PM Staff Concert: Old-Time Night, Alumni Hall

**Thursday, July 9**
- 6:45 PM Traditional & Native Skills, Grove Studio
- 6:45 PM Community Choir, Levine Rm 100
- 8 PM Staff Concert: Bluegrass Night, Alumni Hall

**Friday, July 10**
- 6:45 PM Student Art Show, Art Studio
- 6:45 PM Community Choir, Levine Rm 100
- 8—11PM Final Staff Concert, Alumni Hall

### Traditions Week III

**Sunday, July 12**
- 4:30 PM Art Opening Reception, Rice Gallery
- 5:30 PM Dinner
- 8 PM Camp Orientation, Alumni Hall

**Monday, July 13**
- 6:45 PM Two-Dimensional Art Forms, Rice Gallery
- 6:45 PM World Music Community Choir, Levine Rm 100
- 8 PM Keynote Lecture ~ David Carrasco: Toni Morrison Stories, Alumni Hall
- 9 PM Community Dance, Alumni Hall

**Tuesday, July 14**
- 6:45 PM Three-Dimensional Art Forms, Rice Gallery
- 6:45 PM World Music Community Choir, Levine Rm 100
- 8 PM Staff Concert, Alumni Hall

**Wednesday, July 15**
- 6:45 PM Fiber & Wearable Arts, Rice Gallery
- 6:45 PM World Music Community Choir, Levine Rm 100
- 8 PM Staff Concert: Blues & Folk Staff, Alumni Hall

**Thursday, July 16**
- 6:45 PM Traditional & Native Skills, Grove Studio
- 6:45 PM World Music Community Choir, Levine Rm 100
- 8 PM Staff Concert: Foghorn Stringband, Mandolin Staff, Alumni Hall

**Friday, July 17**
- 6:45 PM Student Art Show, Art Studio
- 6:45 PM World Music Community Choir, Levine Rm 100
- 8—11PM Final Staff Concert, Mandolin Orchestra, Alumni Hall
Course Fees:

Full-time: $515 per week (includes 4-5 class periods and all evening events; Festival tickets NOT included)

Part-time:  
1 class period: $225
2 class periods: $350 (NOTE: Most Visual Arts classes are 2 periods)
3 class periods: $450

World Village: (for children post-kindergarten to 12 years old): $195 per week. Periods 1-4 in World Village. Additional non-World Village Period 5 class is included.

College Credit: $175 per credit (Undergraduate); $200 per credit (Graduate).

Notes:

- A $100 deposit is due with each registration form; $50 of the deposit fee is non-refundable. Total balances are due by June 1, 2020, to hold your spot in class unless otherwise arranged.
- No refunds are available within 30 days of the start of the enrolled week.
- All rates quoted are per week/per individual.
- Some class workshops include an extra materials fee which is payable directly to the instructor at the first class.
- Tickets for the Common Ground on the Hill’s Roots Music and Arts Festival, July 11, may be purchased with registration.

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Early Registration Special Those registering as full-time participants and paying in full by April 15, 2020, will pay only $485 for a full week’s tuition!

Registration

Fill out a blank registration form and submit one form per week for each person attending. If you are attending all weeks, please fill out a separate form for each week. Please PRINT clearly all of the necessary information. Class selections are required for registration. Some classes have a maximum enrollment limit and registration is on a first come first served basis. We strongly urge you to enroll early before class limits are reached. Each class workshop is 1 or 2 periods and meets for 5 days.

You may register online (www.CommonGroundOnTheHill.org) beginning March 18 at 6 PM or by mail: Common Ground on the Hill 2 College Hill, Westminster, MD 21157

Phone: 410-857-2771 Email: CommonGroundOnTheHill@gmail.com

Room & Board

Residential participants stay in on-campus dormitory housing with cafeteria-style meals included for an additional $420-$460 per week, depending on housing option selected. McDaniel College requires a $60 REFUNDABLE dorm room key deposit at check-in. Please bring check/cash/ money order. Checks must be made out to McDaniel College. This will be returned to you when you return your key at checkout.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost w/out Linens</th>
<th>Cost w/Linens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1</td>
<td>Air-conditioned dormitory-style housing (available Wk. 2 ONLY)</td>
<td>$420</td>
</tr>
<tr>
<td>Level 2</td>
<td>Air-conditioned suite-style housing</td>
<td>$440</td>
</tr>
</tbody>
</table>

Rented linens include 2 towels, washcloth, sheets, blanket, pillow and pillowcase for an additional $20 per week.

Dormitory rooms are double occupancy, two beds to a room. Suite rooms are double occupancy, 2 beds to a room as part of a suite. A limited number of single rooms are available. Room placement is first come, first served. Single room: additional $100. If single rooms no longer available, payment will be refunded.

Children ages 2 years old and under, not using a college bed are free. Common Ground on the Hill does NOT provide child care for those under age five; however, if advised in advance, we will try to help you find care for which you can contract directly.

Dorms must be vacated by 9:00 AM on Saturday.

Saturday stays available in Level 2 housing only, for an additional $90 per person per Saturday. Available July 4 and July 11 ONLY.

Motor Home electricity hookups: $150 per week. Call the Common Ground on the Hill office (410-857-2771) to reserve.
Meals:
- Residential meals: 3 meals per day Monday–Friday, plus Sunday dinner and Saturday breakfast. Vegetarian meals are available.
- Commuter meals are available on a pay-as-you-go basis in McDaniel College’s cafeteria. Monday-Friday Meal bands may be purchased as follows: 3 meals/day ($165); lunch and dinner ($115); lunch only ($55). Children 5 and under are free.

NOTE: There is NO discount for replacement of lost meal bracelets!

Common Ground on the Hill for Young People
We encourage families to attend Traditions Weeks! No one under the age of 18 may attend Traditions Weeks without a parent or legal guardian. The accompanying parent or legal guardian must also be an enrolled student. There are a number of options for young people who enroll in Traditions Weeks:

World Village: Our youth program, World Village, is available to children who have completed kindergarten and children up to the age of 12. World Village runs in periods 1-4. There are a number of elective classes held during Period 5 that children may attend with a parent/guardian, included in tuition. **NOTE:** Students must have completed kindergarten to be enrolled in World Village.

Courses for Tweens: Young people between the ages of 11 and 15 are encouraged to enroll in workshops with their parents. If a student between the ages of 11 and 15 intends to take a workshop without a parent present, that young person’s parent(s) MUST contact the Common Ground on the Hill office to obtain permission. See General Information page on website for a list of suggested classes.

Students 16 years of age and older may enroll in the workshops of their choice without any additional required steps.

