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**Application:  
Call for Teaching Artists and Organizations Directory  
Welcome**

**Submissions**

At Fund for the Arts, we contribute to the overall health and well-being of our community by generating resources for, investing in, and supporting our local arts, artists and arts organizations.

Fund for the Arts is developing a directory of Arts Programs. Teaching artists and/or arts organizations interested in providing programs in learning and community centers across Louisville, and in engaging with community members, can learn more about the directory and related opportunities below. Teaching artists and/or arts organizations of all arts disciplines, all sizes of organizations, and all levels of experience are encouraged to apply.

**Contact Information**

**Organization or Teaching Artist Name:**

Commonwealth Theatre Center, Inc.

**Street Address**

1123 Payne Street

**City**

Louisville

**State**

KY

**Zip Code**

40204

**County**

Jefferson

**In what Louisville Metro Council District are you/your organization located?**

Metro Council District 9

**Email Address (If your organization has a general email address, such as an "info" account, please input that here. If not, please input "N/A".)**

[outreach@ctclou.org](mailto:outreach@ctclou.org)

**Phone Number (Please input as (xxx) xxx-xxxx.)**

(502) 589-0084

**Website and Social Media**

**Please note:** You are not required to utilize all of these social media outlets. For the social media outlets you currently use to promote or share your work, please enter their respective links or handles below.

**Website**

<https://www.ctclou.org>

**Twitter Handle**

@ctclou

## **Instagram Handle**

@ctclou

## **Facebook Page**

<https://www.facebook.com/ctheatrec>

## **YouTube Page**

<https://www.youtube.com/user/WaldenTheatre>

Other Social Media

## **Contact Information**

### **Who is the leader of your organization?**

This is the person who is the recognized or designated head of your organization. If you are applying as an individual Teaching Artist, this would be your name and information.

### **First Name**

Charlie

### **Last Name**

Sexton

**Title** *i.e. Executive Director, CEO, etc.*

Artistic Director

**Email Address**

[charlie@ctclou.org](mailto:charlie@ctclou.org)

**Phone Number** (Please input as (xxx) xxx-xxxx and include extension if applicable.)

(502) 589-0084

**Who is the primary contact for this application?** (This person will receive all communications related to this application. If you are an individual Teaching Artist, please continue to input your information even if it is duplicated from above.)

**First Name**

Heather

**Last Name**

Burns

**Title** *i.e. Executive Director, CEO, etc.*

Outreach Director

**Email Address**

heather@ctclou.org

**Phone Number** (Please input as (xxx) xxx-xxxx and include extension if applicable.)

(502) 589-0084 ext 315

**Is there anyone else from your organization that needs to be included on communications related to this application?** (Please include First and Last Name, Title, Email Address, and Phone Number with extension if applicable for all additional contacts.)

Aletia Robey, Outreach Programs Manager, [aletia@ctclou.org](mailto:aletia@ctclou.org), 502-589-0084 ext 305

**Questions?**

Contact [grants@fundforthearts.org](mailto:grants@fundforthearts.org)

**Background Information**

**Background**

**What is your mission or artist statement?**

Mission: Develop youth and our community through excellence in comprehensive theatre education and performance.

**Which of the following artistic disciplines best describes you/your organization?**

Performing Arts, Theatre Education

**Are you recognized as a 501(c)(3)?**

Yes

**Tax Designation Letter If your organization is recognized as a 501(c)(3), please attach a copy of your tax designation letter.**

**Does your organization employ at least one paid fulltime equivalent (FTE) employee?**

Yes.

**Arts Programming Overview**

Please provide a brief bio(s) of your arts programming staff.

**Please include in your response any representative of your organization that will lead offsite programs. If you are a teaching artist, please include your own bio.**

\*Please note that the following staff are the most likely to work on the HeARTs programming, however, staff time can not be guaranteed or reserved until a site is ready to schedule programming. Therefore, we retain the right to adjust staffing as needed to fulfill our

partnerships. Any new staffing hires for this program will have bios submitted to Fund for the Arts and participating sites.

