

U.S. Department of Education
Washington, D.C. 20202-5335



APPLICATION FOR GRANTS
UNDER THE

Arts in Education National Program

CFDA # 84.351F

PR/Award # U351F120003

Grants.gov Tracking#: GRANT11189299

OMB No. , Expiration Date:

Closing Date: Jul 30, 2012

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This application was generated using the PDF functionality. The PDF functionality automatically numbers the pages in this application. Some pages/sections of this application may contain 2 sets of page numbers, one set created by the applicant and the other set created by e-Application's PDF functionality. Page numbers created by the e-Application PDF functionality will be preceded by the letter e (for example, e1, e2, e3, etc.).

Application for Federal Assistance SF-424		
* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
* 3. Date Received: <input type="text" value="07/27/2012"/>	4. Applicant Identifier: <input type="text"/>	
5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text"/>	
State Use Only:		
6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>	
8. APPLICANT INFORMATION:		
* a. Legal Name: <input type="text" value="John F. Kennedy Center for the Performing Arts"/>		
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="53-0245017"/>	* c. Organizational DUNS: <input type="text" value="0726339850000"/>	
d. Address:		
* Street1: <input type="text" value="2700 F Street"/>	Street2: <input type="text"/>	
* City: <input type="text" value="Washington"/>	County/Parish: <input type="text"/>	
* State: <input type="text" value="DC: District of Columbia"/>	Province: <input type="text"/>	
* Country: <input type="text" value="USA: UNITED STATES"/>	* Zip / Postal Code: <input type="text" value="20566-0002"/>	
e. Organizational Unit:		
Department Name: <input type="text" value="Education"/>	Division Name: <input type="text"/>	
f. Name and contact information of person to be contacted on matters involving this application:		
Prefix: <input type="text" value="Mr."/>	* First Name: <input type="text" value="Darrell"/>	
Middle Name: <input type="text"/>	* Last Name: <input type="text" value="Ayers"/>	
Suffix: <input type="text"/>	Title: <input type="text" value="Vice-President, Education"/>	
Organizational Affiliation: <input type="text" value="John F. Kennedy Center for the Performing Arts"/>		
* Telephone Number: <input type="text" value="202-416-8807"/>	Fax Number: <input type="text" value="202-416-4881"/>	
* Email: <input type="text" value="DMayers@kennedy-center.org"/>		

Application for Federal Assistance SF-424

*** 9. Type of Applicant 1: Select Applicant Type:**

M: Nonprofit with 501C3 IRS Status (Other than Institution of Higher Education)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

*** 10. Name of Federal Agency:**

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-061512-001

* Title:

Arts in Education National Program - CFDA 84.351F

13. Competition Identification Number:

84-351F2012-1

Title:

14. Areas Affected by Project (Cities, Counties, States, etc.):

JFKC_Affected Areas.pdf

Add Attachment

Delete Attachment

View Attachment

*** 15. Descriptive Title of Applicant's Project:**

Arts Education programs(prek - grade 12) provided by the John F. Kennedy Center for the Performing Arts including those of VSA, the National Symphony Orchestra, and the Washington National Opera.

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant

b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="6,640,000.00"/>
* b. Applicant	<input type="text" value="2,614,803.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="1,692,000.00"/>
* f. Program Income	<input type="text" value="973,310.00"/>
* g. TOTAL	<input type="text" value="11,920,113.00"/>

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

a. This application was made available to the State under the Executive Order 12372 Process for review on

b. Program is subject to E.O. 12372 but has not been selected by the State for review.

c. Program is not covered by E.O. 12372.

*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**

Yes No

If "Yes", provide explanation and attach

21. *By signing this application, I certify (1) to the statements contained in the list of certifications and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

** I AGREE

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

Authorized Representative:

Prefix: * First Name:

Middle Name:

* Last Name:

Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:



The Kennedy Center

AREAS AFFECTED BY THE PROJECT

The education programs of the John F. Kennedy Center for the Performing Arts affect all 50 states and the District of Columbia. Please refer to appendices A, B, D, E, and F for additional information.

ASSURANCES - NON-CONSTRUCTION PROGRAMS

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington, DC 20503.

PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.

NOTE: Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the award; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
4. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
5. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
6. Will comply with all Federal statutes relating to nondiscrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee- 3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and, (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.
7. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal or federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
8. Will comply, as applicable, with provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.

9. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327-333), regarding labor standards for federally-assisted construction subagreements.
10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93-205).
12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
13. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).
14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.
15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. §§2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.
16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.

<p>* SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Brenna Hill</p>	<p>* TITLE</p> <p>Assistant Manager, CFR</p>
<p>* APPLICANT ORGANIZATION</p> <p>John F. Kennedy Center for the Performing Arts</p>	<p>* DATE SUBMITTED</p> <p>07/27/2012</p>

Standard Form 424B (Rev. 7-97) Back

DISCLOSURE OF LOBBYING ACTIVITIES

Complete this form to disclose lobbying activities pursuant to 31 U.S.C.1352

Approved by OMB
0348-0046

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
--	--	--

4. Name and Address of Reporting Entity:
 Prime SubAwardee

* Name:

* Street 1: Street 2:

* City: State: Zip:

Congressional District, if known:

5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:

6. * Federal Department/Agency: <input type="text" value="N/A"/>	7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
--	--

8. Federal Action Number, if known: <input type="text"/>	9. Award Amount, if known: \$ <input type="text"/>
--	--

10. a. Name and Address of Lobbying Registrant:

Prefix * First Name Middle Name

* Last Name Suffix

* Street 1: Street 2:

* City: State: Zip:

b. Individual Performing Services (including address if different from No. 10a)

Prefix * First Name Middle Name

* Last Name Suffix

* Street 1: Street 2:

* City: State: Zip:

11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* Signature:

* Name: Prefix * First Name Middle Name
* Last Name Suffix

Title: Telephone No.: Date:

NOTICE TO ALL APPLICANTS

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P.L.) 103-382).

To Whom Does This Provision Apply?

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

What Does This Provision Require?

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct

description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?

The following examples may help illustrate how an applicant may comply with Section 427.

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. The valid OMB control number for this information collection is **1894-0005**. The time required to complete this information collection is estimated to average 1.5 hours per response, including the time to review instructions, search existing data resources, gather the data needed, and complete and review the information collection. **If you have any comments concerning the accuracy of the time estimate(s) or suggestions for improving this form, please write to:** U.S. Department of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202-4537.

Optional - You may attach 1 file to this page.

JFKC_GEPA_427_Statement.pdf

Add Attachment

Delete Attachment

View Attachment



The Kennedy Center

GEPA 427 STATEMENT

The Kennedy Center strives to be a performing arts center that provides arts for everyone. Hence, there is an effort ongoing to ensure that programs, performances, events, facilities, and employment are fully accessible to, and inclusive of, people with disabilities including young people, students, and older adults. The Kennedy Center has an Accessibility Office which actively addresses the inclusion of people with disabilities in all programs (including employment internships and volunteering), services and events administered by the Center as well as ensuring compliance with current physical accessibility standards.

The Center is committed to providing effective communications through the provision of auxiliary aids and services including but not limited to sign language interpreters, assistive listening devices, captioning, audio description, and print materials in alternative formats such as Braille and large print. These auxiliary aids and services are provided routinely and upon request in order to be responsive to individuals with specific needs.

Policies and procedures for the accommodation of patrons with disabilities, including young people, students, and older Americans that routinely reviewed, updated, and revised to stay current with new and updated federal laws and standards, technologies, and attitudes and expectations from the community.

The Center does not discriminate in its employment policies and procedures. Its employment practices are accessible to people with disabilities and the Center engages in active efforts to welcome a diverse applicant pool. Employment also includes the inclusion of artists and performers with disabilities in programs and performances and providing whatever

accommodations are necessary for full inclusion. The Center is completing many building-wide renovation projects that are removing physical barriers to access and implementing universal design concepts in all new construction, alterations, and renovations. Through all of the Center's efforts to remove barriers, the communities impacted are involved in advisory committees and task forces ensuring that people with disabilities, older Americans, and individuals with special needs, as well as their families and service providers are part of the process of decision making.

It is the Center's overarching policy to make every effort to be a performing arts center for everyone and fully accessible to all people with disabilities or special needs, as well as being in compliance with all applicable federal and local laws.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION	
<input style="width: 100%;" type="text" value="John F. Kennedy Center for the Performing Arts"/>	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: <input style="width: 100px;" type="text"/>	* First Name: <input style="width: 200px;" type="text" value="Brenna"/> Middle Name: <input style="width: 150px;" type="text"/>
* Last Name: <input style="width: 300px;" type="text" value="Hill"/>	Suffix: <input style="width: 80px;" type="text"/>
* Title: <input style="width: 250px;" type="text" value="Assistant Manager, CFR"/>	
* SIGNATURE: <input style="width: 300px;" type="text" value="Brenna Hill"/>	* DATE: <input style="width: 150px;" type="text" value="07/27/2012"/>

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SUPPLEMENTAL INFORMATION
REQUIRED FOR
DEPARTMENT OF EDUCATION GRANTS

1. Project Director:

Prefix: * First Name: Middle Name: * Last Name: Suffix:

Mr. Darrell Ayers

Address:

* Street1: 2700 F Street NW
 Street2:
 * City: Washington
 County:
 * State: DC: District of Columbia
 * Zip Code: 20566
 * Country: USA: UNITED STATES

* Phone Number (give area code) Fax Number (give area code)

202-416-8807 202-416-4881

Email Address:

dmayers@kennedy-center.org

2. Applicant Experience:

Novice Applicant Yes No Not applicable to this program

3. Human Subjects Research

Are any research activities involving human subjects planned at any time during the proposed project Period?

Yes No

Are ALL the research activities proposed designated to be exempt from the regulations?

Yes Provide Exemption(s) #: 1, 2, 3, 4, 5

No Provide Assurance #, if available:

Please attach an explanation Narrative:

JFKC_Exempt Research Narrative.pdf Add Attachment Delete Attachment View Attachment



The Kennedy Center

EXEMPT RESEARCH NARRATIVE

As part of the grant, the Kennedy Center only plans to conduct research in established or commonly accepted educational settings, e.g. public and charter schools within the metropolitan Washington area. The use of surveys, interviews, and observation will be conducted only in established or commonly accepted educational settings. Specifics of how the surveys, interviews, and observation will be conducted are more fully outlined in the Research and Evaluation section of this grant application. See Appendix.

Abstract

The abstract narrative must not exceed one page and should use language that will be understood by a range of audiences. For all projects, include the project title (if applicable), goals, expected outcomes and contributions for research, policy, practice, etc. Include population to be served, as appropriate. For research applications, also include the following:

- Theoretical and conceptual background of the study (i.e., prior research that this investigation builds upon and that provides a compelling rationale for this study)
- Research issues, hypotheses and questions being addressed
- Study design including a brief description of the sample including sample size, methods, principals dependent, independent, and control variables, and the approach to data analysis.

[Note: For a non-electronic submission, include the name and address of your organization and the name, phone number and e-mail address of the contact person for this project.]

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* Attachment:



The Kennedy Center

ABSTRACT

ORGANIZATION INFORMATION: John F. Kennedy Center for the Performing Arts

2700 F Street, NW

Washington, D.C. 20566

PROPOSAL CONTACT: Darrell Ayers, Vice President, Education

Phone: (202) 416-8807

Email: dmayers@kennedy-center.org

PROJECT TITLE: Arts in Education National Program

This grant will allow the Kennedy Center to develop, implement and/or expand its efforts in arts education and arts integration on the national level for pre-k – grade 12 children and youth with a special emphasis on serving children from low-income families and children with disabilities by:

1. Providing model arts education and arts integration programs and resources.
2. Providing opportunities to deepen their understanding, appreciation, and participation in the arts.
3. Providing professional learning opportunities in arts education and arts integration for educators, artists, and staffs of cultural institutions.
4. Creating and presenting age appropriate new works, performances, and events.
5. Providing professional training and career opportunities in music (classical instrumental and jazz), theater, dance, and opera.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

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OVERVIEW

History and Mission

The Kennedy Center opened to the public in September 1971, but its roots date back to 1958, when President Dwight D. Eisenhower signed bipartisan legislation to create a National Cultural Center. The National Cultural Center Act authorized the institution's construction and required that it be an independent, self-sustaining, and privately funded facility, with an educational mission and an artistic mandate.

As a lifelong supporter and advocate of the arts, President John F. Kennedy took the lead in raising funds for the new National Cultural Center.

Two months after his assassination in November 1963, Congress designated the National Cultural Center as a "living memorial" to Kennedy, and authorized \$23 million to help build what is now known as the John F. Kennedy Memorial Center for the Performing Arts.

Today, the Center is recognized as one of the world's most well-respected and unique arts organizations, housing two renowned artistic affiliates—the National Symphony Orchestra and Washington National Opera—as well as the DeVos Institute for Arts Management and VSA, the international arts and disability organization. This array of programming allows the Center to fulfill the original artistic and educational mandate of Congress and President Kennedy by:

1. Commissioning, producing, and presenting performances that uphold the highest standards of artistic excellence while reflecting the unique and diverse world.
2. Creating and implementing school and community-based residencies and partnerships that augment the standard educational curriculum and provide students, teachers, school

administrators, and artists with access to innovative arts opportunities both in and out of the classroom.

3. Developing careers in the arts for young people and aspiring professionals through fellowships, internships, and pre-professional training programs.
4. Providing technical support for executive, artistic, and board leadership of arts organizations worldwide as well as up-and-coming arts managers.
5. Promoting access to the arts for people with disabilities.

Approximately 35 million participants take advantage of the Center's artistic and educational programming each year. The Center strives to focus these opportunities on those in underserved communities and those with disabilities, making every effort to provide its educational programming at low cost or free of charge.

Arts Education and Arts Integration at the Kennedy Center

The duality of the Center's mission—focusing on both artistic and educational programming—allows its arts education and arts integration work to capitalize on the rich resources of its two affiliates and the more than 2,000 annual performances. Every play, opera, ballet, concert, event, artist, and performer is a potential resource to meet the individual artistic and educational needs of students, teachers, schools, and school districts, both locally and throughout the country.

For more than 35 years, the Center has provided direct services to students, and professional development training and resources for teachers and teaching artists, in addition to facilitating partnerships between and among schools, school districts, arts organizations, and communities throughout the nation. Intensive research and development forms the basis for the presentation of local programs, initiatives, and resources, the best of which are made available nationally, in

person, in print, and on the Internet. This symbiosis at both the local and national level is accomplished through a series of inclusive and connected programs and resources, discussed in more detail in Sections I – IV of this proposal.

All programs outlined in this proposal are grounded in the national arts standards, which are available through ARTSEGE, the Center’s free digital resource for teaching and learning in, through, and about the arts (www.artsedge.kennedy-center.org). As each program was developed, the national arts standards were reviewed by the Center’s staff in relationship to the content of the program. Once the new Common Core Arts Standards are finalized, each of the Center’s programs will be reviewed in relationship to these new standards to ensure alignment.

Given the Center’s wide variety of educational opportunities, regular evaluations are key to each program’s continued growth and success. Details about the Center’s evaluation practices are described specifically in Section V of this proposal, and briefly in Sections I – IV.

Equitability and Accessibility at the Kennedy Center

Given our nation’s diversity—culturally, racially, economically, physically, and intellectually—the Center strives to make sure every student and teacher throughout the nation can have meaningful **participation in arts education and arts integration. This is accomplished by providing different points of entry** so that all students and teachers can effectively engage in its programs. As such, creating inclusive programming and providing access for both children from low-income families and those with disabilities is an integrated and integral part of the Center’s mission, both as a guiding principle and a policy.

In order to provide opportunities for children in low-income families, the Center offers nearly all of its educational programs, events, services, and performances for free or at a significantly reduced rate. Additionally, a centralized accessibility office is responsible for

overseeing the Center's commitment to inclusion by ensuring compliance with federal regulations, creating accessible policies and procedures, administering community advisory groups, and providing staff training and recommendations on appropriate accommodations for individuals with disabilities.

The accessibility office also provides comprehensive services for participants with disabilities at performances and educational programs (www.kennedy-center.org/accessibility/schedule.html), including large print and braille playbills and materials, audio-described performances, touch and accessible tours, assistive listening devices, sign language interpretation, captioning, and courtesy wheelchairs.

In addition to these services, the Center has undergone, and continues to undergo, renovations throughout the building in order to effectively adapt to changing needs, resources, technologies, priorities, and standards for accessible design, emphasizing universality and sustainability.

NARRATIVE

The Center is applying for a three-year grant. Year 1 will cover October 1, 2012 – September 29, 2013; Year 2 will cover September 30, 2013 – September 28, 2014; and Year 3 will cover September 29, 2014 – September 27, 2015. The funds from this grant will be used to supplement, not supplant, any other assistance or funds from non-Federal resources.

Section I - Professional Development and Community Outreach at the Kennedy Center

Located in Washington, D.C., one of the Center's key priorities is to achieve a long-term, in-depth impact on arts education and arts integration in the local community through professional development and community outreach to pre-k – grade 12 students and teachers.

In order to accomplish this, each year the Center works with **20-25 teaching artists** (all of whom must apply for and train through the Center's professional learning seminar series), providing 40-45 local partnership schools with professional development courses, in-school teaching artist residencies, arts coaching, and the opportunity to attend performances at the Center. The Center also offers professional development workshops for all interested D.C. area teachers, not just those working at partnership schools.

Oftentimes teachers and teaching artists require additional resources due to the high levels of low-income students and the oft-instability of school leadership. Additionally, according to the National Center for Education Statistics, more than 90% of students with disabilities are in general classrooms, requiring that teachers be equipped to effectively serve children with physical, emotional, and mental disabilities alongside their peers.

More than 35 years of work in the D.C. area has given the Center the knowledge and skill to provide professional development and community outreach programs specifically tailored to the

needs of urban schools. Two of the Center’s programs—*Changing Education Through the Arts (CETA)* and the *District of Columbia Partnership Schools Initiative (DCPSI)*—are instrumental in accomplishing this objective, while at the same time serving as model programs for the research, development, and implementation of the Center’s national outreach programs, which are further discussed in Section II.

Tens of thousands of local lives benefit from the Center’s education programs each year. See chart on page 15 for data on the Center’s impact in D.C.

Changing Education Through the Arts (CETA)

Since 1999, the Center has offered opportunities for teachers and school administrators to target student need and impact student achievement through sustained, intensive professional learning focused on arts-integrated instruction. With ongoing social, cultural, technological, and economic change, educators are reconsidering what knowledge and skills students need in order to thrive in the 21st century. Current research indicates that arts integration and arts education have an important and positive impact on student learning and on teachers’ instructional practice, which supports creative thinking, innovation, communication, collaboration, as well as information, media, and technology skills as essential attributes for a successful academic and professional career. *CETA*’s definition of arts integration—an approach to teaching in which students construct and demonstrate understanding through an art form and engage in a creative process connecting an art form and another subject area, while meeting evolving objectives in both—has proven to be an effective way of helping students achieve these skills.

By its very nature, arts integration allows students to develop their critical thinking skills, creativity, and communication through social and collaborative learning experiences that change the entire classroom culture. However, in order to ensure that educators are comfortably and

effectively using arts integration techniques in their classrooms and reaching all learners (ELL, students with disabilities, students from low-income families, struggling learners, and Gifted and Talented), it is essential that they have access to quality professional development training as well as opportunities to connect with like-minded peers. In order to ensure this, *CETA* is implemented through a “whole-school” approach to arts integration, building participation incrementally through teams of teachers that gradually expand to include the entire school staff. By using this model and relying on peer-to-peer recommendations, *CETA* creates camaraderie within each school and the larger community by uniting various schools, teachers, administrators, and teaching artists through arts integration.

During the three-year grant term, *CETA* will serve local constituents through the following professional development opportunities:

- Local School Partnerships

The Center will partner with **16 schools** throughout the D.C. area, **40% will be Title I** and all will serve students with disabilities (average of 14%; **see Appendix A**). Each school will make a multi-year commitment to arts integration and have the opportunity to participate in standards-based professional development courses, which focus on a specific strategy in order to integrate the arts with another subject matter, for example dance and science. Sample courses for 2012-2013 include: “Poetry and Music: Exploring Reading and Rhythm,” “Reading Portraiture as Biography,” “Engaging English Language Learners Through Drama,” and “Scientific Thought in Motion.” Partnership school teachers will also engage in follow-up activities, including arts coaching, study groups, and demonstration teaching, which will allow teachers to observe teaching artists as they lead an arts integration lesson in their classroom.

- Independent Teachers

The Center will offer approximately **30-40 standards-based professional development workshops** for teachers in the D.C. area marketed through the Center’s “Professional Learning for Teachers and Performances for School Groups” brochure (see **Appendix C**), which will be mailed to all D.C. area schools each year, and made available online. Sample workshops for 2012-13 will include: “Super Heroes and Special Challenges: Character & Story Creation for Students with Disabilities,” “Dancing Machines: Motion and Force in Creative Movement,” “Ancestral Journeys: Exploring Culture Through Collage,” and “Music for Everyone to Sing and Play: Meeting the Needs of a Diverse Population.”

- School Administrators

The Center will continue to co-chair two groups of local school administrators with leadership from each group in order to promote arts education and arts integration—the **Principals’ Arts Education Forum (PAEF)**, which includes 150-200 local principals interested in arts education and arts integration issues and the **Council of Metropolitan Arts Supervisors (CMAS)**, which represents the theater, music, dance, and visual arts curriculum leadership in the 16 school districts within an hour’s drive of the Center.

- Teaching Artists

The Center will offer standards-based professional development for approximately **50 teaching artists** on its National Roster through a three-day retreat each summer. These teaching artists will attend sessions on national education issues, including Universal Design for Learning (UDL), best practices, and current topics in arts education and arts integration.

In order to further formalize their commitment to professional development, teachers may choose to enroll in the Certificate of Study program, which requires completion of a specific track of courses, workshops, and assignments. Credits earned through the **Certificate of Study** may be applied toward recertification points/credits offered through participating school districts or graduate credit through George Mason University or Trinity University.

During the three-year grant term, *CETA* will accomplish the following objectives:

- Increase the number of teachers integrating the arts with other subject areas by offering more variety in professional development and by exploring more online aspects for professional development.
- Increase teachers' ability to plan, lead, and assess quality arts integration through improved programs affected by ongoing evaluation.
- Increase the number of students receiving arts-integrated instruction engaging additional classrooms in each participating school by increasing the number of trained teachers.
- Increase the impact that arts-integrated instruction has on student learning, especially on those from low-income families and those with disabilities, by providing additional professional development around these issues for teachers and teaching artists.
- Increase its impact on low-income families by specifically partnering with Title I schools.
- Increase its impact on students with disabilities by hosting professional development sessions on Universal Design for Learning (UDL) and other issues related to inclusive classrooms through *CETA*'s annual Teaching Artist Retreat.

- Host approximately 15 events for PAEF and CMAS over the course of the grant term, including *CETA* partnership-school site visits, Kennedy Center workshops and performances, and public forums.

During the three-year grant term, the Center will collect quantitative and qualitative data on *CETA* through evaluation forms, impact surveys (sent 3-4 months following a professional learning event), notes from teacher and principal focus groups, and student pre- and post-tests (in both *CETA* schools and control schools). These results will be used to monitor *CETA*'s ability to achieve its intended outcomes and to determine *CETA*'s impact on teachers' instructional practice, student learning, and school culture. For additional information on the formal evaluation of *CETA*, please see Section V.

District of Columbia Partnership Schools Initiative (DCPSI)

Nearly 20 years ago, the Center recognized a need to support arts education and arts integration for students in D.C. public schools in a more in-depth way, particularly those in Title I schools who had unequal and limited access to arts education resources. In order to provide these opportunities and resources for D.C. students, in 1993 the Center established *DCPSI*, which focuses on customized arts opportunities that help students, teachers, and arts administrators to *experience* the arts, *learn in* the arts, and *learn through* the arts by supporting and enhancing arts education and arts integration in their pre-k – grade 12 D.C. public and charter schools.

Central to *DCPSI* is the opportunity for partnership schools to engage in a strategic planning process with the Center, which identifies their specific needs, develops arts education and arts integration goals and outcomes, and creates an individualized program inclusive of the Center's

resources that aligns with and supports each school's unique arts program. Partnership schools (see **Appendix B**) are encouraged to choose from the following *DCPSI* components:

- Teaching Artist Residencies

In student-centered residencies, a local teaching artist leads 5-15 standards-based, sequential instructional sessions that enhance student learning in an art form or in an art form and another subject area (arts integration). The teaching artist leads the classroom sessions, with the teacher participating during sessions and extending lessons between sessions. In professional development residencies, a national teaching artist leads a standards-based workshop for teachers on integrating the arts with another subject area. Six classroom mentoring sessions follow, designed to assist the teachers in incorporating the strategies demonstrated in the workshop into their own curriculum. Both of these options may be scheduled during school or after school hours, depending on the partnership school's needs.

- Artists in Schools

Through *DCPSI*, main stage artists lead master classes, student workshops, and demonstrations in partnership schools, particularly for students in grades 6 – 12.

- Performances

Partnership schools also bring their students and teachers to *Performances for Young Audiences* productions at the Center (further discussed in Section III).

- Professional Development for Teachers

Teachers may attend *CETA* workshops at the Center, or host a workshop at their school for the entire faculty, encouraging multi-modal learning instruction through arts integration that can be used and adapted by the teachers independently.

Currently, *DCPSI* serves **27 partnership schools** (public and charter) each year, representing **12% of all D.C. students** in public education and each of the eight wards. More than half of these schools have been partners for more than 7 years, and have invested more deeply in their arts education and arts integration programs, including a commitment to maintaining arts specialists on staff and providing space, resources, and time for the arts during the school day. Of these 27 partnership schools, **80% are Title I and 17.5% are part of the 40 of the persistently lowest achieving DCPS schools**. Moreover, one-third of these *DCPSI* partnership schools have **more than the 13.2% national enrollment average of students with disabilities**.

Even with the initial opportunities created through the formation of the *DCPSI*, the Center found that due to the lack of a centralized transportation fleet and limited financial resources for private transportation, D.C. students were often unable to access performances through *DCPSI*. In order to further improve equity and access for all students, in 1998, the Center, the District of Columbia Public Schools (DCPS), the DC Commission on the Arts and Humanities, and several other arts and cultural institutions in D.C., joined together to form the D.C. Arts and Humanities Education Collaborative. As a lead partner, the Center housed administration of the D.C. Arts and Humanities Education Collaborative until 2009, when a permanent location was established in downtown D.C. Today, the Center still has representation on the board of directors.

Since the Collaborative's inception, the Center has fully underwritten tickets and transportation for **all D.C. public and charter school fifth-graders** (who had the fewest age-appropriate opportunities available through the Collaborative's options) to attend a performance at the Center each year. Additionally, the Center sponsors teachers from public and charter

schools to attend free *CETA* professional development workshops at the Center every year since the Collaborative was founded.

During the three-year grant term, *DCPSI* will accomplish the following objectives:

- Maintain partnerships with 25-30 *DCPSI* schools, all of which will be selected through an application process (with a 90% retention rate).
- Review and revise partnership schools' current strategic plans, outlining actionable priorities for the three-year grant term.
- Embark on a pilot *DCPSI* partnership with one of the three DCPS citywide special education schools, Sharpe Health, which serves 80 students, ranging in ages from age 3-21, who are orthopedically impaired and/or have significant medical conditions (e.g., spina bifida, coronary impairment, oxygen-dependent) that require a facility and staff capable of providing appropriate medical support. As a *DCPSI* school, Sharpe Health faculty will work with the Center on a strategic planning process that will review arts education and arts integration goals, identify and develop skills of teaching artists who will work with the students and their teachers in residency, and improve access to the Center's performances and events.
- Develop an additional partnership with one of the two remaining citywide special education schools, and implement and evaluate a customized, standards-based artist residency program for its students with severe and profound disabilities.
- Develop a new partnership with Savoy Elementary School, a persistently low-achieving elementary school, and implement and evaluate a customized, standards-based, out-of-school, arts-integrated residency for a select cohort of students.

- Develop and evaluate instructional strategies for students with disabilities with district education representatives.
- Identify, train, and mentor three local teaching artists in underrepresented genres (media arts, folk arts, and poetry) to develop arts-integrated residency programs.
- Identify, train, and mentor two local teaching artists to develop arts-integrated professional development workshops for teachers.
- Develop and evaluate an out-of-school arts learning program to serve 40 students from the high-risk, low-income community drawn from a cross section of *DCPSI* partnership schools.

During the three-year grant term, the Center will collect quantitative and qualitative data on *DCPSI* through interviews, observations, and written responses from students, teachers, and administrators. The Center will track the number of teachers participating in professional development workshops and in-depth residencies, and survey their use of the strategies presented through this training. The Center will also evaluate the level of commitment from *DCPSI* principals to encourage teacher involvement in professional development programs, in-depth residencies, and performances and events at the Center, as well as the cooperation and collaboration between teaching artists and teachers. Additional information on the in-depth evaluations planned with Sharpe Health Center and Savoy Elementary School are further outlined in Section V.

In School Ensembles (ISE) for CETA and DCPSI

Through *In School Ensembles (ISE)*, small groups of musicians from the National Symphony Orchestra (NSO) and Opera House Orchestra will perform scripted and specifically designed programs in *DCPSI* and *CETA* schools. Each *ISE* performance by professional

musicians supplements the school's music curriculum and is designed in consultation with teachers, an outside music education consultant, and Center/NSO staff.

Each presentation focuses on a specific educational concept that is part of the national standards for music. For example, *Fiddlin' Around* for bass/violin duo will focus on melody, accompaniment, and counterpoint, using jazz, bluegrass, and classical music to illustrate these relationships. *Let's Dance*, a flute/marimba duo, will explore dance rhythms (with student interaction) in music of different cultures and will focus on how to listen to and understand dance rhythms.

Sixteen of the *DCSPI* schools and four *CETA* schools currently receive two – three visits by an *ISE*. By year three of the grant, all *DCPSI* schools and all *CETA* schools will receive annual visits by an *ISE*. Each school's participation culminates with their students attending a full Orchestra performance as part of the Center's Performance and Events for Students (see Section III). Evaluation of the program is part of the overall evaluation process outlined in Section V.

Professional Development and Community Outreach	2012/13¹	2013/14¹	2014/15¹
Total Number of Local School Districts Served	16	16	16
Urban School Districts*	3	3	3
Rural School Districts*	2	2	2
Total Number of Local Schools Served	127	127	127
Low-Income Schools* ²	38	38	38
Persistently Lowest Achieving Schools* ²	15	15	15
Total Number of Local Teachers Participating	1,500	1,550	1,575
Total Number of Local Students Directly Served	20,500	22,000	23,500
Students with Disabilities*	2,900	3,025	3,150

Low-Income Students*	9,000	9,600	10,075
Total Number of Local Students Impacted³	79,000	79,250	79,500

*These numbers are subsets of the totals.

¹All numbers are projected numbers.

²Some schools may be listed in both rows but are only reflected once in total number.

³Number of students taught by teachers receiving Kennedy Center professional development

Section II - National Outreach Activities at the Kennedy Center

Although located in D.C., as the National Cultural Center, the Center is charged with serving both the local community, as well as communities throughout the country. This mandate allows the Center to expand upon the core priority discussed in Section I—to achieve a long-term, in-depth impact on arts education and arts integration in the local community through professional development and community outreach for pre-k – grade 12 students and teachers—by using the experiences and lessons learned from its model programs in D.C. to scale and implement proven approaches throughout the nation (see the **chart on National Outreach Activities in all 50 States** on page 31).

In order to accomplish this, each year the Center builds partnerships between and/or among schools, school districts, and communities across the nation by creating, implementing, and overseeing national networks and programs that provide equity and access to the arts for *all* students in pre-k – grade 12 by administering standards-based professional development in the arts for teachers and teaching artists from around the country, hosting standards-based national conferences on arts integration and other key arts education topics, and helping specific communities identify and better use their existing arts education resources.

Just as the Center’s local professional development and community outreach programs use highly-skilled teaching artists, the Center’s standards-based professional development in the arts for teachers and teaching artists from around the country does the same. As noted in Section I, all teaching artists must apply for and train through the Center’s Teaching Artist Seminar series.

Through these national outreach activities, not only has the Center learned a great deal about the educational challenges generally present in urban environments (as discussed in Section I), but also those found in rural communities, e.g., limited access to high quality arts education and arts integration programs and resources, limited professional development opportunities.

More than 30 years of work in both the D.C. area and throughout the nation has given the Center the knowledge and skill to provide professional development and community outreach programs specifically tailored to the needs of pre-k – grade 12 urban schools, rural schools, and high-need communities. To date, the Center’s national outreach programs are in 1,700 school districts; at least one school district in every state, and in some instances, every school district in the state. Four of the Center’s programs—*CETA* (local D.C. impact discussed in Section I), *Partners in Education (PIE)*, *Any Given Child (AGC)*, and the *VSA National Affiliate Network*—are instrumental in the Center’s ability to serve the nation.

***CETA* and the Arts Integration Conference**

Given the effectiveness of *CETA*, many of the Center’s national constituents wanted to learn how to effectively implement it in their schools and school districts. In order to accomplish this, in 2011 the Center began its annual Arts Integration Conference, which shares what has been learned through the local *CETA* program with teachers, administrators, and teaching artists from urban, rural, and high-need communities throughout the nation. Each year during the grant, participants will register for the conference in teams from their home schools/school districts,

and will travel to D.C. for the week-long event, which includes learning about what arts integration is; participating in multiple, high-quality professional development workshops in arts integration led by the Center's teaching artists; hearing from teachers and administrators about the impact of arts integration in their schools; and looking at ways to adapt arts integration into their schools.

In addition to the annual Arts Integration Conference, an annual, three-day national **Teaching Artist Retreat** will be offered in order for the Center's Teaching Artists to review current trends in instructional practice, examine how to incorporate best practices into their work, and share successes and challenges in their work. Sessions will include focus on **Universal Design for Learning (UDL)**, best practices in classroom management, effective planning techniques with teachers, and discussions on current topics in arts education and arts integration.

Both the annual Arts Integration Conference and the annual Teaching Artist Retreat will be held during each year of the grant term.

Partners in Education (PIE)

In 1991, *PIE* was created to assist arts organizations throughout the nation in developing or expanding educational partnerships with their local school districts around the issues of professional development for teachers and teaching artists. One of the underlying tenets of the program is the formation of partnership teams consisting of a representative from an arts organization and a senior level administrator from a neighboring school district. Since its inception, *PIE* has placed a special emphasis on providing professional development for teachers by hosting standards-based professional development workshops at the arts organizations for teachers and administrators from nearby school districts.

The *PIE* program has an Advisory Committee composed of seven members from *PIE* Teams. This group advises the Center on needs and trends taking place in their respective regions, in order to guide the development of appropriate training and resources.

Today, *PIE* comprises **100 formal partnerships in 45 states and D.C.** (representing over 250 people), approximately one-fourth of which serve rural constituents (see **Appendix E**).

During the three-year grant term, *PIE* will serve national constituents through the following opportunities:

- *PIE* Institute

In Spring 2014, the Center will host a four-day event in D.C., welcoming new *PIE* teams and allowing them to examine the Center's standards-based professional development arts education and arts integration workshops for teachers. *PIE* teams will study how the workshops are designed, implemented, and evaluated, in order to establish or expand professional development workshops for teachers in their own communities.

- *PIE* Annual Meeting

Each year during the grant term, the Center will host an annual four-day event, serving partnership teams that have initiated or expanded programs for teachers as a result of their work at the Institute. Participating *PIE* teams will travel to D.C. for continued training on program and partnership development, and to recast the terms of their written partnership agreement. The Annual Meetings will also provide an opportunity for *PIE* teams to learn from each other's experiences, and renew professional associations with peers and the Center's staff. The focus for the spring 2013 meeting will be on the new Common Core Arts Standards.

- Consultations

PIE teams working on program and/or partnership development will receive follow-up consultations via phone and email and technical assistance from the Center’s staff and teaching artists on an as-needed basis.

- Workshops and Courses for Teachers

PIE teams will be encouraged to host the Center’s standards-based professional development workshops and courses for their local teachers. These opportunities stem from the local *CETA* events, and include topics such as: “Responding to Diversity: Creating Artists’ Books with ELL Students,” “Scientific Thought in Motion,” “Teaching Tolerance Through Drama,” “Building an Inclusive Classroom: Collaborative Skills for All Students,” and “Students as Curators: Demonstrating Learning by Creating Exhibitions.” *PIE* teams may also choose to host a presentation on the Center’s approach to arts integration. All workshops and courses are led by the Center’s trained teaching artists and are listed on the Center’s Web site.

- Teaching Artists Seminars

The Center will offer five in-depth, sequential seminars as a professional service for teaching artists interested in improving their practice and leveraging the Center’s educational approach. These seminars are designed to provide teaching artists with a competitive advantage and professional edge in their field, and are available to anyone who wishes to build a cadre of knowledgeable and skillful teaching artists. Each of these seminars was developed through extensive research of past and current master teaching artists and education experts (Jean Piaget, Lev Vygotsky, John Dewey, Benjamin Bloom, Howard Gardner, Daniel Pink, Sir Ken Robinson, and Robert and Michele Root-

Bernstein), and piloted with teaching artist audiences. The offered seminars include, in order, “Laying a Foundation: Defining Arts Integration,” “Mapping the Journey: Planning Effective Residencies for Students,” “Anatomy of a Lesson: Designing Instruction,” and “Planning and Presenting Professional Development Workshops for Teachers.” Also “Giving Cues: Developing Performance Materials for Young People” is available as well. Each is led by a master teaching artist with a minimum of 10 years of experience of working in schools and providing professional development for teachers.

- Speakers Bureau

The Center will work with a selected roster of speakers from its cadre of teaching artists who are experienced at presenting speeches and keynote addresses at both larger conferences and intimate meetings. These presentations will include audience interactions and can be tailored to address specific audience needs. Topics will include, “The Case for Arts Education as the Key to Successful Schools,” “Tell a Powerful Story - How to collect and share data on the impact of the arts on student learning,” “Developing Community-School Partnerships in the Arts,” and “Standards-Based Education: The Role of the Arts.”

During the three-year grant term, *PIE* will accomplish the following objectives:

- Assist *PIE* teams in hosting at least 500 workshops, courses, seminars, and/or speakers.
- Provide additional training to teaching artists about inclusive education so they are better able to meet the needs of teachers working with students who have disabilities.
- Train team members on how to create and/or provide professional development programs for teachers and teaching artists using the Center’s models.
- Convene the *PIE* Advisory Committee twice each year.

- Encourage teaching artists to participate in *CETA*'s annual Teaching Artist Retreat.
- Maintain an up-to-date teaching artist roster online at (<http://www.kennedy-center.org/education/partners/touringbrochure/>).
- In Fall 2013, launch a competitive application process in order to select up to 14 new partnerships in Spring 2014.
- Explore possible merger of existing networks, *PIE*, *AGC*, and *VSA Affiliates*, through a complete review of writings about network mergers, conduct interviews of people who participated in successful and unsuccessful mergers, and determine potential next steps with outside consultant.

During the grant term, the Center will collect quantitative and qualitative data on *PIE* by:

- Tracking the number of continuing and new partnership teams.
- Administering the Annual Report Form that records each *PIE* team's accomplishments, as well as the educational events they presented.
- Administering surveys, interviews, and phone calls with existing *PIE* teams.
- Administering Advisory Committee reports, which will detail conversations held with the regional membership they represent.
- Administering Annual Meeting and Institute surveys for participants.
- Administering Seminars for Teaching Artists surveys, which will be completed by the participants and the seminar sponsor.
- Administering teaching artist surveys, which will be completed by teaching artists who provide *PIE* opportunities, as well as those who participate in training sessions.

Any Given Child (AGC)

For most students in classrooms throughout the nation, arts education is episodic and uneven at best, nonexistent at worst. In order to provide all K – grade 8 students with consistent access to quality arts education opportunities, the Center developed *AGC*. *AGC* is a two-part, multi-year program that helps communities from around the nation create a collective vision and action plan for arts education.

Part one of *AGC* is the Audit Phase. With guidance from the Center’s educational consultants and staff, each *AGC* community forms a “Community Arts Team” (CAT) of 10-20 people who represent a broad cross section of the city—arts, education, government, community groups, and business. Once established, the CAT meets over several months to collect data about the current status of the community’s arts education programs, evaluate resources provided by the schools and community arts organizations, and create an informed and realistic plan to achieve a collective vision for equitable and robust arts education over time. The Center provides ongoing support for the CAT during this time.

Part two of *AGC* is the Implementation Phase. During this process, the CAT oversees the implementation of the plan developed during the Audit Phase, incorporating free Kennedy Center resources when necessary, including the aforementioned *PIE* standards-based workshops, courses, and seminars.

In addition to the work accomplished in each *AGC* community, the Center also hosts an annual *AGC* Exchange, bringing at least three participants from each community to D.C. in order to influence and assist the network as a collective whole. The annual *AGC* exchange also allows each community to learn from and interact with its peers from around the nation. For similar

reasons, the Center also brings selected *AGC* participants to the *CETA* Arts Integration Conference each year.

Any community may apply to be part of the *AGC* program by completing the application available on the Center's Web site (<http://www.kennedy-center.org/education/anygivenchild/>).

During the three-year grant term, *AGC* will advance arts education throughout the nation by continuing its partnerships with the seven existing *AGC* communities (**See Appendix D**). The Center will also begin strategic planning work with at least three new *AGC* sites each grant year, providing monthly site visits and on-going consultation free of charge. *AGC* will also continue to bring representatives from each community to participate in the annual events held at the Center.

During the three-year grant term, *AGC* will accomplish the following objectives:

- Maintain a governance structure to oversee and sustain *AGC*.
- Provide additional training to workshop leaders about inclusive education so they are better able to meet the needs of teachers working with students with disabilities.
- Implement recommendations from the formal *AGC* evaluation delivered in July of 2012 by Improve Group.

During the three-year grant term, the Center will collect quantitative and qualitative data on *AGC* by:

- Engaging an outside evaluation firm to review *AGC*'s effectiveness in 2012-2013.
- Reviewing each community's annual report form.
- Reviewing surveys from educators, administrators, arts organizations, and artists administered independently by each *AGC* community.
- Monitoring how successfully *AGC* communities implement the recommendations from their Audit Phase.

- Monitoring community sentiment and press materials to gauge local support of AGC.
- Monitoring which Kennedy Center resources are being used, and how often, in AGC communities to help them reach their long range goals.

VSA National Affiliate Network

Founded in 1974 by Ambassador Jean Kennedy Smith, VSA, the international organization on arts and disability, was established to provide arts education opportunities for people with disabilities and to increase access to the arts for all. Four principles guide all VSA programming, including the *Affiliate Network*:

- Every young person with a disability deserves access to high-quality arts experiences.
- All teaching artists and art educators should be prepared to include students with disabilities in their instruction.
- All children, youth, and adults with disabilities should have complete access to cultural facilities and activities.
- All individuals with disabilities who aspire to careers in the arts should have the opportunity to develop appropriate skills.

Several years after VSA 's establishment, there became a need for a mechanism by which to develop and deliver quality arts education programs for students with disabilities, their families, and their teachers in both urban and rural communities throughout the nation. As a result, the *Affiliate Network* was established.

The *Affiliate Network* comprises 35 independent, 501(c)3 organizations, which provide direct service to students with disabilities and their families, teachers, schools, and communities (See **Appendix F**). During the grant term, the *Affiliate Network* will administer a range of initiatives under the following program areas in order to meet the needs of their communities:

- Arts Education and Arts Integration

The Center will provide standards-based visual and performing arts programs that support arts education and arts integration for pre-k – grade 12 students with disabilities, both in school and community settings involving family and community partnerships through the *CETA* and *PIE* program.

- Professional Development

The Center will provide *CETA* and *PIE* standards-based professional development workshops, courses, and seminars for pre-k – grade 12 teachers and teaching artists that address skills critical to working with students with disabilities in both integrated/inclusive classrooms and self-contained classrooms, emphasizing Differentiated Learning and Universal Design for Learning (UDL). The Center will also use the expertise of its staff and *Affiliate Network* members to provide technical assistance through social media tools and more traditional newsletters, webinars, and convenings.

- Cultural Access

The Center will provide opportunities for students with disabilities to experience the arts as either an artist or an audience member, and technical assistance to educational and cultural institutions on how to best provide physical and programmatic access for students with disabilities through expertise from the Center's Leadership Exchange on Arts and Disabilities (LEAD). LEAD is an annual conference held each year, alternating between the Center and a regional location, where ADA coordinators at cultural institutions across the country come together to discuss and learn how to break down barriers to equitable access for programs and facilities.

- VSA Playwright Discovery Program

The program is designed for students, grades 6–12, with and without disabilities, to explore the themes of disability through playwriting, engaging students in and out of the classroom. The *VSA Playwright Discovery Resource Guide*, in print and available online free of charge, is used by teachers as a tool for teaching the playwriting process on the topic of disability. Teachers use the guide to address “what is community”, diversity, disability, and how one engages in playwriting, dramaturgy, and production.

Each year of the grant, interested student playwrights will submit scripts for review by a panel of theater professionals. The authors of the selected plays will come to the Center for a *Millennium Stage* reading and will participate in workshops with professional playwrights, directors, and actors, revising their plays and learning further about the script development process.

Data will be gathered as part of the application process, including number of student and teacher participants, number of student participants with disabilities, geographic diversity of participants, and number of participants from low-income school districts. Students will also submit a short narrative statement with their script providing biographical information and explaining what they learned about disability, playwriting, and themselves while researching and writing their play. Teachers will evaluate their experiences as participants through online feedback surveys. Information gathered in these assessments will be used to improve training sessions, instructional materials, and program scope. Teacher and student feedback will also be used to assess the program’s greatest areas of success and needs for improvement, to most effectively increase impact and participation in future years.

These efforts ensure that students with disabilities have the opportunity to gain valuable experiences through arts education and arts integration, and to benefit from the advantages offered by these experiences, including intellectual development, academic achievement, improved communication, enhanced critical thinking and problem solving skills, and enriched social, interpersonal, and life skills. Moreover, given that data shows low-income families have a higher percentage of children with disabilities, these opportunities will target directly and indirectly Title I schools.

During the three-year grant term, the *VSA Affiliate Network* will accomplish the following objectives:

- Increase the number of organizations in the *VSA Affiliate Network* by engaging other established organizations already performing this work.
- Enhance opportunities for students with disabilities to engage in, participate in, and experience visual, music, dance, theater, and multi-media arts opportunities through effective evaluation.
- Implement new arts education and arts integration opportunities for students with disabilities, especially those from low-income families by expanding the Center's offerings into communities not already served.
- Increase standards-based, arts-integrated professional development opportunities for general classroom teachers, special education teachers, and teaching artists who work with students with disabilities by hosting *CETA* workshops and seminars.
- Develop dynamic educational tools, resources, and materials on best practices for inclusive classrooms.

- Improve collaboration between academics and practitioners in the field of arts education and arts integration for students with disabilities, and identify, collate, and increase the number of innovative arts education and arts integration practices by hosting convenings of thought leaders.
- Increase number of students with and without disabilities, and across socio-economic spectrum with a focus on low-income families, who experience academic, personal, and social development through opportunities for engagement, participation, and exposure to theater, media, writing, literacy and disability-awareness, in schools being served. Schools identified by VSA *Affiliates* will be targeted for this program by direct contact with school personnel.
- Best practices, innovative practices, and promising models in theater arts, multi-media, film, playwriting, scriptwriting, and literacy education will be identified by working with a forum of arts education and special education experts, and practitioners in the field.
- Increase the number of general classroom teachers and theater/literary arts teachers who will have opportunities to be trained to use theater, multi-media and the literary arts in addressing core academic content knowledge when working with students with disabilities. Schools identified by VSA *Affiliates* will be targeted for this program by direct contact with school personnel.
- In anticipation of substantive recommendations coming out of the July 2012 convening and forum of thought leaders, national experts, and practitioners in the field of arts education and special education, funds will be set aside to implement 2-4 pilot projects related to the issues outlined at the convening.

During the three-year grant term, the Center will collect quantitative and qualitative data on the VSA *National Affiliate Network* by:

- Reviewing *Affiliate* organizations’ annual reports, which cover a variety of criteria including numbers of participants, numbers of sessions, and number of programs that incorporate state or other standards.
- Administering short survey tools to evaluate meetings, convenings, and webinars hosted by the Center as created under the guidance of the Center’s director of research and evaluation. For more information on evaluation, see Section V on Evaluation.

National Outreach Activities in all 50 states	2012/13¹	2013/14¹	2014/15¹
Total Number of School Districts Served**	650	715	787
Urban School Districts*	270	297	327
Rural School Districts*	250	275	303
Total Number of Schools Served**	4,500	4,950	5,445
Low-Income Schools* ²	900	990	1,089
Persistently Lowest Achieving Schools* ²	120	132	145
Total Number of Teachers Participating	50,000	55,000	60,500
Total Number of Students Impacted	1,600,000	1,760,000	1,936,000
Students with Disabilities*	300,000	330,000	363,000
Low-Income Students*	320,000	352,000	387,200

¹All numbers are projected numbers.

²Some schools may be listed in both rows but are only reflected once in total number.

*These numbers are subsets of the totals.

**If a School District or School is served by more than one program, it is only counted once.

Section III - Arts-Based Educational Programming at the Kennedy Center

In addition to its focus on professional development and arts integration, the Center also realizes the intrinsic value of pre-k – grade 12 students and teachers participating in, creating, producing, presenting, and witnessing arts-based educational programs and performances. Students and teachers need opportunities to make and present their own art, as much as they need opportunities to experience and engage in performances created and presented by professionals.