A Word about Your Skill Level
Common Ground on the Hill welcomes participants at all skill levels, from beginners to advanced. Please refer to What’s the Right Workshop Skill Level for Me? below to help you understand our guidelines for placing students interested in studying a musical instrument in the workshops that will be of the most benefit to them as individuals and also benefit whole classes and the camp. It is also important to note that instructors will observe individual students’ skills and the general skill level of a class and adjust his or her presentation accordingly in order to arrive at the most productive and enjoyable instructional experience possible.

What’s the Right Workshop Skill Level for Me?
Please note that the guidelines below apply to instrumental (and in some cases dance) workshops ONLY

<table>
<thead>
<tr>
<th>Terms We Use, Explained:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>True Beginner</td>
<td>A total novice; someone completely new to the instrument, dance, etc.</td>
</tr>
<tr>
<td>Advancing Beginner</td>
<td>Rudimentary experience; ready to learn and move forward with basic skills (chords and chord changes, playing in time, learning scales, etc)</td>
</tr>
<tr>
<td>Beginner/Intermediate</td>
<td>Some facility with basic skills (can play and change chords in time, may have some facility with playing scales, tunes, etc.)</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Competent in basic skills as above, shows some musicality and perhaps awareness of stylistic elements of genre(s) etc.</td>
</tr>
<tr>
<td>Advanced</td>
<td>Competent in basic and intermediate skills, is able to learn new tunes and techniques with relative ease and speed, plays with noticeable musicality</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Our Skill Levels, Explained:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Skill Level</td>
<td>Best for:</td>
</tr>
<tr>
<td>A</td>
<td>True Beginner, Advancing Beginner</td>
</tr>
<tr>
<td>B</td>
<td>Advancing Beginner, Beginner/Intermediate, Intermediate</td>
</tr>
<tr>
<td>C</td>
<td>Beginner/Intermediate, Intermediate, Advanced</td>
</tr>
</tbody>
</table>

To help you understand the nomenclature of our workshop titles:
If a workshop title includes the word "Beginning," it will correlate to Skill Level A. Workshops titles that include a numeral 1 correlate to Skill Level B. Workshop titles that feature a numeral 2, or include an instructor’s name (i.e., Old-Time Guitar with Danny Knicely) correlate to Skill Level C. Some workshops will have none of these indicators in title, but the workshop description may still include a Skill Level suggestion. Workshop descriptions that do not indicate a Skill Level are open to students of all Skill Levels.
Safety

Common Ground on the Hill will do its best to help provide for your safe and comfortable participation during events but does not accept responsibility for personal property lost on the McDaniel College campus, Carroll County Farm Museum or elsewhere during this time. Please be sure to safeguard your property, including the Participant Badge issued to you at registration. This personal Participant Badge is your passport to events. The Resident’s Wristband provides entry to the cafeteria for meals. The Participant Badge and Resident Wristband are **ONLY** for the person to whom they have been issued.

Americans with Disabilities Act

Common Ground on the Hill supports the purposes and goals of the Americans with Disabilities Act and is committed to providing equal access for all individuals with disabilities. As a program affiliated with McDaniel College, Common Ground on the Hill adheres to that institution’s policy of offering an environment free of discrimination and bias in matters involving and affecting individuals with disabilities. The text of this catalog is printed in Calibri type. The catalog can be provided in a large print with advanced request. The Americans with Disabilities Act applies to the Carroll County Government and its programs, services, activities, and facilities. Anyone requiring an auxiliary aid or service for effective communication or who has a complaint should contact Madeline M. Morey, The Americans with Disabilities Act Coordinator, 410-386-3800, 1-888-302-8978, MD Relay 7-1-1/1-800-735-2258 or email mmorey@ccg.carr.org as soon as possible but no later than 72 hours before the scheduled event.

More questions? See our online General Information and FAQ pages for more information!

EARNING ACADEMIC CREDIT

**Academic Credit Coordinator:** Dr. Pamela Zappardino zapinator@aol.com

**NOTE: Procedures for earning Academic Credit have changed for 2020.**

Please read all the information in the Common Ground on the Hill online page **Earning Academic Credit** at [www.commongroundonthehill.org/credit.html](http://www.commongroundonthehill.org/credit.html) before you proceed with registration to ensure that you will earn the credits desired.

Academic credit is available for participation in Common Ground on the Hill and requires full participation in the Traditions Weeks Program as well as additional assigned work. **Full participation** is defined as registering for workshops that span all 5 periods of the day throughout each week for which credit is desired. Attendance at art talks, evening concerts, keynote addresses and other activities is highly suggested and may also be required.

Participants may elect to earn 3 graduate or 3-4 undergraduate **academic credits per week, in any of the Traditions Weeks, up to a maximum of 6 graduate or 6-8 undergraduate credits**. Once you have registered for Common Ground classes and noted a desire to earn credits you will be assigned an **Instructor of Record** who is a member of the McDaniel College Faculty and who will supervise your work, assign additional work in the form of reflections, papers, readings, and/or products to be completed after the Traditions Weeks are over (or before they start) and assign your grade.

**NOTE:** Credits are awarded by McDaniel College and are generally transferable to other academic institutions. In addition, many school systems will reimburse employees for earning these credits. Participants should check with their own Institution for questions about transferability/reimbursement.

Please go to the online page “**Earning Academic Credit**” before you register for detailed information, credit fees, deadlines and instructions for proceeding.

[www.commongroundonthehill.org/credit.html](http://www.commongroundonthehill.org/credit.html)
Meet the Common Ground on the Hill Village!

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Volunteer Coordinator: Winnie Dreier

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Catalog Production Assistance: Missy Marlin, Barbara Olsh, Carol Siegel
Common Ground Store Manager: Missy Marlin
Photography: Richard Anderson, Stuart Dahne, Pamela Zappardino
Common Ground on the Hill 2020 Registration Form (See instructions on pg. 42)
Please fill in a separate form for each individual registering by copying this blank form, 1 form per week.