**Heather Burns**, Outreach Director - Heather joined Blue Apple Players in the spring of 2006. As Outreach Director at CTC, she oversees programming, including the design and development of new projects. Heather has led development of 6 new scripts for Blue Apple audiences. In 2014, the Governor's Office of Early Childhood invited her to be a plenary speaker at the Ready Kids Conference, where she also co-presented a session on process drama in the early childhood classroom with Dr. Kathryn Whitmore, Director of the University of Louisville Early Childhood Research Center. In 2009, Heather joined Walden Theatre as a director for summer academies, including Grimm Tales, Alice's Adventures In Wonderland, Law & Order: Fairy Tale Unit, The SeussOdyssey, and Charlie and the Chocolate Factory. She was proud to appear as Hypatia in Misalliance and as the Grocer's Wife in Rhinoceros. As a Co-Artistic Director of Le Petomane Theatre Ensemble, Heather co-created over 10 new plays. Heather is a proud alumna of the Kentucky Governor's School for the Arts. She has worked with Missoula Children's Theatre, Kentucky Shakespeare, Louisville Science Center, Frazier History Museum, and other Louisville theatre companies. Heather holds a B.F.A. in Theatre Arts from Northern Kentucky University.

**Keith McGill**, Teaching Artist - Keith has been a freelance theater teacher and workshop leader for over 25 years for organizations including Shakespeare Behind Bars, Kentucky Shakespeare Festival, ArtsReach, Commonwealth Theatre Center, and Actors Theatre's New Voices playwriting program. He has a Bachelor of Arts from the University of Louisville. He created a one-person show about civil rights entitled Nation in Crisis, as well as crafting the current version of No Turning Back, both for CTC. Keith directed *Ghost* for StageOne, several plays for Actors Theatre's New Voices Festival, and for the past two years has directed for Derby City Playwrights. He has appeared in productions with Actors Theatre, Looking for Lilith, and Stage One, as well as various regional and national television commercials and several films and TV series. His Shakespearean roles include Caliban in *The Tempest*, Leontes in *The Winter's Tale*, Touchstone in *As You Like It*, and Gloucester in *King Lear*. Keith was a 2019 Hadley Creative and serves on the board of Elevator Artists Resource. For the past three decades, Keith has also worked as a stand-up comedian, appearing nationally on LAUGHS on Fox, and The Bob and Tom Show, CMT and BET, as well as being a featured entertainer on Holland American and Royal Caribbean Cruise Lines.

**Meg Caudil**, Education Resource Manager - Meg has been a teaching artist with Walden Theatre's Education Outreach programming since 2012. She holds a B.A. in Elementary Education and the M.A. in Communications and Theatre from Morehead State University. At Morehead, she worked as both the box office manager and the tour manager for their children's theatre troupe "The Little Company." She moved to Louisville in 2007 where she worked as a teaching artist and tour actor for Kentucky Shakespeare. Meg has performed with several local theatre companies as well as working special events at the Louisville Zoo. She is a proud alumna of the Kentucky Governor's Scholars Program (GSP) and worked for the program every summer from 1999-2016.

**Tessa McShane**, Education Associate - Tessa graduated Hanover College with a B.A. in Theatre in 2017. Since she started studying theatre she has been passionate about sharing arts education as an accessible tool for everyone. Tessa has worked extensively as a teaching artist for local theatre organizations including Kentucky Shakespeare and Looking for Lilit. She is proud to now be on the team of artists at Commonwealth Theatre Center where she can grow as a teacher, actor, and director and share that growth and passion with her students.

**Robert McFarland**, independent Teaching Artist - Mr. Robert McFarland's inability to sit calmly and behave led to a 20-year career as a professional dancer, during which he explored a spectrum of opportunities as choreographer, director, teacher and performer with Cleveland/San Jose Ballet, Richmond Ballet, Ballet Arizona, Sweden's Göteborgs Balett, Oregon Ballet Theatre, Eugene/Boise Ballet, and Louisville Ballet, and as a guest artist with Ft. Worth Ballet. Proud to call Louisville home for the past 16 years, he has taught dance and yoga locally, worked as a vocalist with Motherlodge, as well as staying active on local stages directing, choreographing and performing with local organizations including Louisville Ballet, Actors' Theater of Louisville, Kentucky Shakespeare, The Necessary Theatre, Louisville Repertory Theater, Stage One, Music Theatre of Louisville, Louisville Orchestra, Savage Rose, and Theatre 502. Through the course of his 18 year professional dance career, he worked in every imaginable strata and permutation of dance, theater and opera, performing in middle-school cafeteriums and major venues (including featured roles with the New York City, Santa Fe and Metropolitan Opera companies. He is frequently exhausted, but never bored.