As the nation’s premier destination for the performing arts, the Center is able to commission, produce, and present works of its own, as well as present renowned artists and performances from around the world. This ability also allows the Center to feature its main stage artists and performances in unique educational events and to model the type, quality, and diversity of presentations that arts organization should make available for pre-k – grade 12 students. From dance, music, and theater performances to folk ensembles and visual art exhibitions, opportunities for direct participation and learning in the arts allows students and teachers to experience art while, at the same time, enables them to demonstrate improved knowledge and skills, which are key components of the current national arts standards.

To accomplish this, each year during the grant, the Center will provide opportunities for direct participation in the arts through *Millennium Stage* and two umbrella programs, Performances and Events for School Groups and Single Discipline Arts-Based Opportunities and Events. See chart on arts-based programming participation on page 46.

Millennium Stage

To make the performing arts accessible to everyone, in 1997, the Center created the *Millennium Stage* program, which presents free performances 365 days a year at 6 p.m.; the only

free daily performance series in the nation. To highlight the mastery and talent of students during the three-year grant term, the Center will present a variety of student performances through *Millennium Stage*, featuring many of the schools and partnerships that the Center works with through *CETA* and *DCPSI*. These strategic relationships include: the Boys and Girls Club of Washington, the DC Youth Orchestra, the Afghan Youth Orchestra, Adventure Theater Student Ensemble Showcase, Boonsfarm High School Jazz Band, Levine School of Music, Culkin School of Irish Dance, Washington Performing Arts Society, and performances from D.C. area schools as part of Music In Our Schools month in March.

Students with disabilities will also be presented through *Millennium Stage* in collaboration with VSA and the Office of Accessibility at the Center. During the 2012-2013 year, *Millennium Stage* will present the 29th annual VSA *Young Soloists* concert and the 29th annual VSA Playwright Discovery event, featuring plays with disability themes. *Millennium Stage* will also present adult artists with disabilities whose performances are designed for students. For example, during the 2012-2013 year, *Millennium Stage* will present *Ill-Abilities*, an international breakdancing company featuring dancers with multiple forms of disability. Additionally, the recently redesigned stages feature universal design and allow for ease of access for all artists with disabilities.

In addition to featuring student performers, many of the Center's *Millennium Stage* performances will be presented for pre-k – grade 12 youth. For example, during the 2012-2013 year, *Millennium Stage* will feature a jazz for kids program by Matt Wilson celebrating the 40th Anniversary of Schoolhouse Rock. The Center also remains committed to serving students with disabilities through *Millennium Stage* by providing captioning and sign interpreting services for all performances upon request.

During the three-year grant term, *Millennium Stage* will accomplish the following objectives:

- Present 1,095 free, daily performances.
- Present pre-k – grade 12 student performers and school groups performances, especially those that feature the Center’s partners.
- Present students with disabilities, as well as artists with disabilities whose performances are designed for pre-k – grade 12 students.

During the three-year grant term, the Center will collect quantitative and qualitative data on *Millennium Stage* through house/performance reports that will track the number of pre-k – grade 12 student performers, as well as an estimation of the percentage of pre-k – grade 12 students in the audience. Furthermore, student performance groups will be given formal feedback forms (developed in consultation with the Center’s Director of Research and Evaluation) to complete following *Millennium Stage* performances, which will ask for feedback on the students’ experiences and collect demographic data.

Performances and Events for School Groups

To complement its educational programming, each year the Center will present age-appropriate performances and events for pre-k – grade 12 youth through *Performances for Young Audiences (PYA)*. *PYA* provides youth with a wide variety of age-specific musical and theatrical traditions, addressing themes that young students often encounter, including self-doubt, peer-pressure, cultural differences, and individualism.

To make these performances available and affordable, the Center will schedule selected *PYA* performances and events during the school-day, at a significantly reduced rate (\$5 per ticket). All will be included in the Center’s annual **“Professional Learning for Teachers and**

Performances for School Groups” brochure, mailed to 80,000 teachers and administrators in D.C. and its surrounding communities. Additionally, pre-performance materials (Cuesheets) and online resources grounded in the national standards will be provided for the performances, events, and exhibitions listed in this brochure (see Section IV).

During the three-year grant term, the Center will present the following options for students and teachers:

- *Theater for Young Audiences (TYA)*

TYA commissions, produces, and presents selected high-quality, age appropriate, professional caliber theater specifically for young audiences. *TYA* addresses the irreplaceable value of students and teachers attending the performing arts by producing performances that inspire and educate youth from all backgrounds. Each year, *TYA* will present approximately 10 productions including musical theater, dance, and multi-disciplinary performances, as well as programming based on the Center’s international work and major festivals and unique genres like puppetry, folk-arts, circus arts, and storytelling. Additionally, every year, the Center will present and/or produce at least one work with a disability theme and at least two Sensory-Friendly performances, which will include modified technical elements, designated quiet areas, and the ability to talk or move around the theater during the performance.

During the three-year grant term, the Center will present several world premieres and original commissions, including *The Mostly True Adventures of Homer P. Figg* adapted by Tom Isbell from the Newbery Honor book by Rodman Philbrick, *Jason Invisible* adapted by Laurie Brooks from the novel *Crazy* by Han Nolan, *Orphie and the Book of Heroes* based on Greek myths, performances of the *Elephant and Piggie* books

brought to life by acclaimed author Mo Willems, and adaptations of *Mockingbird* by Kathryn Erskine, *The Gift of Nothing* by Patrick McDonnell, *A Cricket in Times Square* by composer and book adaptor Chris Brubeck, and *The Magician's Elephant* by Kate DiCamillo (both co-commissioned with the National Symphony Orchestra). Two of these performances, *Jason Invisible* and *Mockingbird*, will feature disability themes.

- *Kinderkonzerts*

Kinderkonzerts are designed to acquaint students with symphonic music and the instruments of the orchestra, and feature small groups of NSO musicians who perform short pieces of both classical and contemporary music. These performances will involve children as participants as well as observers in an interactive concert setting, and prior to each one, students can participate in a musical instrument “Petting Zoo,” where they will have the chance to experiment with a variety of musical instruments. Each year, the Center will present 16 performances of two to three different *Kinderkonzert* programs. During the three-year grant term, the Center will present *Break It Down!* and *Viva Violins!*, as well as two Sensory-Friendly performances.

- *Connections Ensemble Concerts*

Connections Ensemble Concerts integrate educational curriculum with music in innovative ways. Yvonne Caruthers, NSO cellist and the *Connections* series creator, will lead these popular concert programs, which use multimedia technology as a method to engage students and help them understand music and how it correlates to subjects such as math, science, history, and language. Each year, the Center will present approximately 8 performances of the *Connections Ensemble Concerts*. During the three-year grant term,

the Center will present *MO+RE Science and Music* featuring Natasha Bogachek, violin, and Stephen Dumaine, tuba.

- *Young People's Concerts (YPCs)*

YPCs will provide students with access to classical music performed by a full orchestra, which will relate music to curriculum topics they are studying in the classroom, promoting learning, discipline, and creativity. This will be accomplished through consultations with the conductor, Kennedy Center/NSO staff, and appropriate teachers. Each year, the Center will present approximately 16 performances.

- *Rehearsals/Look-Ins*

Rehearsals/Look-Ins will provide students with behind-the-scenes experiences designed to increase their knowledge of dramatic contexts and production challenges. Students will learn about the creative process behind mounting a production, get an insider glimpse at what transpires behind-the-scenes, and learn about rehearsal vocabulary, performance history, thematic contexts, and design inspiration. Each year, the Center will present approximately 10 Rehearsals and Look-Ins of Washington National Opera and visiting ballet companies.

While all of these opportunities are offered at a significantly reduced rate, the Center realizes that many students and schools may not be able to afford any additional cost. To accommodate schools and students in these situations, the Center provides two programs that fully cover ticket and/or transportation costs for qualified school groups:

- *5th Grade Initiative*

Since 2001, this program has provided D.C. public and charter school 5th grade students with the opportunity to attend free, high-quality, youth performances at the Center. To

accomplish this, the Center works through the D.C. Arts and Humanities Education Collaborative. The Collaborative is a one-stop-shop where D.C. schools can register for age-specific arts and culture opportunities for their students. Through the Arts for Every Student initiative of the Collaborative, the Center will allocate 5,000 complimentary tickets with free bus transportation each year, enough for every D.C. 5th grade student.

- *MyTix School Groups*

The *MyTix-School Groups* program was created in order to give Title I schools throughout Maryland, D.C., and Virginia the ability to attend daytime, youth-centered performances at the Center. All participating schools will receive funds to offset the cost of tickets and/or bus transportation.

During the three-year grant term, Performances and Events for School Groups will accomplish the following objectives:

- Provide opportunities for students to attend performances and rehearsals/look-ins presented by nationally- and internationally-acclaimed artists and companies featured on the Center's main stages.
- Provide opportunities for students to better understand the arts and culture of other countries through the Center's international festivals, including Nordic Cool in 2013.
- Provide opportunities for low-income students to attend performances and events at the Center for \$5 or free, including bus transportation.
- Provide Sensory-Friendly performances for students with autism or other sensory sensitive needs.

During the three-year grant term, the Center will collect quantitative and qualitative data on Performances and Events for School Groups as outlined in Section V.

Single-Discipline Arts-Based Opportunities and Events

With its demonstrated history of working with world-renowned performing artists across multiple disciplines, the Center is uniquely suited to provide high-quality, advanced pre-professional training for the next generation of dancers, singers, and musicians. The following opportunities were developed to ensure that young, aspiring artists in grades 7–12 can hone their craft in a professional environment, learning from masters in their respective fields.

Each of these programs provides advanced artistic instruction, effective career guidance, and high-profile performance opportunities for dedicated performing arts students.

- *Exploring Ballet with Suzanne Farrell (EBSF)*

As a physical art form, ballet primarily relies on an oral tradition of experienced dancers teaching technique and repertoire to younger dancers. To continue the oral tradition of ballet education, *Exploring Ballet with Suzanne Farrell (EBSF)* was created so that Suzanne Farrell, one of the most celebrated muses of George Balanchine, the Father of American Ballet, could bring her expertise and status as a tradition-bearer to the next generation of dancers.

EBSF is an annual three-week ballet summer training program led by Ms. Farrell where students take two ballet technique classes a day, six days a week, and participate in a number of cultural activities to enhance their experience in D.C., such as museum visits and trips to historical landmarks.

Students interested in participating in *EBSF* must submit an application for consideration. Applicants must have at least five years of ballet training, including at least four years en pointe for women. Auditions are held in six to eight different cities throughout the U.S each year. Each audition is administered in a two-hour class setting,

where Ms. Farrell works directly with the students. Each participant is judged primarily on his or her dancing technique, but Ms. Farrell also evaluates his or her musicality, expression, determination, and motivation.

During each year of the grant term, approximately 30 intermediate and advanced ballet students, ages 14–18, will be selected to participate in the summer intensive.

- *Betty Carter's Jazz Ahead*

Betty Carter's Jazz Ahead is an international jazz residency, performance, and composition project designed to discover and present the next generation of jazz greats. The late jazz vocalist Betty Carter founded *Jazz Ahead* to foster the career development of talented young jazz musicians, specifically focusing on jazz artists who compose original work. Among similar jazz programs across the United States, *Jazz Ahead* is distinct in this focus, fulfilling a need in the jazz community to emphasize the composition skills of new jazz talent rather than just focusing exclusively on performance and technical abilities. The two-week program, led by the acclaimed pianist and the Center's artistic advisor for jazz Jason Moran, identifies outstanding, emerging jazz artist-composers in their mid-teens to age 25, and brings them together under the tutelage of experienced artist-instructors who coach and counsel them, helping to polish their performance, composing, and arranging skills.

The residency program supported by the three-year grant will include daily workshops and rehearsals with established jazz artists, and will culminate in performances of original works by the young artist-composer participants, including: one Kennedy Center concert for D.C. area students; one public concert at Howard University (D.C.) in collaboration with the University's Department of Music; three additional

concerts for the public through the Center's *Millennium Stage* (broadcast live over the Internet); and one free, public concert on a mini-tour to Wilmington, Delaware in collaboration with the Office of the Mayor of Wilmington.

During the three-year grant term, *Betty Carter's Jazz Ahead* is expected to impact approximately 30 young artists each year.

- National Symphony Orchestra (NSO) Programs

Each year, the NSO also renews its effort to cultivate the next generation of young artists. These initiatives affect students on a local and national level, offering full-scholarship opportunities to train for a professional career in music. The NSO is proud of the success these programs demonstrate, with past participants going on to perform in some of our nation's top conservatories and prominent orchestras.

Established in 1993, the NSO *Summer Music Institute (SMI)* is a four-week intensive training program for young musicians ages 15–20. These gifted and career-oriented students from across the nation gather at the Center during the summer to develop their artistic talents and gain hands-on experience working with professional musicians. The Institute offers private lessons, rehearsals, coaching by NSO musicians, and lectures on various topics like conducting, music history, and mental performance strategies. Each year of the grant term, *SMI* will welcome approximately 55 students. Additionally, participating musicians will perform in two full orchestra concerts in the Center's Concert Hall, along with four chamber music recitals through *Millennium Stage*.

The *Youth Fellowship Program* is a full-scholarship training opportunity for local high school students who intend to pursue a professional career in music. Participants commit to a year-long schedule of private lessons, master classes, rehearsals, concerts,

and question-and-answer sessions with NSO musicians and world-renowned artists who perform at the Center each season. Multiple performance opportunities will be incorporated into the program, including recitals through *Millennium Stage*, instrument demonstrations at *Young People's Concerts*, and on-stage performances alongside the NSO during rehearsals. Fellows receive a mentor from the NSO to supervise their progress throughout the year, ensuring that each developing musician benefits from individualized attention. Furthermore, the program offers constructive feedback by adhering to a schedule of juries and final evaluations that are conducted by a panel of NSO musicians.

For each year of the grant, the following benefits will be made available on full-scholarship to 20–30 students, ages 11–18 from D.C. and its surrounding community: private lessons taught by a member of the NSO; chamber music ensembles coached by NSO musicians; side-by-side rehearsal opportunities with the NSO led by music director Christoph Eschenbach and guest conductors; master classes and seminars; attendance at selected rehearsals and performances of the NSO; performance opportunities (solo and ensemble) through *Millennium Stage*; and exposure to internationally-renowned conductors, soloists, and musicians.

- VSA Young Soloists

In the past, doors were often closed to students and young people with disabilities who wanted to pursue a musical education or music as vocation or avocation. The VSA *Young Soloists* program was conceived and implemented to address obstacles, open doors, provide opportunities, and shift perception regarding the abilities of youth with disabilities.

The VSA *Young Soloists* Program is an annual program for outstanding student musicians with disabilities interested in pursuing the study of music and music careers. The program is open to students with a disability ages 14–25 years with demonstrated excellence as a vocalist, instrumentalist, soloist, or ensemble performer in any genre of music. Professionals in the field of music and music education review and evaluate student submissions and select the top performers for acceptance in the program. Selected student performers receive support towards furthering their musical studies and the opportunity to participate in activities designed to enhance competitiveness, their musical aspirations, and potential careers. These opportunities include mentoring by a successful musician in his or her particular instrument or genre of music; advice on the business of music, as well as group and one-on-one sessions and master classes. Other opportunities are crafted around the individual student’s needs. Four performers are also given the opportunity to perform through *Millennium Stage* at the Center in front of a live audience, as well as a virtual audience via live-webcast/streaming of the performance.

- *WNO Opera Institute*

The *WNO Opera Institute* was created fourteen years ago as a summer training program for high schools students interested in a career in opera. This inspiring three-week summer program will bring passionate, talented, high school musicians together in the nation’s capital to experience opera in a professional and nurturing environment that only a world-class opera company can provide. Serious classical singers thrive on the *Institute’s* intense and focused curriculum geared toward preparing students for college performance programs and beyond.

Throughout the course of the program, students will take classes in opera history, ear training/sight singing, Italian diction, movement for singers, and acting. Master classes with nationally- and internationally-known artists will be scheduled each week, and have included opera singers such as Harolyn Blackwell, Richard Stilwell, Denyce Graves, and Evelyn Lear. Additionally, each afternoon students will have individual lessons with vocal coaches and voice teachers that focus on vocal development including breath management, intonation, and musicianship. As performance is a significant part of the learning process, students have three performance opportunities: an Italian Art Song recital, an Opera Scenes recital, and a performance through *Millennium Stage*.

Admittance to the program will be by audition only, and it is anticipated that each year approximately 30 students will be chosen for the program.

- Workshops, Master Classes, and Performance/Demonstrations

The Center will also offer workshops, master classes, and performance/demonstrations that allow students to advance their artistic training and gain knowledge into different performing arts mediums. These opportunities will be included in the Center's annual School Groups brochure (**See Appendix C**), which is mailed to all D.C. area schools, and includes:

- Workshops designed to enhance and complement artistic training will be tailored to aspiring performing arts students in grades 9–12. Workshops will connect students with performing arts professionals in multiple disciplines in order to learn from their valuable perspectives. Additionally, students will have the opportunity to gain feedback and criticism on their own artistic works.

- Master classes will provide advanced training for the next generation of performing artists, and each year the Center will hold a variety of master classes with renowned performers and instructors in multiple art forms. Every year of the grant, the Center will host two recurring opportunities, the *Ballet Class Series* and the *NSO Young Associates' Program*. The *Ballet Class Series* will offer high school ballet students a special opportunity to participate in master classes presented by teachers from nationally and internationally recognized ballet companies performing at the Center. The *NSO Young Associates' Program* will invite high school students from the D.C. area to apply for the opportunity to learn more about the NSO and life as a professional musician. Students will also attend NSO rehearsals and participate in workshops exploring careers in orchestra management, music education, publicity, and other areas.
- Performance/Demonstrations blend education with quality performances and will bring students to the Center to observe a performance and engage with the artists through in-depth discussions.

During the three-year grant term, the above mentioned programs will accomplish the following:

- Provide opportunities for young performing artists to learn from and train with world-class artists in multiple disciplines.
- Present free and low-cost performances by young artists at the Center.
- Develop program curriculum that reflects up-to-date college requirements and standards.
- Foster a learning environment that promotes community, life-long learners, and professionalism.

- Explore collaborative programs and partner with other arts organizations to develop networks of opportunity for participating young artists.
- Ensure that aspiring young artists from low-income families are able to participate by providing full or partial scholarships.
- Directly engage the local community, paying special attention to those in underserved areas, by providing free performances that showcase participating young artists.
- Increase program participation among young people of diverse backgrounds, as well as those with disabilities by marketing available opportunities directly to students in Title I schools and underserved communities.
- Establish an inclusive atmosphere within each program by providing appropriate accommodation, access, and assistance for young artists with disabilities.
- Evaluate each program’s effectiveness by soliciting quantitative and qualitative feedback from participants about faculty members, classes, activities, assignments, and special events.

Arts-Based Educational Programming – Millennium Stage and Performances and Events for School Groups	2012/13¹	2013/14¹	2014/15¹
Total Number of School Districts Served	20	20	20
Urban School Districts*	10	10	10
Rural School Districts*	2	2	2
Total Number of Schools Served	900	945	990
Low-Income Schools* ²	130	137	143
Persistently Lowest Achieving Schools* ²	17	18	19

Total Number of Teachers Participating	2,400	2,520	2,640
Total Number of Students Directly Served	65,000	68,250	71,500
Students with Disabilities*	5,500	5,775	6,050
Low-Income Students*	20,000	21,000	22,000
Total Number of Students Impacted	65,000	68,250	71,500
Arts-Based Educational Programming –			
Single Discipline Arts-Based Opportunities and Events	2012/13¹	2013/14¹	2014/15¹
Total Number of Students Directly Served	500	600	700
Students with Disabilities*	50	60	70
Low-Income Students*	75	100	150
Total Number of Students Impacted	500	600	700

*These numbers are subsets of the totals.

¹All numbers are projected numbers.

²Some schools may be listed in both rows but are only reflected once in total number.

Section IV- Development and Dissemination of Instructional Materials

The Center prides itself in producing free, high-quality, practical, and easy-to-use resources in print and online for students, teachers, school administrators, and arts organizations for all of the programs discussed in Sections I – III of this proposal.

The Center’s printed resources include: practice-based informational binders, program booklets, and workshop packets. All of these items will be produced during the three-year grant term for the appropriate programs and educational events, including *PIE*; *AGC*; *CETA*, including the Arts Integration Conference; and the *VSA Affiliates’* conference. As appropriate, these

resources will also be made available via flash drives. Open and ongoing communication helps the Center maintain positive relationships with program participants, and in order to help facilitate this, the Center creates a monthly newsletter for *PIE*, *AGC*, and the *VSA Affiliates*, which contains updates on programs, new resources, staffing changes, funding opportunities, and relevant news items. This newsletter will be distributed via email and posted on the Center's Web site.

In order to offer these resources to as many people as possible, the Center's instructional resources will be made available through ARTSEdge, the Center's **free, digital Web site for teaching and learning in, through, and about the arts** (www.artsedge.kennedy-center.org). Since its inception in 1993, ARTSEdge has served as a national platform for arts education across the full range of art forms, grade bands, and teaching approaches, representing the largest single investment in digitally-supported arts education by a major cultural institution in the U.S.

Using a multiplatform approach, ARTSEdge produces and delivers free resources in multiple ways—through printed and digitized materials, as well as traditional broadcasts—and includes multimedia-integrated, standards-based resources for classroom teachers, discipline-based arts instructors, teaching artists, youth mentors, and others involved in supporting pre-k – grade 12 student learning at home, in afterschool programs, and other learning environments.

ARTSEdge resources are also designed to advance the understanding of and engagement with art by all audiences, including those traditionally unable to access arts experiences due to location, ability, or financial means, and are available via the Center's Web site and other online portals, as well as other digital and traditional channels such as iTunes, YouTube, and print.

In order to ensure that ARTSEdge resources reflect the national arts standards, the Center has included these standards on the site since their initial distribution. Recently, the Center began

aligning existing ARTSEGE lessons, guides, and other appropriate resources to the Common Core Standards and other Next Generation learning standards, as well as the impending **Common Core Arts Standards** that are being developed by the National Coalition for Core Arts Standards (NCCAS) for release in 2013.

The new Core Arts Standards will address new approaches to teaching, modes of learning, and increasingly available technology, while providing a framework for educators to better implement and assess standards-based arts instruction in their schools.

After the new standards are released, the Center will begin creating an expansive, multilevel resource library to help teachers address the new standards by demonstrating effective instructional practice and strategies, providing examples of student product and assessments, and giving context to elements of the standards themselves (such as Big Ideas and Enduring Understandings). The Center will also define content frameworks for new teaching supports in the new Media Arts and will undertake a unique, far-ranging content development project that encourages educators to think broadly about arts learning, integrating Common Core State Standards for ELA and Math, upcoming revisions to Science and Social Studies standards, the P21 Framework, and other new approaches, methods, and research. ARTSEGE will also undertake open-captioning and Spanish-language subtitling for video resources and provide additional access points to our popular podcast modules, downloaded (rate/amount/increase).

ARTSEGE serves students and teachers from all 50 states and all U.S. territories, and last year, its resources and its arts-centered content were used by more than **12.5 million people**. These statistics comprise users accessing online resources, as well as arts-centered content broadcast through more traditional media outlets including public radio. Data collected to date, through Google Analytics and feedback surveys on the site, shows visits from a wide range of

school districts—from high-density, urban areas in New York, NY; Los Angeles, CA; and Houston, TX, to rural locations in Unalaska, AK; Havre, MT; and Holly Springs, MS. The Center anticipates that these usage statistics will **increase between 10% -- 20%** during each year of the grant term.

During the three-year grant term, ARTSEGE will produce the following resources:

- Cuesheets

Printed, age-appropriate study guides will be distributed prior to each performance and event that pre-k – grade 12 students attend (as outlined in Section III; see Appendix G for a sample). Additionally, select student performance guides will include Spanish-language alternatives.

- Start with the Arts

This curriculum is created by VSA around the premise that young children, both those with and without disabilities, learn best when starting their education with the arts as a key component. Currently only available in print, in 2013, ARTSEGE will release a new digital Start with the Arts collection, making the resource available to all pre-k – grade 2 students and their teachers for free.

- Professional Library

This section of ARTSEGE will feature more comprehensive supports, tips, and guides for educators meeting the needs of pre-k – grade 12 students with disabilities in arts-rich classrooms. The key component of this library will be a revised lesson plan collection, which will allow educators to address individual needs, such as how to modify a lesson using creative movement for learners with mobility impairments. The Center will also develop lessons with embedded assessments to give both pre-k – grade 8 teachers and

students data in real time. In addition to resources related directly to the arts, ARTSEEDGE publishes content designed to improve teachers' ability to use and adapt technology tools. The ARTSEEDGE collection of audio stories, video clips, and interactive online modules is aligned to best practices in educational media design and delivery, including use on mobile devices and interactive whiteboards. In 2012-13, the program will release its **first mobile app** for iOS devices.

- Creation of content focused on “STE[A]M” learning

Amplifying the current focus on STEM learning, ARTSEEDGE will form partnerships with major entertainment companies to develop content that highlights the intersection of arts (the “A” in STE[A]M) and science (video game design, CGI and animation, popular music, and other digital media). These multimedia resources will focus on skills essential to pre-k – grade 12 students' preparation for academic and career success in the 21st century. In February of 2013, ARTSEEDGE will work closely with participants in the international festival “Nordic Cool,” to connect youth and game designers, including those from Rovio (Angry Birds), Mojang (Minecraft), and CCP Games (Eve Online). Future annual festivals will allow additional opportunities to connect students to professional artists both as mentors and identify topics for further investigation and documentation.

In addition to lessons, articles, and multimedia content, ARTSEEDGE produces a number of initiatives and programs for pre-k – grade 12 students and teachers, including onsite and online workshops, panels, and consultations on demand. During the three-year grant term, ARTSEEDGE will produce the following initiatives and programs:

- Media Arts Working Group

A key area of focus has been the establishment and advancement of arts education and arts integration as vital components in preparing youth for high-demand, creative workforce skills, particularly for youth engaged in digital production. To support this concept, in spring of 2012 the Kennedy Center convened a network of national youth media programs to create the Media Arts Working Group. This collaborative network will ensure adoption, testing, and youth participation in ARTSEGE projects, and grow connection with urban, rural, and suburban youth. The Media Arts Working Group will also create a variety of media for direct access by pre-k – grade 12 students. Upcoming digital features will focus on the needs of youth engaged in arts, culture, history, and science study, as well as emerging and aspiring young artists. In addition to content, this platform provides opportunities for student-created media to be shared with others. Additionally, the Media Arts Working Group will act as an ongoing test-bed and feedback system for ARTSEGE content, to guide its future instructional design efforts, including working with Remix Learning and the Digital Youth Network to assess the potential for applying the **Open Badge System** to provide new ways of motivating, capturing, certifying, and describing student learning.

- Campaigns for arts and civic action

Annually, a national call-to-action campaign will be issued around a project that fuses arts and heritage study with youth artistic production and live performance at the Center. The first campaign in this series examined Marvin Gaye’s landmark album “What’s Going On?” through the lens of historical and contemporary art and culture, asking young people to share their ideas about *What’s Going On...NOW* (www.whatsgoingonnow.org). The campaign culminated in a 3-day **Media+Arts Youth Summit**, bringing students in

grades 7–12 from around the country to the Center for creative sharing, workshops, and performance. Building on the success of that campaign, ARTSEGE will develop learning frameworks and content around more expansive themes, including the history of “Songs of Conscience” from the early 20th Century, to Woody Guthrie, through the Vietnam era to today. In 2013, “Worldwide Cipher” will be the campaign and its focus will be on the creation and production of hip-hop.

- Open Studio

ARTSEGE will develop a project for young producers and artists granting them unique access to the Center’s staff and artistic assets through working sessions, critiques, and interviews with production staff who can give feedback, micro training, and other support.

- Social Stories

ARTSEGE will develop a multimedia tool that helps all students, but particularly those with sensory disabilities, to better access and connect to live arts experiences. This prototype will be carefully documented to share as a model with other arts organizations grappling with issues of access.

Section V- Research and Evaluation

The Center’s research and evaluation platform is built on current research in the disciplines of education, arts, and neuroscience. This research literature suggests that carefully structured arts-based pedagogy can improve student learning and academic experience as well as result in demonstrably positive outcomes that include deeper engagement in subject matter (Plucker, Runco & Lim, 2006; Reder, 1979; Klein & Kihlstrom, 1986), better retention of content (Yates, Cuthrell & Rose, 2011; Rinne, Gregory, Yarmolinskaya, & Hardiman, 2011; Hardiman, 2003),

greater emotional involvement in the learning process (Hetland & Winner, 2004), deeper social awareness (Hetland, Winner, Vaneena & Sheridan, 2007), and the ability to apply principles across disciplines (Gazzaniga, 2008; Vaughn, 2000; Fiske, 1999). The underlying ability inherent to generating options that can be applied across disciplines is also examined in creativity literature and is termed flexibility (Guilford, 1968; Torrance, 1995; Guastello et al., 1998). Flexibility is used as an indicator when examining divergent thinking skills, or a type of problem solving where individuals are asked to generate a number of options to solve a given problem. Flexibility is also assessed when evaluating problem finding and problem solving, which have been identified as key components in the creative process (Chand & Runco, 1992; Runco & Chand, 1994; 1995). Each of these skills has been associated with student achievement. The Center's research and evaluation platform will focus on these variables of interest, as a growing body of evidence has shown their prominence and effect on student outcomes.

The current research and comprehensive evaluation plan builds upon the Center's previous *Changing Education Through the Arts (CETA)* evaluations, which currently operationalizes whole-school reform through arts integration in 16 schools. The *CETA* program is designed to empower teachers to integrate the arts with other subject areas while also addressing 21st century learning skills. Teachers learn how to integrate the arts in order to reach all learners (ELL, students with disabilities, students from low-income families, gifted and talented) and develop critical thinking, creativity, communication skills, and collaboration skills, as well as a deeper understanding of content in the arts and other subject areas. The evaluative mechanisms of the *CETA* program established an organizational competency for systematically collecting and analyzing data used to determine the value of arts integration programs. The lessons learned

about optimizing evaluations among children in arts integration programs will serve as a springboard for future evaluation work.

The current research proposal and evaluation is designed to build evidence of effectiveness among all of the Center’s education programming, and will enable better judgment of program performance of arts learning and arts integration programs that target children from low-income families and children living with disabilities. **Table 1** provides an outline of the evaluation plan and **Table 2** provides a timeline of the evaluation.

Table 1: Outline of the Research and Evaluation Plan

- A. Existing competencies and capabilities
- B. Capacity building efforts
 - 1. Comprehensive department-wide needs assessment (internal staff)
 - a. Needs assessment to establish arts programming needs for students with disabilities (external IEP team members)
 - 2. Process and Outcomes Evaluation and Monitoring (POEM)
 - 3. Repository of evaluation assessments
 - 4. Linking national longitudinal datasets
 - 5. Conduct pilot program with classroom of students with disabilities
- C. Increasing student achievement: Turning around persistently lowest achieving schools through assessments of the Center’s tailored arts interventions
 - 1. Needs assessment with A. Kiger Savoy (Savoy) Elementary School
 - 2. Pilot arts learning program with Savoy Elementary School
 - 3. Evaluation of pilot arts learning program with Savoy Elementary School
- D. Improving teacher effectiveness as it relates to student outcomes

1. Impact of *CETA* on Teacher Effectiveness Study: Phase 1 and Phase 2 (extension of comprehensive *CETA* study conducted in Year 1)
2. Phase 1: Observations of teacher practice
3. Phase 2: Pilot study with *CETA* research and development schools: Structural Equation Model (SEM)

E. Expanding arts evaluation communication

1. Co-sponsorship of Learning and the Brain® Conference (February, 2013)
2. Research Series of Reports

Results from all evaluation plans outlined in this entire section will be made available as appropriate through the Arts Education Partnership’s database ArtsEdSearch at www.artedsearch.org.

Table 2: Timeline for the Evaluation

	Year 1	Year 2	Year 3
<u>Continuation of <i>CETA</i> Evaluation</u>	<ul style="list-style-type: none"> • Data collection • Analysis of data • Preparation/ publication of manuscripts 	<ul style="list-style-type: none"> • Analysis of data • Preparation/ publication of manuscripts • Conference presentations 	<ul style="list-style-type: none"> • Analysis of data • Preparation of manuscripts • Conference presentations
<u>Capacity Building</u>	<ul style="list-style-type: none"> • Comprehensive needs assessment of the Center’s arts programming 	<ul style="list-style-type: none"> • POEM • Linking national datasets (ECLS) • Pilot arts program 	<ul style="list-style-type: none"> • POEM • Linking national datasets (ECLS) • Evaluation of

	<ul style="list-style-type: none"> Needs assessment: Special Needs Focus Group 	with Sharpe Health	<p>pilot arts program with Sharpe Health</p> <ul style="list-style-type: none"> Preparation of manuscripts/ conference presentations
<u>Increasing Student Achievement</u>	<ul style="list-style-type: none"> Needs assessment with Savoy Elementary School 	<ul style="list-style-type: none"> Pilot arts learning program with Savoy Elementary School Assessment of pilot longitudinal arts learning program with Savoy Elementary School 	<ul style="list-style-type: none"> Continued assessment of pilot longitudinal arts learning program with Savoy Elementary School Preparation of manuscripts Conference presentations
<u>Improving Teacher Effectiveness</u>	<ul style="list-style-type: none"> Focus group with teachers and principals of CETA schools 	<ul style="list-style-type: none"> Phase 1: Impact of CETA on Teacher Effectiveness 	<ul style="list-style-type: none"> Phase 2: Impact of CETA on Teacher Effectiveness

		<p>Study: Teacher observations</p> <ul style="list-style-type: none"> Instrument development 	<p>Study: Structural Equation Model</p> <ul style="list-style-type: none"> Preparation of manuscripts Conference presentations
<p><u>Expanding Arts</u></p> <p><u>Evaluation</u></p> <p><u>Communication</u></p>	<ul style="list-style-type: none"> Negotiating publishing agreements Inviting authors Designing review structure Creating master schedule of publication deadlines Deliver writing templates to authors 	<ul style="list-style-type: none"> Report Project 1: Creating engaging, arts-rich programming in lowest achieving, under-resourced, urban communities 	<ul style="list-style-type: none"> Report Project 2: Creating engaging, arts-rich programming for students with disabilities

A. Existing Competencies and Capabilities

The Center is committed to building impactful programming on principles of data-based decision making. Our initial work in composing our evaluation platform began with the design

of a comprehensive assessment of the *CETA* program (data forthcoming). The scope of work for the *CETA* study will be transferred to Year 1 of the current grant cycle and will be conducted in conjunction with the proposed work (see Table 2). Extensive **external independent review of study materials** with Copernicus Independent Review Board (see Appendix N) and with individual school districts involved with the empirical investigation resulted in the data collection start date of the first quarter/semester of the 2012-13 school year, with subsequent data collection points as specified (see Table 3). Examination of the impact of this program will be assessed both qualitatively and quantitatively. The qualitative assessment consists of a series of focus groups to assess how the Center can better meet programming needs to increase impact of its arts programming efforts in *CETA* schools. Focus groups will be conducted at the district level (school superintendents, key opinion leaders), administrative level (school principals), and teacher level. The quantitative component will examine student outcomes on assessments of creativity and student engagement, and will compare these variables with standardized academic achievement tests, where available. Engagement in subject matter will be assessed using the Jaeger & Chand O’Neal Engagement & Interest Survey, developed by Creative Testing Services and the Center. Creativity will be assessed using the Comprehensive Creativity Assessment Battery (Runco, 1991, 2012; Runco & Jaeger, 2011). The assessment battery contains tests of divergent thinking, social validation tests of student work (completed by students, parents, and teachers), and creativity activities checklists. The purpose of this study is to build evidence of effectiveness by evaluating the overall efficacy of the *CETA* program in school districts located in Virginia, Maryland, and D.C. The specific aim of this longitudinal study is to assess differential change over the course of an academic school year in elementary school students’ creativity and engagement in classwork between *CETA* and non-*CETA* matched control students.

It is expected that students exposed to the *CETA* program will be more creative, and more engaged in the subject matter at hand, than matched non-*CETA* students (see Appendices O and P for detailed protocol and list of assessments).

Table 3. Schedule of Data Collection

Measure/Assessment Title	Baseline	1st Follow-up	2nd Follow-up
Schools			
School statistics	X		
Classroom statistics	X		
Students			
Demographic Information	X		
Student Engagement	X	X	X
Student Creativity	X	X	X
Standardized Test Scores			X
Parents			
Demographic Information	X		
Child Engagement	X	X	X
Child Creativity	X	X	X
Teachers			
Demographic Information	X		
Student Engagement	X	X	X
Student Creativity	X	X	X

B. Capacity Building Efforts

Capacity building strategies will be executed to bolster the Center’s department-wide efforts to fulfill its mission to create, expand, deliver, and assess the effectiveness of its high-quality arts programs and services provided to children on a national level for pre-k – grade 12 children and youth, with special emphasis on serving children from low-income families and children with disabilities. The Center previously received grant support that established sound capacity to systematically and rigorously evaluate its arts integration programs. One aspect of this work included the creation of the Center’s Arts in Education Assessment Battery. This past year, an extensive literature review was conducted, and no engagement assessments were found that target students in a number of age categories we serve. As a result, a triangulated measurement tool was created containing three assessments aimed at quantifying student engagement from the perspectives of the student, their parents, and their teachers (see Appendix K). The currently proposed work will include the creation of additional assessments to build capacity to measure evidence of effectiveness of arts learning and arts integration in populations with which we work.

B.1. Capacity building: comprehensive department-wide needs assessment

A comprehensive needs assessment will be conducted to engage the Center’s education staff in the capacity building process and allow individuals involved in the Center’s pre-k – grade 12 arts programming to share their experiences and bring to light key lessons learned in order to help build on and enhance existing capacity. Specifically, qualitative research will be conducted among staff supporting the Center’s programs involving children from low-income families and children living with disabilities to determine needs and explore ways to strengthen existing

systems and operations. The goal will be to investigate ways to enhance the Center's system and operations to better support children from low-income families and children with disabilities. From the qualitative research, several outcomes will be provided in relationship to children from low-income families and children living with disabilities:

1. List of priority arts learning and arts integration services needed.
2. Improvement plans for current arts learning and arts integration services.
3. List of methods to monitor and assess the impact of arts learning and arts integration programs on student achievement.

This research will use the focus group method of qualitative inquiry (Bernard, 2006; Parker & Tritter, 2006). Focus groups facilitate desirable interaction among participants and are a meaningful tool to assess general opinions about a wide range of topics. For this research study, focus groups will be moderated by an experienced qualitative researcher.

Each focus group will include approximately 6-8 participants. Each focus group participant will be sent an information package containing the following materials: 1) Invitation letter detailing date, time, and general procedures for focus group, and 2) demographic questionnaire requesting information on age, gender, education level, ethnicity, professional title, and years in current position.

B.1.a. Needs assessment to establish arts programming needs for students with disabilities

The evaluation plans for assessing arts programming needs for students with disabilities include a qualitative component, a formal focus group. The focus group will be comprised of professionals who are representative of an IEP team, with the goal of obtaining responses that will facilitate a range of understanding of supports needed for students. This paradigm closely

aligns with IDEA criteria. The focus group methodology identified in Section B.1 will be utilized with the special needs arts programming focus group surrounding themes related to creating meaningful arts programming for students with disabilities.

B.2. Capacity building: process and outcomes evaluation and monitoring (POEM)

To foster effective cross-program evaluation methods, a process and outcomes evaluation and monitoring (POEM) program will be developed. The POEM program will be used to determine the effectiveness of the Center's arts-centered pre-k – grade 12 programs in a more holistic and comprehensive manner. Under the POEM program, a data warehouse will be established to systematically collect evaluation data across all pre-k – grade 12 programs at the Center. The data warehouse will be organized into three cores:

1. General arts education and arts learning programming (A-Core).
2. Arts education and arts learning programs serving low-income families (B-Core).
3. Arts education and arts learning programs serving children with disabilities (C-Core).

The cores will serve to increase knowledge regarding the effectiveness of arts education and arts learning programs. Within each core, unique, custom-tailored enhancements will be made to ensure the quality and efficiency of the evaluation data. Data quality governance across three cores will be handled by a Data Quality Committee established at the Center to ensure best practices are followed and the data included in POEM's data warehouse meet or exceed acceptable standards. The Data Quality Committee will include a diverse mix of scientists, advocates, partners, community members, and decision makers to establish a framework for collecting, securely storing, and providing access to the Center's evaluation data.

A data management plan will be established to ensure the highest quality is provided. Research suggests that low-quality data can lead to poor, uninformed decisions and lost

resources and opportunities (Kim & Choi, 2003). As part of the data management plan, the data will be doubly entered into SPSS or SAS by trained research assistants. All participants will be identified using a unique coded identifier. All data files will be maintained as SPSS or SAS data sets and linked together using the unique subject identifier. Data entry screens in SPSS or SAS software will be created for all the instruments planned for the current study. In addition, a comprehensive cleaning process will be performed to detect systematic errors and data entry mistakes.

B.3. Capacity building: repository of evaluation assessments

To make evaluation assessment instruments accessible, a list of existing outcome measures with appropriate reliability and validity will be generated. In addition, the Center will work with its partners to create, pilot test, and validate new outcome measures. Together, these assessments will be used to enhance the evaluation methods used. The repository of evaluation assessments will be conducted by:

1. Selecting or developing assessments that are culturally and linguistically appropriate as well as have high psychometric efficacy that can be used for assessment across all the Center's pre-k – grade 12 arts education and performance programming efforts.
2. Selecting or developing brief assessments that can reduce the burden on participants.
3. Determining the appropriate modalities for administering assessments, such as electronic data collection technologies, i.e., hand held computers and interactive voice response systems (IVR), which can help to ensure timely, consistent, accurate, and reliable data.

To encourage the systematic and regular use of evaluation assessments, several process and outcome measures will be used as the minimum standard. Over time, the goal is to generate a

unified set of measures for the Center’s education programs. A list of these process and outcome measures is provided below:

1. Process Measures

- a. Total number of students who participate
- b. Total number of teachers who participate
- c. Quantity of training and type of instruction provided
- d. Total number of students from low-income families who participate
 - i. Applicable to B-Core only
- e. Total number of children with disabilities who participate
 - i. Applicable to C-Core only

2. Outcome Measures

- a. Audience impact
- b. Professional development effectiveness
- c. Student learning
- d. Creativity
- e. Student engagement

B.4. Capacity building: linking national longitudinal datasets

Existing datasets from the National Center for Education Statistics will also be assessed to provide a large sample of data that can be used for comparative purposes, i.e., controls. In particular, the Early Childhood Longitudinal Study (ECLS) program includes two longitudinal studies that evaluated the development, school readiness, and early school experiences among children in school. The Kindergarten Class of 1998-1999 (ECLS-K) followed a sample of children from K – grade 8. The Kindergarten Class of 2010-2011 (ECLS-K: 2011) followed a

sample of children from K – grade 5. These two national datasets will be combined and included in POEM’s data warehouse to help understand the dynamic influence of student, home, classroom, school, and community factors on the developmental trajectory of youth.

B.5. Conduct pilot program with classroom of students with disabilities

Upon completion of the needs assessment to establish understanding of arts programming needs for students with disabilities, a pilot study will be designed to examine detailed effectiveness and alignment with identified needs. The Center is in discussions with Sharpe Health School, a school dedicated to meeting the needs of students with disabilities (ages 3 – 22), and Columbia University to establish a partnership to examine arts education with students with disabilities in a classroom environment. The details of the pilot study will be determined by the needs assessment conducted in Year 1. Classroom observations will be conducted by highly skilled researchers, an important component of this research design.

C. Increasing Student Achievement: Turning Around Persistently Lowest Achieving Schools Through Assessments of Kennedy Center Tailored Arts Interventions

C.1 Needs assessment with Savoy Elementary School

A formal focus group designed to assess arts programming needs in high-poverty, persistently low achieving schools will be conducted during the current year. This focus group will be comprised of key opinion leaders and senior staff in schools throughout D.C. Our goal is to use the information learned from these experienced educators to establish tailored, well-supported (both through resources and research) arts programming interventions in persistently low achieving schools to increase student achievement.

Building on the results of the content analysis of the focus group with D.C. education leaders, a needs assessment will begin with Savoy Elementary.

C.2 Pilot arts learning program with Savoy Elementary School

In April 2012, Savoy Elementary was selected by the Presidents Commission on the Arts and Humanities as one of eight nationally recognized Turnaround Arts Initiative schools. The Center will partner with Savoy to tailor an arts learning intervention, referred to as the Museum in Progress (MIP) arts intervention (see Appendix J & M) aimed at increasing student achievement. The MIP arts intervention focuses on providing students with skills to demonstrate their learning process through the arts. Students serve as curator, docent, and exhibit developer to experience and demonstrate their knowledge of the academic content in multiple ways and art forms. The Center will create tailored assessments to build evidence of effectiveness of the arts intervention and its role in student achievement based on assessments of student engagement and creativity, and standardized test scores.

C.3 Evaluation of pilot arts learning program with Savoy Elementary School

A school-based program for arts learning known as the Museum in Progress Arts Learning program targeting children from low-income families from grades 3 – 5 will be evaluated using a repeated measures observational design. The program involves a teaching session as well as a booster session. Length of time between sessions will be determined based on program environment (after school, mainstream classroom, or Saturday school). Teachers and parents will complete questionnaires before and after the teaching session as well as before and after the booster session. It is hypothesized that participation in the pilot arts learning program will improve student outcomes measured through assessments of creativity, engagement, and standardized test scores, where available. To test this hypothesis, a within-subjects repeated measures analysis of variance will be conducted to examine changes over time in the outcome measures (Ellis, 1999).

D. Improving Teacher Effectiveness as it Relates to Student Outcomes

Efforts to improve teacher effectiveness have been examined in studies of educational reform and focus on teaching methods that have alternately been called scientific inquiry, discovery, problem-based, and constructivist (National Research Council, 1996, 2001, 2007). These instructional approaches identify the teacher as the facilitator of student learning, providing varying levels of instructional support for students as they engage in the thinking process and activities to develop a deep conceptual understanding of academic content.

Theories of motivation stress that students will only engage in a deeper level of the learning process if they are motivated to do so, thus stressing the importance of student engagement in the learning process (e.g. Andre & Windschitl, 2003; Pintrich, 2003; Pintrich, Marx, & Boyle, 1993). A common theme connecting evidence in student engagement and constructivist learning is a new perspective on the role of the learner, including a shift away from the teacher as an authoritative figure responsible for delivering instruction to students and a shift toward teachers as providers of guidance and scaffolding for student learning (Furtak & Kunter, 2012).

To qualify distinctions among the types of autonomy support a teacher may provide in the classroom, Stefanou, Perencevich, DiCintio, & Turner (2004) propose a theoretical framework, called the Autonomy-Supportive Teaching Model. According to Stefanou, et al. (2004), all classroom environments differ in the degree to which they support students' autonomy. Autonomy support can be divided into the categories of *procedural autonomy support* – where students are allowed, for example to choose and handle their own learning materials – and *cognitive autonomy support* – in which students may find multiple solutions to problems, receive informational feedback, and be supported in the reevaluation of errors. It appears that the *CETA* program uses these teacher supports in its teacher professional learning offerings.

More specifically, the *CETA* program provides professional learning opportunities to give teachers tools to engage with their students as guides and providers of scaffolded, arts- integrated content, providing an environment for greater gains in student outcomes. An empirical study has been designed to examine the relationships among arts integration, teacher effectiveness, and student outcomes, which will be conducted in two phases: Phase 1 will consist of observations of teacher practice (in the *CETA* arts integration environment), Phase 2 will use a structural equation model (SEM) technique to examine the impact of *CETA* on teacher effectiveness.

D.1 Impact of *CETA* on teacher effectiveness study: Phase 1: Observations of teacher practice

Ratings of observations of teacher practice will be used in the structural equation model (Phase 2). Considerable data can be collected through direct observation. Being able to watch and listen to the actions and words of teachers and students participating in arts integration and arts learning programming can be invaluable in designing more effective programs. In particular, observation provides opportunities to document activities, as well as observe behavior and other nuanced aspects of the interaction. Although interviews and discussions are also crucial, direct observation negates the need to rely upon an individual's willingness or ability to answer questions.

Data collectors will have achieved a pre-intervention reliability score of $>.80$ on the rating instrument as part of their training and preparation. During each implementation year, data collectors will make annual pre/post classroom observations of one hour each to rate student behavior. Teacher classroom performance will be rated immediately after the observation. Schedules for observations will be co-developed by data collectors, participants, and administrators at each location. Data collectors will provide advance notification before an

assessment is conducted. During the project, program administrators from each site will participate in a research advisory council for biannual review of procedures to assure that procedures are followed as expected and with the least possible disruption in school routines.

D.2 Impact of *CETA* on teacher effectiveness study: Phase 2: Structural equation model

A structural equation model (SEM) will be used to examine the impact of *CETA* on teacher effectiveness. In the SEM, teacher effectiveness will be defined as a multivariate latent construct based on both teaching and learning outcomes. Several variables will be used to measure teacher effectiveness: 1) autonomy-supportive teaching model (Stefanou, Perencevich, DiCintio, & Turner, 2004) in the context of arts integration teaching practices, 2) quality of arts integration instruction (as determined by ratings of observations of teacher practice [Phase 1]), 3) average improvements in creativity over time, 4) average improvements in student engagement over time. A two-step modeling approach will be used to build the statistical model (Anderson & Gerbing, 1988). First, a measurement model will be examined to help establish the construct validity of teacher effectiveness. This is a preliminary model that will be used to assess the construct validity of the outcome measure. Second, a full structural model will be tested. This model will include both direct and indirect predictors of teacher effectiveness. In the full structural model, several predictors of teacher effectiveness will be included in the SEM to provide a better understanding of the impact of *CETA* on teacher effectiveness. Predictors of teacher effectiveness will include previous experience with *CETA*, number of years teaching, and education. Finally, a mediation analysis will be conducted within the SEM analytic framework to understand the role of arts integration self-efficacy (or one's confidence in teaching arts

integration) as a potential mediator of teacher effectiveness. SEM has been shown to be an appropriate approach for testing mediation (James, Mulaik, & Brett, 2006).