Name: ____________________________________________________________
Address: ______________________________________________________________________
City: ___________________________________________________________________________ State: _____________ Zip: _______________________
Home Phone: ____________________________________________________________________ Cell: ____________________________
E-Mail: ________________________________________________________________________

I am registering for: Week 1: June 28-July 3      Week 2: July 5-10     Week 3: July 12-17
I want to register for the following classes:

AM Period: ________________________ AM Period: ________________________
Period 1: ________________________ Period 1: ________________________
Period 2: ________________________ Period 2: ________________________
Period 3: ________________________ Period 3: ________________________
Period 4: ________________________ Period 4: ________________________
Period 5: ________________________ Period 5: ________________________

For those staying on-campus: I am: ___ Male ___ Female ___ an Early Bird ___ a Night Owl ___ My age is ___
Special needs: ___________________________________________________________________
In case of an emergency please contact __________________________ _______________________
I prefer to share a ROOM with _____________________________________________________
I prefer to share a SUITE/FLOOR with _______________________________________________

REGISTRATION FEES: (NOTE: Materials fees are payable directly to instructor at first class)
$ _______ Full Time Student: regular tuition - $515; Early Bird Special if PAID IN FULL by April 15, 2020 - $485
$ _______ Morning Yoga: $50 per week for all students
$ _______ Part Time Student, per individual class periods: (1) $225; (2) $350; (3) $450
$ _______ World Village ($195 for each child)
$ _______ Resident (see page 42 for description. Circle housing selection below.) Linens ($20 per week) Yes ___ No ___
  Level 1 ($420; Wk 2 ONLY)  Level 2 ($440)  Single Occupancy ($100 extra per week) _____
$ _______ Saturday lodging $90 per person per Saturday. July 4: # staying: ___ July 11: # staying: ___
$ _______ Commuter Meal Band # needed: ___ Circle band type: Full Plan ($165); Lunch & Dinner ($115); Lunch only ($55)
$ _______ McDaniel Credit: NOTE: See website for complete details. Carroll County Public School Staff? Check here :_____
  Undergraduate: circle one: 3 ($525 total)  4 credit hours ($700 total)
  Graduate: 3 credit hours ($600 per week)
$ _______ Common Ground on the Hill Festival tickets
  Indicate # needed: Adult $30 _______ Senior/Student $25 _______ Child 6-12 $10 _______
$ _______ TOTAL DUE (Must pay in full by April 15, 2020, to receive Early Bird Tuition discount applies)
$ _______ AMOUNT PAID TODAY (NOTE: a $100 deposit is required - $50 of deposit is non-refundable)
$ _______ BALANCE DUE by June 1, 2020

I am paying for _______ myself and _______________________________________________________
(If paying for someone else, please clip forms together)

Method of Payment: _______ Credit Card _______ Check _______ Other
Credit Card Number ___________________________ Expiration Date ___________ CVV code _______
Signature _______________________________________________________________________________

Please make checks/money orders payable to Common Ground on the Hill and mail to:  
Common Ground on the Hill, 2 College Hill, Westminster, MD 21157
Registration can also be made by telephone: 410-857-2771, or via the web at www.commongroundonthehill.org
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<th>Period 5</th>
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</tbody>
</table>

Alternate Class Choice

For those staying on-campus: I am: ___ Male ___ Female ___ an Early Bird ___ a Night Owl ___ My age is ___

Special needs:__________________________________________________________________________

In case of an emergency please contact __________________________________________________________

I prefer to share a ROOM with _____________________________________________________________

I prefer to share a SUITE/FLOOR with _______________________________________________________

**REGISTRATION FEES:** (NOTE: Materials fees are payable directly to instructor at first class)

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- $___________ World Village ($195 for each child)
- $___________ Resident (see page 42 for description. Circle housing selection below.) Linens ($20 per week) Yes ___ No ___

Level 1 ($420; Wk 2 ONLY) Level 2 ($440) Single Occupancy ($100 extra per week) ______

- $___________ Saturday lodging $90 per person per Saturday. July 4: # staying: ___ July 11: # staying: ___
- $___________ Commuter Meal Band # needed: ___ Circle band type: Full Plan ($165); Lunch & Dinner ($115); Lunch only ($55)
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Undergraduate: circle one: 3 ($525 total) 4 credit hours ($700 total)
Graduate: 3 credit hours ($600 per week)

- $___________ Common Ground on the Hill Festival tickets

  *Indicate # needed: Adult $30 Senior/Student $25 Child 6-12 $10*

- $___________ TOTAL DUE (Must pay in full by April 15, 2020, to receive Early Bird Tuition discount applies)

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- $___________ BALANCE DUE by June 1, 2020

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(If paying for someone else, please clip forms together)

Method of Payment: _____ Credit Card _____ Check _____ Other

Credit Card Number ___________________________ Expiration Date ___________ CVV code_____

Signature ______________________________________________________________________________

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Visit our Fine Sponsors & Supporters!
Tony Ellis is often described as “the backwoods Bach.” On the National Masters of the Banjo tour, produced by the National Council for Traditional Arts, Tony was introduced as “a banjo and fiddle player of astounding skill and innovation, a legend among people who really know bluegrass and old-time music. His skills as a composer match his instrumental abilities and he has created numerous stunningly beautiful solo pieces for the banjo.”

Rarely does a musician so skilled and steeped in tradition have the vision to take the music to new realms within the sonic boundaries of an idiom. Early in his career, Tony performed on tour with the father of Bluegrass, Bill Monroe. Over a two-year period he recorded some twenty-five classic bluegrass cuts. All of his recordings have received critical acclaim and he has received eleven awards from ASCAP.

Tony was nominated for the National Heritage Fellowship Award, the highest honor America pays to her traditional artists. In 2003, he became the first recipient of the Ohio Heritage Fellowship Award for Performing Arts. He graced our stage and classrooms in 2004, 2005 and 2007.

Thirteen years later, we are ecstatic about his return and honored to include this visionary musician among the other renowned artists who have received the Robert H. Chambers Award for Excellence in the Traditional Arts.
Janet Kozachek is selected as a recipient in our year of 2020 Vision for her Renaissance approach to visual arts, writing and social justice. The regional, national and international scope of her excellence in each area is truly exemplary. A mosaic artist and poet-painter, Janet’s work concerns itself with vast arcs of history and trans-national issues of representation, posing questions at once localized in time and space yet resistant to easy categorization. Living in Orangeburg, South Carolina, she makes mosaics, poems, paintings, and musical instruments that speak to multicultural traditions of creative expression, that memorialize past events and stories, and that comment on contemporary issues of social justice.

Janet has led an eclectic career as both a visual artist and writer, pursuing education and work in Europe, China and the United States. Following undergraduate studies in New Jersey, she was the first American to matriculate at the Beijing Central Art Academy (CAFA). At CAFA, she found that poetry was an integral part of painting. These Asian art forms have had a lasting impact on her work.

Janet later taught in the Netherlands for the University of Maryland overseas division where she translated poetry and researched ancient Chinese scripts, while also studying ceramic art in Maastricht.

Upon her return to the U.S., she entered the M.F.A. program in painting at the Parsons School of Design. In South Carolina, Janet embarked on a peripatetic career as an occasional adjunct professor and as an artist-in-residence teaching Chinese art and mosaics. Inspired by her study of mosaic art in Ravenna, Italy, she was a co-founder and the first president of the Society of American Mosaic Artists. She wrote for and assisted with editing the society’s quarterly publication, Groutline, and co-authored the catalogue for the first national exhibition of mosaics in the United States.

In response to 2017 political challenges, environmental law rollbacks, threats to freedom of assembly, threats to civil rights, threats to climate science, Janet began making “Liberty Snakes.” These large fabric snakes were emblazoned with the Gadsdon flag “Don’t Tread on Me” motto. On each snake, Janet inserted a specific human right or environmental protection that the new administration threatened. For example: “Don’t Tread on Climate Science,” “Don’t Tread on Reproductive Rights,” “Don’t Tread on Black Lives,” etc. One snake was part of the March for the Arts in Columbia, SC. Many more were placed upon the State House steps during the March for Science. One was even shipped to a sister march in Sarasota.

Janet also wrote for Evening Reader Magazine, publishing essays on art and social issues. Her series of one hundred and thirteen small, square figurative paintings became the basis for Moments in Light and Shadow (currently in manuscript). Selected poems from Moments in Light and Shadow have been published in Undefined and Ekphrasis magazines. Ms. Kozachek has published The Book of Marvelous Cats, a collection of poems and illustrations with feline content, and My Women My Monsters, an illustrated chapbook of poetry.

After a long hiatus, we enthusiastically welcome Janet Kozachek back to Traditions Week 2 where students will be able to explore the Imperial Style of Chinese calligraphic painting.
Robin Tillery, recipient of the 2020 Common Ground on the Hill Fine Arts and Crafts Award for Excellence in the Traditional Arts, to be presented Saturday, July 11, 2020, at the Roots Music and Arts Festival.

Robin Tillery, of Scots/Cherokee heritage, is a revered maker of traditional Native Woodland flutes. His American cedar and cane instruments have been awarded in our annual awards presentations for twenty years. The recipients, great musicians and artists alike, have received Robin’s perfectly tuned and crafted flutes, sonorous and elegant, yet understated in design.

Many Traditions Weeks students have built flutes under Robin’s careful tutelage, returning to their homes with heirloom musical treasures. Most importantly, Robin has taught his students to play their flutes within the tradition. Some, like Jeremy Wright, have not only learned to play the flute, but have gone on to compose music worthy of the tradition. In ceremony, Robin has generously played his flutes in traditional garments, adding gravitas to our gatherings, concerts and festivals.

One of Robin’s flutes was chosen as a presentation gift for Chief James Billie of the Seminole Nation. Another was selected as a final gift for the funeral of nationally known Native Craftsman Tema Tiger. Robin drove from his home in Florida to play his flute for the memorial service of our beloved mentor, Ira Zepp.

Inspired by music all his life, Robin served a year's apprenticeship with Sakim, a traditional flute maker, and was given "the rights" to make instruments for ceremonial use. His flutes are not at all like the commercial grade instruments widely available today. They are soft of voice and gentle to the ear. With these characteristics abiding, each flute Robin builds is unique. His flutes speak to the heart and acknowledge Creator. Soft spoken, full of dry humor, and generous with his time, Robin imparts not only knowledge but also wisdom as he instructs both the building and playing of his instruments.

Robin’s artistry is not limited to his elegant flutes; he is an award-winning, full-time classic auto restorer. While we wish him continued great success and pleasure in his work, we hope that he will return to be with us once again. We are grateful for his long, profound and quiet presence in our community. Robin Tillery is part of the heart and soul of Common Ground on the Hill.

Past Recipients:
- Ellen Elmes - 2013
- Roy Kady - 2014
- Joyce Scott - 2015
- Kathy “Wan Povi” Sanchez - 2016
- Norm Sartorius - 2017
- Richard Anderson - 2018
- C. Randall Daniels-Sakim and Linda Van Hart - 2019
LIST OF INSTRUCTORS AND COURSES