SEM will be conducted using the software program Mplus version 4.1 (Muthén & Muthén, 2010). SEM is a method of testing several sets of multiple regressions in a single simultaneous analysis (Schumacker & Lomax, 2004). Rather than evaluating these effects in isolation, SEM allows a researcher to examine the effect size and significance of each path coefficient (i.e., regression coefficient) as well as the overall fit of the way people responded to the theoretical model (i.e., model-data fit, or often simplified to model fit).

Following the recommendation of Schumacker and Lomax (2004) that various fit statistics should be reviewed to assess model fit, four criteria have been selected to determine adequate model fit: goodness of fit (GFI) and adjusted goodness of fit (AGFI) at .90 or higher (Bentler & Bonett, 1980), comparative fit index (CFI) at .95 or higher (Hu & Bentler, 1999), and root mean square error of approximation (RMSEA) (Browne & Cudeck, 1993; Steiger & Lind, 1980) at .06 or lower (Hu & Bentler, 1999).

Teacher and student data will be collected from four *CETA* research and development schools (see Appendix J for letters of support). Power analyses will be conducted to determine sample sizes.

E. Expanding Arts Evaluation Communication

In a concerted and systematic effort to provide evidence of effectiveness and to provide the forum for more data-based decision-making in the fields of arts integration, arts learning, arts programming in high-poverty, low-performing student environments, and with students with disabilities, the Center has launched an arts evaluation communication initiative. In this capacity, research results of the Center's original research studies will be published in peer-reviewed

journals, and presented at national professional conferences. In addition, the Center will work with leading scholars in the fields of education, cognition, creativity, innovation, and neuroscience to establish criteria for developing a book series to focus on two populations that consistently show the greatest need for targeted community-supported arts programming: Students in persistently lowest-achieving schools, and students with disabilities. The two proposed topics are designed to highlight specific themes that arts organizations and schools need to consider in order to better serve these under-resourced groups.

E.1 Co-sponsorship of Learning and the Brain® Conference

The Center has officially accepted an invitation to co-sponsor the Learning & the Brain® Conference in San Francisco, CA, from February 12-14, 2013 (see Appendix J). Learning & the Brain® provides educational conferences, symposia, summer institutes, and professional development on the latest research in neuroscience and psychology and their potential applications to education. Teachers, school administrators, psychologists, and clinicians from throughout the US, Europe, and Asia have been attending Learning & the Brain® Conferences for more than a decade to hear from leading researchers and universities about the latest discoveries in neuroscience and neuroeducation.

The focus of this year's conference will explore such issues as fostering innovation, imagination, creativity, integrating the arts to improve creative thinking, ways to improve reasoning and creative problem solving skills in students, improving divergent thinking, understanding insight, ways to foster creativity and the arts in classrooms, and how to make students and schools more innovative. Past co-sponsors have included: MIT, Harvard School of Education, Johns Hopkins University, The Dana Foundation, and UCSB.

E.2 Research series of reports on ARTSEdge

This series will be structured to provide a collection of critical dialogues, lenses, or viewpoints to consider from such contributors as: artists, parents, musicians, playwrights, special education teachers, scholars, school teachers, principals, and teaching artists, to help arts institutions and community arts programs alike, identify considerations and requirements to create impactful arts programming for two specific communities: 1) Persistently low-achieving, under resourced students, and 2) students with disabilities.

- Project 1: Creating engaging, arts-rich programming in lowest achieving, under-resourced, urban communities.

The Center is deeply committed to building strong, engaging, community-centered arts programs to increase student performance in low-performing, under-resourced, urban communities throughout the United States. Literature in arts integration, neuroscience, creativity, and education reveal a strong connection between effective arts programming and student achievement. In fact, new research indicates that students from low-income families who attend arts-rich schools are three times more likely to earn a college degree, and those who earn arts credits in high school are five times more likely to graduate than those who took few or no arts classes. While the research angle is compelling, the need is urgent to pool resources and share knowledge with others committed to improving outcomes in these communities.

It is important to engage each stakeholder, including school principals, school superintendents, parents, alumni, and community leaders, in the process of building these programs. Focus groups with principals and teachers will be conducted. These reports will serve as resources to be used by graduate schools, educational practitioners, and

community leaders as they continue to build strong, tailored, arts-programming that captures students' imaginations and inspires them. The following perspectives will be included to create a balanced, thought-provoking place to start:

- a. Principals of low-performing schools in urban communities
- b. Parents of mainstream students
- c. Parents of children with disabilities
- d. Current students
- e. Teaching artists
- f. Classroom teachers
- g. Academic scholars

Five different experts from each area will be interviewed, i.e. 5 fellow principals of underperforming schools. A piece will then be written to answer 5 key questions about what is needed to build a strong arts program in their schools. Each proposed report outline will include a section at the end of each chapter where authors will generate key questions to consider and lists of potential resources for finding such things as teaching artists or exemplary curricula.

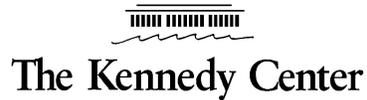
Once a chapter is written, it would then be reviewed by a writing committee comprised of scholars, key opinion leaders in this field, and a few key individuals in the performing arts. This review process is designed to provide each author with a good perspective on how to message their experience with urban schools to large groups of educators, community leaders, and parents.

- Project 2: Creating engaging, arts-rich programming for students with disabilities

Research suggests that students with disabilities do better at reaching their IEPs when engaged with arts education. Additional studies have shown that getting a response from children, helping them learn to follow directions, spend more time on a task, communicating, and socializing with other students are additional outcomes of arts education with students with disabilities (Horowitz, 2010). As mentioned previously, the Center plans to conduct a needs assessment focus group to codify effective ways to provide quality arts programming for students with disabilities (see B.1.a). This structure of the second report proposed in the series will echo that of the focus group format to include professionals who represent an IEP team. By collecting critical dialogues from these individuals, it is expected that concerns, issues, and methods for effecting change in arts programming for students with disabilities will be identified and disseminated to a larger national audience. The chapter review procedure will be the same for both reports.

The following is the proposed group of author categories for this project:

- a. Parent of a child with disabilities
- b. Special education teacher
- c. Mainstream classroom teacher
- d. Teaching artist
- e. Special education school principal
- f. Mainstream school principal
- g. District superintendent



APPENDICES

- Appendix A** List of Schools Participating in *CETA*
- Appendix B** List of Schools Participating in the *D.C. Partnership School Initiative*
- Appendix C** Draft of Sections from Brochure – Performances for School Groups and Professional Learning for Teachers
- Appendix D** List of *Any Given Child* Sites
- Appendix E** List of *Partners in Education* Teams
- Appendix F** List of VSA *Affiliates*
- Appendix G** Sample Cuesheet
- Appendix H** Biographies of Key Kennedy Center Personnel (Mandatory Other Attachment)
- Appendix I** References for “Section V. Evaluation”
- Appendix J** Letters of Support
- J.1 A. Kiger Savoy Elementary School
 - J.2 Learning and the Brain Conference Co-Sponsorship
 - J.3 Abingdon Elementary School
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- Appendix K** Research Instruments: Engagement
- K.1 Jaeger & Chand O’Neal Engagement & Interest Survey: Parent-Report
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L.1 Parent's Evaluation of Children's Creativity

L.2 Runco Ideational Behavior Scale (RIBS)-Parental Survey

L.3 Runco Ideational Behavior Scale (RIBS): Parent-Report

L.4 Runco Ideational Behavior Scale (RIBS): Teacher-Report

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L.7 Attitudes About Flexibility: Student-Report

L.8 Attitudes About Art: Student-Report

L.9 Idea Judgment Test

Appendix M Research Instruments: Museum in Progress Program Description

Appendix N Copernicus Independent Review Board Approval Letter

Appendix O *CETA* Evaluation Protocol with Stamped IRB Approval

Appendix P List of Assessments for *CETA* Evaluation

Appendix Q Budget Attachments

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Q.2 Budget Allocation for 3 years by program

Q.3 Personnel costs

Q.4 Individual program budget narratives

Q.5 Kennedy Center Indirect Cost Rate Agreement

2012-13 CETA School Demographics

Partnership Type	School	School Type	Grade Levels	Total Enrollment	Total # of Educators	Free & Reduced Lunch	English Language Learners	% Students Special Education
CETA	Abingdon Elementary School*	Arlington County Public Schools	Pre K-5	429	95	60%	45%	21%
CETA	Bailey's Elementary School for the Arts and Sciences*	Fairfax County Public Schools	K-5	1,011	121	63%	55%	17%
CETA	Canterbury Woods Elementary School	Fairfax County Public Schools	Pre K-6	652	55	11%	13%	14%
CETA	Centreville Elementary School	Fairfax County Public Schools	K-6	936	67	24%	26%	11%
CETA	Charles Barrett Elementary School	Alexandria City Public Schools	Pre K-5	381	33	30%	25%	12%
CETA	Drew Model School*	Arlington County Public Schools	Pre K-5, Montessori	522	75	35%	40%	14%
CETA	Graham Road Elementary School*	Fairfax County Public Schools	K-6	404	48	85%	59%	14%
CETA	Hunters Woods Elementary School for the Arts and Sciences	Fairfax County Public Schools	K-6	1,013	76	17%	12%	8%
CETA	John Adams Elementary School*	Alexandria City Public Schools	Pre K-5	458	84	65%	40%	36%
CETA	Kenmore Middle School*	Arlington County Public Schools	6th-8th	739	80	55%	50%	23%
CETA	Kensington Parkwood Elementary School	Montgomery County Public Schools	K-5	575	58	5%	5%	12%
CETA	Lafayette Elementary School	DCPS	Pre K-5	635	51	36%	27%	9%
CETA	Potomac Elementary School	Montgomery County Public Schools	Pre K-6	872	34	2%	4%	4%
CETA	Mosby Woods Elementary School	Fairfax County Public Schools	K-6	433	65	32%	32%	21%
CETA	Terra Centre Elementary School	Fairfax County Public Schools	K-6	585	46	15%	13%	20%
CETA	Woodburn School for the Fine & Communicative Arts*	Fairfax County Public Schools	K-6	522	46	45%	45%	13.80%
TOTAL PARTNERSHIP SCHOOL ENROLLMENT				10,167	1,034	36%	30%	15%

Notes:

*Title 1 defined as fee and reduced lunch 40% and above

DC Partnership Schools 2012-13- Demographic Information

Appendix B

Partnership Type	School	DC Ward	School Type	Grade Levels	Total Enrollment	Total # of Educators	Free & Reduced Lunch	English Language Learners	% Students Special Education
DCPSI	Arts & Technology Academy*	7	Charter	PS3-Grade 5	602	60	98%	0%	12%
DCPSI	Brightwood Education Campus	4	DCPS	PS3-Grade 8	549	47	91%	54%	8%
DCPSI	Caesar Chavez - Parkside	7	Charter	Grade 6-12	726	62	80%	3%	11%
DCPSI	Columbia Heights Educational Campus	1	DCPS	Grade 6-12	1,203	100	90%	37%	8%
DCPSI	Davis Elementary**	7	DCPS	PS3-Grade 5	184	22	92%	0%	14%
DCPSI	Duke Ellington School of the Arts	2	DCPS	Grade 9-12	517	70	35%	0%	3%
DCPSI	Friendship Woodridge Elementary and Middle	6	Charter	PK-Grade 8	498	26	63%	2%	11%
DCPSI	Garfield Elementary School**	8	DCPS	PS3-Grade 5	240	20	94%	0%	8%
DCPSI	Hearst Elementary School	1	DCPS	PK4-Grade 5	257	17	27%	9%	7%
DCPSI	Sousa Middle School	7	DCPS	Grade 6-8	348	20	87%	0%	21%
DCPSI	Kenilworth Elementary	7	DCPS	PS3-Grade 5	178	15	92%	0%	9%
DCPSI	KIPP LEAP Academy	7	Charter	PS3-K	304	30	80%	1%	11%
DCPSI	Ludlow-Taylor Elementary	6	DCPS	PS3-Grade 5	258	26	83%	0%	22%
DCPSI	Miner Elementary School	7	DCPS	PS3-Grade 5	469	40	87%	0%	18%
DCPSI	Nalle Elementary School	7	DCPS	PS3-Grade 5	327	18	93%	0%	5%
DCPSI	Paul Public Charter School	4	Charter	Grade 6-9	592	36	72%	4%	10%
DCPSI	Ross Elementary School	2	DCPS	PK4-Grade 5	157	14	42%	19%	0%
DCPSI	Savoy Elementary*, **	8	DCPS	PS3-Grade 5	372	28	89%	0%	9%
DCPSI	School Without Walls Senior High School	2	DCPS	Grade 9-12	527	42	23%	4%	0%
DCPSI	Seaton Elementary School	2	DCPS	PS3-Grade 5	265	27	92%	37%	11%
DCPSI	Sharpe Health School	4	DCPS	PK-12 (21)	100	30	81%	8%	100%
DCPSI	Shepherd Elementary	4	DCPS	PK4-Grade 5	331	26	33%	5%	10%
DCPSI	Simon Elementary School**	8	DCPS	PS3-Grade 5	252	18	88%	0%	15%
DCPSI	Takoma Education Campus	4	DCPS	PS3-Grade 8	306	26	77%	19%	15%

DC Partnership Schools 2012-13- Demographic Information

DCPSI	Thomas Elementary School**	7	DCPS	PS3-Grade 5	235	18	88%	0%	16%
DCPSI	Tyler Elementary**	6	DCPS	PS3-Grade 5	402	40	62%	0%	21%
DCPSI	Wilson Senior High School	3	DCPS	Grade 9-12	1,633	124	43%	10%	10%
TOTAL PARTNERSHIP SCHOOL ENROLLMENT					11,832	1,002	73%	8%	14%

Notes

(1) Title I defined as free and reduced lunch 40% and above schools, figures

(3) Enrollment figures for all schools from OSSE Audit October 2011

(4) For Charter Schools, figures for Free and Reduced Lunch, English Language Learners and Special Education are self-reported

**Persistently Lowest Achieving Schools - in lowest 40 schools in DCPS

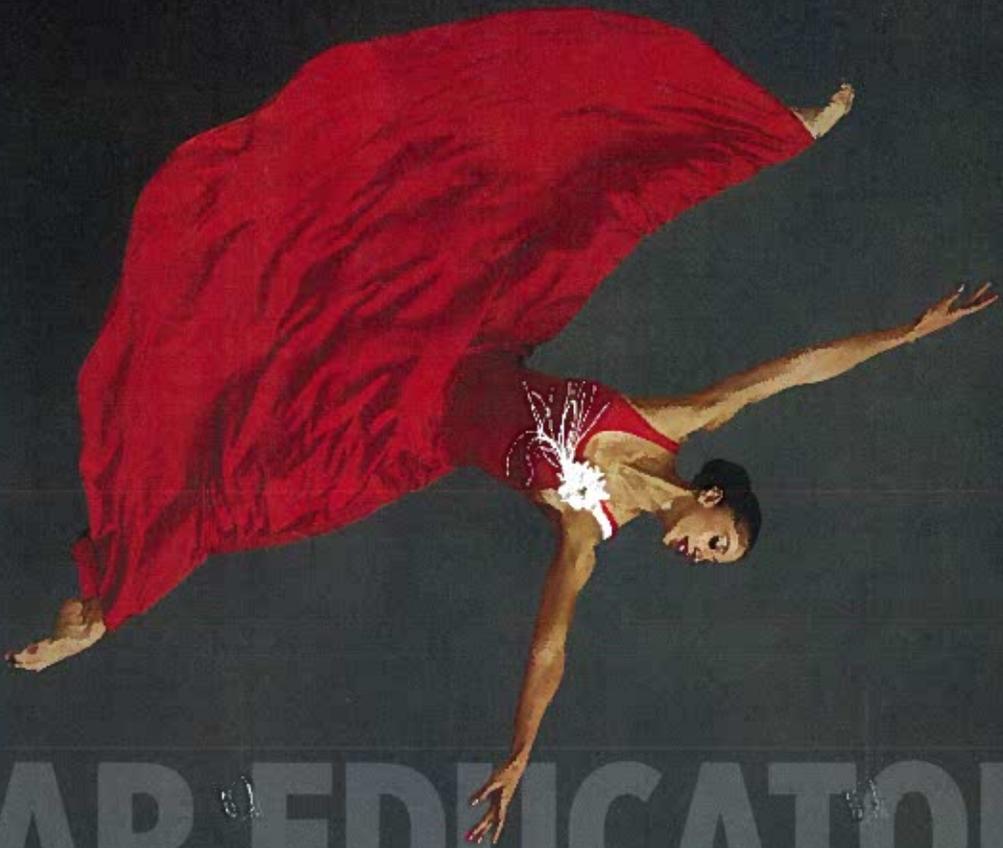
Performances for School Groups Professional Learning for Teachers

DRAFT

Appendix C



DEAR EDUCATOR



Thank you for your interest in the educational programs of the John F. Kennedy Center for the Performing Arts. Through a wide array of performances, events, and professional learning programs, you and your students have many opportunities to learn, explore, and embrace the arts. The arts humanize, inspire, and provide us with a worldview in many new and exciting ways. President Kennedy felt that we need "to further the appreciation of culture among all the people." Each of us has a responsibility to ensure that every child has exciting opportunities to experience the arts firsthand.

I hope you and your students will take the time to attend a performance, work with a world-class performer, or study dance, music, opera, or theater at the Kennedy Center. There are programs with the Kennedy Center Theater for Young Audiences, National Symphony Orchestra, Washington National Opera, and dance and ballet companies; classes and workshops for aspiring young performers; and professional learning opportunities for teachers. It is important that all students participate, so if you have a student with a disability who needs assistance to participate, please let us know. We are especially excited about our new works for young people, including *The Mostly True Adventures of Homer P. Figg* which focuses on a 12 year old boy's search for his older brother during the Civil War and *Jason Invisible* which tells the story of Jason and how three friends help him cope with the loss of his mom and the challenges faced by his dad. The National Symphony Orchestra will be offering new concerts for a variety of ages, including *Summon the Heroes* and *Break It Down!* as well the Washington National Opera providing a "look-in" at the opera *Don Giovanni*.

Whether you are able to come to one event or many, we know you will find the programs to be entertaining and enlightening with great educational benefits for you and your students.

We look forward to seeing you at the Kennedy Center.

Darrell M. Ayers
Vice President, Education

Education at the Kennedy Center

As the nation's performing arts center, the Kennedy Center's impact and responsibility extends far beyond its doors—it reaches across America and into the future. Nowhere is this goal more truly achieved than in the Center's education programs. For more than 35 years, the Kennedy Center has provided quality arts experiences for students, teachers, families, and the general public throughout the United States. In the past year, the Center's education programs have directly impacted more than 7 million people. The educational mission of the Center is to foster understanding of and participation in the performing arts through exemplary programs and performances for diverse populations of all ages that represent the unique cultural life and heritage of the United States.

The resources are focused on producing and presenting performances and educational events for young people and their families; school and community-based residencies and other programs that directly impact teachers, students, administrators, and artists through professional learning; systemic and school improvement through arts-integrated curricula; partnerships; creating educational materials via print and the Internet; the development of careers in the arts for young people and aspiring professionals; and strengthening the management of arts organizations.

The educational programs of the Kennedy Center have become models for communities across the country and have unlocked the door to learning for millions of young people. This has been accomplished by fostering creativity, teaching discipline, improving self-esteem, and challenging students to think in new ways, as well as offering them experiences in the pure enjoyment and excitement of the performing arts. For more information, visit the Center's Website at www.kennedy-center.org/education.

The Kennedy Center is a member of the DC Arts and Humanities Education Collaborative.
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Access for Students and Teachers with Disabilities



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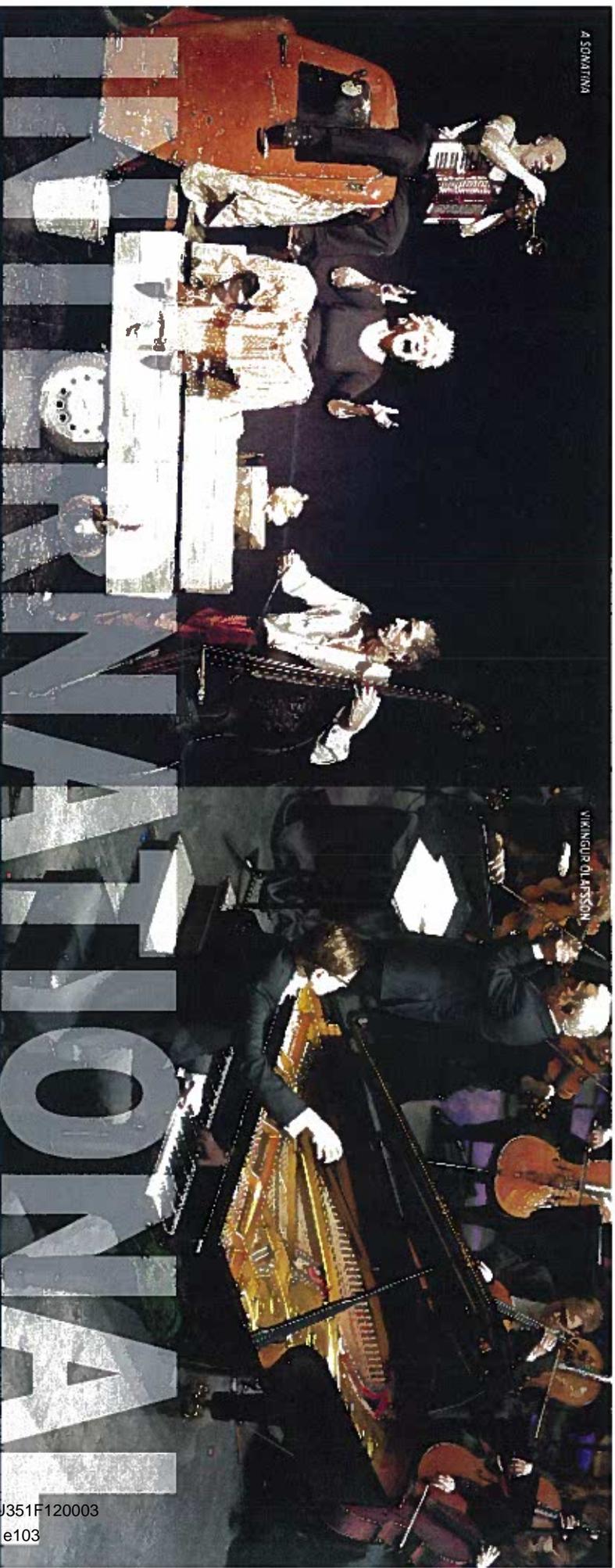
Sign language interpretation, closed captioning, assistive listening devices, large print and Braille versions of print materials, and audio description will be provided upon request. Requests must be received at least two (2) weeks prior to the event. To request an accommodation, please make a note on your registration form or call (202) 462-8855 (voice) or (202) 462-8228 (TTY). For additional information about accommodations for patrons with disabilities or to request an accommodation not mentioned here, please contact the Accessibility Office at (202) 462-8727 (voice) or (202) 462-8728 (TTY). Go to access.kennedy-center.org

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Registration for Teacher Workshops ONLINE at www.kennedy-center.org/education/workshops

Don Giovanni



Nordic Cool 2013

FROM DENMARK

A Sonatina

Teatret Gruppe 38

Grades 1-4

Family Theater—55 minutes

February 28 and March 1

A unique and comedic look at the classic story of Little Red Riding Hood from the internationally renowned Danish company, Gruppe 38. On an Italian pick-up truck are unconventional instruments and utensils such as an egg, a potato masher, a live chicken, a fly swatter and a potato which are transformed—through the magic of live performance—to become the infamous characters of Little Red Riding Hood, the Big Bad Wolf, Grandmother and the Hunter.

Curriculum Connections: Creativity and Imagination and Language Arts

DATES: Thursday, February 28 at 10:15 a.m. and 12:30 p.m.

Friday, March 1 at 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

FROM SWEDEN

Little King Mattias

Backa Teater

Grades 1-4

Family Theater – 90 minutes

March 7-8

What if an eleven-year-old king demotes his ministers and transfers power to the children of his kingdom? And what if a theater company did the same thing? Join Sweden's hallmark theater for young audiences, Backa Teater, as they share their award-winning play for the first time in the United States. When a king dies suddenly, his eleven-year-old son, Mattias, takes the throne. Mattias has barely been outside the palace's golden walls and has relied entirely on his father's ministers to govern his country. But soon, when Mattias discovers lie after lie, he's had enough. The ministers are dismissed. Backa Theater is fired. And now the kids steer the direction of the country—and the show! Based on the international 1923 children's classic of the same name, this *Little King Mattias* is inventive theater for young audiences that lets its audience in on the fun—literally.

Curriculum Connections: Language Arts and Social Studies

DATES: Thursday, March 7 at 10:00am and 12:30pm

Friday, March 8 at 10:00am and 12:30pm

FEE: \$5 ea/students, teachers, and chaperones

FROM ICELAND | NARRATED PERFORMANCE

Maximus Musicus Visits the Orchestra

Grades 3-6

Concert Hall—45 minutes

March 4

In this narrated concert program, *Maximus Musicus*, a mouse who by chance finds himself in a concert hall, discovers many funny and wonderful sounds as the orchestra rehearses for a concert. Based upon a popular book by the same name and developed by orchestra members, this program introduces students to the instruments and sounds of an orchestra and includes several well-known pieces performed by the Iceland Symphony Orchestra.

Curriculum Connections: Language Arts and Literature

DATE: Monday, March 4, 11 a.m.

FEE: \$5 ea/students, teachers, and chaperones

FROM DENMARK

Hans Christian, You Must be an Angel

Teatret Gruppe 38

Grades 3-7

Family Theater—55 minutes

(Includes pre-show conversation and post-show set exploration and very limited seating of 50 per performance)

February 20-22

The greatest writer of fairy tales ever, Hans Christian Andersen, is celebrated in performance by the internationally renowned and award-winning Danish company, Gruppe 38. A long table is set for a birthday party and two waiters have the job of their life: to wait on a table filled with fantastic personalities, each with his own peculiar whims and needs. This performance is living theatre—installation full of life, light, sound, music and image, in which the audience is not seated—the real guests at the table are those from the fairy tales. A performance that combines seriousness with a free-and-easy cheerfulness, unlike anything you've ever seen.

Curriculum Connections: Language Arts and Speaking and Listening

DATES: Wednesday, February 20 at 10:15 a.m. and 12:30 p.m.

Thursday, February 21 at 10:15 a.m. and 12:30 p.m.

Friday, February 22 at 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

FROM ICELAND | PERFORMANCE/DEMONSTRATION

Viklingur Ólafsson, Pianist

Grades 7-12

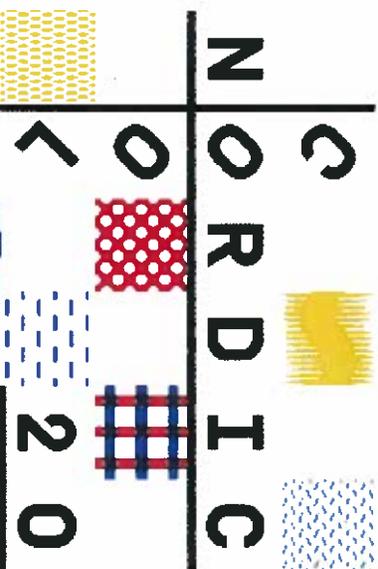
Terrace Theater—1 hour

February 25

Hailed as a "rising star of the piano" (*London Times*), Icelandic pianist Viklingur Ólafsson is establishing his reputation as an exceptional musician whose activities range from solo performances to chamber music, to master classes, and the filming of 10 episodes on music for Icelandic National Television. A graduate of the Juilliard School, Mr. Ólafsson has performed with several European orchestras, has recorded two CDs, and has received numerous awards. In this Performance/Demonstration, he performs pieces from the standard classical repertoire, introduces students to music by Icelandic composers, and guides students in what to listen for in the music.

DATE: Monday, February 25, 11 a.m.

FEE: \$5 ea/students, teachers, and chaperones



Nordic Cool 2013 CONTINUED



PHOTO BY TOMM HANSEN

THE HEMSGING SISTERS

FROM NORWAY | PERFORMANCE/DEMONSTRATION **The Hemsing Sisters**

Grades 7-12
Terrace Gallery-1 hour

March 1

Norwegian violinists Ragnhild and Eldbjørg have been playing together since the ages of five and seven, when they first played for the Norwegian Royal Family at the National Theatre in Oslo. Now in their early 20s, each is an acclaimed soloist in her own right and has performed with leading orchestras in Norway and Europe and at numerous music festivals around the world. In this session, the Hemsing sisters introduce students to music for classical violin as well as Norwegian traditional music, talk about the unique culture and sounds of Norwegian music, and perform several pieces together. Students have the opportunity to ask questions of these remarkable young artists.

DATE: Friday, March 1, 10:30 a.m.

FEE: \$5 ea/students, teachers, and chaperones

FROM DENMARK | WORKING REHEARSAL

Danish Dance Theatre

Tim Rushton, Choreographer and Artistic Director

Grades 7-12

Terrace Theater-2 hours

March 1

One of the foremost contemporary dance companies in Scandinavia, Copenhagen's Danish Dance Theatre has a strong repertoire that is in demand all over the world, and is continually producing new works to both audience and media acclaim. At this final rehearsal, the company presents *Love Songs*, a piece choreographed by Artistic Director Tim Rushton that reflects the nuances of human emotions and relationships. The music, composed of cherished jazz classics originally sung by Ella Fitzgerald, Louis Armstrong, Billie Holiday, and Sarah Vaughn, is reinterpreted in a new taped version by Denmark's great jazz artist Caroline Henderson.

DATE: Friday, March 1, 1:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

Nordic Cool 2013 is an international festival of theater, dance, music, visual arts, literature, design, and film to highlight the diverse cultures of Denmark, Finland, Iceland, Norway, and Sweden as well as Territories of Greenland, the Faroe and Åland Islands. **Nordic Cool 2013** will also host several visual art exhibitions, film screenings, games, and literature events, as well as panels, lectures, and forums about Nordic culture. Cuisine from this geographic region will be featured in the Center's restaurants and culinary events will be hosted on the Millennium Stage. A full roster of performances and events will be announced in the coming months.

Theater

DEMONSTRATION/DISCUSSION

War Horse: Page to Stage

Grades 8-12

Opera House—90 minutes

November 7

War Horse is a remarkable tale of courage, loyalty and friendship, set in England in 1914. As World War I begins, Joey, young Albert's beloved horse, is sold to the cavalry and shipped from England to France. He's soon caught up in enemy fire, and fate takes him on an extraordinary journey, serving on both sides before finding himself alone in no man's land. But Albert cannot forget Joey and, still not old enough to enlist, he embarks on a treacherous mission to find him and bring him home. This powerfully moving and imaginative drama, filled with stirring music and songs, features astonishing life-sized puppets created by South Africa's Handspring Puppet Company, that bring to life breathing, galloping, charging horses strong enough for men to ride. At this Demonstration/Discussion session, members of the creative team talk about the creation of the play, the sets, music, and special effects, and demonstrate how the life-sized puppets were developed and became the heart of this moving drama.

Curriculum Connections: History, Language Arts

DATE: Wednesday, November 7, 11 a.m.

FEE: \$5 ea/students, teachers, and chaperones

Tickets to the performance of War Horse can be purchased at the Box Office or by calling Instant Charge at (202) 467-4600.

WORLD PREMIERE KENNEDY CENTER COMMISSION

The Mostly True Adventures of Homer P. Figg

Adapted by Tom Isbell from the Newbery Honor book by

Rodman Philbrick

Directed by Gregg Henry

Grades 3-8

Family Theater—1 Hour

November 15–December 20

During the Civil War, a small twelve year-old boy who never even owned a pair of shoes saves his older brother at the Battle of Gettysburg and then helps lead the Union to victory! Sounds hard to believe, but it's true. At least *mostly* true. You see, Homer P. Figg doesn't always tell the whole truth about, well, anything but from Maine to Pennsylvania, facing Union soldiers and Confederates, Underground Railroad workers to circus ring leaders, Homer will tell any tale to save his brother. A first-person narration in the voice of Homer himself will be adapted to the stage from Rodman Philbrick's humorous and spritely children's novella.

Curriculum Connections: American History, Language Arts and Social Studies

DATES: Thursday, November 15, 11:30 a.m.

Friday, November 16, 10:15 a.m.

Monday, November 19, 10:15 a.m. and 12:30 p.m.

Tuesday, November 20, 10:15 a.m. and 12:30 p.m.

Wednesday, November 21, 11:00 a.m.

Tuesday, November 27, 10:15 a.m. and 12:30 p.m.

Wednesday, November 28, 10:15 a.m. and 12:30 p.m.

Thursday, November 29, 10:15 a.m. and 12:30 p.m.

Friday, November 30, 10:15 a.m. and 12:30 p.m.

Tuesday, December 4, 10:15 a.m. and 12:30 p.m.

Wednesday, December 5, 10:15 a.m. and 12:30 p.m.

Thursday, December 6, 10:15 a.m. and 12:30 p.m.

Tuesday, December 11, 10:15 a.m. and 12:30 p.m.

Wednesday, December 12, 10:15 a.m. and 12:30 p.m.

Thursday, December 13, 10:15 a.m. and 12:30 p.m.

Monday, December 17, 10:15 a.m. and 12:30 p.m.

Tuesday, December 18, 10:15 a.m. and 12:30 p.m.

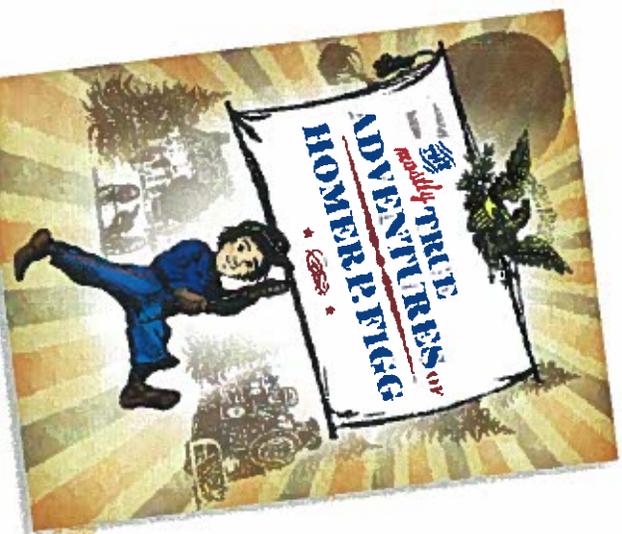
Wednesday, December 19, 10:15 a.m. and 12:30 p.m.

Thursday, December 20, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones



WAR HORSE



Theater CONTINUED

A Brown Bear, A Caterpillar And A Moon:

Treasured Stories by Eric Carle

Mermaid Theatre of Nova Scotia

Based on the books written by Eric Carle

Grades Pre-K-2

Family Theater-1 Hour

January 2 - 4

Mermaid Theatre, well known for their beautiful portrayal of beloved children's books, brings their expertise to the books of Eric Carle. They will bring together old favorites and new friends and highlight three of Eric Carle's most treasured tales. The classic picture book *The Very Hungry Caterpillar* is joined by a cast of adventurous animals drawn from the pages of *Brown Bear, Brown Bear, What Do You See?* The poignant story of a young girl's unusual quest, *Papa, please get the moon for me*, completes this can't-miss puppet performance celebrating the work of one of the great writers and illustrators of children's books.

Curriculum Connections: Language Arts, Pre-Literacy, Skills and Science

DATES: Wednesday, January 2, 10:15 a.m. and 12:30 p.m.
Thursday, January 3, 10:15 a.m. and 12:30 p.m.
Friday, January 4, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

Sleeping Beauty Dreams

Marionetas de la Esquina of Mexico

Grades K-4

Family Theater-1 Hour

February 12-15

Marionetas de la Esquina, a puppet theater company from Mexico, has been entertaining children and adults alike since 1975. Their *Sleeping Beauty Dreams*, written by award-winning playwright Amaranta Leyva, reimagines the famous princess as an overprotected daughter looking for a way to break free-off her castle walls in order to search for true love...and her true self! A contemporary look at this classic tale, Marionetas de la Esquina's humorous storytelling and whimsical puppetry awake this sleeping princess like never before.

Curriculum Connections: Language Arts and Puppetry

DATES: Tuesday, February 12, 11 a.m.
Wednesday, February 13, 10:15 a.m. and 12:30 p.m.
Thursday, February 14, 10:15 a.m. and 12:30 p.m.
Friday, February 15, 10:15 a.m. (in Spanish) and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

WORLD PREMIERE KENNEDY CENTER AND VSA COMMISSION

Jason Invisible

Adapted by Laurie Brooks from the novel 'Crazy' by Han Nolan

Directed by Rosemary Newcott

Grades 6-10

Family Theater-1 Hour to 75 minutes

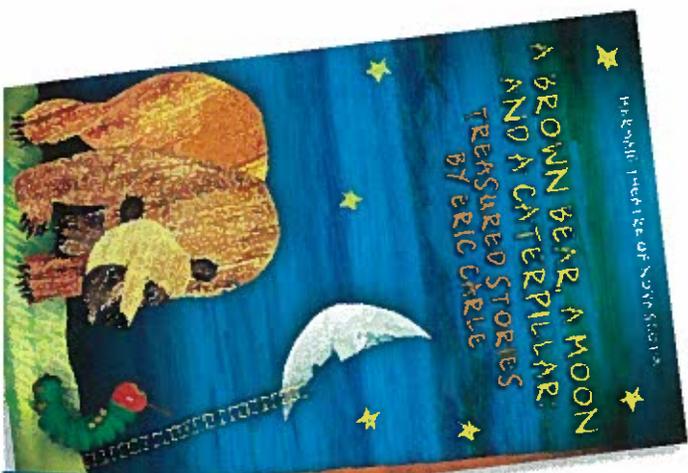
March 21-April 11

Everything in Jason's world is crazy. He's a loner, he can't concentrate in school and, hardest of all, his mom recently passed away leaving him as sole caregiver for his beloved dad, who is trying to cope with mental illness. Jason takes a journey to protect his dad and discover his own identity, guided by three new friends he meets in therapy: outspoken Shelby, who becomes his crush, Zen political activist Pete, and Haze, who may be the most messed up of all. Based on National Book Award winner Han Nolan's novel, this haunting, humorous and highly theatrical play humanizes young people dealing with less than perfect families and celebrates the awesome power of friendship. An interactive forum designed by the playwright is part of each performance and directly involves the audience in exploring the issues and ideas in the play.

Curriculum Connections: Health, Literacy and Speaking and Listening

DATES: Thursday, March 21, 11:30 a.m.
Friday, March 22, 11:30 a.m.
Tuesday, March 26, 10:15 a.m. and 12:30 p.m.
Wednesday, March 27, 10:15 a.m. and 12:30 p.m.
Thursday, March 28, 10:15 a.m. and 12:30 p.m.
Tuesday, April 2, 10:15 a.m. and 12:30 p.m.
Wednesday, April 3, 10:15 a.m. and 12:30 p.m.
Thursday, April 4, 10:15 a.m. and 12:30 p.m.
Monday, April 8, 10:15 a.m. and 12:30 p.m.
Tuesday, April 9, 10:15 a.m. and 12:30 p.m.
Wednesday, April 10, 10:15 a.m. and 12:30 p.m.
Thursday, April 11, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones



Baobab
Théâtre Motus
Co-Production of Théâtre Motus of Canada and the S6 Company of Mall

Grades K-4
Family Theater-1 Hour

May 8-10

In this region of West Africa stricken by drought for many years, stands a big ancient baobab tree. One day, the baobab brings forth an egg and from this egg is born a little boy. The people in the village discover that he is the only one who can free the source of water and bring an end to their hardships. Join Théâtre Motus as African percussions turn into animals, masks and puppets become genies, and one courageous child's quest changes the history of the world.

Curriculum Connections: Language Arts, Puppetry and Social Studies

DATES: Wednesday, May 8, 10:15 a.m. and 12:30 p.m.

Thursday, May 9, 10:15 a.m. and 12:30 p.m.

Friday, May 10, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea./students, teachers, and chaperones

The Intergalactic Nemesis: A Live-Action Graphic Novel
Book One: Target Earth

Austin, Texas

Grades 3-8

Family Theater-1 Hour

May 16-17

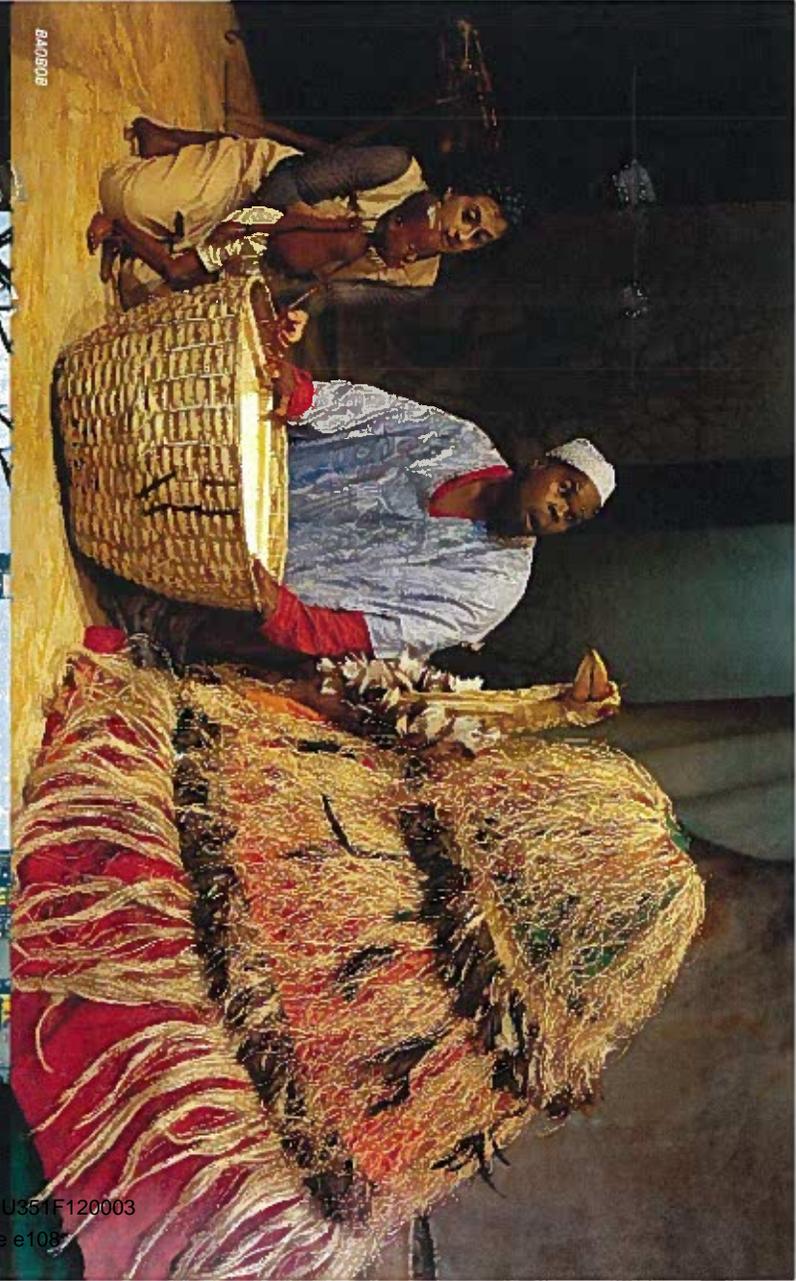
The Intergalactic Nemesis: A Live-Action Graphic Novel is a one-of-a-kind theatrical experience that mashes up radio drama with comic books. Three actors voice dozens of characters; one Foley artist creates hundreds of sound effects; one keyboardist performs a score of thousands (yes, thousands!) of notes; while on a two-story high screen they project more than 1,250 individual, full-color, hand-drawn, hi-res, blow-your-mind comic book images to tell the story visually. LIVE. Inspired by *Raiders of the Lost Ark*, *Star Wars*, and the pulp serials of the 1930s, *The Intergalactic Nemesis* is a spectacle unlike any other and it's for the kid in everyone.

Curriculum Connections: Language Arts, Music Composition and Technology and Multi-Media

DATES: Thursday, May 16, 10:15 a.m. and 12:30 p.m.

Friday, May 17, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea./students, teachers, and chaperones



Music

NSO KINDERKONZERTS WITH SMALL ENSEMBLES

Pre K-Grade 2

Family Theater-45 Minutes

Treat your class to special music programs presented by NSO musicians in the Family Theater. Designed to acquaint young children with classical music and the instruments of the orchestra, NSO Kinderkonzerts feature small groups of NSO musicians who demonstrate their instruments and perform short pieces of music, both classical and popular. These performances involve the children as participants as well as listeners. All Kinderkonzerts will be preceded by hands-on fun with instruments.

Curriculum Connection for NSO Kinderkonzerts: Language Arts

Break It Down!

Paul Fadoul, *marimba*; Zara Lawler, *flute*

Family Theater

February 5, 6, 7, and 8

An exciting look inside music making and making music! This energetic program delights in dissecting the pieces and parts of music and musical instruments. Children will be amazed by the way in which instruments from the wind and percussion families (and some interesting "outsiders") are taken apart and put back together again. Instruments will even "transform" before their very eyes into other instruments, and a variety of useful objects! This highly engaging program is also an introduction to some of the basic structures of music. Watch, listen, and lend a helping hand as this dynamic duo of flute and percussion build music from the ground up!

DATES: Tuesday, February 5, 10:15 a.m. and 12:30 p.m.

Wednesday, February 6, 10:15 a.m. and 12:30 p.m.

Thursday, February 7, 10:15 a.m. and 12:30 p.m.

Friday, February 8, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea./students, teachers, and chaperones

Viva Violins: From Baby Talk to Mozart

NSO Violinists: Elisabeth Adkins, Paula Akbar, Holly Hamilton, and Jane Bowyer Stewart

Family Theater

April 22 and 29

The violin takes center stage in this new program which tells the tale of three little violins and how their mother teaches them to "sing." The show will encompass everything from babbling (think gently squawking 1/4 size violins), the ABCs (notes and scales), grammar (proper rhythm, intonation, note combinations), teenage self-involvement (shyness, bossiness, drama—i.e., too loud, too soft, not listening), to the listening maturity that makes an equal "conversation." Among other pieces and configurations, the music will include variations on *Twinkle, Twinkle* for four violins, and Elisabeth/Mother will undoubtedly contribute some beautiful lullabies and solo Bach.

DATES: Monday, April 22, 10:15 a.m. and 12:30 p.m.

Monday, April 29, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea./students, teachers, and chaperones



PHOTO BY CAROL PRATT

8 PERFORMANCES FOR SCHOOL GROUPS



PAUL FADOU, AND ZARA LAWLER



VIVA VIOLINS

PHOTO BY CAROL PRATT

DRAFT

**NSO
YOUNG PEOPLE'S CONCERTS**

Summon the Heroes!

Ankush Kumar Bahl, Conductor

Grades 3-6

Concert Hall—50 Minutes

October 17, March 21, and 22

Join NSO Assistant Conductor Ankush Kumar Bahl and the National Symphony Orchestra for a rousing concert celebrating heroes. Heroes exist in history, movies, and comic books, but also in our own communities and even our own homes. From firemen to Olympic athletes, heroes are all around us. This program explores how classical music has wonderfully depicted heroes for centuries—heroes both real and fictional, from America or far-away lands. Students may even come to find the hero in themselves!

Curriculum Connections: Language Arts and Sciences, History

- Williams *Summon the Heroes*
- R. Strauss *Ein Heldenleben* (excerpt)
- Beethoven *Allegretto* from *Symphony No. 7* (excerpt)
- Rimsky-Korsakov *The Kalender Prince* from *Scheherazade* (excerpt)
- Walker *Lyric for Strings*
- Copland *Fantare for the Common Man*
- Elgar *Nimrod* from *Enigma Variations*
- Williams *Superman March*
- Copland *A Lincoln Portrait*
- Beethoven *Overture to Egmont* (excerpt)

DATES: Wednesday, October 17, 10:15 a.m. and 11:45 a.m.

Thursday, March 21, 10:15 a.m. and 11:45 a.m.

Friday, March 22, 10:15 a.m. and 11:45 a.m.

FEE: \$5 ea/students, teachers, and chaperones

* Fairfax County and Prince George's County fourth grade students will attend additional NSO Young People's Concerts in October and March as part of countywide projects.

ENSEMBLE PERFORMANCE BY NSO MUSICIANS

Connections: Science and Music

Yvonne Caruthers, cello; Natasha Bogachek, violin; Stephen Dumaine, tuba

Grades 5-9

Family Theater—1 hour

January 25 and 28

Endangered species, synapses and neurons, condensation and precipitation—are these terms from a science course or a music class? In this fast-paced, multimedia performance by NSO cellist Yvonne Caruthers with her NSO colleagues Natasha Bogachek, violin and Stephen Dumaine, tuba, students hear and see how a melody can be played on a laundry hose (or a tuba); how instrument makers are responding to the near-extinction of their favorite trees; and whether a violinist can break a world speed record....don't miss it!

Curriculum Connections: Language Arts and Sciences

DATES: Friday, January 25, 10:15 a.m. and 12:30 p.m.

Monday, January 28, 10:15 a.m. and 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

**NSO Open Rehearsals
with Question-and-Answer Sessions**

Grades 7-12

Concert Hall—3 hours

These offerings are designed for high school music students. NSO working rehearsals are from 10 a.m. to 12:30 p.m., followed by a 30 minute Question- and Answer session.