Patricio Acevedo (TW2: Brazilian Guitar & Song; Brazilian Percussion Ensemble; Latin Jam)
Cameron Ajanku (TW1: African Drumming; African Dance)
Jumoke Ajanku (TW1: African Drumming; African Dance)
Kibibi Ajanku (TW1: African Drumming, African Dance)
Alexey Alexandrov (TW3: Jazz Improvisation on Mandolin; Russian Folk Music for Mandolin; Mandolin Orchestra)
Joyce Andersen (TW1: Great Songs That Are Easy to Learn; Joy of Fiddle Tunes; Rise Up Singing)
Richard Anderson (TW2, TW3: YouTube Channel Internship)
Royce Anderson (TW3: Beginning Guitar; Dealing with Diversity; Juke Joint)
Brenda Anna (TW3: Beginning Fiddle; Music Reading/Sight-Singing; Klezmer Music)
Skip Anna (TW3: Beginning Guitar; Beyond Beginning Guitar; Klezmer Music)
Sheila Arnold (TW1: Historical Storytelling, Storytelling in the Personal, Great Story Swap, World Village; TW2: Storytelling 2, Great Story Swap, World Village)
Karen Ashbrook (TW1: Music & Healing; Hammered Dulcimer International; Celtic Session)
Pau Barjau (TW2: Bluegrass Banjo 2; Bluegrass and Old-Time Masterclass; Latin Jam)
Genard “Shadow” Barr (TW1: The Voices of Baltimore Rising; Search for Common Ground)
Randy Barrett (TW2: Bluegrass Fiddle 1; Bluegrass Banjo 1; Bluegrass Slow Jam)
Joanne Bast (TW1: Freeform Peyote Modular Necklace; TW2: Bead Embellished Rock Paperweight)
Barbara Bayne (TW1: Bead It!)
Steve Bloom (TW3: Exploring Cuban Clave Through Cuban Song; Rhythm Gym)
Sue Bloom (TW1: App Dancing with Your Phone. TW2: Creating Portraits using your iPhone)
AJ Blye (TW1: Morning Yoga; Yoga with AJ)
Martin Bobrik (TW2: Bluegrass Mandolin; Bluegrass and Old-Time Masterclass; Latin Jam)
A.J. Bodnar (TW3: Rise Up Singing; Hodge Podge Piano; Folk-Roots Ensemble; Search for Common Ground - Wednesday)
Gary Bowden (TW2: Sound Production for Live Performance. TW3: Simple Recording Concepts to Apply to Any Application)
Federica Brizi (TW2: Immigrants at Sea - Immigrants in the Desert; Search for Common Ground - Tuesday)
Pat Brodowski (TW2: Weave Your Own Story)
Shel Browder (TW1: Cooking Over Coals; Traditional Blacksmithing. TW2: Making Traditional Wooden Chest & Forging Hardware for It)
Larry Brumfield (TW3: The Race/Privilege/ Tribalism Myth of the Melting Pot)
Davey Burkitt (TW3: Blues Harp; Melodic Harmonica; Juke Joint)
Howie Bursen (TW1: Clawhammer Old-Time Banjo 1; Beyond Beginning Guitar; Big Song Swap)
Melinda Byrd (TW2: Nordic Rya Rug Making!)
David Carrasco (TW3: Keynote: Maria Carter (TW2: Latin Dance)
Nicolas Carter (TW2: La Paloma (the Dove) for Harp; Storytelling and the Harp; Latin Jam)
Roj Caswell (TW2: Thai Cooking)
Amanda Chappell (TW1: Ukrainian Eggs: The Art of Pysanky)
Peter Chen (TW1, TW2, TW3: Gqigong, Tai Chi Chuan)
Erica Rai Chesnik (TW2, TW3: Intro to Flow Yoga; Gentle Yoga)
Wendy Clark (TW3: Weaving: Skip to My Lu My Darling Towels)
Andy Cohen (TW3: Icons of the Blues; Singing with Your Instrument; Juke Joint)
Daniel R. Collins (TW2: Hearts and Minds Film; Common Ground on the Hill Veterans Initiative; Big Song Swap)
Charles Collyer (TW3: Everyday Nonviolence in a Crazy World; Stories of the Civil Rights Movement)
Chris Coole (TW2: Old-Time Banjo 2; Bluegrass & Old-Time Masterclass; Old-Time Jam)
Gina Copanzzi (TW3: Introduction to Metalsmithing and Jewelry)
Nick Corso (TW2: A Bowl for Every Occasion)
Paul Creighton (TW2: Peace Education in the Classroom and with Adult Offenders; Scottish Song; Celtic Session)
Wendy Cronin (TW3: Yunomi and Chawan Tea Bowls)
Eric Daggett (TW2: Golf)
C. Randall Daniels (TW1: Contemporary Native American Philosophy and Religion; Native American Tribal Arts)
Guy Davis (TW1: Blues Guitar with Guy Davis; Easy Harmonica Orchestra; Juke Joint)
Thomas Deveny (TW1: Migration in Contemporary Hispanic Cinema)
Kyky Diaz (TW2: World Village)
Nicole Diem (TW1: Functional and Fun Pottery)
Liza DiSavino (TW3: The Story of Appalachia Through its Women of Music; Rise Up Singing; Folk-Roots Ensemble)
Alice Dorsey (TW2: Singing with Shelley Ensor; Freedom Sings and Dances)
Rebecca Drayer (TW1: Garden/Yard Sculpture Mosaics; Intro to Everyday Life Mosaics)
Kirk Dreier (TW2: Primitive Skills: Stone, Bone, Wood & Fire)
Debra Duffin (TW1 & TW3: World Village)
Melissa Dunning (TW1: Weaving with Recycled Materials. TW2: Working the Wool & Intro to Hand Spindles)
Ken Ecker (TW3: Life Drawing: The Human Figure)
Eleanor Ellis (TW2: Blues Guitar; Women & the Blues; Juke Joint Blues)
Tony Ellis (TW2: Tunes with Tony Ellis; John Hartford Banjo; Bluegrass & Old-Time Masterclass; Bluegrass Jam)
William Lee Ellis (TW2: Blues Fingering Techniques; Tunes with Tony Ellis; John Hartford Banjo; Bluegrass & Old-Time Masterclass; Juke Joint Blues)
Don Elmes (TW3: Photoshop 101)
Ellen Elmes (TW3: Celebrating Transparency)
Shelley Ensor (TW2: Singing with Shelley Ensor; Freedom Sings and Dances; Big Song Swap)
Margery Erickson (TW3: Weave Bands, Belts & More)
Ralph Evans (TW2: Beginning Guitar; Juke Joint Blues)
David Olawuyi Fakuinde (TW1: Keynote; African Drumming; Science as Narrative; Search for Common Ground – Tuesday )
Michael R. Faulkner (TW3: Finding Common Ground Through Cinema & the Arts)
Mary Flower (TW3: Blues & Ragtime Guitar; Early Blues Women; Juke Joint)
Wayne Fugate (TW3: Chord Basics for Mandolin; Scales Bootcamp for Mandolin; Mandolin Orchestra)
Bing Futch (TW1: Beyond Beginning Mountain Dulcimer; Mountain Dulcimer Smorgasbord; Old-Time Jam)
Phil Gallery (TW3: Golf)
Nolly Gelsinger (TW1: Beadmaking for Beginners. TW2: Beadmaking - The Next Step)
Lea Gilmore (TW2: Women & the Blues; Big Song Swap; Search for Common Ground - Thursday)
Geoff Goodhue (TW1: Rhythm Guitar Techniques for Flat Pickers; Vocal Harmony; Vermiculture)
Mary Graham-Grant (TW3: Making Sweetgrass Basketry)
LIST OF INSTRUCTORS AND COURSES