November 8

Don't miss this working rehearsal of the National Symphony Orchestra led by NSO Music Director Christoph Eschenbach with pianist superstar Lang Lang, performing Beethoven Piano Concerto No. 2. Also on the program is *Fil Filippinger's Merry Pranks* by Richard Strauss. Join Maestro Eschenbach and Lang Lang for a question-and-answer session following the rehearsal.
DATE: Thursday, November 8, 9:45 a.m.
FEE: FREE, but reservations are required.

May 2

Join NSO music director Christoph Eschenbach and cellist Alisa Weilerstein in a working rehearsal of the Elgar Cello Concerto and Shostakovich Symphony No. 5, followed by a question-and-answer session with both the maestro and Miss Weilerstein.
DATE: Thursday, May 2, 9:45 a.m.
FEE: FREE, but reservations are required.

**national
symphony
orchestra**
christoph eschenbach, music director



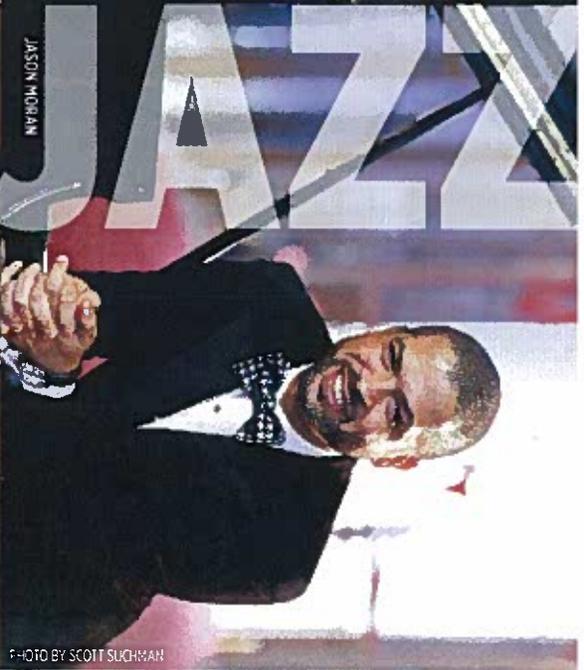


THE SPHINX VIRTUOSI



IGUDESMAN AND JOO

PHOTO BY JULIA WESLEY



JASON MORAN

PHOTO BY SCOTT SUCHMAN

MUSIC CONTINUED

PERFORMANCE/DEMONSTRATION

The Sphinx Virtuosi

Grades 5-12

Terrace Theater—1 hour

October 12

The Sphinx Virtuosi is an all-string ensemble that features the laureates and top alumni of the internationally recognized Sphinx Competition for Young Black and Latino String Players. A conductorless ensemble of soloists, The Sphinx Virtuosi displays "all the hallmarks of a first-rate string ensemble" (*The New York Times*). This group of celebrated young players presents a diverse program of classical repertoire in addition to works by African-American and Latino composers. Members of the Sphinx Virtuosi have completed and continue to pursue their studies at the nation's top music schools, including Juilliard, Curtis, Eastman, Peabody, Harvard, and the University of Michigan.

DATE: Friday, October 12, 11 a.m.

FEE: \$5 ea/student, teachers, chaperones

WORKSHOP

Igudesman and Joo: 8 to 88

Grades 7-12

Terrace Gallery—2 hours

November 7

Violinist Aleksey Igudesman and pianist Hyung-Ki Joo are classical musicians who have taken the world by storm with their unique shows that combine comedy with classical music and popular culture. In this unique workshop, Igudesman & Joo work with pre-selected string players to demonstrate how any musician can widen their horizons and approaches to creating, learning, rehearsing, and performing music. This workshop explores often ignored and less-practiced aspects of music making and encourages musicians to be more open to such aspects as improvisation, theatricality, stage manner and presentation, different styles of music, and humor.

DATE: Wednesday, November 7, 1:30 p.m.

FEE: \$5 ea/student, teachers, and chaperone



NINENNA FREELON

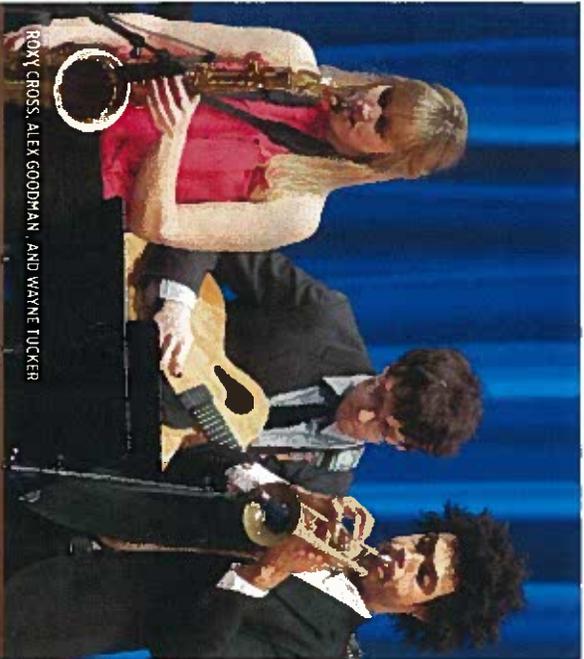


PHOTO BY MARGOT SCHULMAN

RONY CROSS, ALEX GOODMAN, AND WAYNE TUCKER



MATT WILSON

Jazz

PERFORMANCE/DEMONSTRATION Jason Moran & The Bandwagon

Grades 5-9
Terrace Gallery-1 hour
October 26 3:30-4:30 p.m.

Hailed as "the most provocative thinker in current jazz," (*Rolling Stone Magazine*) Jason Moran, award-winning pianist, composer, and Artistic Advisor for jazz at the Kennedy Center, performs with his acclaimed group The Bandwagon. In this high energy performance and demonstration program, Moran along with bassist Ianus Mateen and drummer Nashiet Waits explores improvisation, technique, and technological experimentation and guides students in what to listen for in jazz.
DATE: Friday, October 26, 11 a.m.
FEE: \$5 ea/students, teachers, and chaperones

PERFORMANCE/DEMONSTRATION Nenema Freelon

Grades 5-9
Terrace Gallery-1 hour
December 14

Vocalist, multiple Grammy® nominee, and frequent *Billboard Jazz* chart-topper Nenema Freelon "makes each song such a personal statement that they all seem fresh and new" (*USA Today*). In this demonstration and performance with her band, Ms. Freelon explores rhythm, melody, tempo, and improvisation and demonstrates the ways in which each member of the ensemble contributes to the creation of the music.
DATE: Friday, December 14, 11 a.m.
FEE: \$5 ea/students, teachers, and chaperones

PERFORMANCE/DEMONSTRATION Matt Wilson's Arts & Crafts

Grades 5-9
Terrace Gallery-1 hour
February 8

Drummer, composer, band leader, teaching artist, and Grammy nominee Matt Wilson reminds us with his aptly named ensemble that, while jazz is a serious pursuit, it is also a fun one. In this session, Matt Wilson and his band demonstrate and involve students in the process of improvisation, encouraging students to express themselves and explore the music.
DATE: Friday, February 8, 11 a.m.
FEE: \$5 ea/students, teachers, and chaperones

Betty Carter's Jazz Ahead

Grades 6-8
Millennium Stage-1 Hour
March 22

The 2013 company of *Betty Carter's Jazz Ahead*, a group of outstanding, emerging jazz artists in their mid-teens and twenties, presents the basics of jazz standards and original works exploring the many styles of jazz. While in residence at the Kennedy Center, these young artists study under the tutelage of experienced artist-instructors, who coach and counsel them on their performance and composition techniques.
DATE: Friday, March 22, 10:30 a.m.
FEE: FREE, but reservations are required.

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www.artsedge.kennedy-center.org

Opera

Opera Look-In: *Don Giovanni*

Grades 4–8
Opera House
October 10

Introduce your students to the enchanting world of opera through an inside look at Mozart's *Don Giovanni*, widely regarded as one of the greatest operas ever composed! This 50-minute narrated program includes fully staged scenes from Mozart's light-hearted musical masterpiece performed by the WNO Domingo-Carlitz Young Artists along with the WNO orchestra. The creative team and technicians also take students behind the scenes for demonstrations of technical special effects, scene changes, costumes, make-up, and more! Sung in Italian with English Superlittles.

DATE: Wednesday, October 10, 10:15 a.m. and 12 p.m.
FEE: \$5 ea/students, teachers, and chaperones

FREE PERFORMANCES

Every Day at 6 p.m.

on the

Kennedy Center Millennium Stage

As part of its effort to make the performing arts available to everyone, the Kennedy Center offers a free performance every day on the Millennium Stage. These performances of music, theater, and dance feature emerging and established artists from the Washington area, across the nation, and around the world.

Kennedy-center.org/millennium

HAPPENSTANCE THEATER PERFORMS LOOK BOTH WAYS: STREET ARTS ACROSS AMERICA IN 2012.



PHOTO BY DANIEL SCHWARTZ PHOTOGRAPHY

STUDENT DRESS REHEARSALS

Don Giovanni – Wolfgang Amadeus Mozart

Manon Lescaut – Giacomo Puccini

Show Boat – Jerome Kern and Oscar Hammerstein II

Grades 7–12

Kennedy Center Opera House

The Student Dress Rehearsal Program introduces middle and high school students to opera by giving them the opportunity to witness firsthand the final dress rehearsals of Washington National Opera's main stage productions. Student guides are provided to help prepare for this experience and to draw relevant academic and personal connections.

IMPORTANT: A reminder that no more than TWO adult chaperones per TEN students is allowed. All students attending must be in grades 7–12.

Don Giovanni

Wolfgang Amadeus Mozart

Sung in Italian with English superlittles

Widely regarded as one of the greatest operas ever composed, Mozart weaves the tale of the legendary rake Don Juan into a comically light-hearted (yet deadly serious) musical masterpiece. When Don Giovanni's antics turn fatal and unrepentant, the women he has discarded seek revenge. This performance of *Don Giovanni* will be sung by the WNO Domingo-Carlitz Young Artists along with the WNO Orchestra.

DATE: Thursday, October 11, 7 p.m.
FEE: \$15 ea/students, teachers, and chaperones

Manon Lescaut

Giacomo Puccini

Sung in Italian with English superlittles

Intensely romantic and beguiling, *Manon Lescaut* is the story of a willful young woman torn between true love and a life of luxury. Sentenced by her parents to a life in the convent, Manon escapes to Paris with her young lover, the student Chevalier des Grieux but is then lured away by the glamorous life offered by an elderly patron. When Manon's true feelings for her first love are rekindled but she refuses to abandon her jewels, her wealthy benefactor plots a revenge that sends foolish, frivolous Manon to despair in a distant land.

DATE: Tuesday, February 26, 7 p.m.
FEE: \$15 ea/students, teachers, and chaperones

Show Boat

Jerome Kern and Oscar Hammerstein II

Sung in English with English superlittles

This spectacular new production of *Show Boat*, Broadway's original masterpiece, brings unforgettable songs, dazzling choreography, and an epic story together to make great entertainment and great art. Based upon a novel by Edna Ferber, one of America's most celebrated writers, *Show Boat* is a compelling American story of social and political importance. Moving from 1890s Mississippi to Chicago to "Roaring Twenties" Broadway, *Show Boat* follows the lives of company theater folk, their triumphs and sorrows, while illuminating the racial and social changes that were shaping the country. The legendary songs of *Show Boat*—like "Ol' Man River," "You Are Love," "Can't Help Lovin' Dat Man," "Bill," and many more—will be performed the way the composer intended.

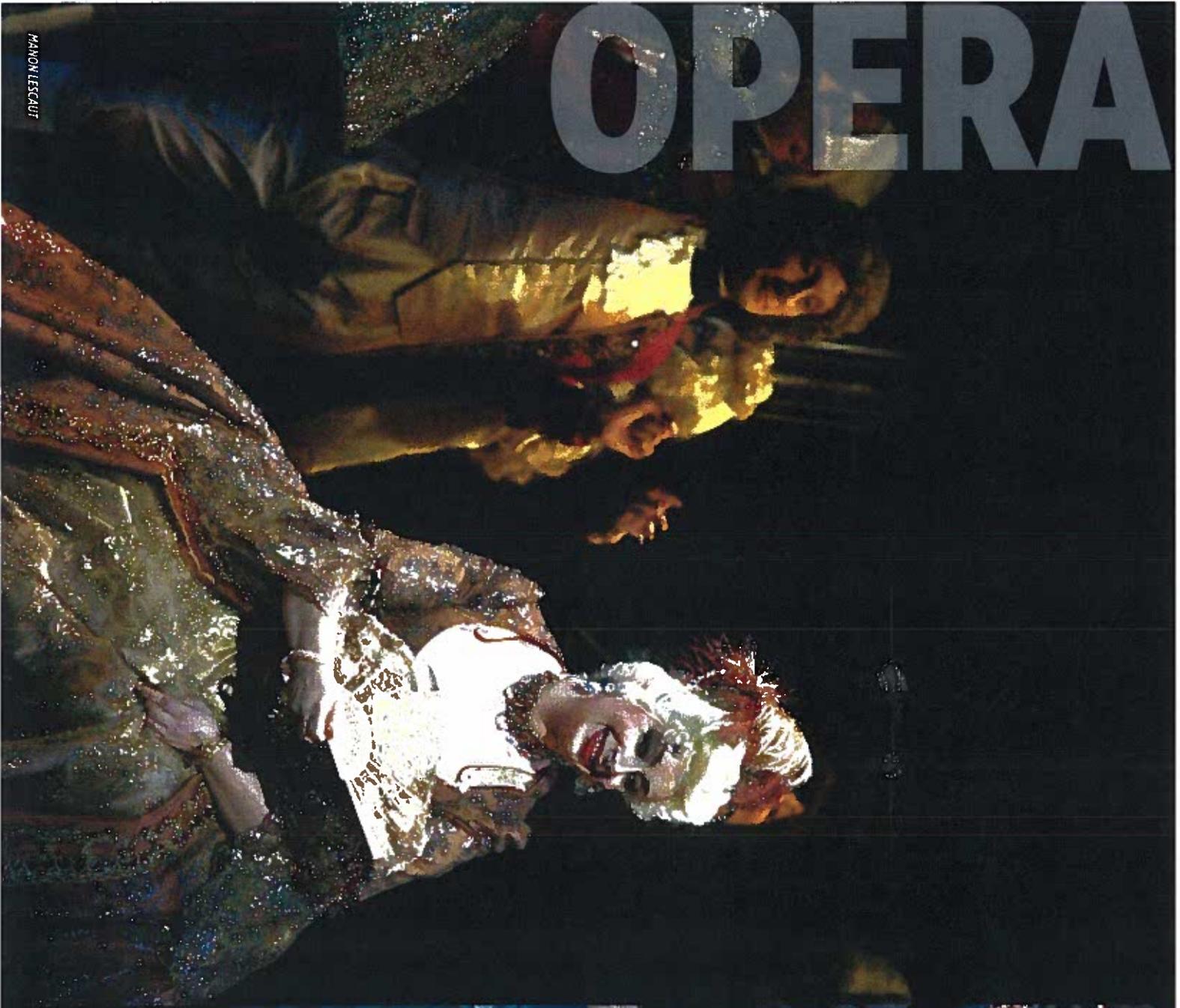
DATE: Wednesday, May 1, 7 p.m.
FEE: \$15 ea/students, teachers, and chaperones

TEACHERS: Attend the workshop, *Show Boat: A milestone in Musical Theater*, on Monday, April 8, 4:30–7:30 p.m. See page 33 for more details.

WASHINGTON
NATIONAL OPERA

OPERA

MANON LESCAUT



DON GIOVANNI



SHOWBOYS



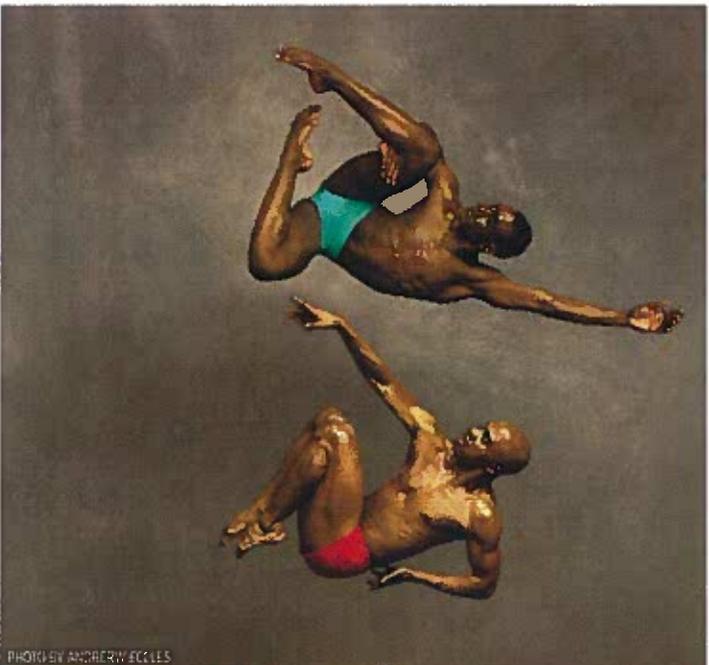


PHOTO BY ANDREW ECCLES



PHOTO BY CHRISTOPHER DUGGAN



PHOTO BY SCOTT RIGGIA

ALVIN ALLEY AMERICAN DANCE THEATER

MONICA BILL BARNES & COMPANY

THE SUZANNE FARRELL BALLET

Dance

MINI PERFORMANCE

Alvin Alley® American Dance Theater

Robert Battle, Artistic Director

Grades 5–8

Opera House–1 Hour

February 7

Alvin Alley American Dance Theater shares “Alley Magic,” with students, giving insight into the history of the company and its founder Alvin Alley. The company performs selections from its varied and inspiring repertoire, including their signature work, *Revelations*.

DATE: Thursday, February 7, 11 a.m.

FEE: \$5 ea/students, teachers, and chaperones

PERFORMANCE/DEMONSTRATION

Monica Bill Barnes & Company

Monica Bill Barnes, Artistic Director

Grades 5–8

Terrace Theater–1 Hour

May 9

A New York–based performer and choreographer, Monica Bill Barnes founded her contemporary dance company with the mission to celebrate individuality, humor, and the innate theatricality of everyday life. At this session, Barnes talks about the making of her piece *Everything is getting better all the time* and demonstrates key elements of the piece as a guide for students. The company then performs the piece in its entirety and completes the session with a Q&A with the full company. *Everything is getting better all the time* is a study in entertainment and excess, full of contradictions, and set to live Otis Redding recordings.

DATE: Thursday, May 9, 11 a.m.

FEE: \$5 ea/students, teachers, and chaperones

WORKING REHEARSAL

The Suzanne Farrell Ballet

Suzanne Farrell, Artistic Director

Grades 7–12

Eisenhower Theater–3 Hours

November 9

The Kennedy Center’s own The Suzanne Farrell Ballet presents a program of three well-known Balanchine ballets that showcase the legacy of this great choreographer. Suzanne Farrell has become a “tireless Balanchine preservationist and one of the foremost interpreters of the great choreographer’s work” (*The New York Times*). At this rehearsal, the company presents the sublimely choreographed *Divertimento No. 15*, the iconic 1929 masterpiece of biblical sin and redemption *Prodigal Son*, and *Slaughter on Tenth Avenue*, the stand-alone ballet from Richard Rodgers’ musical *On Your Toes*, complete with gangsters, tap-dancing, and drama.

DATE: Friday, November 9, 1:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones



BALEET WEST THE NUTCRACKER

THE NATIONAL BALLEET OF CANADA ALICE'S ADVENTURES IN WONDERLAND

PHOTO BY EPUCE ZINGER

WORKING REHEARSAL

Ballet West: *The Nutcracker*

Adam Skute, Artistic Director

Grades 7-12

Opera House-3 hours

December 4

Utah's Ballet West presents William Christensen's beloved production of *The Nutcracker*. Hailed by the *New York Times* dance critic Alastair Macaulay as "one of the best productions I've ever seen," this *Nutcracker* features Tchaikovsky's timeless score, and a brilliant blend of costumes, sets, and choreography to create a magical storybook world. This production features live orchestra, choir, and a host of young children from the area.

DATE: Tuesday, December 4, 1:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

WORKING REHEARSAL

The National Ballet of Canada: *Alice's Adventures in Wonderland*

Karen Kain, Artistic Director

Grades 7-12

Opera House-3 hours

January 18

The National Ballet of Canada returns to the Kennedy Center with an outrageous, eye-popping theatrical production of *Alice's Adventures in Wonderland* that is "certain to impress, delight, and amuse" (*Toronto Sun*). Choreographed by Christopher Wheeldon with original music by Joby Talbot, this production features mind-boggling stagecraft, startling choreography, and a perfectly nuanced blend of classical dance and sheer entertainment. Lewis Carroll's perennially winsome, subversive, cunning, and hilarious children's classic is given a glorious ballet treatment.

DATE: Friday, January 18, 12:30 p.m.

FEE: \$5 ea/students, teachers, and chaperones

WORKING REHEARSAL

Monica Bill Barnes & Company

Monica Bill Barnes, Artistic Director

Grades 9-12

Terrace Theater-3 hours

May 8

A New York-based performer and choreographer, Monica Bill Barnes founded her contemporary dance company with the mission to celebrate individuality, humor, and the innate theatricality of everyday life. At this rehearsal the company presents three pieces—its newest work, *Luster*, a duet about endurance and triumph; *mostly fanfare*, a celebration of resilience; and *Everything is getting better all the time*, a study in entertainment and excess set to live Otis Redding recordings.

DATE: Wednesday, May 8, 12:30 p.m. (T???)

FEE: \$5 ea/students, teachers, and chaperones



Part of the Kennedy Center's Educational Audio program. Audio headsets are available for students and teachers to use during the rehearsal. Informational commentary about the choreography, dancers, and history of the ballet is broadcast through wireless headsets as the company rehearses on stage. This season headsets are available to all students and teachers registered for ballet programs designated with the headset icon.



2009 USA PLAYWRIGHT DISCOVERY AWARD RECIPIENT ALL PAVUK

PHOTO BY SCOTT SUCHMAN

Theater

Musical Theater Workshop

Grades 9-12

Rehearsal Room- 90 minutes

September 20

Aspiring musical theater students will want to attend this session led by Michael Kerker, Director of Musical Theater for ASCAP, with two of Broadway's up-and-coming songwriters. These rising stars in the field of musical theater will discuss the craft of writing as well as the musical partnership between lyricist and composer. Students will hear pre-selected student songwriters perform their original songs and receive valuable comments on their work.

DATE: Thursday, September 20, 1:30 p.m.

FEE: \$5 ea/students, teachers, chaperones

VSA Playwright Discovery Program

Call for Scripts

Grades 6-12

The VSA Playwright Discovery Program invites middle and high school students to take a closer look at the world around them, examine how disability affects their lives and the lives of others, and express their views through the art of playwriting. Young playwrights with and without disabilities are encouraged to participate. Entries may be the work of an individual student or collaboration by a group of up to four students. The comprehensive *VSA Playwright Discovery Resource Guide* is available by request or online for teacher and student use.

Up to eight scripts will be selected as recipients of the 29th Annual VSA Playwright Discovery Award. The selected student playwrights will have the opportunity to further develop their scripts through work with theater professionals and view a reading of their work on stage at the Kennedy Center. For more information, visit www.kennedy-center.org/PlaywrightDiscovery.
Application deadline: April 15, 2013

Music

MASTER CLASS

Chris Botti, Trumpet

Grades 9-12

Roof Terrace/Atrium - 2 hours

April 20

Trumpeter Chris Botti has established himself as one of the innovative figures of the contemporary musical world. He is a master artist, a musician with dozens of hit recordings, and a consummate performer who has played with greats like Frank Sinatra, Paul Simon, Joni Mitchell, and Joshua Bell. Join us for this intimate master class in which Chris Botti shares his knowledge of technique and wide range of musical styles with pre-selected trumpet students.

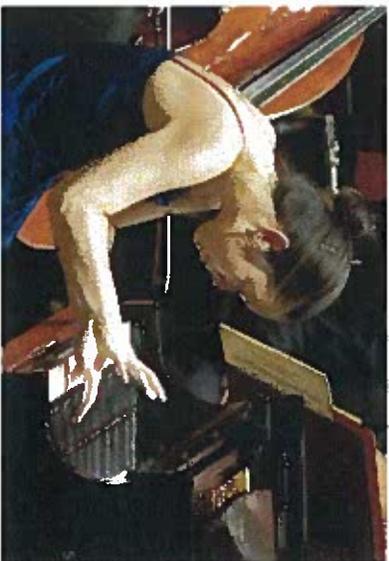
DATE: Saturday, April 20, 3 p.m.

FEE: \$5 ea/students, teachers, chaperones



nso national symphony orchestra

christoph eschenbach, music director



NSO Young Soloists' Competition

For Music Students in Grades 10-12

To perform as a soloist with the National Symphony Orchestra is every music student's dream, and this is the prize of the NSO Young Soloists' Competition, designed to encourage and foster the development of young performing artists in the Washington metropolitan area. In addition, one winner will be presented with a \$1,000 cash award in 2013. All finalists will be invited to join the student membership of the Friday Morning Music Club without audition. Winners will receive a one-year dues-free membership.

The High School Division is open to pianists and orchestral instrumentalists (grades 10-12) who are residents of or students of a private teacher in the Washington, D.C., metropolitan area. Application deadline is Friday, February 8, 2013. Preliminaries are Saturday, March 2 with the finals presented as a free concert on Sunday, March 10, 2013 in the Kennedy Center Concert Hall.

Application deadline: Friday, February 8, 2013

Check kennedy-center.org/nso/nsoed for application.

NSO Young Soloists' Competition

Hear dazzling young musicians!

Free Concerts: (no tickets required)

High School Division Finals:

Sunday, March 10, 2013 at 7:30 p.m.

Concert Hall

NSO Young Associates' Program

For Music Students in Grades 11-12

A life in music—there's more than meets the eye in performances. High school students from the Washington, D.C., metropolitan area are invited to apply for the NSO Young Associates' Program to learn more about the National Symphony Orchestra, life as a professional musician, and the business of arts management. From late January to early April, associates attend five NSO rehearsals as observers, as well as participate in workshops to explore careers in orchestra management, music education, publicity, music library science, and other professions that are essential to the life of every successful orchestra. In this way, students gain an appreciation for the breadth of skills, knowledge, and abilities—managerial as well as musical—which are required to stage performances by a major symphony orchestra. Because of the rehearsal schedule of the orchestra, most of the meetings of this program take place during the school day. Selection process is by application. For more information, please call (202) 416-8820.

Application deadline: Tuesday, January 4, 2013

VSA International Young Soloists Award

For Musicians with a Disability

Calling all musicians! The VSA International Young Soloists Program is looking for talented musicians who have a disability. Selected musicians from the United States and the international arena will receive a cash award and perform on the Kennedy Center's Millennium Stage. Any musician (instrumental or vocal) with a disability ages 14-25 is eligible to apply. Ensembles of 2 to 5 people that meet the above age requirement and have at least one member with a disability are also eligible to apply.

For more information, visit www.kennedy-center.org/YIS.
Application Deadline:
 Monday, January 15, 2013

2011 VSA INTERNATIONAL
 YOUNG SOLOISTS AWARD RECIPIENT
 RACHEL SILENICKOVÁ



PHOTO BY SCOTT SUCHMAN



PHOTO BY CAROLE PRATT

YOUTH FELLOWS MASTER CLASS

NSO Youth Fellowship Program

For Students Interested in a Career in Music (Grades 9-12)

The NSO Youth Fellowship Program, an orchestral training program for high school students, is intended for serious music students interested in pursuing orchestral music as a career. Open by audition only, this full-scholarship program provides high school students in the Washington, D.C., metropolitan area the opportunity to study with a National Symphony Orchestra musician; observe rehearsals and attend concerts; rehearse side-by-side with the NSO; and participate in chamber music ensembles, master classes, and discussions with musicians, conductors, guest artists, and NSO/Kennedy Center management. Students may opt instead to continue their private study with their current non-NSO teacher. This is a monitored, performance-oriented program designed to encourage students to become professional orchestral musicians. Participation by ethnic minorities is encouraged. Priority is given to students entering 9th and 10th grade in order to provide as sustained a training as possible. Younger musicians (grades 6-8) may be considered on a special case-by-case basis.

Application deadline: Tuesday, May 7, 2013
(Auditions: Saturday, June 8, 2013)

If you would like an application form for either of the NSO training programs, please check online at kennedy-center.org/nsosed or call (202) 416-8820

Yo Soy...Je Suis...I Am

International Art Program for Children with Disabilities

The Kennedy Center invites young artists from around the country and around the world to submit their artwork for an international online exhibition. Yo Soy...Je Suis...I Am is a VSA program that supports the creativity and imagination of children with disabilities. By completing the sentence "I am...", young artists are encouraged to illustrate who they are and who they will be. Teachers are encouraged to utilize this opportunity to incorporate the visual arts into the classroom to celebrate the unique qualities their students have to share with the world!

This program is open to young artists, ages 5 to 18, with a disability who reside in the U.S. or internationally. A selection of the online entries will be chosen for an exhibition at the United States Department of Education in Washington, D.C. in November 2013. A teacher resource guide for use in the classroom is available by request or on the online entry page. For details on how to enter go to www.kennedy-center.org/education/vsa/programs.
Application deadline: July 1, 2013



PHOTO BY DAVE SCAVONE

STUDENT ARTIST FROM IOWA

OPPORTUNITIES FOR YOUNG PERFORMERS

Dance

DRAFT



DANCE THEATRE OF HARLEM

Exploring Ballet with Suzanne Farrell
 The Kennedy Center and legendary ballerina Suzanne Farrell invite intermediate to advanced ballet students ages 14-18 to audition for the three-week summer intensive "Exploring Ballet with Suzanne Farrell." A limited number of ballet students from local, national, and international auditions will be accepted into this program. Auditions are held in January 2013 and the program deadline to receive audition applications is Friday, December 21, 2012. To receive an application and audition information, call (202) 416-8811 or visit kennedy-center.org/education/farrell.

The Kennedy Center's Dance Theatre of Harlem Master Class Series

Washington metropolitan area students ages 9-18 with an interest in expanding their skills and knowledge in ballet are invited to apply to participate in two classes to be held on Saturdays in Spring 2013. Instructors for the program are from the acclaimed Dance Theatre of Harlem. Classes are provided for beginner (boys & girls), intermediate (boys & girls), and young ladies & young men. To be selected for the program, students must submit an application and must participate in an audition that is appropriate for their age and experience. At least one year of prior ballet training is required for participation in the program. Applicants from prior years are maintained on a mailing list and should automatically receive an application in September 2012. Other interested individuals or organizations may obtain an application by calling (202) 416-8839 or visiting the Kennedy Center Web site at kennedy-center.org/education/community. Prior applicants who do not automatically receive an application should call the above numbers to obtain an application. Auditions will be held in Fall 2012.

The Kennedy Center Ballet Class Series

Advanced Ballet Students in Grades 9-12
Rehearsal Rooms--90 Minutes
 The Kennedy Center Ballet Class Series offers advanced high school ballet students the unique opportunity to participate in master classes presented by teachers from nationally and internationally recognized ballet companies performing this season at the Kennedy Center. Admission to the Kennedy Center Ballet Class Series is by audition only. Finalists attend all classes; alternates are guaranteed attendance in at least four of the eight ballet classes. Students also have the opportunity to attend working rehearsals for performances by select ballet

companies at the Kennedy Center. In addition to the ballet master classes, students are invited to attend modern dance classes led by company members from the featured dance companies.

New this season, students will also have the opportunity to register for **Adagio/Partnering Classes** taught by Michael Cook, principal dancer with the Suzanne Farrell Ballet Company. These classes will be scheduled in the fall and spring for an additional fee.

To receive an audition application, please call (202) 416-8846.

Application Deadline: Postmarked by Friday, September 7, 2012
Audition Date and Location: Saturday, September 15, 2012 at the Kennedy Center, 2700 F Street NW Washington, DC 20566

Audition Fee: \$5
Eligibility Requirements: Male and female students ages 14-18, advanced level with at least five years of training (four years of pointe for girls). Students must be enrolled in high school.
Series Participation: If selected, the series fee (\$90 for finalists; \$45 for alternates) must be received prior to the first class.

- | | |
|--|--|
| The Suzanne Farrell Ballet
Suzanne Farrell, Artistic Director
Wednesday, September 26
4-5:30 p.m. | National Ballet of Canada
Karen Kain, Artistic Director
Wednesday, January 23
4-5:30 p.m. |
| Martinsky Ballet
Valery Gergiev, Artistic Director
Yuri Falaley, Deputy Director
of the Ballet Company
Wednesday, October 17
4-5:30 p.m. | New York City Ballet
Peter Martins, Ballet Master in Chief
Wednesday, March 27
4-5:30 p.m. |
| San Francisco Ballet
Helgi Tomasson, Artistic Director
Wednesday, November 14
4-5:30 p.m. | American Ballet Theatre
Kevin McKenzie, Artistic Director
Wednesday, April 10
4-5:30 p.m. |
| Ballet West
Adam Sklute, Artistic Director
Wednesday, December 5
4-5:30 p.m. | The Suzanne Farrell Ballet
Suzanne Farrell, Artistic Director
Thursday, April 25
4-5:30 p.m. |

DRAFT



Registration for professional learning events is available online if paying by credit card. (www.kennedy-center.org/education/workshops/)

Changing Education Through the Arts®

The professional learning opportunities listed in this section of the brochure are part of the Kennedy Center's Changing Education Through the Arts (CETA) program. The Kennedy Center recognizes that both teaching the arts and integrating the arts with other subject areas are important ways the arts are taught in schools. Therefore, the Kennedy Center offers professional learning workshops and courses in both areas.

The Kennedy Center encourages participation by teams of teachers from the same school as well as individual teachers. Participating teachers who meet requirements are recognized annually with Certificates of Study (see page 27).

These workshops and courses fill quickly, so register now! The registration form is on pages 27-28.

All events take place at the Kennedy Center unless otherwise indicated.

Changing Education Through the Arts® (CETA) Best Practice Series For Administrators, Arts Specialists, and Teachers of All Grade Levels (Required for the Certificate of Study)

Laying a Foundation: Defining Arts Integration



What is arts integration? This session unpacks the Kennedy Center's definition and gives you the opportunity to uncover the characteristics of quality integration. In addition, the session includes your participation in an arts-integrated lesson and examines how arts-integrated instruction aligns with current learning principles and best practice. Don't miss this session led by Randy Barron, dance educator from New Mexico.
DATE: Wednesday, December 5, 4:30-7:30 p.m.
FEE: \$20

Documenting the Power of Learning Through the Arts

SESSION 1: INTRODUCTION TO DOCUMENTATION

Communicating what students have learned through arts-integrated instruction can be complex and challenging. How do we share the learning process or the depth of student understanding when a product or performance only shows a part of it? In this session, explore purposes, components, and formats for communicating arts-integrated instruction and student learning, and consider ways to align them to the needs of various constituencies such as school administrators and parents. Join Melanie Layne, National Board Certified Teacher and arts integration consultant, as she shares a wealth of experience and authentic examples of documentation that demonstrate student learning in a variety of art forms and subject areas.



DATE: Thursday, December 13, 4:30-7:30 p.m.
FEE: \$20

SESSION 2: PLANNING AND CREATING DOCUMENTATION

School administrators, parents, and the field of arts integration need your help to develop a better understanding of the benefits of integrating the arts across the curriculum. This follow-up session to "Documenting the Power of Learning Through the Arts, Session 1" provides an opportunity for you to begin planning how to implement your own ideas for documenting your students' learning. The workshop with Melanie Layne also includes an examination of ways to organize information into a structure that tells a clear and concise story about the lesson's objectives, process, and outcomes as well as a demonstration of how publications and digital narratives can be created using Microsoft Word and PowerPoint.

DATE: Wednesday, January 9, 4:30-7:30 p.m.
FEE: \$20

PROFESSIONAL LEARNING FOR TEACHERS

Changing Education Through the Arts: CONTINUED



Writing Without Pencils

For Teachers of Grades Pre K-1

Children as young as three are ready to think like writers. In this workshop, Paul Wood, award-winning writer and creative writing teacher from Hawaii, guides you in how to provide opportunities for early childhood students to begin experiencing an authentic compositional process, using spoken words and drawn images, well before they have mastered the alphabet and spelling. Discover how the art of writing goes beyond pencil skills—responding to objects through the senses, creating vivid images that can be fashioned into poems and stories, developing habits of revision, and learning from the challenges and rewards of publishing. This process motivates students to acquire pencil skills simply because they have so much to say!



DATE: Thursday, January 17, 4:30-7:30 p.m.
FEE: \$20

BACK BY POPULAR DEMAND!

The Power of Chant: Building Oral Fluency and Reading Comprehension

For Teachers of Grades Pre K-3



Reading aloud with expression and confidence relies on students' abilities to comprehend a text and develop their oral skills. Through the creation and presentation of chants—rhythmic text—students can extend their understanding of literature and increase fluency in their oral delivery. In this workshop, learn how to build on an author's text to develop chants, help students create chants of their own, and guide them in the use of simple movements (drumming, clapping) to enhance text delivery. Cynthia Elk, singer and actor from Phoenix, shares her experience teaching this low-risk, collaborative teaching strategy that has great benefits for student learning.

DATE: Tuesday, April 9, 4:30-7:30 p.m.
FEE: \$20

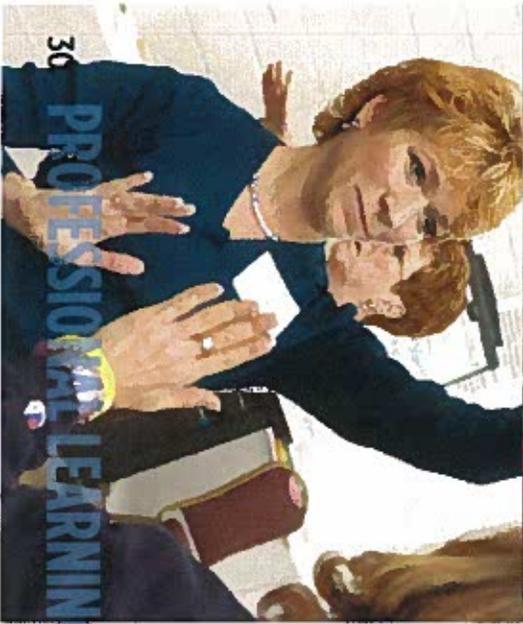
Dancetalk: Creative Movement and Language Development

For Teachers of Grades K-2



This dynamic workshop explores the connection between creative movement and young children's language development. Examine how creative movement can help increase students' understanding of letter sounds, vocabulary, and poetry while developing concentration and body control skills. Don't miss the opportunity to work with Kate Kuper, creative dance educator from Illinois, to discover how hands-on, bodies-on learning makes for an energized and joyful environment where children can express themselves cooperatively, creatively, and physically!

DATE: Tuesday, January 8, 4:30-7:30 p.m.
FEE: \$20



30 PROFESSIONAL LEARNING OPPORTUNITIES FOR TEACHERS

Three-Session Course

Tiny Toy Tales: Deepening Literacy Through Storytelling

For Teachers of Grades Pre K-2

Three-session Course



A Tiny Toy Tale is an engaging, effective literacy strategy which involves students in storytelling. As the tale unfolds, tiny toys appear representing key elements, such as characters, setting, and objects.

The toys create a visual map of the story, which aids in developing students' understanding of story elements, structure, and sequence. Facial expressions, gestures, character voices, repetitive phrases, and props stimulate and deepen comprehension and retention of the story. Join professional actor and educator, Sean Layne, as he shares this enchanting and engaging strategy in this three-session course. Participants will receive the story scripts and tiny toys for three Tiny Toy Tales: *The Three Little Sea Turtles*, *Topsy Town* (by Andrea Zimmerman and David Clemesha), and *Anansi and the Moss-Covered Rock* (by Eric Kimmel).

DATES: Thursday, November 8; Monday, December 10; and Thursday, January 31, 4:30-7:30 p.m.
FEE: \$90 (includes materials for three Tiny Toy Tales)

BACK BY POPULAR DEMAND!

One Team: Strengthening Classroom Communities Through Theater

For Teachers of Grades 2-5



Theater directors use team-building exercises to create a collaborative ensemble. In this workshop, learn how these techniques can be implemented in the classroom to strengthen students' social-emotional skills: concentration, cooperation, leadership, active listening, and non-verbal communication skills. Join Kassie Mstewicz,

professional director and teaching artist from Arkansas, as she shares her expertise on forming mutually supportive classroom communities in which students feel safe to explore and confident to take risks. These learning activities can easily be utilized as a Responsive Classroom morning meeting activity or energizer.

DATE: Thursday, October 25, 4:30-7:30 p.m.

FEE: \$20

Dancing Machines: Motion and Force in Creative Movement

For Teachers of Grades 2-5



Force and motion are concepts crucial to both creative movement and science. In this workshop, discover how students can kinesthetically explore motion and force and their roles in simple and compound machines. Experience how to physically engage students—individually, with partners, and in small groups—to creatively problem solve, analyze, and invent creative movement sequences showing their understanding of scientific concepts and vocabulary about machines. Join Kate Kuper, creative dance educator from Illinois, for this captivating and embodied approach to teaching science.

DATE: Monday, January 7, 4:30-7:30 p.m.

FEE: \$20

Super Heroes and Special Challenges: Character & Story Creation for Students with Disabilities

For Classroom, Special Education, and Art Teachers of Grades 3-6

Co-sponsored with USA

Two-session Workshop



Today's classrooms include an ever-growing number of students with disabilities. The popular art form of cartooning provides an exciting tool to reach all students and build their expressive and cognitive capacities while unlocking their story making potential. By

combining simple lines, shapes, and patterns, learn how to generate vocabulary, assign character traits, and create story details by drawing super heroes and super villains. Join Richard Jenkins, cartoonist and master teaching artist from Massachusetts, for this two-session workshop which explores multiple options and entry points for students with learning and cognitive disabilities and emotional challenges. No previous drawing experience required.

DATES: Monday, November 26 and Tuesday, November 27, 4:30-7:30 p.m.

FEE: \$45 (includes drawing supplies)

BACK BY POPULAR DEMAND!

Exploring Fables Through Collaborative Storytelling

For Teachers of Grades 3-6



Exploring fables with students provides an opportunity for them to learn valuable life lessons while developing a deep sense of story elements and theme. In this workshop, learn how students can work collaboratively, using their bodies and voices, to reconstruct the setting, show characters' motivations, and consider solutions to the story's problem. While this workshop focuses on Aesop's fables, the process can be applied to other works of literature. Join Diane Macklin, master storyteller and educator from Maryland, as she illustrates the art of storytelling as a way to engage students' minds and ignite their imaginations.

DATE: Tuesday, December 11, 4:30-7:30 p.m.

FEE: \$20

BACK BY POPULAR DEMAND!

Voice, Pace, and Pause: Keys to Expressive Read Alouds

For Teachers of Grades 3-8



In this dynamic workshop, learn how professional actors' tools can help students master the skills needed to read aloud with fluency, expression, and increased comprehension. You'll enjoy exploring ways to help students create a variety of character

personalities and voices, control the pace of their delivery, and use the power of "the pause." Don't miss this opportunity to work with Nancy L. Meyer, drama teaching artist from Maryland, to improve your students' reading and oral language skills and, at the same time, strengthen your own ability to read aloud in an engaging and captivating way.

DATE: Thursday, November 1, 4:30-7:30 p.m.

FEE: \$20

Ancestral Journeys: Exploring Culture Through Collage

For Teachers of Grades 4-8

Co-sponsored with Local Learning: The National Network for Folk Arts in Education



Collage is an engaging art form that can be used to tell students' personal stories and family history without words. Join George Zavala, New York City-based art worker and teaching artist, to experience how students can create ancestral collages capturing their family's journey to the present. Working with a wide range of recycled and affordable materials, this workshop is certain to support the exploration of cultural diversity and identity in your classroom.

DATE: Monday, January 14, 4:30-7:30 p.m.

FEE: \$25 (includes artmaking supplies)

DRAFT

**NEW! TAKE AN ONLINE COURSE:
Dramatizing the Content:
Curriculum-Based Readers Theatre
For Teachers of Grades 3-12**



Now you can take a Kennedy Center course from the comfort of your home! Register for this six session, online course to learn how to use Curriculum-Based Readers Theatre (CBRT) in your classroom. CBRT uses readers theatre—a style of theater in which

the actors do not memorize their lines, but, instead, sit or stand and read through the script together. With CBRT, students and teachers create scripts using any text or collection of facts from other subject areas and then dramatize the scripts by infusing basic dramatic performance elements. CBRT can help increase students' reading fluency, comprehension, and retention of information in any content area.

In this course, led by Kennedy Center Teaching Artist Rosalind Flynn, participants explore an audio-visual, step-by-step guide to the CBRT process, observe and discuss photos and videos of CBRT in classrooms; engage in live interactions with the instructor and other course participants; and share scripts, PowerPoint, and videos of their students' work in CBRT. All online sessions will be recorded and made available to participants for viewing or reviewing after the live sessions. Participants purchase Dr. Flynn's book, *Dramatizing the Content With Curriculum-Based Readers Theatre*, at the discounted price of \$15 to use as a text for this course.

Technical Requirements: Internet access; microphone (built-in or separate), speakers or headphones.
DATES: Tuesdays, January 8 and 29, February 12 and 26, March 12 and 19, 8-9:30 p.m.
FEE: \$60



KARL SCHAFFER AND ERIC STERN

HAZEN IMAGING

**Dancing on the Plane, Dancing in Space:
Similarity and Congruence in 3 Dimensions**

For Classroom Teachers and Math Specialists of Grades 4-8
Mathematics and dance both involve patterns and shapes in space. In this workshop, learn how to engage students in creating movement patterns that correlate with and demonstrate their understanding of polygons, polyhedra, and scale models. Explore similarity by drawing maps to plan dance phrases and work with congruence when creating regular polygons and polyhedra with fingers, arms, and loops of string. Join dancers and mathematicians Karl Schaffer and Erik Stern, co-directors of the Dr. Schaffer and Mr. Stern Dance Ensemble, as they share accessible ways of leading, assessing, and extending movement experiences in your classroom that align with the Common Core and Virginia Mathematics Standards.
DATE: Thursday, April 25, 4:30-7:30 p.m.
FEE: \$25

BACK BY POPULAR DEMAND!

Who's the Hero?: Confronting Bullying Through the Arts
For Teachers of Grades 4-9
Two-session Workshop



The arts can serve as a powerful addition to a character education program by helping students discuss, reflect, and react to bullying behaviors. This two-session workshop begins by defining and sharing images of bullying, then moves into a variety of drama activities which focus attention on conflict, resolution, and heroic behaviors. Exploring the roles of hero, bully, bystander, instigator, and target, learn how to engage students in experiencing the role each plays in contributing to or resolving bullying activities. Join Karen L. Erickson, theater educator from Chicago, as she guides you through the subject of bullying through visual image work, poetry, movement, and short improvisational scenes.
DATES: Monday, February 4 and Tuesday, February 5, 4:30-7:30 p.m.
FEE: \$40

Framing the Constitution: Teaching the Preamble Through Documentary Photography
For Teachers of Grades 5-10



Are you looking for ways to help students investigate the relevance of the Constitution in the 21st Century? In this workshop, learn how to help students use cellphone cameras to capture expressive images depicting how the six ideals in the Preamble to the U.S. Constitution manifest themselves in daily life. Join Barry Kleider, Minnesota photographer and teaching artist, as he shares how to use new media to explore, analyze, and question the document that founded our country's government over two hundred years ago.
DATE: Tuesday, April 23, 4:30-7:30 p.m.
FEE: \$20

BACK BY POPULAR DEMAND!

Story Theatre: A Creative Way to Comprehend and Transform Text

For English and Social Studies Teachers of Grades 6-12

Two-session Workshop



How do you make a challenging piece of literature or a complex episode from history exciting and memorable for your students? Put it in Story Theatre format! In this simplified but energetic style of theatre, students retell the story from a

contemporary perspective as well as act out various roles in it. In this two-session workshop, led by playwright and dramatist **Stacey Coates**, learn the conventions of this playwright style, see how classical texts have been adapted into a Story Theatre format, and practice writing and performing adaptations to use in the classroom. You'll take home story theatre versions of *Oedipus*, *Antigone*, *The Odyssey*, and *Oedipus at Colonus* and many ideas for exciting ways to develop your students' comprehension of and love for literature.

DATES: Wednesday, January 23 and Thursday, January 24, 4:30-7:30 p.m.

FEE: \$50 (includes book of four Story Theatre scripts)

Show Boat: A Milestone in Musical Theater

For Humanities, English, History, and Music teachers of Grades 9-12

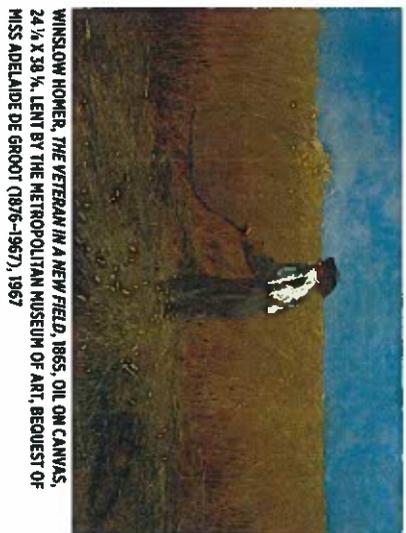


When Jerome Kern's *Show Boat* debuted at Washington, D.C.'s National Theatre in 1927, it set a new precedent in musical theater. With its bold treatment of cultural and social themes, it forever changed the way composers and lyricists approached the art form. In this workshop, consider ways to help students examine dialogue and lyrics of specific scenes from *Show Boat* to develop an understanding of the show's theme, plot, character development, and point of view. Explore how to make this ground-breaking musical relevant to students by rewriting selected scenes using contemporary language to demonstrate understanding of the characters both musically and psychologically. Join Cynthia Elk, musician and teaching artist from Arizona, for this thought-provoking workshop.