Phil Grout (TW1, TW2, TW3: Open Road: Smartphone Photography)
Rachel Gunnerson (TW3: Improv Comedy)
Rachel Hair (TW2: Celtic Chill for Harp; Hebridean Harp; Celtic Session)
Susan Boyer Haley (TW3: Beginning Mountain Dulcimer; How Can I Keep from Singing; Big Song Swap)
Tanya Hamm (TW3: Bisque Ware)
Katie Hancock (TW2: Essential Oils)
Gwen Handler (TW1, TW2: Cooking Over Coals)
Dr. Roxanna Harlow (TW3: Gender Wars No More; Search for Common Ground - Wednesday)
Slim Harrison (TW3: Jug Band; Old-Time Jam & Dance; World Village)
Virginia Harrison (TW1: Beginning & Intermediate Sewing)
Linda Harrison-Parsons (TW3: Abstracts of Wildlife; Drawing Jam)
Tom and Sam Hatch (TW3: Beer Making)
Mimi Hay (TW3: Asian Textiles in America)
Max Heineman (TW2: Bass Tutorial; Bluegrass & Old-Time Masterclass; Old-Time Jam)
Don Henry (Festival)
Josh Hisele (TW2: Common Ground on the Hill Veterans Initiative; Big Song Swap; Search for Common Ground - Monday)
Aaron Louis Hurwitz (TW2: Music of 'The Band'; Blues Piano with Professor Louie; Juke Joint Blues)
Christopher James (TW2: Exploring Harmonica; Join the Jam; Understanding the Fretboard. TW3: Blues Mandolin; Beginning Ukulele; Blues Ukulele)
Ron Jappy (TW2: Scottish Fiddle Scottish Flatpicking; Celtic Session)
David Kandel (TW2: Beautiful Containers; Introduction to Geometric Origami. TW3: Classic Geometric Origami)
Lenora Kandiner (TW3: Painterly Needle Felted Landscapes)
Saraswati Deva Kaur (TW1: Kundalini Yoga)
Fiona Kendall (TW2: Keynote; Immigrants at Sea - Immigrants in the Desert; Search for Common Ground - Tuesday)
Paris Kern (TW2: Circlesinging; Feldenkrais)
John Kirk (TW2: Rise Up Singing, Old-Time Fiddle 1; 6:45 PM Community Song Choir)
Caleb Klauder (TW3: Deeper South: Mandolin; Singing with Caleb & Reeb; Old-Time Jam and Dance)
Danny Knicedy (TW1: Flatpicking Guitar; Vocal Harmony; Old-Time Jam. TW3: A Little Fiddlin’ A Little Flatfootin’; Slowest Mandolin Class Ever; Mandolin Orchestra)
Ken Kolodner (TW1: Hammered Dulcimer with Ken Kolodner; Old-Time Fiddle with Ken Kolodner; Old-Time Jam)
Ken Koons (TW2: Making a Traditional Wooden Chest with Forged Hardware Hardware. TW3: Making Traditional Birch Bark Containers)
Ryan Koons (TW1: Beginning Fiddle; Hidden Voices; Swedish Fiddle; Celtic Session)
Janet Kozachek (TW2: Ink, Silk, Pencil, Paper)
Jim Kunz (TW3: Finding Common Ground Through Cinema & the Arts)
Nadine Landry (TW3: Bass Tutorial; Cajun, Honky Tonk, Old-Time, Country & More; Old-Time Jam & Dance)
Katherine La Pietra (TW1: Accessories Galore! TW2: Remixed Regalia)
Alexandra Sasha Lane (TW1: Storytelling Portraits)
Debra Lemke (TW1: Reiki)
Stephen 'Sammy' Lind (TW3: Cajun, Honky Tonk, Old-Time, Country & More; Old-Time Banjo; Old-Time Fiddle)
Mark Linkins (TW3: Arranging Music for Mandolin Orchestras; Mandolin Orchestra/Ensemble Workshop)
Tim Litzau (TW3: Golf)
Professor Louie (TW2: Music of 'The Band'; Blues Piano with Professor Louie; Juke Joint Blues)
Bob Lucas (TW3: Old-Time Banjo & Songs; Songwriting—Old Forms, New Words; Big Song Swap)
Rod MacDonald (TW3: Singing Your Favorite Songs; Songwriting with Rod MacDonald; Big Song Swap)
Steve Mankowski (TW2: Making Traditional Wooden Chest & Forging Hardware for It. TW3: Traditional Blacksmithing)
Jennifer Marion (TW1: Kundalini Yoga)
Blaine C. Martin (TW2: Poetry of Loss; Writing & Performing Poetry)
Kirke Martin (TW1: Ceramic Sculpture: Thrown, Altered and Assembled)
Franco Martino (TW2: Bluegrass Guitar; Bluegrass & Old-Time Masterclass; Latin Jam)
Sue Maseth (TW2: Watercolor Monoprints)
Gayle Mathues (TW2: Needle Felting Animals)
Rev. Dr. Randy J. Mayer (TW1: Samaritans at the Border; Search for Common Ground - Wednesday)
Ted McNett (TW2: Blacksmithing: Need a Tool, Make a Tool)
Elizabeth Melvin (TW3: World in Harmony; Big Song Swap; 6:45 PM World Music Community Choir)
Marya Michael (TW2: Freedom Sings and Dances; YogaRhythms)
Walt Michael (TW1, TW2, TW3: Search for Common Ground)
Carly Miller (TW1, TW2: Braided)
Trish Miller (TW2: Old-Time Banjo 1; Rise Up Singing, 6:45 PM Community Song Choir)
Prakashbhai Mistry (TW1: Wood Carving in the Gujarat Style of India)
Barry Mitterhoff (TW2: Klezmer Music; Rags & Stomps; Mandolin Orchestra)
David Morris (TW1: How to Talk About Politics at the Dinner Table; Digging Deeper, Writing Better; Big Song Swap. TW2: The Craft of Songwriting; Songwriting: Parodies & Protest Songs; Bluegrass Jam)
Barbara Morrison (TW1: Life Writing; Search for Common Ground - Monday)
Jo Morrison (TW1: Intro to Celtic Harp; Easy & Inspirational Tunes for Folk Harp. TW2: Simple and Fun Waltzes for Celtic Harp)
Wayne Morrison (TW1: Beginning Highland Bagpipe. TW2: Beginning English Concertina)
Angela Muller (TW1: Beginning Knitting. TW3: Beginner Yarn Spinning on a Spinning Wheel)
Sara Murphy (TW3: Jewelry: Fiber and Funky Junque; Sock Monkey Making)
Madeleine Mysko (TW3: From Experience to the Page; A Few (Powerful) Words: Responding to the Natural World in the Short Poem; Search for Common Ground - Monday)
Guy Neal (TW1: Knapping Tough Rock with Wood Billets)
Lee Newman (TW2: Drawing Fundamentals)
Maria Nicklin (TW1: Block Printed CD Packaging)
Melanie Nilsson (TW1: Hidden Bias in Curricular Resources. TW2: Baking Science & Traditions)
Emily Oleson (TW3: A Little Fiddlin’ A Little Flatfootin’; Jazz Era Party Dances; Southern Appalachian Clogging and Flat-Footing)
Göran Olsson (TW3: Swedish Fiddle; Making Traditional Birch Bark Containers)
Matthew Olwell (TW3: A Little Fiddlin’ A Little Flatfootin’; Jazz Era Party Dances; Southern Appalachian Clogging and Flat-Footing)
Paul Oorts (TW1: The Social Orchestra; Celtic Tunes for Plectrum Instruments; Celtic Session)
Harry Orlove (TW2: Blues Electric Guitar; Theory for Dummies; School of Rock. TW3: Theory for Dummies; So You Wanna Make a CD; Juke Joint Blues)
Kathryn Osgood (TW2: Creating a Stone Medicine Pendant; Rings, Rings, Rings)
Greg Padrick (TW1, TW2: Acupressure and Self Care)
<table>
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<tr>
<th>Instructor</th>
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<tr>
<td>Jesse Palidofsky (TW1)</td>
<td>Beginning Piano; Music &amp; Healing; Juke Joint</td>
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<tr>
<td>Jim Paulsen (TW3)</td>
<td>Sculpture From Found Objects</td>
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<tr>
<td>Tom Paxton (Festival)</td>
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<tr>
<td>Francesco Piobbichi (TW2)</td>
<td>Keynote; Immigrants at Sea - Immigrants in the Desert; Search for Common Ground - Tuesday</td>
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<tr>
<td>Tim Porter (TW2)</td>
<td>Beginning Mandolin; Jazz Mandolin &amp; Guitar; Migration Sketches</td>
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<tr>
<td>Joel Proper (TW2)</td>
<td>Creating a Stone Medicine Pendant</td>
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<tr>
<td>Shannnon Quinn (TW1)</td>
<td>Irish Fiddle; Celtic Dance; Traditional and Modern Irish Song; Celtic Session</td>
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<tr>
<td>Ragtime (TW2)</td>
<td>Glass Boot Camp with Ragtime; Stained Glass Sun Catchers</td>
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<tr>
<td>Tatiana Rakhmanina (TW3)</td>
<td>Hat Making; Yoga for All Levels</td>
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<tr>
<td>Rich Ramirez (TW2, TW3)</td>
<td>Mosaics: Whatever You Want it to Be</td>
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<tr>
<td>Harvey Reid (TW1)</td>
<td>Great Songs That Are Easy to Learn; Guitar Simplified; Rise Up Singing</td>
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<tr>
<td>Larry Rice (TW1)</td>
<td>Beginning Guitar; Beyond Beginning Fiddle; Old-Time Jam</td>
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<tr>
<td>Gordon Roberts (TW1, TW2)</td>
<td>Beginning Ukulele; Ukulele Orchestra</td>
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<tr>
<td>Sally Rogers (TW1)</td>
<td>Beginning Mountain Dulcimer; Singing with the Mountain Dulcimer; Vocal Harmony</td>
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<tr>
<td>Michael G. Ronstadt (TW3)</td>
<td>Songs of Our Father; Southwest Guitar Styles; Big Song Swap</td>
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<tr>
<td>Peter Dalton Ronstadt (TW3)</td>
<td>Songs of Our Father; Simple Recording Concepts to Apply to Any Application; Big Song Swap</td>
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<tr>
<td>David Roth (TW1)</td>