DATE: Monday, April 8, 4:30-7:30 p.m.

FEE: \$20

Teachers: Bring your students to the dress rehearsal of *Show Boat* on Wednesday, May 1 at 7 p.m. See page 12 for more details.



WINSLOW HOMER, *THE VETERAN IN A NEW FIELD*, 1865. OIL ON CANVAS, 24 1/2 X 38 1/2. LENT BY THE METROPOLITAN MUSEUM OF ART, BEQUEST OF MISS ADELAIDE DE GROOT (1876-1967), 1967

EVENING FOR EDUCATORS

The Civil War and American Art

For Teachers of All Grade Levels

Co-sponsored with the Smithsonian American Art Museum

The Civil War and American Art is a sweeping survey of the impact of the Civil War on American painting and photography, featuring artistic masterpieces and literary legends of the 19th century. The American Civil War was arguably the first modern war. Its grim reality was laid bare by the new medium of photography. American artists could not approach the conflict with the conventions of European history painting, which glamorized the hero on the battlefield. Instead, many artists found ways to weave the war into works of art that considered the human narrative—the daily experiences of soldiers, slaves, and families left behind. This special evening for educators begins with an engaging lecture with Eleanor Jones Harvey, Chief Curator at the Smithsonian American Art Museum, then continues with an exploration of *The Civil War and American Art* exhibition, a photo scavenger hunt to uncover the building's Civil War stories, and refreshments in the Kogod Courtyard. All participants will receive a copy of *The Civil War in American Art* Teacher Guide.

DATE: Tuesday, January 15, 4:30-7:30 p.m. at the Smithsonian American Art Museum, 8th and G Streets, NW, Washington, D.C.

FEE: \$25 (includes teacher guide and reception)

Music for Everyone to Sing and Play: Meeting the Needs of a Diverse Population

For General Music Teachers of Grades K-6

Co-sponsored with VSA



How can we make learning accessible to all students, including those with cognitive, communicative, behavioral/emotional, sensory, and/or physical disabilities in the music classroom? In this session for elementary music teachers,

learn how to teach music literacy to all students through the oral tradition of singing games and folk songs while considering modifications, adaptations and accommodations for students with special needs. Led by Dr. Alice Hammel, graduate school faculty at James Madison and Christopher Newport Universities, and Berta Hickox, music specialist from Pennsylvania, this session also includes information about differences between intellectual and musical giftedness and how those differences impact students in the music classroom.

DATE: Wednesday, April 24, 4:30-7:30 p.m.

FEE: \$20

Composition and Improvisation in the Music Classroom

For Music Specialists of Grades K-8

Co-sponsored with the National Symphony Orchestra



Composition, dictation, and improvisation are topics that can be challenging to teach. In this workshop, explore innovative strategies for teaching these music skills by learning about the powerful relationship between music and language. Prosody refers to the patterns of stress and intonation in language, and to the way the composers set text in vocal compositions. Using prosody as a starting point, music educators explore a series of activities that teach progressively advanced music skills—beginning with rhythmic notation, and moving through musical composition, improvisation, and dictation. Join Marcella Dairf, musician and teaching artist, for this fascinating approach to teaching music content standards.

DATE: Tuesday, October 30, 4:30-7:30 p.m. at Bailey's Elementary School, 6111 Knollwood Drive, Falls Church, VA

FEE: \$35 (includes classroom resources)

Putting on a School Musical: Telling a Story

Through Stage Movement and Choreography

For Music, Theater, and Dance Teachers of Grades 3-8

A musical is more than a choir or dance concert. A musical tells a story by combining all the major art forms—theater, dance, music, and the visual arts. Through the exploration of scenes and songs from classic musicals, this interactive workshop shares techniques and tools needed to successfully "tell a story" through dynamic staging and choreography. In this workshop with Marry Johnson and Steven Kennedy from ITheatrics in New York, learn how to create visually interesting stage pictures, assist students in developing strong character physically, build dynamic dances for students of all ability levels, and stage group scenes and songs focusing on clear and concise storytelling.

DATE: Saturday, December 8, 9 a.m.-4 p.m.

FEE: \$50 (includes lunch)

Just For Arts Specialists!

DRAFT

EXPLORE THE ARTS

Visit kennedy-center.org/education/jobs for additional opportunities.

Experiment. Engage. Examine. Enjoy. Explore the Arts.

Explore the Arts provides opportunities for teachers to increase their own understanding of the arts. Through participatory workshops, demonstrations, lectures, master classes, and open rehearsals, teachers can engage with the arts on a deeper level, examine an art form or artist, experiment with their own artistry, and enjoy the process.

DANCE

Exploring Ballet with Suzanne Farrell

FOR ADULTS! 101

For Teachers of All Grade Levels

Designed for those who have never participated in Exploring Ballet with Suzanne Farrell FOR ADULTS!, this class is exclusively for non-dancers. From plies to pirouettes, discover how it feels to dance as Suzanne Farrell leads this unique and inspirational movement class. Leotard, leggings, ballet slippers, and ballet skirt are welcome but not required. Please note: due to the structure of this ballet class, no late entry will be permitted once the class has started.

DATE: Saturday, September 29, 11 a.m.–12:30 p.m. | Rehearsal Room
FEE: \$35

Exploring Ballet with Suzanne Farrell

FOR ADULTS! 201

A master class led by Suzanne Farrell for non-dancers who have previously participated in EBSF for Adults. Leotard, leggings, ballet slippers, and ballet skirt are welcome but not required. Please note: due to the structure of this ballet class, no late entry will be permitted once the class has started.

DATE: Saturday, April 27, 11 a.m.–12:30 p.m. | Rehearsal Room
FEE: \$35

BACK BY POPULAR DEMAND! Ballet 360°: Beyond the Steps

For Teachers of All Grade Levels

In this continuation of the popular lecture series, dance critic Alexandra Tomaloni uses video of well-known ballets to take us beyond the steps and into the craft of ballet. Each session uses a company or ballet being presented during the 2012-2013 main stage ballet season as the jumping off point for a deeper exploration of the art form.

SESSION 1: Dancing Down the Rabbit Hole

A fairy tale ballet can tell the story clearly, and can be fun for audiences of all ages, but the best of them give us something to think about as well. Come see what new literary insights ballet can offer.

DATE: Saturday, October 13, 2012, 3–4:30 p.m. | Terrace Gallery

SESSION 2: Nuts Over The Nutcracker

The *Nutcracker* has long been ballet's holiday show. It is also an important classical ballet, and Tchaikovsky's score is considered by many to be the finest score every written for ballet.

DATE: Saturday, December 1, 2012, 3–4:30 p.m. | South Opera Tier Lounge

SESSION 3: Walking and Waltzing

The New York City Ballet has long been the King of the Triple Bill. Its founder choreographer George Balanchine took this form, invented by Mikhail Fokine and made popular by Serge Diaghilev's Ballets Russes, and created a varied constellation of ballets set to every imaginable type of music.

DATE: Saturday, March 23, 2013, 3–4:30 p.m. | South Opera Tier Lounge

SESSION IV: The Magic Carpet

In the 19th century, theaters were considered by some to be "magic carpets," whisking viewers away to other places and other times. Ballet still fulfills that function. Come take a journey into worlds far and deep.

DATE: Saturday, April 16, 2013, 3–4:30 p.m. | Terrace Gallery



MUSIC

Politics, Propaganda, Prokofiev:

The Intriguing Saga of Alexander Nevsky

with Yvonne Caruthers



For Teachers of All Grade Levels
If you only know Sergei Prokofiev as a composer of ballet (*Romeo and Juliet*), opera (*War and Peace*), symphonies (7 of them), or children's pieces (*Peter and the Wolf*)...you're in for a pleasant surprise when you encounter his score for Sergei Eisenstein's 1938 propaganda film, *Alexander Nevsky*.

DATE: Saturday, June 1, 1–2:30 p.m. | Theater Lab
FEE: \$15

What to Listen for in Music:

Beethoven's *Missa Solemnis* with Saul Lillenstein

For Teachers of All Grade Levels

The *Missa Solemnis* stands alongside J.S. Bach's Mass in B Minor as one of the two greatest settings in modern times of the Catholic Mass. Saul Lillenstein, (who has conducted, sung and lovingly studied this masterpiece) will share an inside understanding of the composer's work.

Virtuosos 9 Us

with Yvonne Caruthers

For Teachers of All Grade Levels

If you come to an NSO concert to hear a particular soloist, you hear him/her play a concerto, a flashy piece for soloist with orchestral accompaniment. Most such pieces were written with super-human abilities in mind, which we usually associate with the word virtuoso. Learn to recognize the hallmarks of the concerto—what makes them difficult to play and why do soloists' reputations depend upon them?

DATE: Monday, January 14, 7–8:30 p.m. | Atrium
FEE: \$15

Becoming Mozart with Saul Lillenstein

For Teachers of All Grade Levels

No composer was ever born with a greater potential, and none displayed that potential any earlier than Wolfgang Amadeus Mozart. Yet, the greatest miracle surrounding Mozart is something other than that: what he became. This session with Saul Lillenstein will trace that evolution; from the wonder-child of Salzburg to the final years of artistic triumph in Vienna.

DATE: Monday, March 4, 2013, 7–8:30 p.m. | Atrium
FEE: \$15

OPERA

Opera Master Class Series

For Teachers of All Grade Levels

Witness how great performers are made, hear the opera's great voices of tomorrow, and observe the creative process. Through this series, emerging artists from the Domingo-Cafritz Young Artists Program and others hone their craft under the guidance of opera's great performers. All sessions are open to observers.

Andrew Foster-Williams



Hailed by *BBC Music Magazine* as a "vivid bass-baritone, a model of vocal security and textual definition," John Foster-Williams as he coaches the next generation of singers.
DATE: Thursday, September 27,
7-8:30 p.m. | Terrace Gallery
FEE: \$15

Patricia Racette



The renowned soprano, lauded by the *New York Times* for her "strength, taste and emotional generosity" leads this class for young performers.
DATE: Monday, February 4, 7-8:30 p.m.
Terrace Gallery
FEE: \$15

Divas It Up: Put On Your Opera Face

Just in time for Halloween! Learn how to glam it up opera-style during this hands-on make-up class and demonstration. Professional make-up artists share techniques and tips for creating theatrical faces. Using their own make-up, participants will learn how to create larger than life faces at home.

DATE: Saturday, October 13, 2-3:30 p.m. | Rehearsal Room
FEE: \$15

WASHINGTON NATIONAL OPERA

This is just a small sample of the opportunities available for you to Explore the Arts. For tickets and information about these and the dozens of other programs available, visit www.kennedy-center.org/plus.

Curriculum Connections

CEA Professional Learning for Teachers events are designed to help teachers teach the arts and integrate the arts with other subject areas, as well as provide opportunities for teachers to learn about the arts. These professional learning experiences also assist in the development of critical thinking skills and an understanding of the creative process. The chart below indicates some of the many ways in which these learning opportunities connect to classroom curricula. The events are listed in the order in which the descriptions appear in the brochure.

The events listed below will also be helpful to teachers implementing the National Standards for Arts Education (which provide information about what students should know and be able to do in the arts). These voluntary national standards serve as the basis for the development of state and local arts standards.

TEACHING IN, THROUGH, AND ABOUT THE ARTS

GRADE LEVELS	EVENT TITLE	PAGE NUMBER	ARTS FORM(S)	OTHER SUBJECT AREA(S)/SCHOOL CONCERNS
All	Laying a Foundation: Defining Arts Integration	p. 20	All	All
All	Documenting the Power of Learning Through the Arts	p. 29	All	All
Pre-K-1	Writing Without Pencils	p. 30	Creative Writing	Language Arts
Pre-K-2	Tiny Toy Tales: Deepening Literacy Through Storytelling	p. 30	Storytelling	Language Arts
Pre-K-3	The Power of Chant: Building Oral Fluency and Reading Comprehension	p. 30	Music	Language Arts
K-2	DanceIt! Creative Movement and Language Development	p. 30	Dance	Language Arts
2-5	One Team: Strengthening Classroom Communities Through Theater	p. 31	Drama	Social Skills
2-5	Dancing Machines: Motion and Force in Creative Movement	p. 31	Dance	Science
3-6	Super Heroes and Special Challenges: Character and Story Creation for Students with Disabilities	p. 31	Visual Arts	Language Arts, Inclusion
3-6	Exploring Fables Through Collaborative Storytelling	p. 31	Storytelling	Language Arts
3-8	Voice, Pace, and Pause: Keys to Expressive Read Alouds	p. 31	Drama	Language Arts
3-12	Dramatizing the Content: Curriculum-Based Readers Theatre	p. 32	Drama	All
4-8	Ancestral Journeys: Exploring Culture Through Collage	p. 31	Visual Arts	Cultural Identity
4-8	Dancing on the Plane: Dancing in Space: Similarity and Congruence in 3 Dimensions	p. 32	Dance	Math
4-9	Who's the Hero?: Confronting Bullying Through the Arts	p. 32	Drama	Character Education
5-10	Framing the Constitution: Teaching the Preamble Through Documentary Photography	p. 32	Media Arts	Social Studies
6-12	Story Theatre: A Creative Way to Comprehend and Transform Text	p. 33	Drama	Language Arts, History
9-12	Show Boat: A Milestone in Musical Theater	p. 33	Music	Humanities
All	The Civil War and American Art	p. 33	Visual Arts	History
K-6	Music for Everyone to Sing and Play: Meeting the Needs of Diverse Population	p. 33	Music	Inclusion
K-8	Composition and Improvisation in the Music Classroom	p. 33	Music	
3-8	Putting on a School Musical: Telling a Story Through Stage Movement and Choreography	p. 33	Theater, Music, Dance	

Credit

Participate in Professional Learning for Credit!

If you are interested in receiving recertification points and/or graduate credit for participation in Kennedy Center professional learning sessions, please read the information below. **Questions? Call (202) 416-8813.**

Graduate Credit

Teachers in any school district may register for one, two, or three graduate credits from Trinity University. For each credit, attendance at 15 clock hours of class time and the satisfactory completion of an assignment are required. *Teachers seeking credit are required to attend "Documenting the Power of Learning Through the Arts," Sessions 1 and 2 (if not attended previously) in order to successfully complete the assignment.* (The "Documenting the Power of Learning Through the Arts" sessions may count towards the 15 clock hours of class time required for credit.) Graduate credits earned are used for non-degree purposes and are applicable to salary increments and recertification requirements in Virginia, Maryland, and the District of Columbia.

All credit applications are available online at www.kennedy-center.org/education/ceta/

TRINITY UNIVERSITY	
FEES: \$125 per credit hour	
How to apply:	
Step 1: Complete the Kennedy Center credit application and Trinity application online at www.kennedy-center.org/education/ceta/ .	
Step 2: Submit application and payment to the Kennedy Center by December 7, 2012. (Assignment information is provided on the Kennedy Center credit application.)	
Step 3: Complete and submit assignments to the Kennedy Center by April 5, 2013.	



CHRIS ZARCON

Recertification Points

DISTRICT OF COLUMBIA PUBLIC SCHOOLS	VIRGINIA PUBLIC SCHOOL DISTRICTS	MARYLAND PUBLIC SCHOOL DISTRICTS
<p>What: DCPS teachers may receive Professional Learning Units (PLU) by attending CETA Professional Learning programs at the Kennedy Center.</p> <p>How: Teachers should contact their principal to ensure that the selected events fit within their individualized professional learning plan. A letter certifying attendance is provided at each event.</p> <p>Deadline: See school principal for deadline.</p>	<p>What: Virginia teachers can earn points for certificate renewal by attending CETA professional learning programs at the Kennedy Center.</p> <p>How: Teachers should contact their principal to ensure that the selected events fit within their individualized professional learning plan. A letter certifying attendance is provided at each event.</p> <p>Deadline: See school principal for deadline.</p>	<p>What: Maryland teachers may register for one or two Continuing Professional Development (CPD) credits. The course options are listed below:</p> <p>COURSE I: Understanding the Creator, the Artist, and the Performance To receive one credit, select 15 clock hours of class time in one school year (September–June) from events listed on pages 34–35.</p> <p>COURSE II: Using the Arts in Education To receive one credit, select 15 clock hours of class time in one school year (September–June) from events listed on pages 34–35.</p> <p>How: For each credit, attendance at 15 clock hours of class time and the satisfactory completion of an assignment are required. (In Montgomery County, all clock hours must take place outside of the duty day.) Interested teachers can complete an application form at www.kennedy-center.org/education/ceta/. Assignment information will be provided once the application has been submitted. A letter certifying attendance is provided at each event.</p> <p>Deadlines: December 7, 2012: Completed applications must be received by the Kennedy Center. April 5, 2013: Completed assignments must be received by the Kennedy Center along with letters of attendance.</p>

CETA Certificate of Study Program



The Kennedy Center's **Changing Education Through the Arts (CETA) Certificate of Study** is an ongoing program that annually recognizes teachers' participation in professional development in professional learning. Teachers who complete the requirements for the 2012–2013 Certificate will be invited to the Kennedy Center for a special awards dinner and ceremony followed by a performance of *Show Boat* on **Friday, May 17, 2013**.

Please note that the following requirements may be completed over two years.

Requirements

PART 1
"Best Practice Series"
required workshops

- Part 1: "Best Practice Series" (required workshops)**
For those teachers who have not previously attended the Best Practice Series, the following workshops are required:
- "Laying a Foundation: Defining Arts Integration" (see page 29)
 - "Documenting the Power of Learning Through the Arts," Sessions 1 and 2 (see page 29)

PART 2
Courses and
Workshops

- Part 2: Courses and Workshops**
Teachers will choose one of the following three options:
- **Option 1:** One course and nine hours of workshops
 - **Option 2:** Two courses
 - **Option 3:** One course and arts coaching (CETA Schools only)
 - **Option 4:** One course and participation in a Kennedy Center–approved Independent Study (CETA Schools Only)

The 2012–2013 four-session course offering:
Tiny Toy Tales: Deepening Literacy through Storytelling (see page 30)
Dramatizing the Content: Curriculum-Based Reader Theatre (see page 32)

PART 3
Assignments

- Part 3: Assignments—due by March 15, 2013 to the Kennedy Center**
- Completion of the online application form at www.kennedy-center.org/education/ceta.
 - Two different examples of documentation of student learning (using one of the formats taught in "Documenting the Power of Learning Through the Arts")
 - Letters of Attendance from each workshop/course
- Documentation examples and letters of attendance can be uploaded on the online application form OR mailed to: **CETA Certificate of Study, Education Division, The Kennedy Center, P.O. Box 101510, Arlington, VA 22210.**

Please note that hours earned for the CETA Certificate of Study may also be applied toward recertification points/credit offered through participating school districts or graduate credit through Trinity University.

For further information about the CETA Certificate of Study, please call (202) 416-8842.

Major support for educational programs at the Kennedy Center is provided by **David and Alice Rubenstein through the Rubenstein Arts Access Program.**

Additional support is provided by the U.S. Department of Education.

Gifts and grants to these programs are also provided by

- Sandra K. & Clement C. Albert; An-Bye Foundation;
- Bank of America; Bernstein Family Foundation;
- The Honorable Stuart Bernstein and Wilma E. Bernstein;
- Capital One Bank; Carter and Melissa Carfritz Charitable Trust;
- Centene Charitable Foundation; Citibank; The Charles Engelhard Foundation; Clark Charitable Foundation;
- Community Advisory Board; Mike and Julie Connors;
- CVS Caremark; DC Commission on the Arts and Humanities;
- Dr. Gerald and Paula McInchols Foundation; Fight for Children, Inc.; David Gregory and Beth Wilkinson;
- Herman Family Foundation; The Harold and Miri Steinberg Charitable Trust; Harris Corporation; Hilton Worldwide;
- The J. Willard and Alice S. Marriott Foundation; The Jacob and Charlotte Lehman Foundation; Mr. James V. Kinsey;
- The Kiplinger Foundation; The Kristen Family Foundation; Kohler Company; Kenneth and Lucy Lehman; The Macy's Foundation; Margaret A. Cargill Foundation; The Max and Victoria Dreyfus Foundation, Inc.; Linda and Tobia Mercurio;
- The Meredith Foundation; The Morningstar Foundation;
- The Morris and Gwendolyn Carfritz Foundation; The National Committee for the Performing Arts; National Endowment for the Arts; National Trustees of the National Symphony Orchestra; Newman's Own Foundation; Paul M. Angell Family Foundation; Park Foundation, Inc.; Mrs. Irene Pollin; President's Advisory Committee on the Arts; Prince Charitable Trusts; Rose Mary Kennedy Education Fund;
- Dr. Deborah Rose and Dr. Jan A. J. Stowik; Ryna and Melvin Cohen Family Foundation; Share Fund; Mr. and Mrs. Albert H. Small; Target; Thomas W. Haas Foundation; U.S. Department of Education; Verizon Foundation; Volkswagen Group of America; Sherry and Eddie Wachs; Washington Gas; Wells Fargo; Beatrice and Anthony Welters; William R. Kennen, Jr. Charitable Trust; generous contributors to the Abe Fortas Memorial Fund; and by a major gift to the fund from the late Carolyn E. Ayger, widow of Abe Fortas.

The contents of this brochure do not necessarily represent the policy of the U.S. Department of Education, and you should not assume endorsement by the Federal Government.



Your complete guide to hundreds of performances, workshops, and related events for students and teachers—Pre K through grade 12!

The Kennedy Center
The John F. Kennedy Center for the Performing Arts
Education Division
Washington, DC 20566

Any Given Child Sites

<u>State</u>	<u>City</u>	<u>School District</u>
California	Sacramento	Sacramento City Unified School District + Twin Rivers Unified School District
Florida	Sarasota	Sarasota County Schools +
Missouri	Springfield	Springfield Public Schools**
Nevada	Las Vegas	Clark County School District +
Oklahoma	Tulsa	Tulsa Public Schools
Oregon	Portland	Gresham-Barlow School District + Hillsboro School District North Clackamas School District Portland Public Schools +
Texas	Austin	Austin Independent School District +

+ **Urban**** **Rural**

Partners in Education Teams (1991-2012)

100 Teams in 43 States and the District of Columbia

Alabama

- Princess Theatre and Decatur City Schools +
- Arts Association of East Alabama and Opelika City Schools **
- Birmingham Museum of Art and Jefferson County School System +

Alaska

- Alaska Center for the Performing Arts and Anchorage School District +
- Kodiak Arts Council and Kodiak Island Borough School District **
- Juneau Arts & Humanities Council and Juneau School District +

Arizona

- Arizona State University Public Events, Mesa Unified School District #4, and Peoria Unified School District **
- Scottsdale Center for the Arts, Higley Unified School District, and Paradise Valley Unified School District **

Arkansas

- Walton Arts Center (Fayetteville) and Northwest Arkansas Education Service Cooperative **

Arkansas/Texas

- Texarkana Regional Arts & Humanities Council, Texarkana Independent School District, Texarkana Arkansas School District, Pleasant Grove ISD, and Liberty-Eylau ISD +

California

- La Jolla Playhouse and San Diego County Office of Education +
- Cal Performances at the University of California, Berkeley and Berkeley Unified School District +
- Robert and Margrit Mondavi Center for the Performing Arts at the University of California, Davis and Elk Grove Unified School Districts +
- Wells Fargo Center for the Arts (Santa Rosa) and Healdsburg Unified School District +
- Stanford Lively Arts and Palo Alto Unified School District +
- Santa Clarita Performing Arts Center at College of the Canyons, Saugus Union School District, Newhall School District, and Sulphur Springs School District +

+ Urban
** Rural

Colorado

- Mountain Chamber Music Society (Arvada) and St. Vrain Valley School District **
- Imagination Celebration of Colorado Springs, and Colorado Springs School District 11 +

District of Columbia/Virginia

- The John F. Kennedy Center for the Performing Arts and Arlington (VA) Public Schools

Florida

- Broward County Cultural Division, Broward Center for the Performing Arts, and Broward County Public Schools +
- Van Wezel Performing Arts Hall and Sarasota County School Board +
- Kravis Center for the Performing Arts, Florida Atlantic University, and School District of Palm Beach County +
- Adrienne Arsht Center for the Performing Arts and Miami-Dade County Public Schools +
- Orlando Repertory Theatre and Orange County Public Schools +

Georgia

- Fulton County Arts Council (Atlanta), Woodruff Arts Center, and Fulton County Schools +

Hawai`i

- Maui Arts & Cultural Center (Kahului) and Hawai`i State Department of Education, Maui District
- Honolulu Theatre for Youth and Hawai`i State Department of Education, Honolulu District +

Idaho

- Velma V. Morrison Center for the Performing Arts (Boise) and Joint Meridian District #2

Illinois/Iowa

- Quad City Arts (Rock Island, IL) and Davenport (Iowa) Community School District +

Illinois

- Sangamon Auditorium at the University of Illinois-Springfield and Springfield Public School District 186 +
- Rockford Area Arts Council and Rockford Public School District +

Indiana

- Clowes Memorial Hall of Butler University (Indianapolis) and Metropolitan School District of Wayne Township +

+ Urban
** Rural

Appendix E

- Jasper Community Arts Commission and Greater Jasper Consolidated Schools **
- Purdue University Convocations and Lafayette School Corporation +
- DeBartolo Performing Arts Center and South Bend Community School Corporation +

Iowa

- Gallagher-Bluedorn Performing Arts Center (Cedar Falls) and Waterloo Community Schools
- Hancher Auditorium at the University of Iowa and Iowa City Community School District
- Civic Center of Greater Des Moines and Des Moines Public Schools +

Kentucky

- RiverPark Center, Daviess County Public Schools, and Owensboro Public Schools **

Louisiana

- Acadiana Arts Council, University of Louisiana at Lafayette, and Lafayette Parish School System **
- Arts Council of Greater Baton Rouge and East Baton Rouge Parish School System +
- KID smART, New Orleans Ballet Association and Algiers Charter School Association +

Maine

- Opera House Arts at the Stonington Opera House and Deer-Isle Stonington Schools **
- Portland Ovations and Portland Public Schools +

Michigan

- University Musical Society at University of Michigan and Ann Arbor Public Schools +
- Wharton Center for the Performing Arts (East Lansing) and Ingham Intermediate School District +

Minnesota

- The Ordway Center for the Performing Arts, St. Paul Public Schools, and Minneapolis Public Schools +
- Reif Arts Council (Grand Rapids) and Independent School District #318 +

Mississippi

- Greenville Arts Council and Greenville Public School District +
- MSU Riley Center for the Performing Arts, Lauderdale County School District, and Meridian Public School District **
- Bologna Performing Arts Center and West Bolivar School District **

+ Urban
** Rural

Missouri

- Juanita K. Hammons Hall for the Performing Arts and Springfield Public Schools **
- Albrect-Kemper Museum of Art, Allied Arts Council, and St. Joseph School District +
- Center of Creative Arts (St. Louis) and School District of University City

Montana

- The Alberta Bair Theater, Billings Public Schools, and Laurel Public Schools **

Nebraska

- Lied Center for the Performing Arts, Umoⁿ Hoⁿ Nation School District (Macy), and University of Nebraska, Lincoln **

Nevada

- Clark County Parks & Community Services, Smith Center for the Performing Arts (Las Vegas), and Clark County School District +
- Sierra Arts Foundation (Reno) and Washoe County School District +

New Jersey

- New Jersey Performing Arts Center and Newark Public Schools +
- Rutgers-Camden Center for the Arts and Camden City Public Schools Δ
- Count Basie Theatre and Red Bank Borough School District

New Mexico

- Las Cruces Museum of Art, Las Cruces Symphony Association, and Las Cruces Public Schools **
- Mimbres Region Arts Council (Silver City), Eastern New Mexico University, Western New Mexico University, Silver Consolidated School District, and Cobre Consolidated School District **
- Santa Fe Opera and Santa Fe Public Schools +

New York

- Great Neck Arts Center and Plainview-Old Bethpage Central School District

New York/Connecticut

- The Performing Arts Center at Purchase College and Greenwich Public Schools

North Carolina

- United Arts Council of Raleigh & Wake County, Inc. and Wake County Public Schools +

+ Urban
** Rural

Appendix E

- Office of Cultural Arts at University of North Carolina-Wilmington and New Hanover County Schools **

Ohio

- Wayne Center for the Arts (Wooster) and Tri-County Educational Service Center
- Clark State Community College, Wittenberg University, Clark County Educational Service Center, and Springfield City Schools
- Renaissance Performing Arts Association, Inc., Mansfield Art Center, and Mansfield City School District

Oklahoma

- Black Liberated Arts Center, Inc. and Oklahoma City Public Schools +
- Greater Enid Arts & Humanities Council and Enid Public Schools **

Oregon

- Regional Arts & Culture Council (Portland) and Gresham-Barlow School District +

Pennsylvania

- Marywood University and Scranton School District +

South Carolina

- Arts Center of Coastal Carolina, Arts Council of Beaufort County, and Beaufort County School District
- The Peace Center for the Performing Arts, Greenville Metro Arts Council, and Greenville County Schools +
- Arts Partnership of Greater Spartanburg County, Inc. and Spartanburg County School District Six
- Cultural Council of Richland & Lexington Counties and Lexington County School District Three +
- Lancaster County Council of the Arts and Lancaster County School District **
- Charleston Symphony Orchestra and Charles County Public School District +

Tennessee

- Allied Arts of Greater Chattanooga and Hamilton County Department of Education +
- Memphis Cultural Development Foundation and Memphis City Schools +

Texas

+ Urban
** Rural

Appendix E

- Imagination Celebration of Fort Worth, Inc. and Fort Worth Independent School District +
- Lutchter Theater, Inc. (Orange), Stark Museum of Art, and Little Cypress-Mauriceville CISD+
- Young Audiences of Northeast Texas, Inc. and Tyler Independent School District **

Utah

- Kingsbury Hall at University of Utah, Youth Theatre at the U, and Salt Lake City School District +

Vermont

- Flynn Center for the Performing Arts, Burlington School District, Chittenden South Supervisory School District, and Shelburne Community School

Virginia

- Theatre IV, Richmond CenterStage, and Richmond Public Schools +

Washington

- The Broadway Center for the Performing Arts, Tacoma School District, and Bethel School District +
- Book-It Repertory Theater, Seattle Repertory Theater, and South Kitsap School District #402+

West Virginia

- Carnegie Hall West Virginia, Inc. (Lewisburg) and Greenbrier County Schools **
- Clay Center for the Arts & Sciences (Charleston) and Kanawha County Schools +

Wisconsin

- Overture Center for the Arts and Madison Metropolitan School District +
- Wausau Area Performing Arts Foundation, Wausau School District, D.C. Everest Area School District, and Merrill Area Public Schools +
- Young Auditorium at University of Wisconsin-Whitewater and School District of Janesville
- Fox Cities Performing Arts Center and Appleton Area School District
- First Stage and Messmer Catholic Schools **

Wyoming

- CAM-PLEX Heritage Center (Gillette) and Campbell County School District **

+ Urban
** Rural

VSA Affiliates

Organization	City	State
VSA Alabama	Birmingham +	AL
VSA Arizona	Tucson +	AZ
VSA California	La Habra	CA
VSA Colorado	Denver +	CO
Young Audiences of Connecticut	Hamden	CT
VSA Delaware	Dover	DE
VSA Florida	Tampa +	FL
VSA arts of Georgia	Atlanta +	GA
VSA Hawai'i	Honolulu +	HI
Idaho Parents Unlimited, Inc.	Boise +	ID
VSA Indiana	Indianapolis +	IN
VSA Iowa	Des Moines +	IA
VSA Kansas	Kansas City +	KS
VSA Kentucky	Bowling Green +	KY
VSA Louisiana	Baton Rouge +	LA
VSA Massachusetts	Boston +	MA
VSA Michigan	Detroit +	MI
VSA Minnesota	Minneapolis +	MN
VSA Missouri	St. Louis +	MO
VSA Mississippi	Jackson	MS
VSA Montana	Missoula	MT
VSA Nevada	Reno +	NV
VSA New Hampshire	Wentworth **	NH

+ Urban

** Rural

VSA New Jersey	New Brunswick+	NJ
VSA New Mexico	Albuquerque +	NM
VSA New York City	Floral Park	NY
VSA North Dakota	Bismarck	ND
VSA Ohio	Columbus +	OH
VSA Pennsylvania	Philadelphia +	PA
VSA arts of Rhode Island	Pawtucket	RI
VSA South Carolina	Columbia +	SC
VSA Tennessee	Gallatin	TN
VSA Texas	Austin +	TX
VSA Utah	Salt Lake City +	UT
VSA Vermont	Winooski	VT
VSA Wisconsin	Madison +	WI

+ Urban
 ** Rural

The Amazing Adventures of Dr. Wonderful and Her Dog!

Cuesheet
PERFORMANCE GUIDE

Book and Lyrics by Lauren Gunderson
Music by Brian Lowdermilk
Directed by Sean Daniels

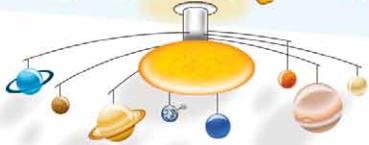
A World Premiere
Kennedy Center
Commission



Performances for Young Audiences made possible by
Bank of America PR/Award # U351F120003
Page e139



Let's Rock the Science with Dr. Wonderful

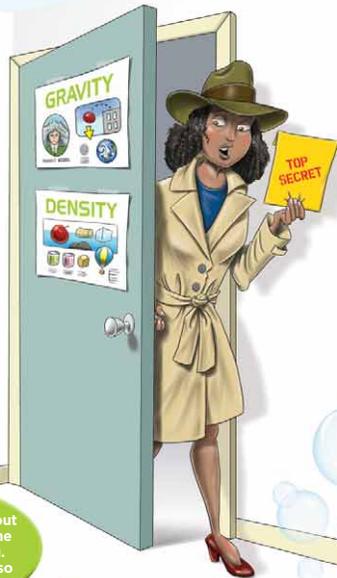


Welcome to the Show!

Grab your lab coat, space helmet, and imagination. They'll come in handy for *The Amazing Adventures of Dr. Wonderful and Her Dog!*, a musical (that's a story told on stage with actors and songs) about how a young girl uses science to discover wonderful things about her world—and BEYOND!

What Happens in the Musical

School's out and **Dr. Wonderful** and her dog **Newton** head to Dr. Wonderful's busy laboratory and detective agency (otherwise known as her bedroom). There's a knock at the door as **Mom** pretends to be an old-fashioned private investigator. She's got a mystery for Dr. Wonderful and Newton to unravel: A very famous superstar needs their help right away. And faster than you can say "solar system," they and their friend **Ben** are on the case. Now it's up to this clever trio to use science, imagination, and a fantastical spaceship to save the day.



"Science is just about making sense of the world around you. That's what I love so much about it."

Dr. Wonderful's energetic sidekick Newton is named after a famous scientist (of course!)—Sir Isaac Newton. He is a "sir" because his home country, Great Britain, gave him a special honor. He is famous because of his many important theories of science, including gravity.

A Tale Told in Song

In musicals, the story is told through both words *and* songs. Through a song's words, characters tell us how they feel or what they want, or they teach each other (and us!) important ideas. Some songs from *Dr. Wonderful* include:

"Without Science"

Dr. Wonderful sings this song to convince Newton that science is not boring. See whether you can tell when she starts to succeed. (Hint: She's not singing alone anymore.)

"The Thing I Love Most"

At first, Dr. Wonderful can't decide what she loves most about science—so she thinks and comes to a decision in this song.

"Rockin' the Science"

Ben wonders how Dr. Wonderful's Mom knows so much science. Mom tells all in this song. After the show, name some places where Mom uses science.

"Fusion"

The friends need to understand what powers the sun before traveling to outer space. Through song, it becomes clear.

The Big Ideas

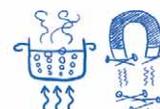
The story of Dr. Wonderful has some big ideas or lessons to listen for:

- 1 Science is everywhere.
- 2 Teamwork solves problems.
- 3 Changing perspective (the way you look at things) helps you see something new.

After the performance, name an example of each of these ideas from the show.

Scientific Discovery

The musical explains how science is everywhere, from kitchens to airplanes. Where have you already seen science today? Share your ideas with a friend.



SPACE ROCKS!

The solar system is our neighborhood in space and where Dr. Wonderful and her friends travel to solve the mystery.

The Sun: It's All About Me

Our world really does revolve around (or orbit) the sun. That's why we call our system the solar ("of the sun") system. Not only does the sun keep all eight planets in their place in the solar system, it also gives the light and the heat (through a process called fusion) that we need to live on Earth. How far do you think Earth is from the sun? Find the answer on this page.

Fusion Confusion

Fusion might sound confusing, but it isn't with the help of Dr. Wonderful and a song. During the performance, you'll learn how fusion powers the sun. Knowing these words will give you a head start:

Atoms are the teeny, tiny building blocks of the universe. They're everywhere but so small we can't see them.

Mass is the physical stuff in our world, including our bodies.

Fusion is when the centers of two atoms come together and change, which releases huge amounts of energy (power).

Walking on the Moon

What's the difference between a moon and a planet? Who it hangs around with! A planet orbits the sun, but a moon orbits a planet. From Earth we only see our moon, but there are more than 100 moons out there keeping other planets company. Earth's moon is the only object in space on which humans have walked, and in 1969 American astronaut Neil Armstrong was the first to do it.

"That's one small step for man, one giant leap for mankind."

GOT ROCKS?

In space, you sure do. The four planets closest to the sun are mainly rocky. And hold on to your helmet because we've also got asteroids flying around. These rocks can be tiny or bigger than the city of Washington, D.C.

Poor Pluto

We used to say the solar system had nine planets. Now, we say eight. Why? Pluto got kicked out. After scientists learned more about the solar system, they realized that the tiny far-away Pluto differed greatly from the other eight planets. In 2006, they renamed Pluto a "dwarf planet."

PLUTO

"I love you guys!"

The Planet That Shall Not Be Named

Okay, okay, we'll say it—"Uranus." It can be mispronounced in ways that sound funny. That's why Dr. Wonderful and friends are stumped by this planet. During the performance, you'll learn how to say it the right way.

IT'S A GAS!

The four planets farthest from the sun are made mostly of gas—so don't try landing your spaceship on them.



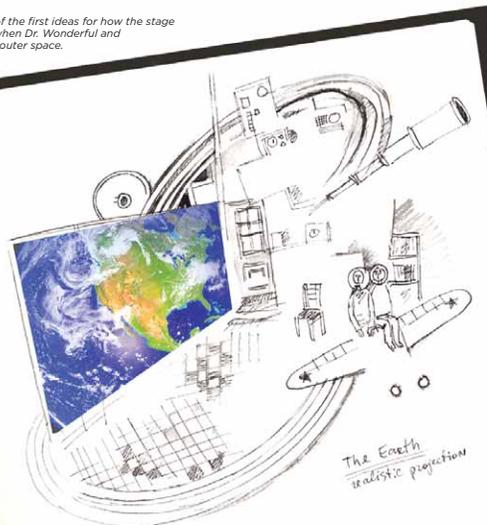
Creating the Wonderful World of Dr. Wonderful

Creating a musical on stage takes imagination and teamwork. Here's how it happens.

Writing a Musical Story

Once upon a time, Dr. Wonderful and Newton were just ideas in one writer's imagination. That writer, Lauren Gunderson, then took her ideas and wrote the whole story and all the lyrics to the songs. She's called a playwright. She decided as a young girl that she'd like to write plays, especially with parts for girls like her and ideas about science. She wrote her first play when she was 14, and she's been writing ever since.

Here's one of the first ideas for how the stage could look when Dr. Wonderful and friends visit outer space.



Team Theater

The **playwright** is only part of a whole team that brings a musical to life on stage:

- ↳ the **director** (kind of like "the boss") organizes and leads the whole team
- ↳ the **composer** writes the music to go with the lyrics (words to the songs)
- ↳ the **actors** play the roles of Dr. Wonderful, Newton, Mom, and Ben
- ↳ the **lighting designer** uses light to show things like different places or times of day—or how close Dr. Wonderful and friends are getting to the sun
- ↳ the **scenic designer** creates how things look on stage, like the spaceship
- ↳ the **costume designer** produces what the actors wear

Be a Playwright, Pick a Planet

Pick one planet from the solar system, and learn more about it. Then imagine a new adventure on this planet for Dr. Wonderful and her friends. Write a paragraph about why they would go to the planet, what their visit would be like, and what mysteries they could solve. Share your ideas with friends or family.



Draw on Your Imagination



One important part of the set for Dr. Wonderful is her bed. The scenic designer had to choose what kind of bed it would be, for example, a bunk bed, single bed, canopy bed, or other type. Then: Should it be messy or clean? What kind of toys should be on it? Here is scenic designer Misha Kachman's first idea for Dr. Wonderful's bed. Now pretend you are the scenic designer and draw how you think Dr. Wonderful's bed should look. Afterward, compare what you saw on stage with this sketch and your ideas.

How Would You Do It?



To create Dr. Wonderful's world on stage, the theater team had a few challenges. Before the performance, think of how you would:

- ↳ Turn a bedroom into outer space
- ↳ Create a spaceship out of furniture and objects in a bedroom
- ↳ Create a simple costume for Newton
- ↳ Stand, speak, and move to play the role of a dog
- ↳ Show the different planets on stage using lighting, simple materials, or even a costume

After the performance, compare your ideas with what you saw on stage, and discuss them with friends and family.

Buckle Your Seat Belts, You're Almost Ready!

Before the Performance

- read this *Cuesheet*
- finish talking so you can stay quiet during the performance

During the Performance



Listen for...

- different music for each planet and character
- big fun scientific ideas, like *theories* and *perspective* (the way of looking at things) and how they help solve problems

Watch for...

- how lighting tells you it's outer space
- images of planets and science



Remember...

- stay seated and quiet, and don't eat
- as Dr. Wonderful says, "wild applause makes everything more awesome," so please clap at the end!

After the Show

Think about...

- how science is like solving a mystery
- which songs you remember and why you like them
- the most awesome, amazing thing you learned about science, and teach this idea to a friend
- your favorite part of the musical—describe it to your friends and family and see whether you can perform it or even add new lines for the characters



The Kennedy Center

David M. Rubenstein
Chairman

Michael M. Kaiser
President

Darrell M. Ayers
Vice President, Education

Additional support for *Performances for Young Audiences* is provided by the President's Advisory Committee on the Arts, Capital One Bank, the Carter and Melissa Cafritz Charitable Trust, The Clark Charitable Foundation, Fight for Children, Inc., Mr. James V. Kinsey, The Kirstein Family Foundation, Inc., The Max and Victoria Dreyfus Foundation, Inc., Linda and Tobia Mercurio, The Morris and Gwendolyn Cafritz Foundation, Park Foundation, Inc., Mrs. Irene Pollin, Dr. Deborah Rose and Dr. Jan A. J. Stolwijk, The Theodore H. Barth Foundation, Inc., the U.S. Department of Education, and the Verizon Foundation.

Major support for the Kennedy Center's educational programs is provided by **David and Alice Rubenstein** through the *Rubenstein Arts Access Program*.

The Kennedy Center
ARTSEdge
www.artseidge.kennedy-center.org

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Learn more about Education at the Kennedy Center at www.kennedy-center.org/artseidge

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Other Attachment File(s)

* **Mandatory Other Attachment Filename:**

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The Kennedy Center

BIOGRAPHIES OF KEY EDUCATION PERSONNEL

Darrell M. Ayers

Darrell Ayers is Vice President for Education at the Kennedy Center. Since 2004, he has been responsible for the overall planning, management, and supervision of the programs and operations of the Center's Education Department and Jazz Programming. The budgets under Ayers' supervision total more than \$18 million with 47 full-time staff. In his 25-year tenure at the Kennedy Center, Ayers has worked directly on programs in the areas of professional learning for teachers and teaching artists, internships and fellowships, adult education, and national partnerships and managed the non-competitive grant from the U.S. Department of Education (1991-2010) and the 1998 NEA National Forum at Careers in the Arts for People with Disabilities. He has served as vice president for the DC Arts and Humanities Education Collaborative and as a panelist for the DC Commission on the Arts. He also has been a board member for a number of community-based arts organizations and arts councils. He has worked on television specials including the Kennedy Center Honors, the National Literacy Honors at the White House, and the All-Star Salute to Our Troops. Ayers has worked as an educator, mortgage and loan branch bank manager, choral conductor, singer, dancer, and actor and he has toured nationally and internationally as a performer and stage manager. He attended the University of Miami (FL) as a music education major (1975-79) and has a Bachelor of Science degree in communication arts from Georgia Southern University (1987).

Amy Duma

Ms. Duma is Director of the Teacher and School Programs at the Kennedy Center. She is responsible producing approximately 30-40 professional learning workshops and courses annually for teachers (pre-k through grade 12) from 16 metropolitan area school systems. These programs are designed for teachers to build their knowledge of the arts as well as their ability to integrate the arts into the curriculum. She also oversees the Changing Education Through the Arts program, which focuses on whole school change through professional development in arts integration for entire school staffs. Originally a music specialist with the Albert Lea Public Schools in Minnesota, Ms. Duma was responsible for instrumental music instruction of students in grades 5-12. She has a Master of Music degree with honors from the University of Illinois at Urbana-Champaign (1986) and the Bachelor of Arts degree with honors from Luther College in Decorah, Iowa (1981). The Ordway Music Theatre in St. Paul, Minnesota and the Krannert Center for the Performing Arts in Urbana, Illinois previously employed Ms. Duma.

Nuit Hansgen

ARTSEdge Director, Nuit Hansgen, came to the Kennedy Center from a career in community arts education. A mixed- and multimedia artist by training, she has designed and implemented arts-based curricula for children in both school and out-of-school environments, with special emphasis on discipline-based studio art experiences, the environment and community involvement. At the Center, she is responsible for design, development and management of the National Arts and Education Network, charged with conceptualizing and producing media across a wide-ranging portfolio of Web, print and multimedia materials for students, classrooms, and families.

Kim Peter Kovac

Mr. Kovac has worked at the Kennedy Center since 1983 and is presently Producing Director of Kennedy Center Theater for Young Audiences, which commissions, produces, tours, and presents performances for young people and families. At the Center he has produced over 50 new plays, operas and dances for young audiences produced by the Kennedy Center. The program has been honored by both the American Alliance for Theater in Education and the Children's Theater Foundation for outstanding service to the field. He has served on panels for the National Endowment for the Arts, the Maryland, New Jersey and Mid-Atlantic Arts Councils, and Theater Communications Group. He has served on the governing board since 2002 and is currently vice president of *ASSITEJ*, the international association of theaters for children and young people, with national centers in nearly 80 countries. Since 1998, he has been on the board of *Theater for Young Audiences/USA*, the national association of professional theaters for young audiences and the US center of *ASSITEJ*, and from 2004-2008 was president. He is also on the board of *IPAY*, International Performing Arts For Youth. He and co-designer Deirdre Kelly Lavrakas received the 1994 Helen Hayes Award for Outstanding Lighting Design for *Kiss of the Spider Woman*, at GALA Hispanic Theatre in Washington, DC. In 2008, International Performing Arts for Youth (*IPAY*) awarded him their Mickey Miners award for distinguished service and lifetime achievement, and the American Alliance for Theater in Education (*AATE*) awarded him their Monte Meacham award for distinguished service to the field of theater for young audiences. He has a BA in Theater Arts with minors in English Literature and Education from Whitman College in Walla Walla, WA, and an MFA in Directing,

with minors in Lighting Design, Set Design, and History/Criticism from the University of Texas at Austin.

Jeanette McCune

Ms. McCune serves as Director, DC School and Community Initiatives at the Kennedy Center. She manages the DC Partnership Schools Initiative in 27 DCPS and charter schools in Washington, D.C., the Dance Theatre of Harlem Master Class ballet series, and Kennedy Center performance access programs for low-income students. Jeanette has been with the Kennedy Center since July 2001. She previously served as Director of Community and Education Programs for the Choral Arts Society of Washington. Jeanette has been a board member of the DC Arts and Humanities Education Collaborative since 2006, and is frequently requested as a panelist on Maryland Arts Council and D.C. Commission for the Arts artist and grant review committees. Ms. McCune earned Bachelor of Music Business and Master of Business Administration degrees from Drake University, Des Moines, Iowa.

Ivonne O'Neal

Ms. O'Neal has been Director of Research and Evaluation at the Kennedy Center since 2011. Her work focuses on establishing an evaluation platform to design assessments, collect, analyze and report evidence of the arts' value and impact on student achievement on local and national scales. Her recent positions have included Co-Investigator and Research Director at the UCLA David Geffen School of Medicine where she conducted studies of creativity, Curator at the Museum of Creativity, and Creativity Consultant with Disney Channel, NBC, and TNBC. She has published and presented papers in a wide variety of fields, including creativity,

innovation, research design, education, museology, and quality of life. Ms. O'Neal is currently completing her PhD in Cognitive Psychology with an emphasis on the creative process and research design from Claremont Graduate University. She received her M.A. in Experimental Psychology from California State University at Fullerton with an emphasis on creative problem finding and problem solving. She has also taught a number of university courses on research methods, human development, and personality theory.

R. Virginia Rogers

Ms. Rogers is Director of Events for Students and Explore the Arts (adult education) at the Kennedy Center. She began her career as a teacher of music and the performing arts working with students in grades K-12. Since 1977 she has worked on education programs at the Center and has designed and developed programs for teachers, students, and the general public that feature the artists and company members performing on the Kennedy Center's main stages. From 1994-2010, Ms. Rogers produced the Kennedy Center Performing Arts Distance Learning Series which features nationally and internationally known artists performing at the Kennedy Center in education-based programs that reach students in all 50 states and the District of Columbia. Her degrees include a Master of Arts in Related Arts from George Washington University in Washington, D.C. and a Bachelor of Arts in Music Education, magna cum laude, from Barry College in Miami, Florida.