<td>Songwriting; Big Song Swap; 6:45 PM Instant Angelic Choir; Search for Common Ground - Friday</td>
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<tr>
<td>Rhonda Rucker (TW1)</td>
<td>From the Heartland of Our Country – Songs that America Sang; Juke Joint Blues; Easy Harmonica Orchestra</td>
</tr>
<tr>
<td>Sparky Rucker (TW1)</td>
<td>From the Heartland of Our Country – Songs that America Sang; Juke Joint Blues; Intermediate Slide Guitar</td>
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<tr>
<td>Bohuslav “Bob” Rychlik (TW3)</td>
<td>Beginning Fujara/Koncovka; Fujara/Koncovka 2; Favorite Folk Songs of Bohemia, Moravia and Slovakia</td>
</tr>
<tr>
<td>Sue Sachs (TW1)</td>
<td>Sculpting Flowers &amp; Leaves in Metal</td>
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<tr>
<td>Sakim (TW1)</td>
<td>Contemporary Native American Philosophy and Religion; Native American Tribal Arts</td>
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<tr>
<td>Clifton Santiago (TW3)</td>
<td>Wood Carving</td>
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<tr>
<td>Andrew Sartorius (TW3)</td>
<td>Wheel Thrown Ceramics</td>
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<tr>
<td>Sharon Schaeffer (TW1)</td>
<td>Twill Tray Baskets; Ribbed Basket with Stick Handle</td>
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<tr>
<td>Mark Schatz (TW1)</td>
<td>Bass with Mark Schatz; Clawhammer Old-Time Banjo 2; Southern Appalachian Flat-Footage &amp; Clogging</td>
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<tr>
<td>Bob Schellhammer (TW2)</td>
<td>Invite Light for Better Photos</td>
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<tr>
<td>Riki Schneyer (TW1)</td>
<td>Expressive Painting with Acrylic Media and Collage</td>
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<tr>
<td>Judith Schonebaum (TW3)</td>
<td>Creative Reuse: Handcrafts with Textiles and Plastics</td>
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<tr>
<td>Tim Scully (TW2)</td>
<td>Healing Through Song</td>
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<tr>
<td>Carolyn Seabolt (TW1, TW2)</td>
<td>Papermaking</td>
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<tr>
<td>Marsha Searle (TW1)</td>
<td>Celtic Dance; Southern Appalachian Flat-Footage &amp; Clogging; Old-Time Jam; Celtic Session</td>
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<tr>
<td>Michael Seipp (TW2)</td>
<td>The Painted Screen: A Baltimore Folk Art</td>
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<tr>
<td>Niccolò Seligmann (TW1)</td>
<td>Reading Music Made Easier 1; Reading Made Easier – Next Steps; How to Jam</td>
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<tr>
<td>Joe Selly (TW2)</td>
<td>Beginning Guitar; Jazz Guitar &amp; Mandolin; Migration Sketches. TW3: Klezmer Music; Rags &amp; Stomps; Understanding the Guitar Fingerboard</td>
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<tr>
<td>Sannyasin Sheelmutti (TW1)</td>
<td>Indian Art &amp; Culture; Wood Carving in the Gujarati Style of India</td>
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<tr>
<td>John Showman (TW2)</td>
<td>Old-Time Fiddle 2; Bluegrass &amp; Old-Time Masterclass; Old-Time Jam</td>
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<tr>
<td>Ekaterina Skilar (TW3)</td>
<td>Classical Mandolin; Mandolin Around the World; Mandolin Orchestra</td>
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<tr>
<td>Richard M. Smith (TW1)</td>
<td>Healing the Racial Divide</td>
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<td>Kieun Song (TW2)</td>
<td>Reinventing Everyday Objects</td>
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<tr>
<td>Philip Spiess (TW1)</td>
<td>Garageband 101</td>
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<tr>
<td>Thomas Sterner (TW2)</td>
<td>Bird House &amp; Bat House Building</td>
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<tr>
<td>Kelsey Sutton (TW2)</td>
<td>Folk Dance: Diverse Geometric Figures; Honky Tonk/Cajun/Country Two-Step &amp; Waltz; Clogging and Flat-Footing; World Village</td>
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<tr>
<td>Rodney Sutton (TW2)</td>
<td>Folk Dance: Diverse Geometric Figures; Honky Tonk/Cajun/Country Two-Step &amp; Waltz; Clogging and Flat-Footing</td>
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<tr>
<td>Keith Taylor (TW2)</td>
<td>Splint Woven Basketry; Seat Weaving with Shaker Tape</td>
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<tr>
<td>Dave Thomen (TW1)</td>
<td>Magic. TW3: Magic; Magic – Advanced Class</td>
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<tr>
<td>Tina Thomen (TW3)</td>
<td>Persuasive Writing; Tour of World Mythology</td>
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<tr>
<td>Jordan Rice (TW2)</td>
<td>Flatpicking Guitar; Composing Tunes on Guitar; Bluegrass &amp; Old-Time Masterclass; Bluegrass Jam</td>
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<tr>
<td>Joe Troop (TW2)</td>
<td>Bluegrass Fiddle 2; Bluegrass &amp; Old-Time Masterclass; Latin Jam; Search for Common Ground - Wednesday</td>
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<tr>
<td>Bill Troxler (TW1)</td>
<td>Beginning Bodhran; Just Enough Music Theory; How to Jam</td>
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<tr>
<td>Mary Lynn van Deventer (TW1)</td>
<td>Beginning Hammered Dulcimer; Old-Time Jam</td>
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<tr>
<td>Linda Van Hart (TW2)</td>
<td>Reticulation, Granulation, Fabrication</td>
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<tr>
<td>Bill Vanaver (TW3)</td>
<td>Clawhammer Old-Time Banjo 1; Pete Seeger in Song and Film; World Dance</td>
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<tr>
<td>Elijah Vanaver (TW3)</td>
<td>Found Object Rotomation</td>
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<tr>
<td>Livia Vanaver (TW3)</td>
<td>Pete Seeger in Song and Film; World Dance; World Village; Big Song Swap</td>
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<tr>
<td>Shiloh Vanaver (TW3)</td>
<td>Found Object Rotomation</td>
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<tr>
<td>Jon Vezner (Festival)</td>
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<tr>
<td>Ashkay Vidyarthi (TW1)</td>
<td>Wood Carving in the Gujarati Style of India</td>
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<tr>
<td>Ila Vidyarthi (TW1)</td>
<td>Indian Art &amp; Culture; Wood Carving in the Gujarati Style of India</td>
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<tr>
<td>Kelsey Wailes (TW1)</td>
<td>Colored Pencil Illustration</td>
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<tr>
<td>Shura Wallin (TW2)</td>
<td>Immigrants at Sea—Immigrants I the Desert. TW3: Samaritans at the Border; Search for Common Ground - Thursday</td>
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<tr>
<td>Wayne Werner (TW1)</td>
<td>Beginning Blues Harmonica, Easy Harmonica Orchestra, Hoop Dreams</td>
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<tr>
<td>Susan Williamson (TW1)</td>
<td>Art of the Islamic World and Its Influence on the West. TW2: Women in the Arts</td>
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<tr>
<td>Adam Willie (TW3)</td>
<td>Introduction to Hand Carved Signs</td>
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<tr>
<td>Reeb Willms (TW3)</td>
<td>Rhythm Guitar; Singing with Caleb &amp; Reeb; Old-Time Jam and Dance</td>
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<tr>
<td>Veronica Wilson (TW2)</td>
<td>Stained Glass Sun Catchers</td>
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<tr>
<td>Cary Wolfson (TW3)</td>
<td>iPhone Photography: Upping Your Game; Look &amp; Listen: Beauty of the Blues; Search for Common Ground</td>
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<tr>
<td>Andy Wong (TW1)</td>
<td>Golf Fundamentals</td>
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<tr>
<td>Pamela Zappardino (TW3)</td>
<td>Everyday Nonviolence in a Crazy World; Stories of the Civil Rights Movement</td>
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<tr>
<td>Kelly Zavandro (TW1)</td>
<td>Malagasy Cooking</td>
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<tr>
<td>Radim Zenkl (TW2)</td>
<td>Blues Mandolin; Didgeridoo; Improvisation for All Instruments. TW3: Didgeridoo; Swing Mandolin; Mandolin Orchestra</td>
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Common Ground on the Hill
Concert Series in Baltimore and Westminster