Barbara Shepherd

At the Kennedy Center, Barbara Shepherd directs National Partnerships for the Education Department. These programs include Partners in Education which fosters partnerships between

arts organizations and school systems, the Kennedy Center Alliance for Arts Education Network which supports state-level arts policy and programs, and the Any Given Child initiative, working across entire communities to bring more access and equity in arts education both in and out of schools. Currently 100 collaborations in 48 states and the District of Columbia participate in National Partnerships programs. Ms. Shepherd facilitated the National Conversation on Artist Professional Development, a working group of organizations such as the Urban Gateways, Lincoln Center, and LA Music Center, which led to the publication of *Creating Capacity: A Framework for Providing Professional Development Opportunities for Teaching Artists*, for which she is a contributing author. In Washington, she served as a Task Force Member and contributing author of the Arts Education Partnership publication, *Young Children and the Arts: Making Creative Connections*. She also was editor of *The Arts Beyond the School Day: Extending the Power*. Prior to her work at the Kennedy Center, Ms. Shepherd served as the Managing Director of the Nashville Institute for the Arts and she directed the Wolf Trap Early Learning through the Arts program for children enrolled in the city's Head Start program. In 2002 she joined the editorial staff of the *Teaching Artist Journal* as an associate editor. Ms. Shepherd earned her B.A. in theatre from Mary Washington College in Virginia, and her M.F.A. in acting from the University of North Carolina at Chapel Hill.

Betty Siegel

Ms. Siegel has specialized in the arts and disability issues for twenty five years. In 1999, Ms. Siegel became Manager of Accessibility at the Kennedy Center, was named Director of Accessibility in 2005. In 2001 she was named Director of VSA and Accessibility for the Center. In her current position, she oversees compliance, policies, procedures and accessibility to all of

the Center's performances, programs, events, and renovations. Under Ms. Siegel's supervision the Center has become an acknowledged leader in the field of cultural accessibility and has initiated numerous national and international programs and projects such as the Careers in the Arts Initiative focused on issues related to employment of people with disabilities in the cultural arts; the publication of "*Design for Accessibility: A Cultural Administrator's Handbook*"; and the Leadership Exchange in Arts and Disability (LEAD) conference, training and network for Accessibility and Cultural Arts Administrators. In May of 2009, she graduated with a JD from the evening law program at the Columbus School of Law at Catholic University and is currently licensed to practice law in the Commonwealth of Virginia.

Carole J. Wysocki

Ms. Wysocki is the director of the National Symphony Orchestra (NSO) Education Program of the Kennedy Center. During her 30-year tenure at the Kennedy Center, Ms. Wysocki has designed NSO Young People's Concerts for elementary school children, as well as Kinderkonzerts for very young children presented by small ensembles of NSO musicians, multimedia presentations for middle school audiences, and the In-School Ensemble program where small groups of NSO musicians present interactive music programs in DC Public and Charter Schools. Ms. Wysocki received her bachelor of music degree from Smith College and a master of music degree from the University of Illinois at Urbana-Champaign. She has also studied at the University of Hamburg and the Hochschule für Musik in Hamburg, Germany. She has written articles for publications of the American Symphony Orchestra League and serves on that organization's Education and Community Relations Leadership Committee. Ms. Wysocki is also director of music/choir director at St. Bartholomew's Church in Bethesda.

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Appendix I

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TURNAROUND:ARTS
2012 AWARDEE

A. Kiger Savoy Elementary School
2400 Shannon Place, NE
Washington, DC 20020
Telephone 202-939-2000
Fax 202-535-1415

July 13, 2012

Dear Review Board Members,

As the Principal of Savoy Elementary School, I am writing this letter to offer my strong support for the Kennedy Center's Research Project for the Arts in Education National Program.

In April 2012, Savoy Elementary was selected by the Presidents Commission on the Arts and Humanities as one of eight nationally recognized Turnaround Arts Initiative schools. Part of the basis for the selection by the President's Committee was the acknowledgement of our commitment to narrowing the achievement gap and increasing student engagement through the arts. We believe in a rich arts education as part of every child's school experience as a strategy to make learning more engaging and memorable for students. We also believe that the inclusion of arts offers an accelerated form of differentiated instruction to benefit all students, while maintaining sensitivity to individual student ability.

The collaboration between the Kennedy Center and Savoy Elementary will allow the results of arts integrated instruction and arts learning to be examined and disseminated to a wider audience, providing opportunities for a greater number of students to benefit from these valuable forms of instruction.

It will be my privilege to be a part of this research initiative, and to help spread its impact for years to come.

Sincerely,
Patrick N. Pope

Patrick N. Pope
patrick.pope@dc.gov

PARENT'S EVALUATION OF CHILDRENS' CREATIVITY

Part of the Runco Creativity Assessment Battery (RCAB) copyright 2011.

Please complete one questionnaire for each of your children who are participating in this project. Be sure to (a) distribute your responses across all seven possible answers, (b) take your time and carefully consider each item, and (c) remember that your ratings are completely confidential. If you have any questions, please ask.

1. To what degree, or how often, is this child Active?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

2. To what degree, or how often, is this child Adventurous?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

3. To what degree, or how often, is this child Alert?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

4. To what degree, or how often, is this child Artistic?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

5. To what degree, or how often, is this child Capable?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

6. To what degree, or how often, is this child Changeable?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

7. To what degree, or how often, is this child Clever?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

8. To what degree, or how often, is this child Curious?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

9. To what degree, or how often, is this child Determined?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

10. To what degree, or how often, is this child Dreamy?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

11. To what degree, or how often, is this child Emotional?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

12. To what degree, or how often, is this child Energetic?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

13. To what degree, or how often, is this child Enthusiastic?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

14. To what degree, or how often, is this child Excitable?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

15. To what degree, or how often, is this child Humorous?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

16. To what degree, or how often, is this child always Imaginative?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

17. To what degree, or how often, is this child Impulsive?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

18. To what degree, or how often, is this child Independent?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

19. To what degree, or how often, is this child Individualistic?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

20. To what degree, or how often, are this child's Interests Wide?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

21. To what degree, or how often, is this child Inventive?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

22. To what degree, or how often, is this child Original?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

23. To what degree, or how often, is this child Resourceful?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

24. To what degree, or how often, is this child Spontaneous?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

25. To what degree, or how often, is this child Versatile?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

RIBS Parental Survey

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Outside of School, has your child in the last one year, done any of the following? Which? Please circle Yes or No next to any of the following to indicate that your child did that activity without it being assigned as homework or a part of school

- Part 1. Has your child...** (circle one)
1. painted a picture? Yes No
 2. sculpted? Yes No
 3. read a book about artistic technique Yes No
 4. read a book about an artist? Yes No
 5. worked in a sketchbook? Yes No
 6. constructed own greeting cards? Yes No
 7. made candles Yes No
 8. made a ceramic craft? Yes No
 9. attended a workshop or the like, unrelated to school, on the arts? Yes No
 10. drawn cartoons? Yes No
 11. used drawings to design a new toy, object, or invention? Yes No
 12. used sketches or drawings to solve a problem or figure something out? Yes No
 13. drawn a map Yes No
 14. used colored pens for fun Yes No
 15. used the internet to investigate art Yes No
 16. shown an interest in a visit to an art gallery or museum Yes No
 17. hung his or her own art on the walls? Yes No
 18. hung the art of someone else on the walls? Yes No
 19. justified his or her actions, attire, or behavior by saying something like, Yes No

“but xxx did or does that” (where xxx is the name of an artist).

- | | | |
|--|-----|----|
| 20. asked about enrolling in classes, in our outside of regular school, that involve art. | Yes | No |
| 21. talked or ask about a career that involves art? | Yes | No |
| 22. done or said something that indicates that he or she is aware of the aesthetic and social value of art? | Yes | No |
| 23. debated with you about some aesthetic, creative, or artistic issue? Even involving a movie or music or visual art. | Yes | No |
| 24. chosen to do something artistic during his or her free time? | Yes | No |
| 25. worked at one spot in the house that always has art supplies, even just crayons and paper. | Yes | No |
| 26. drawn a portrait or caricature? | Yes | No |
| 27. used papier-mâché (paper dipped in glue)? | Yes | No |
| 28. taken things apart to see how they work? | Yes | No |
| 29. read about History or checked the internet or TV for history shows and sites? | Yes | No |
| 30. read about Math or checked the internet or TV for math shows and sites? | Yes | No |
| 31. read about Science or checked the internet or TV for science shows and sites? | Yes | No |
| 32. read about Sports or checked the internet or TV for sports shows and sites? | Yes | No |
| 33. Language or Writers or checked the internet or TV for writing shows and sites? | Yes | No |
| 34. in the past year, have other people have commented on my child’s artistic talent or artwork. | Yes | No |

Part 2. Just answer yes or no

(circle one)

- | | | |
|---|-----|----|
| 1. Do you think your child has an artistic personality? | Yes | No |
|---|-----|----|

- | | | |
|--|-----|----|
| 2. Do you think your child has inborn artistic skills? | Yes | No |
| 3. Do you think your child is becoming more aware of the value of art? | Yes | No |
| 4. Do you yourself, or the other parent, have artistic talent? | Yes | No |
| 5. Do you yourself, or the other parent, stay active in the arts? | Yes | No |

Part 3. Again, just yes or no. Is your child usually... (circle one)

- | | | |
|--|-----|----|
| 1. self-motivated | Yes | No |
| 2. flexible | Yes | No |
| 3. original | Yes | No |
| 4. artistic | Yes | No |
| 5. original | Yes | No |
| 6. good at solving ill-defined problems | Yes | No |
| 7. independent | Yes | No |
| 8. sensitive | Yes | No |
| 9. interested in a wide range of different things? | Yes | No |
| 10. open-minded | Yes | No |
| 11. a risk-taker | Yes | No |
| 12. tolerant of others and of alternative perspectives | Yes | No |

Does your child usually... (circle one)

- | | | |
|---|-----|----|
| 13. consider all kinds of solutions (not just one) when solving problems? | Yes | No |
| 14. fit in with different friends and groups of people. | Yes | No |
| 15. see other people's point of view very easily. | Yes | No |

- | | | |
|--|-----|----|
| 16. demonstrate flexible thinking. | Yes | No |
| 17. have one idea but then has a very different, seemingly unrelated idea, right behind it. | Yes | No |
| 18. consider a wide range of options. | Yes | No |
| 19. prefer plenty of variety. | Yes | No |
| 20. "think outside the box". | Yes | No |
| 21. have varied interests and hobbies. | Yes | No |
| 22. when faced with an important problem, find the first good solution and move on rather than thinking of all kinds of options. | Yes | No |

Part 5. Now for your own opinion (nothing about your child).

Please mark Yes or No to indicate which of the following YOU AGREE with. (circle one)

- | | | |
|---|-----|----|
| 1. Do you agree that: One way to understand history is to look at art through the ages? | Yes | No |
| 2. Art can help someone understand the sciences? | Yes | No |
| 3. Some parts of Math can be seen as artistic. | Yes | No |
| 4. Literature is a kind of art. | Yes | No |
| 5. One way to understand society is to look at different kinds of art. | Yes | No |
| 6. We can learn a great deal by reading about famous artists. | Yes | No |
| 7. Writers are not artists. | Yes | No |
| 8. I wish I had an art class, when I was in schools, as often as PE. | Yes | No |
| 9. I would like to meet a famous artist. | Yes | No |
| 10. Art was my least favorite subject in school. | Yes | No |
| 11. My favorite hobby involves art. | Yes | No |
| 12. I would like to learn more about art. | Yes | No |
| 13. I would support my child working to become a professional artist. | Yes | No |

- | | | |
|--|-----|----|
| 14. Art is not a practical subject. | Yes | No |
| 15. I admire people who are good at art. | Yes | No |
| 16. Art does good things for society. | Yes | No |

RIBS-P

One part of the Runco Creativity Assessment Battery (c) copyright 2001 Mark A. Runco

Directions: Use the 1-5 scale (given below) to indicate how often each of the phrases describes your child.
 Please indicate how you really see your child, not how you would prefer that he or she acts.
 You may need to approximate. Circle the response option that is THE CLOSEST to being accurate.

Here are the options:

- 0 = Never
- 1 = **Very rarely. Maybe** once or twice, total.
- 2 = Once or twice each month (**approximately**)
- 3 = Once or twice each week (**approximately**)
- 4 = Just about every day, and sometimes more than once each day.

How often does your child...

- | | | | | | |
|--|------------|-------------|--------------|-------------|------------|
| 1. Have trouble staying with one topic when talking to people because he or she thinks of so many things to say. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 2. Suggest arrangements for rearranging the furniture in his or her bedroom. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 3. Have ideas for vacations or weekends. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 4. Make something and rely entirely on the directions. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 5. Deal with a homework problem by exploring various options and alternative solutions (rather than the instructions). | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 6. Put something together, like a model or craft, but ignore or modify some of the instructions. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 7. Mention or display alternative combinations of clothing when getting dressed. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 8. Come up with ideas you have never thought about. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 9. Play around with alternatives, sometimes asking "what if," just for the fun of it. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 10. Have his or her own ideas about family issues. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 11. Talk about what he or she will be doing in the future. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 12. Consider alternative careers ("when I grow up..."). | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 13. Think of new and better ways of doing things. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |

14. Suggest ways that things around the house or at school could be changed.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
15. Explore some hypothetical scenario. Ask, "what if....?"	0 Never	1 yearly	2 monthly	3 weekly	4 daily
16. Think of possible presents and gifts.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
17. Have a difficult time thinking of something to do.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
18. Have trouble thinking of topics or making decisions about school projects.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
19. See better ways of doing routine things.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
20. Mention ideas about a good plot or character for a book or TV show.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
21. Have ideas about a new invention.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
22. Have ideas for stories or poems.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
23. Have an idea about a new route between home and school, or between home and some regular spot (like the supermarket).	0 Never	1 yearly	2 monthly	3 weekly	4 daily
24. See a cloud, shadow, or similar ambiguous figure and have SEVERAL ideas about what the shape or figure could be.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
25. Have ideas about how the world or just the U.S. will be in the future.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
26. Have trouble staying with one topic because he or she thinks of so many things to say.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
27. Think of better endings for books, stories, or shows.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
28. Make up new lyrics for songs.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
29. Use toys or objects in ways that were not intended by the designer.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
30. Look at a problem from more than one point of view.	0 Never	1 yearly	2 monthly	3 weekly	4 daily

31. Have ideas about new products that should be available in our stores.

0	1	2	3	4
Never	yearly	monthly	weekly	daily

32. Stick to the rules when playing a game, even if changes to the rules would make it so it could be played more easily.

0	1	2	3	4
Never	yearly	monthly	weekly	daily

RIBS-T

One part of the Runco Creativity Assessment Battery (c) copyright Mark A. Runco 2011

Directions: Use the 1-5 scale (given below) to indicate how often each of the phrases describes your student.

Please indicate how you really see this student, not how you would prefer that he or she acts.

You may need to approximate. For each item, circle the response option that is THE CLOSEST to being accurate.

Here are the options:

0 = Never

1 = **Very rarely.** Maybe once or twice, total.

2 = Once or twice each month (**approximately**)

3 = Once or twice each week (**approximately**)

4 = Just about every day, and sometimes more than once each day.

How often does this student...

- | | | | | | |
|--|------------|-------------|--------------|-------------|------------|
| 1. Have trouble staying with one topic when talking in class because he or she thinks of so many things to say. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 2. Suggest arrangements of desks or other parts of the classroom. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 3. Have ideas for things to do at recess or during an free time. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 4. Rely entirely on the directions for assignments. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 5. Deal with a homework problem by exploring various options and alternative solutions (rather than the instructions). | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 6. Put something together, like a craft, but ignore or modify some of the instructions. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 7. Mention or display alternative combinations of clothing. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 8. Come up with ideas you have never thought about. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 9. Play around with alternatives, sometimes asking "what if," just for the fun of it. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 10. Have his or her own ideas about classroom or interpersonal issues. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 11. Talk about ideas for what he or she will be doing in the future. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 12. Consider alternative careers ("when I grow up...."). | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 13. Think of new and better ways of doing things. | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |

14. Suggest ways that things around school could be changed.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
15. Explore some hypothetical scenario. Ask, "what if....?"	0 Never	1 yearly	2 monthly	3 weekly	4 daily
16. Think of methods or wording that might help other students.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
17. Have a difficult time thinking of something to do during recess or free time.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
18. Have trouble thinking of topics or making decisions about school projects.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
19. See better ways of doing routine things.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
20. Mention ideas about a good plot or character for a book, play, or similar fiction.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
21. Have ideas about a new invention.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
22. Have ideas for stories or poems.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
23. Have an idea about a new route between different locations on campus (e.g., home room and cafeteria).	0 Never	1 yearly	2 monthly	3 weekly	4 daily
24. See a shape or some kind of ambiguous figure and have SEVERAL ideas about what the shape or figure could be.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
25. Have ideas about how the world or just the U.S. will be in the future.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
26. Have trouble staying with one topic because he or she thinks of so many things to say.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
27. Think of better endings for books, stories, or shows.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
28. Make up new lyrics for songs.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
29. Use objects in ways that were not intended by the person or company that designed the object.	0 Never	1 yearly	2 monthly	3 weekly	4 daily
30. Look at a problem from more than one point of view.	0 Never	1 yearly	2 monthly	3 weekly	4 daily

31. Have ideas about new products that should be available in our stores.
- | | | | | |
|-------|--------|---------|--------|-------|
| 0 | 1 | 2 | 3 | 4 |
| Never | yearly | monthly | weekly | daily |
32. Stick to the rules when playing a game, even if changes to the rules would make it so it could be played more easily.
- | | | | | |
|-------|--------|---------|--------|-------|
| 0 | 1 | 2 | 3 | 4 |
| Never | yearly | monthly | weekly | daily |

TEACHER'S EVALUATION OF STUDENTS' CREATIVITY

Part of the Runco Creativity Assessment Battery (RCAB) copyright 2011.

Please complete one questionnaire for each of your students who are participating in this project. Be sure to (a) distribute your responses across all 7 possible answers, (b) take your time and carefully consider each item, and (c) remember that your ratings are completely confidential. If you have any questions, please ask.

1. To what degree, or how often, is this child Self-directed?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

2. To what degree, or how often, is this child Curious?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

3. To what degree, or how often, is this child Conforming?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

4. To what degree, or how often, is this child Original?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

5. To what degree, or how often, is this child Artistic?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

6. To what degree, or how often, is this child Inflexible?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

7. To what degree, or how often, is this child Intelligent?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

8. To what degree, or how often, is this child Interested in many things?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

9. To what degree, or how often, is this child Exploratory?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

10. To what degree, or how often, is this child Insensitive?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

11. To what degree, or how often, is this child Unique?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

12. To what degree, or how often, is this child Innovative?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

13. To what degree, or how often, is this child Flexible?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

14. To what degree, or how often, is this child Unoriginal?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

15. To what degree, or how often, is this child Imaginative?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

16. To what degree, or how often, does this child ask good questions?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

17. To what degree, or how often, is this child Nonconforming?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

18. To what degree, or how often, is this child Challenging?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

19. To what degree, or how often, is this child Uninhibited?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

20. To what degree, or how often, is this child Independent?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

21. To what degree, or how often, is this child Sensitive?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

22. To what degree, or how often, is this child Expressive?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

23. To what degree, or how often, is this child Inventive?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

24. To what degree, or how often, is this child Good at designing things?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

25. To what degree, or how often, is this child Creative?

1	2	3	4	5	6	7
rarely	very little	slightly	moderately	considerably	very much	extremely

RUNCO IDEATIONAL BEHAVIOR SCALE (RIBS): STUDENT-REPORT

Part of the *Runco Creativity Assessment Battery (rCAB)*® 2011

Directions: Use the smiley face scale (look below) to show how often each of the sentences describe you or your thinking and behavior. Please tell us how you *really* think and behave, not how you would like to. Remember--no names are used. Your answers will be a secret. The smiley face options will help you show us how often you have done each of the 25 things on this list.

For each item, circle the choice that is THE CLOSEST to being right. Here are the options:

- never = never
- occasionally = **about** once a year
- sometimes = once or twice each month (**about**)
- regularly = once or twice each week (**about**)
- very often = Just about every day, and sometimes more than once each day.

1. I have an idea about a new way to get from home to school.



never



occasionally



sometimes



regularly



very often

2. I have ideas about how to make something better.



never



occasionally



sometimes



regularly



very often

3. I have different thoughts about careers that would be fun for me.



never



occasionally



sometimes



regularly



very often

4. I have trouble sleeping at night; because I have so many ideas that they keep me awake.



never



occasionally



sometimes



regularly



very often

5. I follow instructions. I do not change directions I've been given for doing things.



never



occasionally



sometimes



regularly



very often

6. I have ideas about new toys that would be fun.



never



occasionally



sometimes



regularly



very often

7. I see a pattern (on the sidewalk, or anywhere outside) and see a lot of things in it.



never



occasionally



sometimes



regularly



very often

8. I see a cloud and have an idea for what it looks like.



never



occasionally



sometimes



regularly



very often

9. When writing letters, I often have trouble staying with one topic because I think of so many things to say.



never



occasionally



sometimes



regularly



very often

10. I have trouble thinking of ideas for presents and gifts.



never



occasionally



sometimes



regularly



very often

11. I have ideas for making my chores or schoolwork easier.



never



occasionally



sometimes



regularly



very often

12. I have ideas about what I will be doing in the future.



never



occasionally



sometimes



regularly



very often

13. I consider many different options when solving a problem.



never



occasionally



sometimes



regularly



very often

22. When reading books or stories I have ideas of better endings.



never



occasionally



sometimes



regularly



very often

23. I have ideas for stories or poems.



never



occasionally



sometimes



regularly



very often

24. I make up new words (on purpose, not by accident).



never



occasionally



sometimes



regularly



very often

25. I think of ideas for designs or logos that could be used on clothing, or on toys or school supplies.



never



occasionally



sometimes



regularly



very often

14. I have trouble staying with one topic when talking to people because I think of so many things to say.



never



occasionally



sometimes



regularly



very often

15. When doing math, I am tempted to follow my own ideas about how to figure the math problem out.



never



occasionally



sometimes



regularly



very often

16. I have ideas about a new invention.



never



occasionally



sometimes



regularly



very often

17. I have ideas about a good movie or TV show.



never



occasionally



sometimes



regularly



very often

18. I have ideas for how to rearrange the furniture in my room.



never



occasionally



sometimes



regularly



very often

19. I think of better titles for movies.



never



occasionally



sometimes



regularly



very often

20. I think of something I would like to draw.



never



occasionally



sometimes



regularly



very often

21. I hear a song and new or better lyrics come to mind.



never



occasionally



sometimes



regularly



very often

ATTITUDES ABOUT FLEXIBILITY: STUDENT-REPORT

Part of the *Runco Creativity Assessment Battery (rCAB)*® 2011

Directions: Please use the Smiley Faces (look below) to tell us how much you agree with each of the following sentences. We want YOUR own feelings. Don't tell us what your teacher would say; tell us how you really feel about these items.

1. I consider all kinds of solutions (not just one) when solving problems.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

2. I fit in with different friends and groups of people.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

3. I can see other students' point of view very easily.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

4. My thinking is flexible.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

5. Sometimes my ideas follow a strange path, with one idea and then a very different idea right behind it.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

6. It is good to consider a wide range of options.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

7. A good day at school has plenty of variety. It is different from other days.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

8. I know what the expression "thinking outside the box" means, but I don't often do it.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

9. My hobbies and interests are varied. They are not all the same.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

10. If I am faced with an important problem, I think it is best to find the first good solution and move on rather than thinking of all kinds of options.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

ATTITUDES ABOUT ART: STUDENT-REPORT

Part of the *Runco Creativity Assessment Battery (rCAB)*® 2011

Directions: Please use the Smiley Faces (look below) to tell us how much you agree with each of the following sentences. We want YOUR own feelings. Don't tell us what your teacher would say; tell us how YOU really feel about these items.

1. One way to understand history is to look at art through the ages.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

2. Art can help us understand the Earth and our world.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

3. Some parts of Math can be seen as artistic.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

4. People who write storybooks are artists.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

5. One way to understand Social Studies is to look at different kinds of art.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

6. We can learn a great deal by reading about famous artists.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

7. Writers are not artists.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

8. I wish I had an art class as often as I have Math class.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

9. I would like to meet a famous artist.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

10. Art is my least favorite subject in school.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

11. My favorite hobby involves art.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

12. I would like to learn more about art.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

13. I would consider being a professional artist when I grow up.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

14. Art is not a practical subject.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

15. I admire people who are good at art.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

16. Art does good things for society.

How much do you agree?



Totally Disagree



Disagree



Agree



Totally Agree

Appendix L.9

This next game asks that you tell us how much you like ideas. You will be asked to choose between ideas given by one person (Student A) or another person (Student B). All you need to do it tell us which ideas YOU like the best.

1. Students A and B were first asked to "*make a list of Round things.*" Here is what they said:

Student A said "Basketball, volleyball, softball, tetherball, golf ball."

Student B said "Basketball, the moon, a pumpkin, eyeball, zero"

Which ideas do you like better? Circle either Student A or Student B to tell us whose ideas you liked best.

2. These students were then asked to *List things on wheels.*

Student A said: car, truck, motorcycle, bike, skateboard

Student B said: car, police, groceries, Wily Coyote, unicycles

Which ideas do you like better? Circle either Student A or Student B to tell us whose ideas you liked best.

3. Students A and B were asked to *List Square things.*

Student A: Boxes, Meals, Roots, cellphones, Baseball diamonds

Student B: Story books, School books, Dictionaries, Library books, History books

Which ideas do you like better? Circle either Student A or Student B to tell us whose ideas you liked best.

4. Next the two students were asked to make *a list of Round things.*

Student A: Orange, Tangerine, Peach, Grape, Lemon

Student B: Orange, bellybuttons, sea urchins, tires, bubbles

Which ideas do you like better? Circle either Student A or Student B to tell us whose ideas you liked best.

5. The students were asked to *List things made out of paper.*

Student A: Books, trees, dolls, the Koran, money

Student B: Books, magazines, newspapers, catalogs, picture books

Which ideas do you like better? Circle either Student A or Student B to tell us whose ideas you liked best.

6. Last the students were asked to *Make a list of strong things.*

Student A: Superman, Spiderman, Batman, Captain America, the Hulk

Student B: Superman, superglue, smells, love, gravity

Which ideas do you like better? Circle either Student A or Student B to tell us whose ideas you liked best.

Learn & Assess with Museum Strategies & Student-Created, Interactive Exhibitions

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To learn what lives in an ocean habitat, second graders created a fish puzzle.

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This workshop was developed in association with
 The John F. Kennedy Center for the Performing Arts and is partially underwritten by the
 U.S. Department of Education, the National Committee for the Performing Arts,
 The Roger S. Firestone Foundation, Kraft Foods, Inc., an operating division of Philip Morris Companies,
 and the Kennedy Center Corporate Fund.
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Learn & Assess with Museum Strategies & Student-Created, Interactive Exhibitions

June 14, 2012

I. Introduction & Overview

A. Purposes and Goals of the Workshop

1. Purposes of the workshop
 - A) Learn how to instruct students in the creation of cross-discipline school/museum exhibitions that highlight students' work.
 - B) Practice deconstructing and displaying the learning process, to help students reflect upon, internalize, and assess their learning.
2. Goals of the Workshop
 - A) Integrate museum methodologies with the school curriculum, to motivate development of critical thinking skills.
 - B) Compare the roles and responsibilities of the staff in museums and schools, to demonstrate the curriculum at work.
 - C) Apply museum assessment strategies to track development and application of comprehensive knowledge and skills.
3. Kennedy Center's Definition of Arts Integration

APPROACH to TEACHING
in which students
construct and demonstrate

UNDERSTANDING
through an
ART FORM.

Students engage in a
CREATIVE PROCESS
which CONNECTS
an art form and another subject area
and meets

EVOLVING OBJECTIVES
in both.



B. Goals of Museum-in-Progress

1. Transform Students into Curators
 - A) Develop and apply critical and creative thinking skills, as students become museum curators.
 - B) Enable students to design logical, sequential, engaging and meaningful displays, to make the curriculum tangible and build connections.
2. Transform the School into a Museum
 - A) Motivate students to research, document and value primary resources by building networks between schools, museums and their communities.
 - B) Meet the needs of students with diverse learning styles by creating interdisciplinary, interactive environments.
3. Assess learning
 - A) Survey curriculum's learning impact on students – opportunity to demonstrate students' knowledge and comprehension.
 - B) Conduct authentic, or performance-based, assessment on student capabilities, through a variety of methodologies and media.
4. Analyze videos of Student-created Museum-in-Progress (MIP) Exhibitions.
 - A) Describe the different ways students were engaged.
 - B) What types of artifacts and activities were being manipulated or attracted attention?
 - C) Which strategies encouraged learning and reflection?
 - D) What curriculum concepts were being explored?

An Elementary School Teacher describes MIP exhibitions as an opportunity for students to "finish" their learning:

"Students use concepts, skills and strategies by applying them to other settings. It not only reinforces learning, but facilitates student retention of knowledge and the three dimensional approach encourages students to use multiple intelligences. Without an exhibition as a culmination to an instructional unit, learning is merely coverage of a subject, rather than an in-depth understanding."

C. History and Rationale of Museum-in-Progress (MIP) Program

This workshop is based upon methods developed for the Museum-in-Progress (MIP) program, created in 1979. MIP's roots began in the early 1970s, when the Metropolitan Museum of Art, New York City, commissioned a troupe of artists (architect, dancer, musician, poet, and visual artist) to develop alternative methods for the public to use the galleries. The results generated such strong interest, that training workshops were given throughout the state. Participation in one workshop made me switch from teaching in the classroom, to designing programs that would link museums' educational roles with schools.

In the mid-1970s, to connect with America's diverse population, museums experimented with a variety of outreach programs. For example, at the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, I took artifacts from the museum collection into schools, to facilitate teaching the curriculum. During museum field trips, schools applied these museum strategies to build more connections to the curriculum.

While identifying the educational parallels between museums and schools, I wondered if student learning could benefit from adapting the roles and responsibilities of a museum. To research this premise, I piloted an early version of MIP at the Seattle Art Museum, Seattle, Washington, and later at the Madison Art Center, Madison, WI. Since then, MIP has inspired many arts integrated versions, including the Smithsonian Institution's National Museum of Natural History's first, national outreach, education program, "Mammals in the Schools".



Consider exhibitions as large, complex assessments of current information. A museum uses exhibitions to inform the public about our world. Schools can too. In addition, visitors to student-created exhibitions expand their learning strategies and the community can assess students' growth.

Inspired by a leopard, Indiana kindergarteners – eighth graders demonstrated their learning about habitats, food chains, camouflage, classification and tessalations.

Recognizing that people have diverse learning and teaching styles, museums continue to develop a wide range of assessment methods and instruments. This workshop includes a synthesis of methods developed by MIP participants who have created over 250 MIP exhibitions, involving over 357,800 people.

II. Defining Museum vs. School Methodologies – Sharing Strengths to Achieve Goals

A. Back-to-Back Warm-up (page 1)

B. Development Range for Translating Learning Skills & Museum Strategies into Interactive Exhibitions (page 2)

C. Summary of Teachers' Experiences

D. 3 Ways to Tour an Exhibition; Elements of a Museum Exhibition (page 3)

1. Discuss purposes for the Elements of a Museum worksheet:
 - A) Museum vocabulary.
 - B) Elements curators manipulate to display and interpret knowledge, to guide visitors.
2. What can be learned by touring a museum different ways? compare to touring approaches used on previous museum field trips.
3. Is previous knowledge necessary to comprehend exhibition concepts?

E. Thinking Like a Curator (page 4)



Selma, AL, middle eight graders Thinking Like Curators

F. Interpreting and Communicating with Color (page 5)

G. Interpretive Writing (page 6)

H. Animating a Work of Art (page 7)

I. Correlating MIP assessment goals and instruments (pages 8a – 8c)

J. Overview of Developing Interactive Museum Exhibitions: Types of Museums & Purposes of Exhibitions worksheet (page 9)

1. List responses in first column, "Types of Museums", by type of museum and/or collection. If not mentioned, include parks, zoos, aquariums and "living history" museums.
2. List responses in second column, "Why are there Museums?" grouping by similarity.
 - A) Correlate roles and responsibilities with school functions. Ask how schools and museums are similar and different?
 - B) If not mentioned, include discussions on "primary resources", and "preservation" and "interpretation" of artifacts.
 - C) Discuss "value" of primary resources, such as: uniqueness, historical significance, and, materials and techniques used to create.
3. List in the third column, "Overarching Concept/Message" students need to learn and express at each grade level and within a discipline, for content of school museum.
4. To illustrate the concepts and messages, list artifacts and resources in the fourth column, "Artifacts and Resources to Display", that explore and teach diverse perspectives/interpretations of the exhibition concepts.



A visitor uses the tiles on the wall, to arrange geometric shapes inspired by Piet Mondrian

5. Recall favorite ways to play and learn. List in the fifth column, "Learning & Playing Assessment Strategies".
6. Connect examples listed in the fourth and fifth columns to create interactive, exhibition ideas.
7. Cross-reference these groupings with the concepts listed in the third column. Determine the extent to which the concept is defined and explored.
8. Assessment:
 - A) What learning styles are being challenged?
 - B) What critical thinking skills are being developed?
 - C) Examine the interrelated roles of concepts, artifacts, and learning strategies to engage students and visitors.



Fourth graders bring Virginia's historical events and people to life.

III. Designing an Interactive Exhibition Blueprint

A. Outline Concept, Content and Interactions

1. Group into teams based upon similar concepts, grade levels, and/or disciplines.
2. Decide concept and learning objectives of exhibitions.
3. Identify resources, such as: artifacts, people, events, and performances that can help teach the concept and learning objectives.
4. Using verbs, describe how visitors will be engaged with the resources. These become the hands-on activities.
5. Assessment:
 - A) Identify locations where student and visitor feedback will take place.
 - B) What types of student and visitor behaviors, will indicate that they are learning?

B. Organize Content and Visitors – Making Connections

1. Group related artifacts, resources and assessment locations. What are the connections between these elements? Names for these connections could become sub-titles – signage for this grouping.
2. Arrange order of artifacts, resources and assessment locations to indicate how visitors will move through the museum. Which category/connections do visitors need to learn first, second, etc.?
3. Create a title for the exhibition, then, turn it into a question that would convey the museum's concept.
4. Determine if prior knowledge is needed before entering, or transitioning into, any exhibition. If yes, add this content and form of engagement.
5. Draw the path of how visitors will move through each exhibition, adding arrows that point in the direction of movement throughout the museum.
6. Outline the outside shape of your museum, labeling the entrance and exit locations.
7. Place the title question for the museum, over the entrance location.



Referencing the curriculum, artifacts, and resources, educators developed a blueprint that would integrate museum strategies with the curriculum.

C. Field Trips to Assess by Constructively Critiquing

1. Split up and examine at least two museum blueprints. Using the "Evaluation Rubric for the Exhibitions" worksheet, one for each exhibition, circle the rubric descriptions that apply. Leave the rubric next to the blueprint that was evaluated.
2. Return to your team's blueprint and discuss assessment feedback from the rubric.
3. Make adjustments to clarify museum's concepts and learning objectives.
4. Teams describe their blueprints with feedback from group:
 - A) What is the overarching concept?
 - B) How do the artifacts and resources help teach the concept?
 - C) How will visitors be engaged?
 - D) What understandings will student tour guides and visitors demonstrate?
 - E) What forms of assessment collect and document these understandings?

D. Share Results

1. Review activities & strategies.
2. Cross-reference with Ortega Magnet Standards (page 10). Are they still applicable?
3. Work in teams to adapt to your grade level curriculums (page 11); application to creating interactive school museums; and, learning on museum field trips;
4. Ask team members' help to list on laptop to project.

E. Preparation for tomorrow. Use "Elements" worksheet in a public space.

"When visitors could ask questions and explore an exhibit step-by-step, comprehension increased dramatically. As a result, some of our exhibits evolved into demonstrations..."

Symposium Participant
Facilitating the Exploratorium Framework

Learn & Assess with Museum Strategies & Student-Created, Interactive Exhibitions

June 15, 2012

- I. **Thinking Like a Museum Curator Activity: Application to Educators' Teaching Experiences**
 - A. Practice conducting the activity using artifacts from the participants' teaching experiences.
 - B. Review the critical thinking skills the activity encompasses: research, define, connect, classify, interpret and display knowledge.
 - C. **Reflection: Analyze and interpret using similar questions as with the art postcards.**
 1. How does the order affect the way visitors make connections between the images?
 2. How does the order affect the way visitors move through the exhibitions?
 3. What overarching messages are conveyed by this exhibition?
 4. Does changing the arrangements impact the messages visitors learn?
 5. Did using the personal artifacts change the logistics and/or learning impact of the activity? If yes, how?
 6. What different ways of thinking are encompassed throughout the activities? Correlate the critical thinking skills engaged, with those being developed through the school curriculum.
 7. Where could assessment take place throughout this activity?
 8. How can this activity be adapted for use with other disciplines? To teach which standards?



Discovering connections between teaching artifacts.

II. Review the “Elements” worksheet

A. Consider public spaces in the community and how their spaces are organized.

B. How do visitors move through these spaces? How to address the public’s needs?

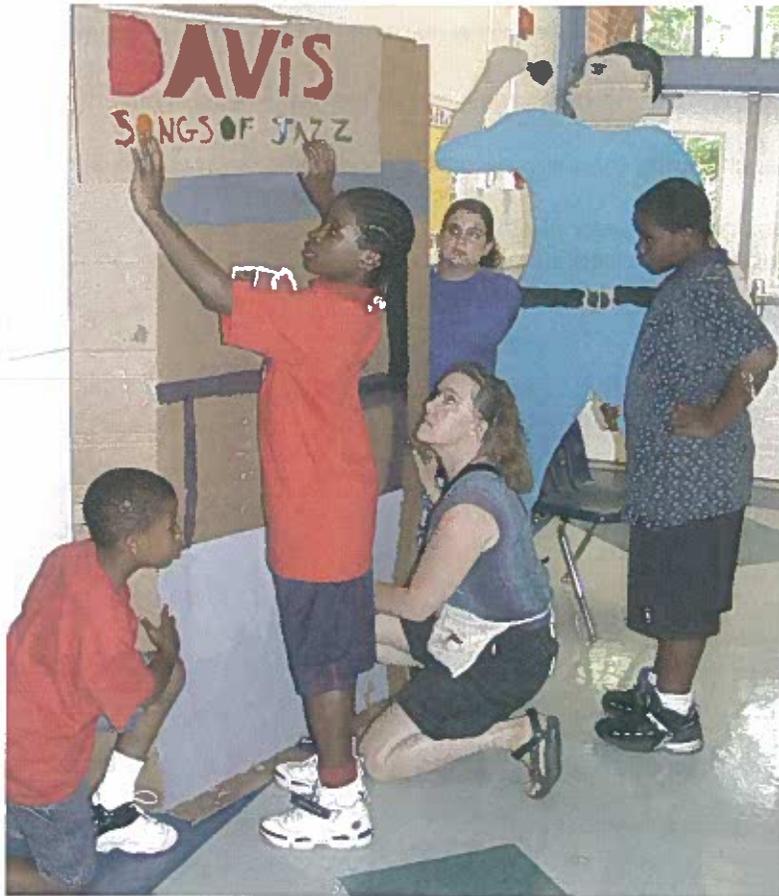
III. Fill out the Developmental Range

IV. Correlate museum and school staff roles and responsibilities (pages 12 – 12i):

A. Cross-reference with Ortega’s “Magnet Standards”;

B. Brainstorm how students can undertake these roles and responsibilities;

C. Share adaptations.



Sixth graders install a jazz club, to illustrate one stage in the development of African-American music.

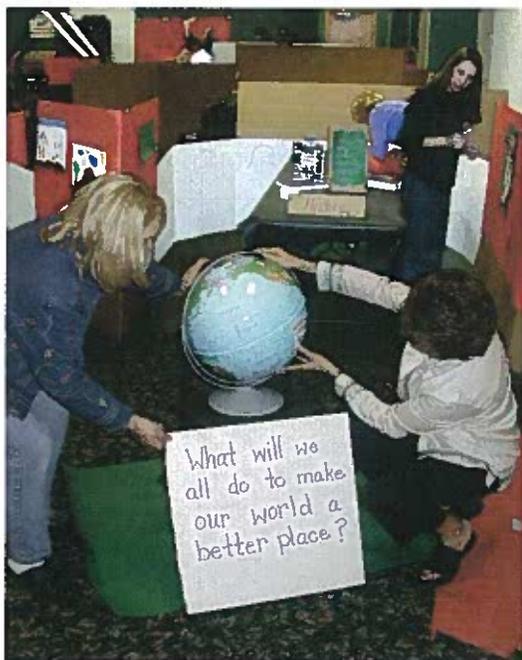
V. Transform Blueprints into Interactive Exhibitions

A. Demonstration of traditional and non-traditional display methods.

B. Designate spaces needed for artifacts, resources, hands-on stations and performances by applying findings on these museum elements:

1. Visitor movement.
2. Display of objects.
3. Use of light.
4. Changes in color.
5. Content and location of signage.
6. Incorporation of technology.
7. Engagement of visitors.

C. Determine sequential learning order within exhibition.



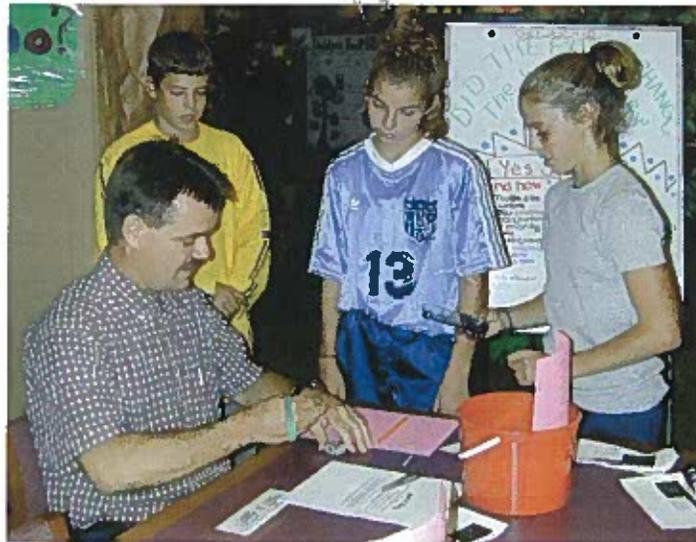
Principals and teachers constructing exhibitions based upon their blueprints.

D. Installing Exhibition Components

1. Divide responsibilities among Team members and begin installation process.
2. Arrange artifacts using exhibition “furniture”, cardboard boxes and colored paper.
3. Organize materials and working space for hands-on stations.
4. Write/graph/draw wall and label information for signage.
5. Designate types and location for technology.
6. Create a banner for the exhibition’s title question.

E. Touring Exhibitions

1. Quick walk-through the exhibition.
2. Notice what attracts your eye, where you’d like to stop and spend more time, and what needs more visibility.
3. Tour again, using the “Elements of Museum Exhibitions” worksheet.
4. Training Docents (tour guides):
 - A) Determine location and content for tour guide presentations – considering the museum concept, exhibitions’ objectives, targeted audiences and hands- on activities.
 - B) To engage visitors, develop questions that will capture and focus their attention on the exhibitions.
 - C) Practice delivering content and different ways to present the content.



For their exhibition on “Mammals”, high school students timed visitors manipulating objects without the use of their opposable finger, the thumb.

VI. Assessment Strategies and Development of Instruments

A. Creating an Assessment Instruments

1. Cross-reference the Team's blueprint for location of assessment stations.
2. Determine the scope and depth of information to be collected. In addition, what are the needs and expectations of the Team, students and the school community?
3. Consider the demographics of visitors and ways they prefer to learn – what methods and formats will encourage visitors to respond?
4. Reference the MIP and Ortega rubrics, and Ortega's Magnet Standards, to draft instruments that will assess the museum's objectives, and, visitors' comprehension of concepts/enduring understandings/essential questions and skills.

B. Piloting Assessment Instruments

1. Test the instrument on your Team's exhibition; refine the instrument, if needed.
2. Visit another Team's exhibition, using their assessment instrument.
3. Return to your Team's exhibition and incorporate feedback by making changes where appropriate.
4. Edit the assessment instrument, if necessary

C. Opening Event: Tours and Assessment

1. Teams give guided tours of their exhibitions:
 - A) Explaining the exhibition concept by referencing the artifacts and installation;
 - B) Asking questions of the targeted audience;
 - C) Administering the assessment instrument.

2. Participants compare their perceptions of the museum exhibitions, with each Team's original intentions.



A third grader practiced calculating area and perimeter, using a grid that represented the "chicken coop" from the book, *Charlotte's Web*.

D. Reflection

1. What can be learned by touring exhibitions different ways? Is there one way that's more conducive for museums in your location? For your students?
2. Is previous knowledge needed to comprehend the concepts? If yes, how can this information be learned prior to the visit, or in the exhibitions?
3. What were successful and non-successful indicators for participants' motivations, comprehension and application of critical thinking skills?
4. Where and how, throughout the program, could students' comprehension of the concept be revealed?
5. How will the students reflect upon and apply the findings documented by the assessment instruments?

VII. Wrap-up:

A. Incorporate Feedback into Refining all Steps in Creating School Museums

B. Underlying Assumptions

1. What is needed to implement a student curator program?
2. Pros and Cons of implementing program from the perspective of the administration, students and community.

C. Identifying Primary Resources: Your Community and Online (page 13)

D. Logistics for Implementing "Students as Curators" Program

1. Fire codes and accessibility.
2. MIP Steps and Timeline (page 14)
3. Budgets and possible funding sources.
4. National and State Standards; Glossary

E. Learn & Assess with Museum Strategies & Student-Created, Interactive Exhibitions

1. How can integrating museum strategies, hands-on activities, and primary resources into your curriculum motivate students with diverse learning needs?
2. How can transforming students into museum curators encourage students to take responsibility for their learning and create the desire to teach others?
3. What roles and responsibilities could be carried out by students?
4. What strategies and forms of feedback can assess the depth of students' and museum visitors' knowledge?



Dear Ivonne,

Thank you for your interest in co-sponsoring our conferences.

I wanted to let you know that we have started the planning for a "Imaginative/Innovative Brain: Fostering Creativity and the Arts in Students and Schools" Conference in San Francisco, CA, on Feb. 14-16, 2013.

We would be delighted if the Kennedy Center would like to co-sponsor that event and participate. I realize it is not as close as DC, but it will still be an important conference.

We also would like to invite you to present on your arts and creativity research at that conference and provide suggestions on other researchers or speakers we might approach for the conference.

The SF conference will explore such issues as fostering innovation, imagination, creativity, integrating the arts to improve creative thinking, ways to improve reasoning and creative problem solving skills in students, improving divergent thinking, understanding insight, ways to foster creativity and the arts in classrooms; and how to make students and schools more innovative etc. Many creativity/innovation/neuroscience experts are participating, such as Nancy Andreasen, Shelley Carson, Jonah Lehrer, John Seely Brown, Tina Seeling, Mark Beeman, Roberta Ness, Charles Fadel, Kurt Fischer, Silvia Bunge, and many others.

Other Co-sponsors include Harvard Graduate School of Education, Martinos Imaging Center, MIT, Johns Hopkins School of Education, Stanford School of Education, Neuroscience Research Institute, UCSB, Dana Alliance for Brain Research, and others.

Please let me know if you would like to co-sponsor and participate. We would love any help you could provide in terms of speaker or event topics suggestions for the conference. We also could provide a table for the Kennedy Center at the conference to provide information and materials to attendees.

We hope this works out for you this year.

Thanks again,

Kelly Williams



May 3, 2012

Ivonne O'Neal
The John F. Kennedy Center for the Performing Arts
2700 F St. NW Education, 3rd Floor
Washington, DC 20566

Re: Protocol #: U351F11001
IRB Tracking #: JFK1-12-056

Dear Ms. O'Neal,

As your IRB of record for the above referenced study, the Copernicus Group IRB board has reviewed your submission information. Enclosed is your approval notice. Be sure to carefully maintain the original documents so that copies may be made when necessary. As Principal Investigator, you agree to uphold your responsibility to protect the rights and welfare of your subject at all times while adhering to all applicable federal regulations governing the conduct of clinical research trials.

Copernicus Group IRB reserves the right to visit your research site at any time with appropriate prior notice.

Please access the Copernicus Group IRB Investigator Guidebook, which details the IRB's expectations, procedures and contact information. The Guidebook is available at www.cgirb.com or within Connexus, CGIRB's electronic document management system. Please carefully read this Guidebook and have your study staff do the same. CGIRB forms and additional information regarding the conduct of clinical trials are available on our web site: www.cgirb.com.

If you have any questions regarding the contents of this letter or your working relationship with Copernicus Group IRB, please do not hesitate to call us at 1-888-303-2224 or email us at irb@cgirb.com. To avoid delay in locating your records we ask that you refer to the IRB Tracking number located in the header of this letter.

We look forward to working with you.

Copernicus Group IRB

cc: Ivonne Chand O'Neal, The John F. Kennedy Center for the Performing Arts (Web Portal)

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	Signature Page	
	Title	JFK1-12-056 O'Neal Ivonne Approvals 2012-04-26
	Summary	O'Neal Ivonne

Signed By:	Reason:	Date/Time:
Rebecca Battista	Authorized Signature	May 3, 2012 3:49:18 PM EDT

Arts in Education National Program Study Protocol

Overall Purpose and Aims

The purpose of this study is to evaluate the overall effectiveness of the Kennedy Center's Changing Education Through the Arts (CETA) program in our school districts located in northern Virginia and southern Maryland. The CETA program focuses on developing teachers' skills and providing resources that help them bring artists and resources into the classroom in person, in print, and online.

The specific aim of this study is to assess differential change over the course of an academic school year in elementary school students' creativity and engagement in studies between CETA and non-CETA students. It is expected that students exposed to the CETA program will be more creative, and more engaged in the subject matter at hand, than matched non-CETA students.

The implementation and current ongoing operation of the CETA program will be assessed via two focus groups: one with CETA teachers, and one with principals of CETA schools. A third focus group will involve community leaders from the District of Columbia who have insight and knowledge regarding the Kennedy Center for the Performing Arts Education Programs in District of Columbia Public Schools. This third focus group will be focused more on the potential feasibility of piloting arts integration programs like CETA in the District of Columbia Public School system.

Background

At the intersection of education, arts, and neuroscience, exists a growing literature on arts-integrated student learning. This literature suggests that carefully structured arts-based pedagogy can improve student learning and academic experience as well as result in demonstrably positive outcomes that include deeper engagement in the subject matter (Reder, 1979; Klein & Kihlstrom, 1986), better retention of content (Rinne, Gregory, Yarmolinskaya, & Hardiman, 2011; Hardiman, 2003), greater emotional involvement in the learning process (Hetland & Winner, 2004), deeper social awareness (Hetland, Winner, Vaneena & Sheridan, 2007) and an increased ability to apply principles across disciplines (Gazzaniga, 2008; Vaughn, 2000; Fiske, 1999). The underlying ability inherent to generating options that can be applied across disciplines has also been examined in creativity literature and has been termed flexibility (Guilford, 1968; Torrance, 1995; Guastello et al., 1998). Flexibility is used as an indicator when examining divergent thinking skills, or a type of problem solving where individuals are asked to generate a number of options to solve a given problem. Flexibility is also assessed when evaluating problem finding and problem solving, which have been identified as key components in the creative process (Chand & Runco, 1992; Runco & Chand, 1994; Runco & Chand, 1995). Each of these skills has been associated with student achievement.

To add to this body of research, an evaluation will be conducted to determine whether the arts in education programs of the Kennedy Center operating within school districts located in Northern Virginia and southern Maryland affect students' engagement in subject matter and creativity. More specifically, this evaluation study will focus on the Kennedy Center's Changing Education Through the Arts (CETA) program.



Changing Education Through the Arts (CETA)

The John F. Kennedy Center for the Performing Arts' arts in education programs have been implemented in multiple schools, school districts, and communities throughout the country via three avenues: (1) teaching and learning partnerships; (2) performances and events for young audiences; and (3) career development for aspiring young artists. Programs within each of these key areas demonstrate practices or strategies with strong or moderate evidence of effectiveness.

With respect to teaching and learning partnerships, the Kennedy Center's Changing Education Through the Arts (CETA) program focuses on developing teachers' skills and providing resources that help them bring artists and resources into the classroom in person, in print, and online. The core values of this program include:

- A quality education for all students that includes learning in, through, and about the arts.
- The formation of opportunities that enable educators to include the arts in different learning environments.
- Teachers, arts specialists, and teaching artists are integral to a comprehensive arts program in schools.
- Arts organizations and school systems collaborate to provide quality arts education for all students.

The CETA program features performance-based and participatory workshops that help teachers learn about the arts and bring the arts into their classroom and curricula. Kennedy Center staff is available to provide consultation to teams regarding planning events, designing workshops collaboratively with artists, evaluating events, partnering with school systems to create workshops that meet teachers' needs and other topics as requested. Each year, 30-35 workshops and events are offered for individual teachers throughout the D.C. metro area. These events are designed to provide strategies for teaching the art form, integrating the arts with other curriculum areas, and learning about the arts. Professional learning opportunities are also offered to workshop presenters, principals, arts supervisors, and other school system personnel. Participating teachers are eligible for in-service and graduate credit through participating school districts and universities. The CETA program serves as a model for professional development programs for teachers across the country through the Kennedy Center's "Partners in Education" program.

Schools that are interested in establishing an arts integration focus, and who have reached a readiness level to engage in whole school implementation are invited to apply to be a CETA partner school. As of the 2011-12 school year, 15 public schools in northern Virginia and southern Maryland have been designated as CETA partner schools (see **Appendix A**). Teachers within these schools, arts educators, and principals are invited to attend professional learning opportunities (referred to above). Arts Coaches are provided to support teacher learning in the classroom. A Strategic Planning course for school teams helps schools develop a long-term plan for an arts integration program at their school.

These 15 CETA schools are all located in the following four school districts: Montgomery County School District (Montgomery County, MD), Fairfax County School District (Fairfax County, VA), Alexandria Public School District (Alexandria, VA), and Arlington Public School District (Arlington, VA). For the 2011-2012 school year, 4 of these 15 CETA schools—one in each school district—have been designated as CETA Research and Development (R&D) schools. These R&D schools apply to the Kennedy

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Center to pursue more in-depth work related to implementing a school-wide focus on arts integration. These four R&D schools are separately identified (see **Appendix A**).

Research Design

The full evaluation is scheduled to last through the end of the 2012-2013 school year and will consist of a quantitative component in the form of a two-phase quasi-experimental cohort design, and a qualitative component in the form of a series of three focus groups with teachers, school principals, and local community leaders and key stakeholders involved with selected school districts and with the CETA program.

Quantitative Component

The quantitative component of this evaluation has two phases. In Phase I, student creativity and engagement, as measured by creativity and engagement assessments administered to students, their parents, and their teachers, will be compared between a sample of CETA elementary school students and a matched control sample of non-CETA elementary school students in Spring 2012. For Phase I, CETA students will be selected from classrooms located in each of the four R&D CETA schools (see **Appendix A**). Phase I activities and associated statistical analyses will be considered preliminary for the activities and analyses conducted in Phase II.

In Phase II, differential change in creativity and engagement over the course of the 2012-2013 school year will be assessed among CETA vs. non-CETA elementary school students using creativity and engagement assessments administered to the students, their teachers, and also to their parents. Where possible and with parental consent, records-based data on standardized test scores will be collected and compared for CETA and non-CETA comparison students.

The cohorts for this quasi-experimental study will consist of 4th and 5th grade elementary school students.

Qualitative Evaluation Component

The qualitative evaluation component of this study will consist of three focus groups. The first focus group will consist of randomly selected CETA teachers; two from each of the four CETA R&D schools (see above). The purpose of this focus group will be to assess CETA teachers' knowledge of the CETA program and to obtain their thoughts, views, and opinions regarding the CETA program.

The second focus group will consist of randomly selected CETA school principals; two principals from each of the four school districts where CETA schools are located (see above). As with the first focus group, the purpose of this focus group will be to assess CETA school principals' knowledge of the CETA program and to obtain their thoughts, views, and opinions regarding the CETA program.

The third focus group will consist of randomly selected community leaders in the District of Columbia who have insight and knowledge regarding the Kennedy Center for the Performing Arts Education Programs in District of Columbia Public Schools. The purpose of this focus group will be to obtain their thoughts, views, and opinions regarding the Kennedy Center for the Performing Arts Education Programs in general (including CETA), and the role that they do, can, and/or should play in Public Schools within the District of Columbia.

Moderation guides and a list of topics to be discussed at each focus group have been prepared. The Moderation Guides for each focus group appear in **Appendix B**. All three focus groups will be moderated by Consulting Measurement Group, Inc. on behalf of the Kennedy Center.

Study Sites

Quantitative Phase I: Study sites will consist of 24 elementary school classrooms (grades 4-5). Twelve (12) of these classrooms will be selected at random from the 4 R&D CETA schools located in each of the four school districts (see above; 3 classrooms from each R&D school). The remaining 12 classrooms will be selected from four matched comparison non-CETA schools; one school from each of the four schools districts and 3 classrooms from each school.

Quantitative Phase II: Study sites will consist of 60 elementary school *classrooms* (grades 4-5). Thirty (30) classrooms will be selected at random from the 15 CETA schools located in each of the four school districts (see above and **Appendix A**); the remaining 30 classrooms will be selected from matched comparison non-CETA schools located in the same school districts.

Focus Groups. The focus groups will be held at the offices of a centrally located focus group services vendor that is easily and equally accessible from participants traveling from the four school districts.

Sample Size/Subjects

Per the Washington Area Boards of Education Fiscal Year 2012 WABE Guide (Fairfax County Public Schools, 2011), the mean number of students per elementary school classroom (both CETA and non-CETA classrooms) in the four school districts ranges from 18.1 (Alexandria) to 22.6 (Montgomery County). The simple un-weighted mean across all four districts combined is 21 (rounded). This statistic was used to estimate sample size.

Quantitative Phase I

Students and Parents. Twenty-four (24) classrooms selected using the un-weighted mean students per classroom amounts to a total potential sample of 504 students ($22 \times 21 = 504$). It is estimated that 25% of students will not be able to participate as the result of refusal of parents to grant consent for their child to participate. Thus, the final sample of participating students from whom data will be collected will be approximately 378 (rounded; 189 CETA and 189 non-CETA comparisons). (There is no reason to believe that refusal rates will differ between CETA and on-CETA students and/or their parents.)

Teachers. Teachers from each of the 24 classrooms will be asked to participate in the study and complete the assessments on student creativity and engagement. It is estimated that approximately 4 teachers (17%) will decline to participate. Thus, the final sample of participating teachers whom data will be collected will be approximately 20 (10 CETA classroom teachers and 10 non-CETA classroom teachers). (There is no reason to believe that refusal rates will differ between CETA and non-CETA teachers.)

Parents. We expect that all parents who consent for their child (student) to participate will themselves be willing to participate. Thus, the final sample of participating parents from whom data will be collected will be approximately 378 (rounded; 189 CETA and 189 non-CETA comparisons).

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Quantitative Phase II

Students. Sixty (60) classrooms selected using the un-weighted mean students per classroom amounts to a total potential sample of 1,260 students (60 x 21 = 1,260). It is estimated that 25% of students will not be able to participate as the result of refusal of parents to grant consent for their child to participate. Thus, the final sample of participating students from whom data will be collected will be approximately 950 (rounded; 475 CETA and 475 non-CETA comparisons). (There is no reason to believe that refusal rates will differ between CETA and on-CETA students and/or their parents.)

Teachers. Teachers from each of the 60 classrooms will be asked to participate in the study and complete the assessments on student creativity and engagement. It is estimated that approximately 8 teachers (13%) will decline to participate. Thus, the final sample of participating teachers whom data will be collected will be approximately 52 (26 CETA classroom teachers and 26 non-CETA classroom teachers). (There is no reason to believe that refusal rates will differ between CETA and non-CETA teachers.)

Parents. We expect that all parents who consent for their child (student) to participate will themselves be willing to participate. Thus, the final sample of participating parents from whom data will be collected will be approximately 950 (rounded; 475 CETA and 475 non-CETA comparisons). **Table 1** below details the estimated subject count for students, teachers, and parents by grade.

Table 1: Estimated Subject Count

Subjects	CETA	Non-CETA	Total
Phase I (Preliminary)			
Students	189	189	378
Teachers	10	10	20
Parents	189	189	378
Phase II			
Students	475	475	950
Teachers	26	26	52
Parents	475	475	950

Focus Groups

A total of 24 individuals will participate in the 3 focus groups. The first focus group will consist of 8 randomly selected CETA teachers; two from each of the four CETA R&D schools (see above). The second focus group will consist of 8 randomly selected CETA school principals; two principals from each of the four school districts where CETA schools are located (see above). The third focus group will consist of 8 randomly selected community leaders in the District of Columbia who have insight and knowledge regarding the Kennedy Center for the Performing Arts Educational Programs in District of Columbia Public Schools.

Subject Identification and Recruitment

Eligibility to Participate

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Students. Participating CETA and non-CETA classrooms will be selected from 4th and 5th grade classrooms. By definition, all students enrolled in a selected CETA classroom have been exposed to the CETA program and will be eligible to participate. Similarly, by definition, all students enrolled in a selected non-CETA classroom have not been exposed to the CETA program and thus will also be eligible to participate. These eligibility guidelines apply to both Phase I and Phase II of the study.

Teachers. Teachers assigned to the selected CETA and non-CETA classrooms will be eligible to participate. These eligibility guidelines apply to both Phase I and Phase II of the study.

Parents. The legal parent(s) or guardian(s) of children who are enrolled in selected CETA and non-CETA classrooms will be eligible to participate. Parents will be asked to participate in both Phase I and Phase II of the study.

Focus Group Participants. For Focus Group II only teachers who teach at the four CETA R&D schools (one from each school district) will be eligible to participate. For Focus Group II, only the principals of the CETA schools located in the four schools districts will be eligible to participate. For Focus Group III, eligibility will be limited to community leaders in the District of Columbia who have insight and knowledge regarding the Kennedy Center for the Performing Arts Education Programs. (Specific criteria for determining who would be considered such a community leader remains to be decided)

Study Site/Classroom Selection

CETA and non-CETA classrooms/students for Phase I of the study will be selected using the same procedures detailed below (see **CETA Schools/Classrooms** and **Non-CETA Schools/Classrooms**). Twelve (12) CETA classrooms will be selected at random from the four R&D schools. Three classrooms will be selected from all 4th ad 5th grade classrooms at each R&D CETA school. Twelve (12) non-CETA classrooms will be selected from four non-CETA elementary schools; one school from each school district. Three classrooms will be selected from all 4th ad 5th grade classrooms at each non-CETA school.

CETA Schools/Classrooms

For Phase II of the study, 30 elementary school classrooms (grades 4-5) will be selected at random from the 15 CETA schools in Montgomery County School District (Montgomery County, MD), Fairfax County School District (Fairfax County, VA), Alexandria Public School District (Alexandria, VA), and Arlington Public School District (Arlington, VA). The number of CETA classrooms to be randomly selected from among CETA schools in each school district will be weighted based on the number of CETA schools in that district as a percentage of the total number of CETA schools across all four districts (15). **Table 2** details the number of classrooms to be selected from each of the four school districts/systems.

Table 2. Classrooms to be Randomly Selected by School District

School District	# Elementary Schools	# CETA Schools	% of Total	CETA Classrooms to Sample
Montgomery County	131	2	13%	4
Fairfax County	140	9	60%	18
Arlington	23	3	20%	6
Alexandria	13	1	7%	2
Totals	307	15	100%	30

For each CETA school, the number of CETA classrooms will be identified and listed on a Microsoft (MS) Excel spreadsheet. The separate lists of CETA classrooms for all CETA schools within a

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given district will be combined into one listing and then randomly ordered using the Microsoft Excel random number generator function. On a separate MS Excel worksheet, 100 random numbers between 1 and 100 will be generated. Duplicate numbers will be deleted from this list. The remaining numbers (unique randomly generated numbers between 1 and 100) will then be copied to the worksheet containing the list of CETA classrooms. This list will then be sorted base on the random number assigned to each classroom, starting with the lowest randomly generated number. This process will result in a randomly ordered list of all eligible classrooms.

For each school district, the first *N*-number of classrooms appearing on the randomly ordered list will be selected as participating classrooms (in accordance with **Table 2**). If for some reason, one of the selected classrooms cannot participate or be used for data collection purposes, the next classroom on the list will be selected. This procedure will continue until the targeted number of classrooms has been selected for each school district in accordance with **Table 2** above.

Non-CETA Schools/Classrooms

Once the CETA classrooms have been selected for Phase II of the study, the process will proceed to select matched comparisons classrooms from non-CETA schools. For each CETA classroom selected following the process outlined above, the non-CETA elementary school located closest to the CETA school containing the selected CETA classroom will be identified. By selecting schools located geographically near to the CETA school it is expected that the two schools will be comparable in terms of student demographics, average academic achievement scores, and socioeconomic status.

Within the selected non-CETA school, a non-CETA matched comparison classroom will be randomly selected (using a procedure similar to that described above) from among all eligible classrooms. Eligible classrooms will be those that match the CETA classroom based on grade (4th and 5th grade) and subject being taught.

Focus Groups

For each focus group that will be conducted as part of the qualitative component of this study, a list of all potentially eligible participants and their email addresses will be obtained. For Focus Group I, a list of all teachers who teach at the four CETA R&D schools will be obtained. Only CETA teachers who have had a minimum of five years teaching experience and volunteer to participate, will be included in Focus Group 1. If more than the requisite 8 teachers express an interest, teachers will be contacted based on the order in which they responded to the invitation to participate. Those teachers who have expressed an interest to participate beyond the first 8, and who meet inclusion criteria will be used as back-up volunteers, in case last-minute scheduling conflicts render an original Focus Group I participant unable to participate. For Focus Group II, a list of the principals of each CETA school in the four schools districts will be obtained; for Focus Group III, a list of community leaders in the District of Columbia who have insight and knowledge regarding the Kennedy Center for the Performing Arts Educational Programs will be obtained.

An email will be sent to all individuals on each list inviting them to be a potential participant in a focus group being conducted by the John F. Kennedy Center for the Performing Arts (The Kennedy Center). A brief description of the CETA program will be provided and the email recipient will be told the purpose of the specific focus group in which they are being invited to possibly participate. An overview of the focus group procedures (see below) as well as an estimated date will be provided. All invitees will be asked to reply to the email indicating their desire to participate. They will be told that 8 participants will be randomly selected from all of those who indicate a desire to participate.

Subject Informed Consent

Preliminary Meeting

Prior to the beginning of recruitment for each phase of the study, an onsite meeting with key administrative personnel at each school where CETA and non-CETA classrooms were selected will occur. During this meeting, the details of the project will be described and all research materials (i.e. consent forms, questionnaires, and training materials) will be reviewed. Additional meetings will be held with teachers who are selected and agree to participate in the study. During these meetings, teachers will be encouraged to provide input regarding how to make the procedures unobtrusive in their daily classroom and school routines.

Student Recruitment and Informed Consent

For both Phase I and Phase II of the quantitative component of the study, students within each selected CETA and non-CETA classroom will be given a parental Informed Consent Form and asked to take it home to their parents (See Appendix C). This parental Informed Consent Form explains the nature and purpose of the study (including the fact that participation by the student is voluntary), study procedures and data that will be collected from the students, steps that will be taken to protect the student's confidentiality, and contact information in case the parents have any questions. Consent for student participation will be obtained from a parent. In addition, student assent will be obtained in the classroom, with a Kennedy Center researcher and witness present.

Parents will be asked to sign and return the Parental Informed Consent form by placing it in a sealed envelope and having their child return it to the school and hand it in to their classroom teacher. The teacher will transfer the sealed envelopes over to a designated member of the research staff.

Students will be asked to take the Parent Consent Form home to their parents. No effort will be made to separately identify and contact parents. Children who choose not to take the consent form home to their parents or otherwise forget to do so will not be eligible to participate as they will not have parental consent to do so.

Before beginning the assessment, students will be asked if they would like to participate. If an individual accepts, he/she will print their name on a Student Assent Form. If he/she chooses to decline, they will be informed there will be no consequences.

Parent Recruitment and Informed Consent

For both Phase 1 and Phase II, each parent(s) will be asked to also consent (separately) for themselves to be include as participants in the study. The Parental Informed Consent Form that students are asked to take home to their parents will also outline study procedures for collecting data from the parents. In addition to consenting to allow their child participate in the study, parents will indicate on the same consent form whether they are willing to also participate in the study.

Parents can choose to participate themselves and not to have their child participate; not participate themselves but allow their child to participate, or choose for both themselves and their child to participate or not.

Teacher Recruitment and Informed Consent

Teachers of each of the selected classrooms (CETA and non-CETA) will be given a Teacher Informed Consent Form that explains the nature and purpose of the study (including the fact that their participation is voluntary), study procedures and data that will be collected from them as teachers, steps that will be taken to protect their confidentiality, and contact information in case the parents have any

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questions. Each teacher who chooses to participate will be asked to sign and date the informed consent form and return it to a research staff member (see **Appendix C**).

Focus Group Informed Consent

Individuals randomly selected to participate in each focus group will be directed to arrive at the focus group site (see below) at the scheduled time. Once all have arrived and before the focus group begins, the participants will each be given the Focus Group Information Sheet and Informed Consent Form (see **Appendix C**). For each focus group, these forms explain in more detail the purpose of each focus group, the procedures that will be followed and those that are designed to protect participants' confidentiality, and list any potential harm and benefits of participating, will list any gratuity they will receive in thanks for their participation, and the contact information of the Principal Investigator and the Independent IRB that approved the study.

Participants will be asked to read this form and will be afforded the opportunity to ask any questions prior to the focus group beginning. Their decision to stay and participate will constitute informed consent.

All informed consent forms used in this study will be approved by the appropriate research review or institutional review boards in each school district responsible for approving such research.

Study Procedures

All data collected in the classrooms from students will be collected by a research associate employed by the Kennedy Center. The classroom teacher will remain present in the classroom during the collection but will not have access to, or be allowed to handle or otherwise review assessments as they are completed and turned in to the designated research associate.

Data collected from teachers and parents will be completed using assessments that are designed to be self-administered. Teachers and parents will be instructed to place completed assessments in sealed envelopes that will be color-coded and provided to them. Teachers will deposit their envelopes in designated sealed lock boxes in a centrally located (to be determined) area of each school (e.g., teacher's lounge). Parents will be instructed to give their sealed envelopes to their child, who will in turn be instructed to turn them in to their teachers at school. The teachers in turn will be instructed to place these sealed envelopes in the same sealed lock box.

A designated Kennedy Center Research Associate will periodically access these lock boxes and remove all sealed envelopes deposited in them. These sealed envelopes will be taken immediately back to the Kennedy Center where they will be sorted by color and opened for data entry.

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Quantitative Data Collection

Table 3 details the different assessments/measures that will be administered to students, teachers, and parents, as well as the different time points when these data will be collected.

Baseline data collection will need to occur at the beginning of the school year (Baseline; August/September 2012). Follow-up data collection points will occur in December 2012 (1st Follow-up) and then at the end of the school year in May/June 2013 (2nd Follow-up).

All assessments were designed and/or selected to be self-administered. Student assessments have been tested to ensure that they are readable at a 3rd, 4th, or 5th grade level. Parent and Student Informed Consent Forms and assessments are also being translated into Spanish for parents whose primary language is not English.

Table 3. Schedule of Data Collection

Measure/Assessment	Phase I	Phase II		
	Spring 2012	Baseline	1 st Follow-up	2 nd Follow-up
Schools				
School Statistics	X	X		
Classroom Statistics	X	X	X	X
Students				
Demographic Information	X	X		
Student Engagement	X	X	X	X
Student Creativity	X	X	X	X
Parents				
Demographic Information	n/a	X		
Child Creativity	n/a	X	X	X
Teachers				
Demographic & Background Information	X	X		
Student Engagement	X	X	X	X
Student Creativity	X	X	X	X

Measures/Assessments: School Statistics

School Statistics. Total school population by grade, SES (low, medium, or high income), ethnic breakdown of student body, average classroom size, number and types of mental health/student support service personnel, number of documented disciplinary incidents in most recent school year per 100 students. These data will be collected for each school from which classrooms are selected to collect data from, and will help to describe the environmental setting of each school.

Classroom Statistics. Number of students in the class; ethnic breakdown of class; subject taught; gender, age, and ethnicity of the teacher. These data will be collected for each classroom selected for participation in the study, and will be collected at each data collection point.

Measures/Assessments: Students

Student Demographic Information. Ethnicity, age, experience in the arts, number of siblings, birth order.

Student Engagement. The level of engagement will be assessed using the Engagement versus Disaffection with Learning (EvsD): *Student Reports* (Institute of Educational Sciences, 2011). This tool was developed to assess components of a theory of student motivation (Connell, 1990; Connell &

Appendix O

Wellborn, 1991; Skinner, 1991; Skinner et al., 2009) that includes the construct of engagement (versus disaffection) as a key component of motivated action leading to student learning and achievement (see **Appendix E**).

Student Creativity. Students' creativity self-report will be collected using the Figural Divergent Thinking Test, Art Attitudes Test(self-report), Flexibility Test (self-report), and Idea Judgment Test from the Comprehensive Creativity Assessment Battery (see below; Runco, in press)(see **Appendix F**).

Measures/Assessments: Teachers

Teacher Demographic and Background Information. Sex, age, ethnicity, level of education, number of years teaching, years at current school, and experience with the arts.

Teacher Assessment of Student Creativity. The Teacher Perception Scale measures classroom teachers' viewpoints of individual children within four dimensions (expression, risk-taking, creativity/imagination, and cooperative learning). This creativity assessment will need to be completed for each student in his/her class. (see **Appendix F**)

Student Engagement. The level of engagement will be assessed using the Engagement versus Disaffection with Learning (EvsD; see above): *Teacher Report* (Institute of Educational Sciences, 2011). To be completed for each student in his/her class (see **Appendix E**).

Student Creativity. Teacher assessment of student creativity will be assessed using the Teachers' Evaluation of Students' Creativity (TESC), and the Runco Ideational Behavioral Scale - Teachers (RIBS-T) included in the Comprehensive Creativity Assessment Battery (Runco, in press)—a modernized version of classic creativity assessment batteries used in earlier studies of creativity (Wallach & Wing, 1969; Runco, 1986). This newer assessment contains 3 subscales (Divergent Thinking, Creativity, and Ideational Behavior) and a Creative Activities Checklist (updated to include technology). This creativity assessment will need to be completed for each student in his/her class (see **Appendix F**)

Measures/Assessments: Parents

Parent(s) Demographic Information. Ethnicity, age, level of education, employment status, experience in the arts, number in household, make-up of household (multi-generational, blended families, number of parents in the home, head of household etc..),

Student Creativity. Parents' assessment of child/student creativity will be assessed using the Parental evaluation of child's creativity (PECC), Runco Ideational Behavioral Scale – Parents (RIBS-P), and Parental Measure of Child's Creative and Artistic Activity included in the Comprehensive Creativity Assessment Battery (Runco, in press; see above). The assessment was designed so that it could be completed by both parents and teachers (See **Appendix F**).

Focus Group Procedures

Participants will be asked to arrive no later than 30 minutes prior to the scheduled start of the focus group. Each focus group will last approximately 2 hours. This includes time spent going over the Information Sheet and Informed Consent Form and time at the end of formal discussion that will be devote to debriefing and answering questions. Discussion in the focus group will focus on participants' views and opinions about the topics pre-selected for the focus group (see **Appendix B**).

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Each focus group will be digitally recorded (audio only) so that written transcripts can be made of what was said during the focus group. Steps will be taken to protect participants' privacy. Participants will be assigned a number. This number will be written on a name tent that will be placed in front of each participant so that the moderator and other focus group participants can clearly see it. During the focus group, everyone will refer to each other using these assigned numbers. Real names will not be used and will not appear on any transcripts of this focus group.

Prior to the start of each focus group, participants will also be asked to complete a brief demographic and background questionnaire that will take about 5 minutes to complete. They will not be asked to put any identifying information on this questionnaire, the answers that they provide will remain confidential, and all data collected using this questionnaire will only be reported in aggregate form. The information collected using this questionnaire will help us better understand who is participating in the focus group and how one's background may play a role in the responses provided on the topics of discussion.

Each participant will receive two free tickets to a Kennedy Center performance as a token of appreciation for participating.

Data Management and Security

Qualitative Data

All data collected from study participants will be held in strict confidence and will not be disclosed to persons not working directly on the project. Original data will be stored in locked file cabinets, which will be located in rooms that remain locked at all times except when access is required. Data collected will be stripped of participant identifiers and replaced with a unique subject code. A master list linking these identifiers (e.g. subject names, birth dates, etc.) to the unique subject codes will be stored in a locked file cabinet separate from other data. All names will be deleted from interview forms and substituted with coded identifiers. A master list linking subject names to code numbers will be stored in a locked file cabinet separate from other data.

The Principal Investigator/Project Director will ensure that it will not be possible to reconstruct subject identities from the de-identified data. Any written and published information will be reported as aggregate data with no possibility of identification of any subject.

Focus Group Data

The audiotapes of the focus groups will be transcribed by a certified professional transcriber and qualitatively analyzed. Any participant names inadvertently mentioned on the tapes will not be recorded in the transcripts. The audio recordings and transcripts of the focus groups will be stored in locked file cabinets, which will be located in rooms that remain locked at all times except when access is required. Research staff up to and including the Principal Investigator will ensure that it will not be possible to reconstruct focus group participants' identities from the recordings or transcripts.

Access to all secured data collected as part of this study (quantitative and qualitative) will be limited to individuals who have a research need for the data and have signed confidentiality statements. Access to any master list(s) linking study subjects to their assigned unique identifier codes will be limited to the Principal Investigator. Data with subject identifiers will not be released to any persons or agencies.

Completed instruments containing unique identifier codes and/or participants' personal identifying information will be maintained for 3 years after the study has ended and then discarded. De-

Appendix O

identified data will remain stored as described above. The audiotapes of the focus groups will be maintained for a period of 3 years and then destroyed. The de-identified transcripts of those tapes will remain stored as described above and available for future data analyses.

Risks and Benefits

Risks

The potential risks associated with this study are considered “minimal.” The two most significant risks are as follows:

Students Feeling “Left Out:” If a parent chooses not to provide consent for a child to participate in this study, there is the possibility that the child will feel “left out” when other students in the classroom are asked to complete questionnaires and assessments.

Confidentiality: A subject’s identity may be inadvertently exposed or data collected from an assessment may be released or disclosed to unauthorized person(s). In case of such a breach, personal and social consequences could conceivably occur.

The following procedures will be taken to minimize these risks:

Students Feeling “Left Out:” If a parent chooses not to consent for a child to participate, but is concerned about the child feeling “left out,” we will (with parental permission) allow the child to complete the questionnaire and assessments with fellow students. Subsequently, however, their data will be separated and discarded without their knowledge and will not be used in any analyses of data.

Confidentiality: All individually identifiable data obtained in this study will be held in strict confidence and will not be disclosed to persons not working directly on the project. Data collected from subject interviews will be stored in its own locked file. Access will be limited to individuals who have a research need for the data and have signed confidentiality statements. All names will be deleted from interview forms and substituted with coded identifiers. A master list linking subject names to code numbers will be stored in a locked file cabinet separate from other data. Access to this master list will be limited to the Principal Investigator and other senior research staff on a need-to-know basis. Original data will be stored in locked files in rooms with off-master keys. The Principal Investigator will ensure that it will not be possible to reconstruct subject identities from the data collected. Any written and published information will be reported as aggregate data with no possibility of identification of any subject.

Benefits

Participants are not expected to personally benefit from participating in this study. However, the information that they provide will help to change and/or improve the arts in education programs in schools, which may benefit students who become exposed to these programs in the future.

For parents, it is also possible that their level of awareness and knowledge regarding how their child thinks and approaches tasks will increase as a result of participation in this study.

Compensation for Participation

Participants in the focus groups will each receive two free tickets to a Kennedy Center performance in gratuity for their participation.

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List of Assessments for CETA Evaluation

Jaeger & Chand O'Neal Engagement & Interest Survey: Student-Report

Jaeger & Chand O'Neal Engagement & Interest Survey: Teacher-Report

Jaeger & Chand O'Neal Engagement & Interest Survey: Parent-Report

Parent's Evaluation of Children's Creativity

Runco Ideational Behavior Scale (RIBS)-Parental Survey

Runco Ideational Behavior Scale (RIBS): Parent-Report

Runco Ideational Behavior Scale (RIBS): Teacher-Report

Teacher's Evaluation of Students' Creativity

Runco Ideational Behavior Scale (RIBS): Student-Report

Attitudes About Flexibility: Student-Report

Attitudes About Art: Student-Report

Idea Judgement Test



ABINGDON ELEMENTARY SCHOOL

Arlington Public Schools

3035 South Abingdon Street
Arlington, Virginia 22206
703.228.6650 703.931.1804 Fax

Joanne Uyeda
Principal

November 9, 2011

Gail Seligson
Assistant Principal

Dear Review Board Members:

As the Principal of Abingdon Elementary School, I am writing this letter to offer my strong support for the Kennedy Center's Research Project for the Arts in Education National Program.

Abingdon Elementary School has as one of its main goals to integrate arts into its curriculum. We believe in arts integration as a strategy to make learning more engaging and memorable for students. We also believe that arts integration offers an enriched and accelerated form of differentiated instruction to benefit all students, while maintaining sensitivity to individual student ability. The collaboration between the Kennedy Center and Abingdon Elementary School will allow the results of arts integrated instruction to be examined and disseminated to a wider audience, providing opportunities for a greater number of students to benefit from this valuable form of instruction.

It will be my privilege to be a part of this initiative, and to help spread its impact across the State and in the District for years to come.

Sincerely,

Joanne Uyeda
Principal
Abingdon Elementary School

A peaceful world starts here



John Adams Elementary School

5651 Rayburn Avenue • Alexandria, Virginia 22311
Telephone: (703) 824-6970 • Facsimile: (703) 379-4853 • www.acps.k12.va.us

November 9, 2011

Dear Review Board Members:

As the Principal of John Adams Elementary School, I am writing this letter to offer my strong support for the Kennedy Center's Research Project for the Arts in Education National Program.

John Adams Elementary School has as one of its main goals to integrate arts into its curriculum. We believe in arts integration as a strategy to make learning more engaging and memorable for students. We also believe that arts integration offers an enriched and accelerated form of differentiated instruction to benefit all students, while maintaining sensitivity to individual student ability. The collaboration between the Kennedy Center and John Adams Elementary School will allow the results of arts integrated instruction to be examined and disseminated to a wider audience, providing opportunities for a greater number of students to benefit from this valuable form of instruction.

It will be my privilege to be a part of this initiative, and to help spread its impact across the State and in the District for years to come.

Sincerely,

Grace E. Taylor
Principal
Alexandria City Public Schools

Kensington Parkwood Elementary School

4710 Saul Road
Kensington, Maryland 20895
301-571-6949 Fax: 301-571-6953



Office of the Principal

November 9, 2011

Dear Review Board Members:

As the Principal of Kensington Parkwood Elementary School I am writing this letter to offer my strong support for the Kennedy Center's Research Project for the Arts in Education National Program.

Kensington Parkwood Elementary School has as one of its main goals to integrate arts into its curriculum. We believe in arts integration as a strategy to make learning more engaging and memorable for students. We also believe that arts integration offers an enriched and accelerated form of differentiated instruction to benefit all students, while maintaining sensitivity to individual student ability. The collaboration between the Kennedy Center and Kensington Parkwood Elementary School will allow the results of arts integrated instruction to be examined and disseminated to a wider audience, providing opportunities for a greater number of students to benefit from this valuable form of instruction.

It will be my privilege to be a part of this initiative, and to help spread its impact across the State and in the District for years to come.

Sincerely,

A handwritten signature in blue ink, appearing to read "Barbara A. Liess".

Barbara A. Liess
Principal



**WOODBURN SCHOOL
FOR THE FINE & COMMUNICATIVE ARTS**

**Fairfax County
Public Schools**

3401 Hemlock Drive
Falls Church, Virginia 22042
(703) 641-8200
Fax (703) 641-8297

November 9, 2011

Dr. Chantal Follett
Program Evaluation Specialist
FCPS Department of Professional Learning & Accountability

Dear Dr. Follett and Research Review Board Members:

As the Principal of Woodburn School for the Fine & Communicative Arts, I am writing this letter to offer my strong support for the Kennedy Center's Research Project for the Arts in Education National Program.

As a Kennedy Center Changing Education Through the Arts model school, Woodburn has as one of its main goals to integrate arts into all curriculum. We believe in arts integration as a key strategy to make learning more engaging and memorable for students, especially as we seek to close the achievement gap. We also believe that arts integration offers an enriched form of differentiated instruction that benefits all students and contributes to the development of the whole child. The research collaboration between the Kennedy Center and Woodburn will allow the results of arts integrated instruction to be examined and disseminated to a wider audience, providing opportunities for a greater number of students to benefit from this valuable form of instruction.

It will be my privilege to be a part of this initiative, and to help spread its impact across a wider audience in our district, state and nation for years to come.

Sincerely,

A handwritten signature in cursive script that reads 'Bridget Chapin'.

Bridget Chapin
Principal
Woodburn School for the Fine & Communicative Arts

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submitted through Grants.Gov

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submitted through Grants.Gov

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Budget Narrative File(s)

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Budget Narratives

The John F. Kennedy Center for the Performing arts

Below is general information about each of the budget lines. An overview budget document is included along with Personnel and Fringe Benefits outlined in a separate document. Information about Travel and Hotel, Supplies, Contractual, and Other is outlined separately for each program area.

Personnel and Fringe Benefits

Staff time devoted to accomplishing the programs/projects is outlined in the narrative.

See separate document for staff time spent specifically on a program area.

Travel

The total costs in this category are for air/train travel, hotel, food [only for events in which participants are working], and ground transportation.

\$500 is per flight cost estimate; no first class travel would be charged against grant.

Hotel costs range from \$140 to \$226 per night depending upon city and time of year.

Per diems/food costs are based on GSA's established per diem rates as outlined on the web site:

www.gsa.gov/portal/category/100120

The general purpose of travel falls into three categories 1) artists, teaching artists, arts administrators, teachers, and/or school personnel engaged to perform, present workshops, attend programs at the Kennedy Center, and/or consult on program development; 2) young people and/or chaperones attending programs at the Kennedy Center; and 3) staff attending conferences, meetings, or conducting site visits.

Equipment

No equipment will be purchased using funds from this grant.

Supplies

This area consists of materials used in the creation and implementation of programs::

General office supplies, e.g., copier paper, pens, paperclips, scotch tape, binder clips, etc.

Instructional materials for participants, e.g., books, cds, dvds

Copying of music and other related materials.

Contractual

The contractors selected are educators, performers, directors, playwrights, editors, choreographers, writers, and/or experts in their field as well as companies that provide services in the areas of media development, printing, graphic design, web creation, set/costume/lighting design and creation. Contracts for professional services range from one day to 12 months and fees range from \$200 to \$50,000 depending on length of project, the level of expertise needed, specialization of service, and the availability of such service. The following is a sampling of contractors who would be engaged as part of this grant:

Anaconda Press ASCAP Assemblers Inc. Randy Barron Carla Badaracco Karen Bernstein Chris Brubeck Sean Daniels Marcia Daft BMI Deb Brozka	Hobey Ford Marsha Freeman Gary Golden Laura Gundeson Eleni Hagen Alica Hammel HedgeHog Development Inc.Hillside Recording Tom Isbell Debbie Wicks laPuma Sean Layne	Nancy Myer Rosemary Newcott Patch Theatre Company of Australia Richard Paul Jane Polin Glenis Redmon Lisa Resnick Shadow Puppet Theatre of Japan Deborah Scesa Lynne Silverstein
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Doug Cooney Creative Liquid Productions David Epley Karen Erickson FigLeaf Consulting Fleischman Hillard Inc.	Limelight Media Services Susan Loesi Brian Lowermilk Sean McCollum Danny Morrow	Faye Stanley Stuart Stotts ThreeSpot TSA Inc. Paula Vogel Westland Printers
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Construction

No funds from this grant will be used for construction.

Other

Theater License Fees

The fee for presenting a program in a theater.

Marketing/Sales/PR

Costs for advertising programs, e.g., placement of information in appropriate print and online outlets

Printing

Printing of brochures, publications and other materials related to the programs.

Postage and Delivery

Postage for mailings of brochures, artwork, and packages.

Training/Dues/Subscriptions

Staff development, magazine/on-line subscriptions

Rentals/Insurance/Utilities

Equipment, space, music rented for performance/event/workshop

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	ArtsEdge	DC Partnership Schools	Any Given Child	Partners in Education	VSA Affiliates and Resources	VSA Playwright Discovery
2012-2013 Grant Year						
1. Personnel	\$ 96,609	\$ 33,596	\$ 19,684	\$ 20,748	\$ 154,598	\$ 21,901
2. Fringe Benefits	24,635	8,567	5,019	5,291	39,422	5,585
3. Travel	10,000	20,000	-	160,000	27,000	7,500
4. Equipment	-	-	-	-	-	-
5. Supplies	9,470	1,000	-	15,000	-	2,500
6. Contractual	441,239	60,000	-	140,000	1,766,396	55,000
7. Construction	-	-	-	-	-	-
8. Other	31,500	27,000	-	71,500	12,500	21,000
9. Total Direct Costs	613,453	150,163	24,703	412,539	1,999,916	113,486
10. Indirect Costs	72,817	17,824	2,932	48,968	237,390	13,471
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 686,270	\$ 167,987	\$ 27,635	\$ 461,507	\$ 2,237,306	\$ 126,957
Other detail:						
Theater License Fees	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Marketing/Sales/Pr	1,000	25,000	-	12,000	-	2,000
Printing	25,000	-	-	15,000	1,000	12,000
Postage & Delivery	3,000	-	-	4,500	500	7,000
Training/Dues/Subs	2,500	2,000	-	-	1,000	-
Rental/Insur/Utilities	-	-	-	40,000	10,000	-
Total other expenses	\$ 31,500	\$ 27,000	\$ -	\$ 71,500	\$ 12,500	\$ 21,000

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	VSA Visual Arts Program	VSA Young Soloist	Research and Evaluation	Theater for Young Audiences	NSO In-School Ensembles	NSO Summer Music Institute
2012-2013 Grant Year						
1. Personnel	\$ 61,187	\$ 19,951	\$ 60,610	\$ 116,707	\$ 8,162	\$ 16,322
2. Fringe Benefits	15,603	5,088	15,456	29,760	2,081	4,162
3. Travel	-	10,000	3,000	-	500	-
4. Equipment	-	-	-	-	-	-
5. Supplies	7,500	17,500	-	-	5,000	-
6. Contractual	10,000	20,000	200,000	340,000	30,000	47,000
7. Construction	-	-	-	-	-	-
8. Other	21,000	11,500	5,000	6,000	-	-
9. Total Direct Costs	115,290	84,039	284,066	492,467	45,743	67,484
10. Indirect Costs	13,685	9,975	33,719	58,456	7,758	11,446
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 128,975	\$ 94,014	\$ 317,785	\$ 550,923	\$ 53,501	\$ 78,930
Other detail:						
Theater License Fees	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Marketing/Sales/Pr	5,000	2,000	-	-	-	-
Printing	1,000	2,500	-	2,000	-	-
Postage & Delivery	5,000	7,000	-	4,000	-	-
Training/Dues/Subs	-	-	5,000	-	-	-
Rental/Insur/Utilities	10,000	-	-	-	-	-
Total other expenses	\$ 21,000	\$ 11,500	\$ 5,000	\$ 6,000	\$ -	\$ -

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	NSO Youth Fellowships	NSO Education Concerts	Changing Education through the Arts	Events for Students	Millennium Stage	Exploring Ballet with Suzanne Farrell
2012-2013 Grant Year						
1. Personnel	\$ 21,156	\$ 29,317	\$ 88,152	\$ 52,722	\$ 19,843	\$ 9,092
2. Fringe Benefits	5,395	7,476	22,479	13,444	5,060	2,318
3. Travel	2,000	5,000	100,000	15,000	5,000	50,000
4. Equipment	-	-	-	-	-	-
5. Supplies	500	1,000	8,000	4,000	1,000	-
6. Contractual	25,000	120,000	300,000	140,000	20,000	-
7. Construction	-	-	-	-	-	-
8. Other	-	257,000	27,500	65,000	-	-
9. Total Direct Costs	54,051	419,793	546,131	290,166	50,903	61,410
10. Indirect Costs	9,167	71,198	64,826	34,443	6,042	7,289
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 63,218	\$ 490,991	\$ 610,957	\$ 324,609	\$ 56,945	\$ 68,699
Other detail:						
Theater License Fees	\$ -	\$ 250,000	\$ -	\$ 40,000	\$ -	\$ -
Marketing/Sales/Pr	-	2,000	7,500	-	-	-
Printing	-	5,000	15,000	5,000	-	-
Postage & Delivery	-	-	5,000	20,000	-	-
Training/Dues/Subs	-	-	-	-	-	-
Rental/Insur/Utilities	-	-	-	-	-	-
Total other expenses	\$ -	\$ 257,000	\$ 27,500	\$ 65,000	\$ -	\$ -

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	WNO Opera Institute	Betty Carter Jazz Ahead	Grand Total
2012-2013 Grant Year			
1. Personnel	\$ 20,496	\$ 6,752	\$ 877,605
2. Fringe Benefits	5,226	1,722.00	223,789
3. Travel	30,000	5,000.00	450,000
4. Equipment	-	-	-
5. Supplies	-	-	72,470
6. Contractual	7,500	5,000.00	3,727,135
7. Construction	-	-	-
8. Other	-	1,250	557,750
9. Total Direct Costs	63,222	19,724	5,908,749
10. Indirect Costs	7,504	2,341	731,251
11. Training stipends	-	-	-
12. Total costs	\$ 70,726	\$ 22,065	\$ 6,640,000
Other detail:			
Theater License Fees	\$ -	\$ -	\$ 290,000
Marketing/Sales/Pr	-	-	56,500
Printing	-	250	83,750
Postage & Delivery	-	500	56,500
Training/Dues/Subs	-	-	10,500
Rental/Insur/Utilities	-	500	60,500
Total other expenses	\$ -	\$ 1,250	\$ 557,750

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	ArtsEdge	DC Partnership Schools	Any Given Child	Partners in Education	VSA Affiliates and Resources	VSA Playwright Discovery
2013-2014 Grant Year						
1. Personnel	\$ 96,600	\$ 33,600	\$ 19,700	\$ 20,700	\$ 154,600	\$ 21,900
2. Fringe Benefits	24,600	8,600	5,000	5,300	39,400	5,600
3. Travel	10,000	20,000	-	160,000	27,000	7,500
4. Equipment	-	-	-	-	-	-
5. Supplies	9,500	1,000	-	15,000	-	2,500
6. Contractual	494,500	60,000	-	140,000	1,766,400	55,000
7. Construction	-	-	-	-	-	-
8. Other	31,500	27,000	-	71,500	12,500	21,000
9. Total Direct Costs	666,700	150,200	24,700	412,500	1,999,900	113,500
10. Indirect Costs	79,100	17,800	2,900	49,000	237,400	13,500
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 745,800	\$ 168,000	\$ 27,600	\$ 461,500	\$ 2,237,300	\$ 127,000
Other detail:						
Theater License Fees	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Marketing/Sales/Pr	1,000	25,000	-	12,000	-	2,000
Printing	25,000	-	-	15,000	1,000	12,000
Postage & Delivery	3,000	-	-	4,500	500	7,000
Training/Dues/Subs	2,500	2,000	-	-	1,000	-
Rental/Insur/Utilities	-	-	-	40,000	10,000	-
Total other expenses	\$ 31,500	\$ 27,000	\$ -	\$ 71,500	\$ 12,500	\$ 21,000

John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities

	VSA Visual Arts Program	VSA Young Soloist	Research and Evaluation	Theater for Young Audiences	NSO In-School Ensembles	NSO Summer Music Institute
2013-2014 Grant Year						
1. Personnel	\$ 61,200	\$ 20,000	\$ 60,600	\$ 116,700	\$ 8,200	\$ 16,300
2. Fringe Benefits	15,600	5,100	15,500	29,800	2,100	4,200
3. Travel	-	10,000	3,000	-	500	-
4. Equipment	-	-	-	-	-	-
5. Supplies	7,500	17,500	-	-	5,000	-
6. Contractual	10,000	20,000	200,000	340,000	30,000	47,000
7. Construction	-	-	-	-	-	-
8. Other	21,000	11,500	5,000	6,000	-	-
9. Total Direct Costs	115,300	84,100	284,100	492,500	45,800	67,500
10. Indirect Costs	13,700	10,000	33,700	58,500	7,800	11,500
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 129,000	\$ 94,100	\$ 317,800	\$ 551,000	\$ 53,600	\$ 79,000
Other detail:						
Theater License Fees	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Marketing/Sales/Pr	5,000	2,000	-	-	-	-
Printing	1,000	2,500	-	2,000	-	-
Postage & Delivery	5,000	7,000	-	4,000	-	-
Training/Dues/Subs	-	-	5,000	-	-	-
Rental/Insur/Utilities	10,000	-	-	-	-	-
Total other expenses	\$ 21,000	\$ 11,500	\$ 5,000	\$ 6,000	\$ -	\$ -

John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities

	NSO Youth Fellowships	NSO Education Concerts	Changing Education through the Arts	Events for Students	Millennium Stage	Exploring Ballet with Suzanne Farrell
2013-2014 Grant Year						
1. Personnel	\$ 21,200	\$ 29,300	\$ 88,200	\$ 52,700	\$ 19,800	\$ 9,100
2. Fringe Benefits	5,400	7,500	22,500	13,400	5,100	2,300
3. Travel	2,000	5,000	100,000	15,000	5,000	50,000
4. Equipment	-	-	-	-	-	-
5. Supplies	500	1,000	8,000	4,000	1,000	-
6. Contractual	25,000	120,000	300,000	140,000	20,000	-
7. Construction	-	-	-	-	-	-
8. Other	-	257,000	27,500	65,000	-	-
9. Total Direct Costs	54,100	419,800	546,200	290,100	50,900	61,400
10. Indirect Costs	9,200	71,200	64,800	34,400	6,000	7,300
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 63,300	\$ 491,000	\$ 611,000	\$ 324,500	\$ 56,900	\$ 68,700
Other detail:						
Theater License Fees	\$ -	\$ 250,000	\$ -	\$ 40,000	\$ -	\$ -
Marketing/Sales/Pr	-	2,000	7,500	-	-	-
Printing	-	5,000	15,000	5,000	-	-
Postage & Delivery	-	-	5,000	20,000	-	-
Training/Dues/Subs	-	-	-	-	-	-
Rental/Insur/Utilities	-	-	-	-	-	-
Total other expenses	\$ -	\$ 257,000	\$ 27,500	\$ 65,000	\$ -	\$ -