Fridays in Baltimore
The Church of the Redeemer
5603 N Charles Street  Baltimore, MD  21210

Saturdays in Westminster
Carroll Arts Center
91 W Main Street  Westminster, MD  21157

October 2, 2020 - TBA
November 6, 2020 - Big Howdy
December 11, 2020 - Walt Michael & Co.
February 5, 2021 - Mary-Elaine Jenkins
March 5, 2021 - Bruce Molsky
April 9, 2021 - Lea Gilmore

October 3, 2020 - Guy Davis
November 7, 2020 - Tommy Sands
December 5, 2020 - Frank Solivan & Dirty Kitchen
February 6, 2021 - The Seldom Scene
March 6, 2021 - Charm City Junction
April 10, 2021 - Eastman String Band

All performances begin at 7:30 PM. Doors open at 7:00 PM.
Sign up for our newsletters and concert postcard mailing list!
www.CommonGroundOnTheHill.org or call 410-857-2771
Common Ground on the Border and Border Issues Fair
January 14-16, 2021
Sahuarita, Arizona

Discover the beauty of the Sonoran Desert and challenges of the Borderlands of Arizona and Mexico through courses in music, dance, art and lecture. Enjoy daytime classes and excursions, evening concerts and explore this extraordinary landscape.

More information at www.CommonGroundOnTheHill.org
Your donation helps us grow into the next 25 years!

With your help...

- One-fourth of Traditions Week participants receive scholarship aid, including Native Americans, children at risk; Appalachian, inner-city and migrant students; single parents; and military veterans.
- Public school teachers take what they have learned in Traditions Weeks back into their classrooms.
- Common Ground on the Hill has proven to be a gateway experience to higher education for those who thought it impossible.

Cut here and return with your tax-deductible contribution

Donate online! www.CommonGroundOnTheHill.org/make-a-donation.html

Common Ground on the Hill Annual Fund Contribution Form

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Address __________________________________________ City __________________ State _____ Zip ______

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Do you work for a "Matching Gift" company? If yes, please be sure to provide contact information: Phone __________________________

Company Name __________________________________ Address __________________________

My tax-deductible contribution to the Annual Fund Drive:

- $35 __________________________ $50 __________________________ $75 __________________________ $100
- $250 __________________________ $500 __________________________ $750 __________________________ $1000
- $1500 __________________________ $5000 __________________________ __________ __________________________

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Your Signature: __________________________________

You may also contribute by phone at 410-857-2771 or online at: www.CommonGroundOnTheHill.org/donate.html

Scholarship Donations may be made in the name of person(s) whom you would like to honor. At the donor's discretion, the honoree's name will be published on the Common Ground on the Hill website.

Name of Honoree

Make a lasting impact on Common Ground on the Hill through planned giving, including stock bequests, insurance policies, and naming Common Ground on the Hill as a beneficiary of the proceeds from appreciated equities, real estate, non-Roth IRA charitable rollovers, or other defined contribution plans.

Contact our office for more information!

See our website for more ways to support Common Ground on the Hill!
Traditions Weeks 2020
June 28 - July 3
July 5 - 10
July 12 - 17
McDaniel College
Westminster, MD

23rd Annual Common Ground on the Hill Festival
Saturday, July 11, 2020
10 AM - 9 PM
Carroll County Farm Museum
Westminster, MD

Common Ground on the Town
WILL RETURN IN 2021

49th Annual Deer Creek Fiddlers’ Convention
Sunday, June 7, 2020
Carroll County Farm Museum
Westminster, MD

Common Ground on the Border
January 14-16, 2021
Sahuarita, AZ

Westminster & Baltimore Concert Series
Monthly, October - April
~ Carroll Arts Center
Westminster, MD
~ The Church of the Redeemer
Baltimore, MD

www.CommonGroundOnTheHill.org