John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities

	WNO Opera Institute	Betty Carter Jazz Ahead	Grand Total
2013-2014 Grant Year			
1. Personnel	\$ 20,500	\$ 6,800	\$ 877,700
2. Fringe Benefits	5,200	1,700	223,900
3. Travel	30,000	5,000	450,000
4. Equipment	-	-	-
5. Supplies	-	-	72,500
6. Contractual	7,500	5,000	3,780,400
7. Construction	-	-	-
8. Other	-	1,300	557,800
9. Total Direct Costs	63,200	19,800	5,962,300
10. Indirect Costs	7,500	2,400	737,700
11. Training stipends	-	-	-
12. Total costs	\$ 70,700	\$ 22,200	\$ 6,700,000
Other detail:			
Theater License Fees	\$ -	\$ -	\$ 290,000
Marketing/Sales/Pr	-	-	56,500
Printing	-	300	83,800
Postage & Delivery	-	500	56,500
Training/Dues/Subs	-	-	10,500
Rental/Insur/Utilities	-	500	60,500
Total other expenses	\$ -	\$ 1,300	\$ 557,800

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	ArtsEdge	DC Partnership Schools	Any Given Child	Partners in Education	VSA Affiliates and Resources	VSA Playwright Discovery
2014-2015 Grant Year						
1. Personnel	\$ 96,600	\$ 33,600	\$ 19,700	\$ 20,700	\$ 154,600	\$ 21,900
2. Fringe Benefits	24,600	8,600	5,000	5,300	39,400	5,600
3. Travel	10,000	20,000	-	160,000	27,000	7,500
4. Equipment	-	-	-	-	-	-
5. Supplies	9,500	1,000	-	15,000	-	2,500
6. Contractual	494,500	60,000	-	140,000	1,766,400	55,000
7. Construction	-	-	-	-	-	-
8. Other	31,500	27,000	-	71,500	12,500	21,000
9. Total Direct Costs	666,700	150,200	24,700	412,500	1,999,900	113,500
10. Indirect Costs	79,100	17,800	2,900	49,000	237,400	13,500
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 745,800	\$ 168,000	\$ 27,600	\$ 461,500	\$ 2,237,300	\$ 127,000
Other detail:						
Theater License Fees	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Marketing/Sales/Pr	1,000	25,000	-	12,000	-	2,000
Printing	25,000	-	-	15,000	1,000	12,000
Postage & Delivery	3,000	-	-	4,500	500	7,000
Training/Dues/Subs	2,500	2,000	-	-	1,000	-
Rental/Insur/Utilities	-	-	-	40,000	10,000	-
Total other expenses	\$ 31,500	\$ 27,000	\$ -	\$ 71,500	\$ 12,500	\$ 21,000

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	VSA Visual Arts Program	VSA Young Soloist	Research and Evaluation	Theater for Young Audiences	NSO In-School Ensembles	NSO Summer Music Institute
2014-2015 Grant Year						
1. Personnel	\$ 61,200	\$ 20,000	\$ 60,600	\$ 116,700	\$ 8,200	\$ 16,300
2. Fringe Benefits	15,600	5,100	15,500	29,800	2,100	4,200
3. Travel	-	10,000	3,000	-	500	-
4. Equipment	-	-	-	-	-	-
5. Supplies	7,500	17,500	-	-	5,000	-
6. Contractual	10,000	20,000	200,000	340,000	30,000	47,000
7. Construction	-	-	-	-	-	-
8. Other	21,000	11,500	5,000	6,000	-	-
9. Total Direct Costs	115,300	84,100	284,100	492,500	45,800	67,500
10. Indirect Costs	13,700	10,000	33,700	58,500	7,800	11,500
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 129,000	\$ 94,100	\$ 317,800	\$ 551,000	\$ 53,600	\$ 79,000
Other detail:						
Theater License Fees	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Marketing/Sales/Pr	5,000	2,000	-	-	-	-
Printing	1,000	2,500	-	2,000	-	-
Postage & Delivery	5,000	7,000	-	4,000	-	-
Training/Dues/Subs	-	-	5,000	-	-	-
Rental/Insur/Utilities	10,000	-	-	-	-	-
Total other expenses	\$ 21,000	\$ 11,500	\$ 5,000	\$ 6,000	\$ -	\$ -

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	NSO Youth Fellowships	NSO Education Concerts	Changing Education through the Arts	Events for Students	Millennium Stage	Exploring Ballet with Suzanne Farrell
2014-2015 Grant Year						
1. Personnel	\$ 21,200	\$ 29,300	\$ 88,200	\$ 52,700	\$ 19,800	\$ 9,100
2. Fringe Benefits	5,400	7,500	22,500	13,400	5,100	2,300
3. Travel	2,000	5,000	100,000	15,000	5,000	50,000
4. Equipment	-	-	-	-	-	-
5. Supplies	500	1,000	8,000	4,000	1,000	-
6. Contractual	25,000	120,000	300,000	140,000	20,000	-
7. Construction	-	-	-	-	-	-
8. Other	-	257,000	27,500	65,000	-	-
9. Total Direct Costs	54,100	419,800	546,200	290,100	50,900	61,400
10. Indirect Costs	9,200	71,200	64,800	34,400	6,000	7,300
11. Training stipends	-	-	-	-	-	-
12. Total costs	\$ 63,300	\$ 491,000	\$ 611,000	\$ 324,500	\$ 56,900	\$ 68,700
Other detail:						
Theater License Fees	\$ -	\$ 250,000	\$ -	\$ 40,000	\$ -	\$ -
Marketing/Sales/Pr	-	2,000	7,500	-	-	-
Printing	-	5,000	15,000	5,000	-	-
Postage & Delivery	-	-	5,000	20,000	-	-
Training/Dues/Subs	-	-	-	-	-	-
Rental/Insur/Utilities	-	-	-	-	-	-
Total other expenses	\$ -	\$ 257,000	\$ 27,500	\$ 65,000	\$ -	\$ -

**John F. Kennedy Center for the Performing Arts
Allocation of expenses across program activities**

	WNO Opera Institute	Betty Carter Jazz Ahead	Grand Total
2014-2015 Grant Year			
1. Personnel	\$ 20,500	\$ 6,800	\$ 877,700
2. Fringe Benefits	5,200	1,700.00	223,900
3. Travel	30,000	5,000.00	450,000
4. Equipment	-	-	-
5. Supplies	-	-	72,500
6. Contractual	7,500	5,000.00	3,780,400
7. Construction	-	-	-
8. Other	-	1,300	557,800
9. Total Direct Costs	63,200	19,800	5,962,300
10. Indirect Costs	7,500	2,400	737,700
11. Training stipends	-	-	-
12. Total costs	\$ 70,700	\$ 22,200	\$ 6,700,000
Other detail:			
Theater License Fees	\$ -	\$ -	\$ 290,000
Marketing/Sales/Pr	-	-	56,500
Printing	-	300	83,800
Postage & Delivery	-	500	56,500
Training/Dues/Subs	-	-	10,500
Rental/Insur/Utilities	-	500	60,500
Total other expenses	\$ -	\$ 1,300	\$ 557,800

John F. Kennedy Center for the Performing Arts
 Distribution of Personnel Costs (The Kennedy Center did not propose to allocate Administrative and Hourly Personnel to the Department of Education grant)
 2012-2013 Grant

	GRAND TOTAL	\$ 1,101,394	\$ 121,244	\$ 42,163	\$ 50,742	\$ 194,020	\$ 129,314	\$ 76,066	\$ 146,467	\$ 94,071	\$ 110,631	\$ 66,166	\$ 24,903	\$ 11,410	\$ 25,722	\$ 8,474
	TOTAL FRINGE BEN.	\$ 223,789	\$ 24,635	\$ 8,567	\$ 10,310	\$ 39,422	\$ 26,275	\$ 15,456	\$ 29,760	\$ 19,114	\$ 22,479	\$ 13,444	\$ 5,060	\$ 2,318	\$ 5,226	\$ 1,722
	TOTAL SALARY	\$ 877,605	\$ 96,609	\$ 33,596	\$ 40,432	\$ 154,598	\$ 103,039	\$ 60,610	\$ 116,707	\$ 74,957	\$ 88,152	\$ 52,722	\$ 19,843	\$ 9,092	\$ 20,496	\$ 6,752
	Allocation of Percentage of Prek-Grade 12 Program Time Proposed to be Supported by the Department of Education Grant to Specific Programs															
Employee Name	Percentage of Time Allocated to the Kennedy Center's Prek Grade 12 Programs	Percentage of Prek-Grade 12 Program Time Proposed to be Supported by the Department of Education Grant	ArtsEdge	DC Partnership Schools	National Partnerships (A)	VSA Affiliates and Resources	VSA Programs (B)	Research and Evaluation	Theater for Young Audiences	NSO Programs (C)	Changing Education through the Arts	Events for Students	Millennium Stage	Exploring Ballet with Suzanne Farrell	WNO Opera Institute	Betty Carter Jazz Ahead
Abodeely, John	100.00%	17.00%	0.00%	0.00%	17.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Arthur, Mitra	10.00%	10.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	10.00%	0.00%	0.00%
Ayers, Darrell (Administration)																
Bailey, Glenn	100.00%	25.00%	0.00%	25.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Barbir, Anthony	100.00%	17.00%	0.00%	0.00%	17.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Boles, Christiane	100.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	25.00%	0.00%	0.00%	25.00%	0.00%
Bowman, Clinton	100.00%	38.00%	0.00%	0.00%	0.00%	2.00%	36.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Brooks, Allen	50.00%	30.00%	30.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Bryant, Tiffany	100.00%	30.00%	30.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Carney, Michelle	100.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Candek, Sonja	80.00%	80.00%	0.00%	0.00%	0.00%	0.00%	78.00%	0.00%	0.00%	0.00%	0.00%	0.00%	2.00%	0.00%	0.00%	0.00%
Damico, Lisa	80.00%	80.00%	0.00%	0.00%	0.00%	80.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Duma, Amy	100.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Ezerins, Diana	10.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%
Foster, Angelique	10.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%
Gardiner, Joy	15.00%	7.00%	0.00%	0.00%	0.00%	1.00%	2.00%	0.00%	2.00%	0.00%	0.00%	0.00%	2.00%	0.00%	0.00%	0.00%
Goldman, Elizabeth	100.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Hansgen, Laura	100.00%	30.00%	30.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Kattenburg, Matthew	5.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%
Kilpatrick, David	75.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Kohlhepp, Gregg	5.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Kovac, Kim	75.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Livak, Stephanie	80.00%	80.00%	0.00%	0.00%	0.00%	80.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Malley, Sharon	90.00%	45.00%	2.00%	0.00%	2.00%	25.00%	4.00%	1.00%	2.00%	0.00%	2.00%	2.00%	0.00%	0.00%	0.00%	0.00%
McCune, Jeanette	100.00%	25.00%	0.00%	25.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Mesa, Kelsey	100.00%	17.00%	0.00%	0.00%	17.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Miller, Elizabeth	80.00%	80.00%	0.00%	0.00%	0.00%	15.00%	60.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%
Neal, Richard	100.00%	30.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
O'Neal, Ivonne	95.00%	80.00%	0.00%	0.00%	0.00%	0.00%	0.00%	80.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Podsednik, Rebecca	75.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Prestridge, Timothy	10.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%
Raper, Jacqueline (Administration)																
Rogers, R. Virginia	100.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	40.00%	0.00%	0.00%	10.00%	0.00%
Ross, Garth	10.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%	0.00%	0.00%	0.00%
Rossetti, Elizabeth (Administration)																
Shepherd, Barbara	100.00%	17.00%	0.00%	0.00%	17.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Siegel, Betty	50.00%	37.00%	1.00%	0.00%	0.00%	25.00%	6.00%	0.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Struthers, Kevin	5.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%
Sudmeier, Emily	90.00%	60.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	60.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Swanson, Jessica	9.00%	9.00%	1.00%	0.00%	0.00%	2.00%	1.00%	0.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
Thill, Jean	5.00%	5.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	5.00%

John F. Kennedy Center for the Performing Arts
 Distribution of Personnel Costs (The Kennedy Center did not propose to allocate Administrative and Hourly Personnel to the Department of Education grant)
 2012-2013 Grant

	GRAND TOTAL	\$ 1,101,394	\$ 121,244	\$ 42,163	\$ 50,742	\$ 194,020	\$ 129,314	\$ 76,066	\$ 146,467	\$ 94,071	\$ 110,631	\$ 66,166	\$ 24,903	\$ 11,410	\$ 25,722	\$ 8,474
	TOTAL FRINGE BEN.	\$ 223,789	\$ 24,635	\$ 8,567	\$ 10,310	\$ 39,422	\$ 26,275	\$ 15,456	\$ 29,760	\$ 19,114	\$ 22,479	\$ 13,444	\$ 5,060	\$ 2,318	\$ 5,226	\$ 1,722
	TOTAL SALARY	\$ 877,605	\$ 96,609	\$ 33,596	\$ 40,432	\$ 154,598	\$ 103,039	\$ 60,610	\$ 116,707	\$ 74,957	\$ 88,152	\$ 52,722	\$ 19,843	\$ 9,092	\$ 20,496	\$ 6,752
	Allocation of Percentage of Prek-Grade 12 Program Time Proposed to be Supported by the Department of Education Grant to Specific Programs															
Employee Name	Percentage of Time Allocated to the Kennedy Center's Prek Grade 12 Programs	Percentage of Prek-Grade 12 Program Time Proposed to be Supported by the Department of Education Grant	ArtsEdge	DC Partnership Schools	National Partnerships (A)	VSA Affiliates and Resources	VSA Programs (B)	Research and Evaluation	Theater for Young Audiences	NSO Programs (C)	Changing Education through the Arts	Events for Students	Millennium Stage	Exploring Ballet with Suzanne Farrell	WNO Opera Institute	Betty Carter Jazz Ahead
Thomas, Vanessa	10.00%	10.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	10.00%	0.00%	0.00%
Wysocki, Carole	80.00%	60.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	60.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
ArtsEdge - New Employee (TBD)	100.00%	50.00%	50.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%

Notes:
 (A) National Partnerships include Any Given Child and Partners in Education programs.
 (B) VSA Programs include VSA Young Soloists, VSA Playwright Discovery, and VSA Visual Arts programs.
 (C) NSO Programs include NSO In-School Ensembles, NSO Summer Music Institute, NSO Youth Fellows, and NSO Education Concert programs.

ARTSEdge		
Travel and Hotel		10,000
10 participants x \$500 (travel for media arts meetings)	5,000	
4 producers x \$500 (travel for location productions)	2,000	
3 producers x \$200 (hotel for 4 days for location productions)	2,400	
Ground Transportation	600	
Supplies		9,470
Storage media related to new Common Arts Standards	7,000	
Disposable media (tapes, CDs, DVDs)	1,470	
Office supplies	1,000	
Contractual		441,239
Cuesheet and other print	100,000	
(Writers/Editors/Designer/Illustrators 40 Cuesheets x \$2,500)		
Web articles (50 articles x \$500)	25,000	
Interactives, microsites, and mobile (3 x \$25,000)	100,000	
Audio production (15 stories x \$1,083)	16,239	
Participatory initiatives (3 games x \$50,000)	150,000	
FY13 and FY 14, an additional game will be developed each year - \$53,261		
Ongoing website maintenance and enhancement (Sitecore)	50,000	
Other		31,500
Marketing	1,000	
Printing	25,000	
Postage and Delivery	3,000	
Dues/Subscriptions - Website Subscriptions	2,500	

DC Partnership Schools Initiative		
Travel		20,000
Bus Transportation Schools - 22 schools @ 2 buses/school x \$375/bus	16,500	
Mini-Bus Transportation -Performing Artists/Equipment to Schools (transportation for demonstrations) - 7 artist events @ \$500/transportation	3,500	
Supplies		1,000
Professional Development Seminar - Materials Fee for Participating Artists (25 artists x \$40/materials)	1,000	
Contractual		60,000
Artist Residency Fees - 22 residencies @ \$2400 per classroom residency (\$150 x 16 sessions)	52,800	
Professional Development Seminar Series Leader for Teaching Artists - \$1200/day x6 days (25 artists)	7,200	
Other		27,000
Daytime Performance Tickets- 22 schools @ 200 tickets/school x \$5/ticket	22,000	

Evening Performance Tickets (for families) - 150 tickets x \$20/ticket	3,000	
Teaching Artist Journal Subscriptions - Teaching Artists (\$50/subscription x 25 artists)	1,250	
Books for teaching artists on Disabilities in the Classroom (\$30/book x 25 artists)	750	

Any Given Child

See Personnel/Salary Document		
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Partners in Education

Travel and Hotel		160,000
119 Flights @ \$500 - Annual Meeting/Adv. Committee	59,500	
151 Hotel Nights @ \$200 - Annual Meeting/Task Force	30,200	
Other Travel Reimbursement for Partnership Teams/Task Force	17,700	
Ground Transportation - Annual Mtg, Seminar, Task Force	8,600	
Nat Artist Training Seminar 40 flights @ \$500	20,000	
Nat Artist Training Seminar 120 room nights @ \$200	24,000	
Supplies		15,000
General Office Supplies	2,000	
Supplies for Annual Meeting - 250 participants	3,000	
National School Board Award	10,000	
Contractual		140,000
Annual Meeting Presenter Fees	35,500	
Coaching Stipends	25,000	
Merger Consultant	15,000	
Award Panel Panelist Stipends	3,000	
Graphic Designer Fees	5,500	
Nat. Artist Training Seminar Leader Fees	20,000	
General Consulting to Partners in Education program	14,000	
Workshop Reimbursement Program	22,000	
Other		71,500
Marketing/Sales/PR		
250 Performance Tickets Annual Mtg x \$48	12,000	
Printing		
Materials - Printing costs for Annual Meeting	5,000	
Partners in Education Report Printing	5,000	
Institute and Seminar Brochure Printing	5,000	
Postage & Delivery		
General Postage	4,500	
Rental/Insurance/Utilities		
Annual Meeting A/V Services	28,000	
Annual Meeting Room Rental Fees	12,000	

VSA Affiliates and Resources

Travel and hotel		27,000
30 airflight @ \$500 VSA affiliate ED's to attend annual mtg	15,000	
60 hotel nights @ \$200	12,000	
Contractual		
Contract for Services to VSA affiliates		1,766,396
(50 project contracts x \$30,000)	1,500,000	
In anticipation of substantive recommendations coming out of the July 2012 convening and forum of thought leaders, national experts, and practioners in the field of arts education and special education, \$266,396 has been set aside to implement two to four pilot projects. See attached description of meeting.	266,396	
Other		12,500
Printing		
Resource Materials in alternative print (LP and Braille)	500	
Posters, postcards and Flyers	500	
Postage and Delivery		
Mailing alternative print materials on request	500	
Training/Dues/Subscriptions		
ADA Seminars and Workshop fees	250	
Professional disability conference fees (local, no travel)	750	
Rentals/Insurance/Utilities		
VSA permanent collection - storage, insurance, etc.	10,000	

VSA Playwright Discovery

Travel and hotel		7,500
Airfare for playwrights and parents/PCAs (\$475 x 10 people)	4,750	
Hotel for playwrights (\$196 x 7 people x 2 nights)	2,750	
Supplies		2,500
General Supplies	2,500	
Framing children's art (150 x\$50)		
Contractual		55,000
College playwriting programs in high schools (2 pilot sites)	43,000	
Playwright advisors/dramaturgs (\$500 x 4)	2,000	
Script readers (\$400 x 10)	4,000	
ASL interpreters or captioning, (1500 x 2 interps x 2 days)	6,000	
Other		21,000
Rent email/ mailing list	2,000	
Printing		
Posters, postcards and Flyers	12,000	
Postage and Delivery		
Mailing of 4,000 handbooks to teachers	7,000	

VSA Visual Arts		
Supplies		7,500
Framing children's art (150 x\$50)	7,500	
Contractual		10,000
Writer/Editor/Curriculum specialist (\$5000 x2)	10,000	
Other		
Rent email/ mailing list	5,000	
Printing		21,000
Resource Materials in alternative print (LP and Braille)	1,000	
Postage and Delivery		
Mailing alternative print materials on request	4,000	
Returning art work	10,000	
Rental/Insurance/Utilities		
Insurance for Art Exhibitions	6,000	

VSA Young Soloists		
Travel and hotel		10,000
Airfare for soloists (\$475 x 9)	4,275	
Hotel for soloists (\$196x9x2)	3,528	
Cartage for instruments (8x100)	800	
Ground Transportation (accessible) (6x233)	1,398	
Supplies		17,500
Production expenses	17,500	
Contractual		20,000
Master class instructors (462x8)	3,700	
Adjudicators (\$500x4)	2,000	
Photography	1,600	
ASL interpreters or captioning, (1250 x 2 captioners)	2,500	
Distance learning tools, webinars, online instruction	10,200	
Other		11,500
Rent email/ mailing list	2,000	
Printing		
Posters, postcards and Flyers	2,500	
Postage and Delivery		
Mailing of posters, brochures, materials	7,000	

Research and Evaluations		
Travel and Hotel		3,000
Learning and the Brain Conferences (3 people X \$200 x 3 nights) - h	1,800	
Learning and the Brain Conferences (3) - airfare	1,200	
Contractual		200,000
Stategica - Special Needs Focus Group	30,000	
Stategica - Secondary Database Analysis	55,000	

Research interviewers for 2nd graders at Savoy	30,000	
Special needs research specialists	35,000	
Data Collection	40,000	
Writers/Editors	10,000	
Others		5,000
Copernicus IRB Approval - Savoy	5,000	
Theater for Young Audiences		
Contractual		340,000
Program Operations	9,000	
Eric Carle's Treasured Stories Fee	30,000	
Sleeping Beauty Dreams fee	30,000	
Baobab Fee	30,000	
Intergalactic Nemesis Fee	25,000	
Homer P. Figg (Produced and Presented)	56,000	
Jason Invisible (Produced and Presented)	75,000	
New Works - Commissions for FY 13 and FY14 - 4 to 5 new produ	85,000	
Other		6,000
Printing - Materials for 5 shows	2,000	
Postage for mailing marketing materials	4,000	

NSO In-School Ensembles		
Travel and hotel		500
Ground Transportation	500	
Supplies		5,000
Classroom materials	3,500	
Music - copies	1,000	
General Office	500	
Contractual		30,000
Musician Fees - 25 ensembles x \$1000	25,000	
Bus/Van transportation to schools	5,000	

NSO Summer Music Institute		
Contractual		47,000
Faculty/Teacher (20 teachers @ \$2,000)	40,000	
Conductor	7,000	

NSO Youth Fellowships		
Travel and hotel		2,000
Ground Transportation	2,000	
Supplies		500
General Office	500	
Contractual		

Faculty/Teachers		25,000
20 teachers @ \$1,250	25,000	

NSO Education Performances/Concerts		
Travel and Hotel		5,000
Conductor 4 flights x \$500	2,000	
Conductor 15 room nights x \$200	3,000	
Supplies		1,000
Music Copying	500	
General Office	500	
Contractual		120,000
Conductor Fee	5,000	
Guest Artists' Fees	10,000	
Stagehands - 16 shows x \$2,500	40,000	
Music Rental	25,000	
Projection Video - 4 shows, equipment rental, operator, camera ops	40,000	
Other		257,000
Theater License Fees	250,000	
12 Concert Halls x \$20,000 and 4Terrace/Family Theaters x \$2500		
Marketing	2,000	
Printing Brochure costs	5,000	

Changing Education Through the Arts		
Travel and Hotel		100,000
20 teaching artists x \$500 (travel for workshops and courses)	10,000	
20 teaching artists x \$500 (hotel for workshops and courses)	10,000	
Teaching artist travel per diems	1,000	
Teaching artist local transportation--cabs	1,200	
32 teaching artists x \$500 (travel for Teaching Artist Retreat)	16,000	
32 teaching artists x \$800 (hotel for Teaching Artist Retreat)	25,600	
30 teaching artists x \$140 (per diem for Teaching Artist Retreat)	4,200	
30 teaching artists (local transportation--cabs and mileage)	5,000	
6 teaching artists x \$500 (travel for Arts Integration [AI] Conference)	3,000	
9 teaching artists x \$800 (hotel for AI Conference)	7,200	
5 teaching artists (travel per diems for AI Conference)	1,000	
6 teaching artists (local transportation--cabs/mileage for AI Conference)	1,500	
2 teaching artists x \$500 x 3 sessions (travel for CETA courses)	3,000	
2 teaching artists x \$500 x 3 sessions (hotel for CETA courses)	3,000	
teaching artist (per diem for CETA courses)	400	
teaching artist (cabs for CETA courses)	400	
Staff business trips--3 trips x \$500 (travel for conferences)	1,500	
Staff business trips--3 trips x \$800 (hotel for conferences)	2,000	
Staff business trips--per diem	800	
Staff business trips (local transportation--cabs and mileage)	800	

Staff Local transportation (mileage to schools)	2,400	
Supplies		8,000
175 x \$15 (books for courses and workshops)	2,625	
700 x \$7.68 (binders/tabs, workshop supplies for courses/Arts Integration Conference)	5,375	
Contractual		300,000
CETA consultant	52,000	
Teaching Artists' Honorarium (workshops at KC)	55,000	
Teaching Artists' Honorarium (courses at schools)	80,000	
Arts Coaches' Honorarium (at schools)	95,000	
Teaching Artists' Honorarium (Arts Integration Conference)	9,500	
Teaching Artists' Fees (Professional Development Retreat)	8,500	
Other		27,500
Marketing	7,500	
School Brochure (graphic design)		
Printing	15,000	
School Brochure (printing)		
Postage and Delivery	5,000	
School Brochure (postage)		

Events for Students

Travel		15,000
20 airline tickets @ \$500 for presenters	10,000	
25 hotel nights @\$200 for presenters	5,000	
Supplies		4,000
General Office Supplies	1,000	
Materials for each show 10 shows x \$300	3,000	
Contractual		140,000
Stagehand costs 20 shows @\$800	16,000	
Equipment rental for shows 20 @ \$500	10,000	
Opera Look-in Orchestra	24,000	
Artist Fees		
Music/Jazz 2 @ 5000	10,000	
Ballet 5 @ 4000	20,000	
Dance 5 @ 4000	20,000	
International 5 @ 4000	20,000	
Opera Look In 20000	20,000	
Other		65,000
Theater License Fees - 2 concert hall dates	40,000	
Printing - share of school brochure	5,000	
Postage - School brochure mailing	20,000	

Millennium Stage

Travel		5,000
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10 air flights for performers @ \$500	5,000	
Supplies		1,000
General Office Supplies	1,000	
Contractual		20,000
Stagehand costs 20 shows @\$500	10,000	
Equipment rental for shows 20 @ \$500	10,000	

Exploring Ballet with Suzanne Farrell

Travel and Hotel		50,000
17 student double rooms x 21 nights x \$140/night	50,000	

Washington National Opera Institute

Travel and Hotel		30,000
30 students @ \$500	15,000	
75 room nights @ \$200	15,000	
Contractual		7,500
Faculty		
Director	3,000	
2 Voice Teachers/Coaches	4,500	

Betty Carter's Jazz Ahead

Travel and Hotel		5,000
Residency Leader Hotel, 12 nights x \$200	2,400	
Residency Leader Hotel, 9 nights x \$200	1,800	
Ground Transportation - buses for local group travel	800	
Contractual		5,000
Residency Leader fee, one leader @ \$5000	5,000	
Other		1,250
Printing, Jazz Ahead Mailer	250	
Postage and Delivery Mailer	500	
Rentals/Insurance/Utilities	500	

TOTAL		4,807,355
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INDIRECT COST RATE AGREEMENT
NONPROFIT ORGANIZATION

COPY

ORGANIZATION:
The John F. Kennedy Center for the
Performing Arts
2700 F Street, NW
Washington, DC 20566-0001

DATE: JAN 03 2012

AGREEMENT NO. 2011-207
FILING REFERENCE: This replaces
previous Agreement No. 2010-104A
dated October 4, 2011

The purpose of this Agreement is to establish indirect cost rates for use on grants, contracts, and other agreements with the Federal Government. The rates are subject to the conditions included in Section II of this Agreement. The Agreement is issued by the U.S. Department of Education pursuant to the authority in Office of Management and Budget (OMB) Circular A-122 (relocated to 2 CFR 230).

This Agreement consists of four parts: Section I - Rates and Bases; Section II - Particulars; Section III - Special Remarks; and, Section IV - Approvals.

Section I - Rate(s) and Base(s)

TYPE	Effective Period		Rate	Base	Coverage	
	From	To			Location	Applicability
<u>General & Administrative Rate</u>						
Final	10-01-09	09-30-10	15.45%	<u>1/</u>	All	Unrestricted
Final	10-01-09	09-30-10	11.87%	<u>1/</u>	All	Restricted*
Provisional	10-01-10	09-30-12	15.45%	<u>1/</u>	All	Unrestricted
Provisional	10-01-10	09-30-12	11.87%	<u>1/</u>	All	Restricted*
<u>Education Programming Rate</u>						
Final	10-01-09	09-30-10	2.40%	<u>2/</u>	All	Unrestricted
Final	10-01-09	09-30-10	0.00%	<u>2/</u>	All	Restricted*
Provisional	10-01-10	09-30-12	2.40%	<u>2/</u>	All	Unrestricted
Provisional	10-01-10	09-30-12	0.00%	<u>2/</u>	All	Restricted*
<u>Kennedy Center Programming Rate</u>						
Final	10-01-09	09-30-10	4.84%	<u>3/</u>	All	Unrestricted
Final	10-01-09	09-30-10	3.02%	<u>3/</u>	All	Restricted*
Provisional	10-01-10	09-30-12	4.84%	<u>3/</u>	All	Unrestricted
Provisional	10-01-10	09-30-12	3.02%	<u>3/</u>	All	Restricted*
<u>National Symphony Orchestra Programming Rate</u>						
Final	10-01-09	09-30-10	6.00%	<u>4/</u>	All	Unrestricted
Final	10-01-09	09-30-10	4.55%	<u>4/</u>	All	Restricted*
Provisional	10-01-10	09-30-12	6.00%	<u>4/</u>	All	Unrestricted
Provisional	10-01-10	09-30-12	4.55%	<u>4/</u>	All	Restricted*

1/ Modified Total Direct Cost (Includes total direct and indirect costs, less G&A expenses, 50% of Sales and Marketing costs, capitalized equipment and subcontracts in excess of \$25,000). Items of equipment are capitalized if the initial acquisition cost is \$5,000 or more.

2/ Total direct costs of Education Programs less capitalized equipment and

subcontracts in excess of \$25,000.

- 3/ Total direct costs of Kennedy Center Programs less capitalized equipment and subcontracts in excess of \$25,000.
- 4/ Total direct costs of National Symphony Orchestra Programs less capitalized equipment and subcontracts in excess of \$25,000.

* For use on Restricted programs as defined by 34 CFR 75.563 and 76.563.

Treatment of Fringe Benefits: Fringe benefits applicable to direct salaries and wages are treated as direct costs.

Section II - Particulars

SCOPE: The indirect cost rate(s) contained herein are for use with grants, contracts, and other financial assistance agreements awarded by the Federal Government to the Organization and subject to OMB Circular A-122(Relocated to 2 CFR 230).

LIMITATIONS: Application of the rate(s) contained in this Agreement is subject to all statutory or administrative limitations on the use of funds, and payment of costs hereunder are subject to the availability of appropriations applicable to a given grant or contract. Acceptance of the rate(s) agreed to herein is predicated on the conditions: (A) that no costs other than those incurred by the Organization were included in the indirect cost pools as finally accepted, and that such costs are legal obligations of the Organization and applicable under the governing cost principles; (B) that the same costs that have been treated as indirect costs are not claimed as direct costs; (C) that similar types of information which are provided by the Organization, and which were used as a basis for acceptance of rates agreed to herein, are not subsequently found to be materially incomplete or inaccurate; and (D) that similar types of costs have been accorded consistent accounting treatment.

ACCOUNTING CHANGES: Fixed or predetermined rates contained in this Agreement are based on the accounting system in effect at the time the Agreement was negotiated. When changes to the method of accounting for cost affect the amount of reimbursement resulting from the use of these rates, the changes will require the prior approval of the authorized representative of the cognizant negotiation agency. Such changes include, but are not limited to, changing a particular type of cost from an indirect to a direct charge. Failure to obtain such approval may result in subsequent cost disallowances.

FIXED RATE: The negotiated rate is based on an estimate of the costs which will be incurred during the period to which the rate applies. When the actual costs for such period have been determined, an adjustment will be made in a subsequent negotiation to compensate for the difference between the cost used to establish the fixed rate and the actual costs.

NOTIFICATION TO OTHER FEDERAL AGENCIES: Copies of this document may be provided to other Federal agencies as a means of notifying them of the agreement contained herein.

AUDIT: If a rate in this Agreement contains amounts from a cost allocation plan, future audit adjustments which affect this cost allocation plan will be compensated for during the rate approval process of a subsequent year.

Section III - Special Remarks

- 1. This Agreement is effective on the date of approval by the Federal Government and reflects the information agreed upon in the Memorandum of Understanding dated August 20, 2003.
- 2. Approval of the rate(s) contained herein does not establish acceptance of the Organization's total methodology for the computation of indirect cost rates for years other than the year(s) herein cited.
- 3. Federal programs currently reimbursing indirect costs to this Organization by means other than the rate(s) cited in this agreement should be credited for such costs. The applicable rate cited herein should be applied to the appropriate base to identify the proper amount of indirect costs allocable to the program(s).

Section IV - Approvals

For the Nonprofit Organization:

The John F. Kennedy Center for the Performing Arts
2700 F Street, NW
Washington, DC 20566-0001

Lynne Pratt
Signature

Lynne Pratt
Name

CFO
Title

1/11/12
Date

For the Federal Government:

U.S. Department of Education
OCFO / FIPAO / ICG
550 12th Street, SW
Washington, DC 20202-4450

Mary Gougisha
Signature

Mary Gougisha
Name

Director, Indirect Cost Group
Title

JAN 03 2012
Date

Frances Outland
Negotiator

(202) 245-8082
Telephone Number

Survey on Ensuring Equal Opportunity For Applicants

OMB No. 1890-0014 Exp. 2/28/2009

Purpose:

The Federal government is committed to ensuring that all qualified applicants, small or large, non-religious or faith-based, have an equal opportunity to compete for Federal funding. In order for us to better understand the population of applicants for Federal funds, we are asking nonprofit private organizations (not including private universities) to fill out this survey.

Upon receipt, the survey will be separated from the application. Information provided on the survey will not be considered in any way in making funding decisions and will not be included in the Federal grants database. While your help in this data collection process is greatly appreciated, completion of this survey is voluntary.

Instructions for Submitting the Survey

If you are applying using a hard copy application, please place the completed survey in an envelope labeled "Applicant Survey." Seal the envelope and include it along with your application package. If you are applying electronically, please submit this survey along with your application.

Applicant's (Organization) Name:	John F. Kennedy Center for the Performing Arts
Applicant's DUNS Name:	0726339850000
Federal Program:	Arts in Education National Program - CFDA 84.351F
CFDA Number:	84.351

1. Has the applicant ever received a grant or contract from the Federal government?

Yes No

2. Is the applicant a faith-based organization?

Yes No

3. Is the applicant a secular organization?

Yes No

4. Does the applicant have 501(c)(3) status?

Yes No

5. Is the applicant a local affiliate of a national organization?

Yes No

6. How many full-time equivalent employees does the applicant have? (Check only one box).

3 or Fewer 15-50

4-5 51-100

6-14 over 100

7. What is the size of the applicant's annual budget? (Check only one box.)

Less Than \$150,000

\$150,000 - \$299,999

\$300,000 - \$499,999

\$500,000 - \$999,999

\$1,000,000 - \$4,999,999

\$5,000,000 or more

Survey Instructions on Ensuring Equal Opportunity for Applicants

OMB No. 1890-0014 Exp. 2/28/2009

Provide the applicant's (organization) name and DUNS number and the grant name and CFDA number.

1. Self-explanatory.
2. Self-identify.
3. Self-identify.
4. 501(c)(3) status is a legal designation provided on application to the Internal Revenue Service by eligible organizations. Some grant programs may require nonprofit applicants to have 501(c)(3) status. Other grant programs do not.
5. Self-explanatory.
6. For example, two part-time employees who each work half-time equal one full-time equivalent employee. If the applicant is a local affiliate of a national organization, the responses to survey questions 2 and 3 should reflect the staff and budget size of the local affiliate.
7. Annual budget means the amount of money your organization spends each year on all of its activities.

Paperwork Burden Statement

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. The valid OMB control number for this

information collection is **1890-0014**. The time required

to complete this information collection is estimated to average five (5) minutes per response, including the time to review instructions, search existing data resources, gather the data needed, and complete and review the information collection.

If you have any comments concerning the accuracy of the time estimate(s) or suggestions for improving this form, please write to: The Agency Contact listed in this grant application package.

**U.S. DEPARTMENT OF EDUCATION
BUDGET INFORMATION
NON-CONSTRUCTION PROGRAMS**

OMB Number: 1894-0008
Expiration Date: 02/28/2011

Name of Institution/Organization

John F. Kennedy Center for the Performing Arts

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY
U.S. DEPARTMENT OF EDUCATION FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	877,605.00	877,700.00	877,700.00			2,633,005.00
2. Fringe Benefits	223,789.00	223,900.00	223,900.00			671,589.00
3. Travel	450,000.00	450,000.00	450,000.00			1,350,000.00
4. Equipment	0.00	0.00	0.00			0.00
5. Supplies	72,470.00	72,500.00	72,500.00			217,470.00
6. Contractual	3,727,135.00	3,780,400.00	3,780,400.00			11,287,935.00
7. Construction	0.00	0.00	0.00			0.00
8. Other	557,750.00	557,800.00	557,800.00			1,673,350.00
9. Total Direct Costs (lines 1-8)	5,908,749.00	5,962,300.00	5,962,300.00			17,833,349.00
10. Indirect Costs*	731,251.00	737,700.00	737,700.00			2,206,651.00
11. Training Stipends						
12. Total Costs (lines 9-11)	6,640,000.00	6,700,000.00	6,700,000.00			20,040,000.00

***Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? Yes No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: 10/01/2009 To: 09/30/2012 (mm/dd/yyyy)

Approving Federal agency: ED Other (please specify):

The Indirect Cost Rate is %.

(3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:

Is included in your approved Indirect Cost Rate Agreement? or, Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 11.87 %.

Name of Institution/Organization John F. Kennedy Center for the Performing Arts	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
--	---	--

**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel						
2. Fringe Benefits						
3. Travel						
4. Equipment						
5. Supplies						
6. Contractual						
7. Construction						
8. Other						
9. Total Direct Costs (lines 1-8)						
10. Indirect Costs						
11. Training Stipends						
12. Total Costs (lines 9-11)						

SECTION C - BUDGET NARRATIVE (see instructions)

JAEGER & CHAND O'NEAL ENGAGEMENT & INTEREST SURVEY: STUDENT-REPORT

Part of the *Runco Creativity Assessment Battery (rCAB)*® 2011

Directions: Use the happy face scale (look below) to show how often each of the sentences describe your thinking and actions. Please tell us how you *really* think and act, not how you would like to. Remember--your name is not used. Your answers will be a secret.

For each item, circle the face that is THE CLOSEST to how you feel. Here are the options:

- never = never
- yearly = **about** once a year
- monthly = once or twice each month (**about**)
- weekly = once or twice each week (**about**)
- daily = Just about every day, and sometimes more than once each day.

HOW OFTEN DO YOU...

1. spend more time than needed on projects that interest you?



2. realize that we are doing something in class and don't want class to end?



3. try some new project or topic for school because it looks exciting?



4. spend a lot of time on a difficult project, and after a while find that it becomes easy?



5. get so caught up in what you are doing that you don't hear people talking to you?



HOW OFTEN DO YOU...

6. see a way to make something easy or fun, when others are complaining about how hard it is?



never



yearly



monthly



weekly



daily

7. feel that school rules don't apply to you?



never



yearly



monthly



weekly



daily

8. miss out on some planned event because you were so wrapped up in something you were doing?



never



yearly



monthly



weekly



daily

9. have trouble learning something new, but this makes you try harder?



never



yearly



monthly



weekly



daily

10. think homework is a waste of time?



never



yearly



monthly



weekly



daily

11. focus on one assignment so much that you forget about other classes?



never



yearly



monthly



weekly



daily

12. go through your room and throw things away that haven't been used in awhile?



never



yearly



monthly



weekly



daily

HOW OFTEN DO YOU...

13. like working on a project that takes a long time instead of one that can be finished quickly?



Never



yearly



monthly



weekly



daily

14. find yourself working on your favorite subject and forget about time?



never



yearly



monthly



Weekly



daily

15. discover that some school subjects thrill you?



never



yearly



Monthly



weekly



daily

16. notice that working hard on a favorite subject puts you in a good mood?



never



yearly



monthly



weekly



daily

17. feel that time goes by very slowly when you have a project that you have to do?



never



yearly



monthly



weekly



daily

18. notice that you don't seem to get tired when working on one of your favorite subjects?



never



yearly



monthly



weekly



daily

19. feel challenged by the homework given in school?



never



yearly



monthly



weekly



daily

HOW OFTEN DO YOU...

20. like to crack jokes in class when things slow down?



never



yearly



Monthly



weekly



daily

21. remember certain information in order to earn the grade you need?



never



yearly



monthly



Weekly



daily

22. avoid classmates that others would call troublemakers?



never



yearly



monthly



weekly



daily

23. have a teacher tell you to do something, and do it without question?



never



yearly



monthly



Weekly



daily

24. notice what your classmates are good at?



never



yearly



monthly



weekly



daily

25. do assignments on weekends?



never



yearly



monthly



weekly



daily

26. think of reasons to skip class?



never



yearly



monthly



weekly



daily

HOW OFTEN DO YOU...

34. get excited when something that was hard to learn starts to “click” or make sense?



never



yearly



monthly



weekly



daily

35. think that the homework you hand in shows what kind of student you really are?



never



yearly



monthly



weekly



daily

36. stay up late trying to answer a question or solve a problem?



never



yearly



monthly



weekly



daily

37. like the challenge of getting something done when it seems like there isn't enough time?



never



yearly



monthly



weekly



Daily

38. think about how well you're doing, compared to others?



never



yearly



monthly



weekly



daily

HOW OFTEN DO YOU...

27. have schoolwork that isn't hard, but like to know how it will help you in the future?



never



yearly



monthly



weekly



daily

28. try to do well in a class so that people will leave you alone?



never



yearly



monthly



weekly



daily

29. feel that school is tiring?



never



yearly



monthly



weekly



daily

30. meet with classmates outside of class to talk about homework?



never



yearly



monthly



weekly



daily

31. care about a project even though it is a group assignment, and not yours alone?



never



yearly



monthly



weekly



daily

32. tell friends about cool things you learn in class?



never



yearly



Monthly



weekly



daily

33. ask your parents to help with a project or homework that is too hard?



never



yearly



monthly



Weekly



daily

**JAEGER & CHAND O'NEAL ENGAGEMENT & INTEREST SURVEY:
PARENT-REPORT**

Part of the *Runco Creativity Assessment Battery (rCAB)*® 2011.

Directions: Use the 0-4 scale (given below) to indicate how each of the phrases describes your child's thinking and behavior. You may need to approximate. Please indicate your perception of how he or she really thinks and behaves, not how you think your child should think or act. Remember--no names are used. Your responses are confidential.

For each item, circle the response option that is THE CLOSEST to how you feel your child thinks and behaves. Here are the options:

0 = Never

1 = Once a year **(approximately)**

2 = Once or twice each month **(approximately)**

3 = Once or twice each week **(approximately)**

4 = Just about every day, and sometimes more than once each day.

HOW OFTEN DOES YOUR CHILD...

- | | | | | | | |
|----|---|-------|--------|---------|--------|-------|
| 1. | spend more time than needed on projects that interest him or her? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 2. | mention that some topic in school was too short, too brief? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 3. | try some new project or topic for school because it looks exciting? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 4. | spend a lot of time on a difficult project, and after a while finds that it becomes easy? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 5. | not hear what others are saying to him/her because he/she is so focused on something? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 6. | see a way to make something easy or fun that others complain about as being hard? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 7. | think that school rules don't apply to him/her? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 8. | miss out on some planned event because he or she was so wrapped up in something? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 9. | have trouble learning something new, but as a result tries harder? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |

HOW OFTEN DOES YOUR CHILD...

- | | | | | | | |
|-----|---|-------|--------|---------|--------|-------|
| 10. | state that homework is a waste of time? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 11. | focus on one assignment so much that he or she forgets about other work? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 12. | go through his or her room and throw things away that haven't been used in a while? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 13. | prefer working on a project that takes a long time; rather than one that can be finished quickly? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 14. | work on a favorite subject and forget about time? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 15. | discover a thrill in some academic subjects? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 16. | work hard on a favorite subject and it puts him/her in a good mood? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 17. | suggest that time goes by very slowly when working on an assignment? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 18. | tire when working on a favorite subject? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | Monthly | weekly | daily |
| 19. | become challenged by the homework given in school? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 20. | joke around with friends when things slow down? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 21. | memorize certain information in order to earn a good grade? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 22. | avoid classmates that you would call troublemakers? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 23. | receive directions about how to do something, and then do it without question? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |

HOW OFTEN DOES YOUR CHILD...

- | | | | | | | |
|-----|--|-------|--------|---------|--------|-------|
| 24. | describe to you what classmates are good at? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | Monthly | weekly | daily |
| 25. | take time on weekends to relax? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 26. | offer reasons to skip class or stay home from school? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 27. | have schoolwork that isn't hard; but asks how it will help in the future? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 28. | try to do well in a class so that people will leave him or her alone? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 29. | suggest that school is tiring? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 30. | meet with classmates outside of class to talk about homework? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 31. | when involved in a group project, care about how it looks, even though it is group work? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 32. | tell friends about cool things they learned from school? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 33. | ask for help with a project, or homework, that is too hard? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 34. | get excited when something that was hard to learn starts to "click" or make sense? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 35. | think that the homework he/she turned in represents what kind of student he or she is? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 36. | stay up late trying to answer a question or solve a problem? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 37. | like the challenge of getting something done when it seems like there isn't enough time? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 38. | think about how well he or she is doing compared to others? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |

JAEGER & CHAND O'NEAL ENGAGEMENT & INTEREST SURVEY: TEACHER-REPORT

Part of the *Runco Creativity Assessment Battery (rCAB)*® 2011.

Directions: Use the 0-4 scale (given below) to indicate how often each of the phrases describes your student's thinking and behavior. You may need to approximate. Please indicate your perception of how he or she really thinks and behaves, not how you think the student should behave or wants to behave. Remember—your name is not used. Your responses are confidential.

For each item, circle the response option that is THE CLOSEST to how you feel your student thinks and behaves. Here are the options:

0 = Never

1 = Once a year (**approximately**)

2 = Once or twice each month (**approximately**)

3 = Once or twice each week (**approximately**)

4 = Just about every day, and sometimes more than once each day.

HOW OFTEN DOES YOUR STUDENT...

- | | | | | | | |
|----|--|-------|--------|---------|--------|-------|
| 1. | spend more time than needed on projects that interest him or her? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 2. | imply that he or she does not want what the class is doing to end? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 3. | try some new project or topic for school because it looks exciting? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | Weekly | daily |
| 4. | spend a lot of time on a difficult project, and after a while imply that it became easier? | 0 | 1 | 2 | 3 | 4 |
| | | Never | yearly | monthly | weekly | daily |
| 5. | not hear others speaking to him/her because he/she is so focused on something? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 6. | see a way to make something easy or fun that others complain about as being hard? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 7. | think that school rules don't apply to him/her? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |
| 8. | miss out on some planned event because he or she was so wrapped up in something? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | Daily |
| 9. | have trouble learning something new, but as a result tries harder? | 0 | 1 | 2 | 3 | 4 |
| | | never | yearly | monthly | weekly | daily |

HOW OFTEN DOES YOUR STUDENT...

- | | | | | | | |
|-----|---|------------|-------------|--------------|-------------|------------|
| 10. | imply that homework is a waste of time? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 11. | focus on one assignment so much that he or she forgets about other work? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 12. | go through his or her desk or school supplies and throw things away that haven't been used in awhile? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 13. | prefer working on a project that takes a long time rather than one that can be finished quickly? | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 14. | work on his or her favorite subject and forget about time? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 15. | discover a thrill in some academic subjects? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 16. | work hard on a favorite subject and it puts him/her in a good mood? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 17. | suggest that time goes by very slowly when working on an assignment? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 18. | tire when working on a favorite subject? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 19. | become challenged by the homework? | 0
never | 1
yearly | 2
Monthly | 3
weekly | 4
daily |
| 20. | joke around in class when things slow down? | 0
never | 1
yearly | 2
Monthly | 3
weekly | 4
daily |
| 21. | memorize certain information in order to earn a good grade? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 22. | avoid classmates that you would call troublemakers? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 23. | receive directions about how to do something, and then do it without question? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |

HOW OFTEN DOES YOUR STUDENT...

Appendix K.2

- | | | | | | | |
|-----|--|------------|-------------|--------------|-------------|------------|
| 24. | describe to you what classmates are good at? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 25. | come back to school after the weekend showing work done at home? | 0
never | 1
yearly | 2
monthly | 3
Weekly | 4
daily |
| 26. | offer reasons skip class or get out of an assignment? | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 27. | have schoolwork that isn't hard, but asks how it will help in the future? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 28. | try to do well in a class so that others will leave him or her alone? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 29. | suggest that school is tiring? | 0
never | 1
Yearly | 2
monthly | 3
weekly | 4
daily |
| 30. | meet with classmates outside of class to talk about homework? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 31. | when involved in a group project, care about how it looks, even though it is group work? | 0
Never | 1
yearly | 2
monthly | 3
weekly | 4
Daily |
| 32. | tell friends about cool things they learned from class? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 33. | ask for help with a project, or homework, that is too hard? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 34. | get excited when something that was hard to learn starts to "click" or make sense? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 35. | think that the homework represents his or her talents? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 36. | put a great deal of extra time into solving a problem? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 37. | like the challenge of getting something done when it seems like there isn't enough time? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |
| 38. | think about how well he or she is doing, compared to others? | 0
never | 1
yearly | 2
monthly | 3
weekly | 4
daily |