**Brooke Morrison** is a multidisciplinary visual and performance artist from Louisville, Kentucky. She was always interested in different forms of artistic expression. Brooke loved to find the magic in the mundane: she was heavily influenced by growing up working mostly with classical texts such as Shakespeare throughout her childhood and adolescence. After moving to Seattle, Washington to earn her B.F.A. in Original Works, Brooke worked with several experimental and regional Theaters as well as local Pacific NorthWest musicians, dancers, actors and visual artists to create immersive multimedia performances where audiences can connect to their sense of playfulness with their surroundings. Brooke also uses her mischievous Kentucky roots as inspiration for several plays and characters, one being an ongoing Solo Performance project called "Merdle Sprinkley's Big Show" where Brooke blends characterized stories and true stories from her Kentucky Family across the state, performed in Seattle and Louisville. Brooke's work has been produced and/or developed by Actors Theatre of Louisville, Base Experimental Arts (Seattle, WA), Studio Current (Seattle, WA) and Cornish College of the Arts. Awards include: New Voices Playwright's Festival Recipient (Actors Theatre of Louisville). She has worked as an artistic intern at The Playwright's Center as well as Literary and Dramaturgy intern at ACT Theatre. Brooke has also participated in several virtual performances and workshops as playwright, dramaturg and director. Brooke earned a Bachelor of Fine Arts in Theatre with an emphasis in Original Works from Cornish College of the Arts in Seattle, Washington.

**Zach Stone**, independent Teaching Artist - Zach graduated from the University of Louisville with a degree in Theatre Arts and Film Studies & Production in spring 2020. They have worked locally with Kentucky Shakespeare as a camp co-lead, with StageOne Family Theatre as a



Producing Artistic intern under Idris Goodwin, and with Cincinnati Playhouse in the Park as an Improv instructor.

**Lindsay Chamberlain**, Resident Costume Designer - Lindsay joined the staff as resident costume designer after designing CTC shows *Henry VIII*, *Cyrano de Bergerac*, *Pinocchio*, *A Bright Room Called Day*, *Henry VI Part 3*, and *Kafka's Metamorphosis*. Lindsay began in costumes as a Halloween designer in California. When she moved to Louisville, she began designing for theatrical productions. She's worked with several local companies including Looking for Lilith, Pandora Productions, Theatre [502], Actors Theatre of Louisville, Bellarmine University, Josephine Sculpture Summerstage, and Hardin County Performing Arts. She recently designed *Alice in Black and White* for 59E59 Theaters in New York.

**Hannah Greene**, Production Associate - is a local designer who has been active in the theatre community for the last four years. They have worked primarily with Bunbury Theatre on shows including *The Green Book*, *Grace and Glorie*, *Boatwright*, and most recently *Visiting Edna*. Hannah is thrilled to be joining the Commonwealth Theatre Center community.

**Please briefly describe the in-school and out-of-school-time arts programming you provide.**

**As part of your response, please include:**

- **the number of schools, out-of-school-time locations, and other offsite locations; and the number of people you serve through offsite programs each year.**
- **the ages your arts programs primarily serve.**

Following years of collaboration, Walden Theatre and Blue Apple Players, each founded in 1976, merged on January 1, 2015. As Commonwealth Theatre Center (CTC), the organization's mission is developing youth and our community through excellence in comprehensive theatre education and performance. CTC's Outreach and Conservatory programs provide a continuum of learning ranging from student engagement through curricula-aligned drama programs to professional theatre training and performances, offering many youth and families their first theatre experiences. With decades of research showing that students of all abilities involved in theatre have stronger gains in reading, writing, and problem-solving, as well as greater empathy and tolerance for others, CTC provides unique, outcome-based theatre programs in the midst of diminished access to art, both in school and out of school. CTC's essential functions as an arts education organization--and at the core of our mission-aligned definition of

success--centers on our ability to engage youth and families with theatre education and performances.

Our staff are performing arts professionals who have dedicated their expertise to teaching students and adults, as well as entertaining audiences of all ages. CTC's Blue Apple Outreach (BAO) team concentrates their efforts on outreach theatre arts education for K-12 students in Jefferson County and Southern Indiana. Our BAO staff provide quality theatre education to about 500 schools annually, covering 63 zip codes throughout the Kentuckiana region. Outreach programming includes a variety of productions that aim to provide deep connections to emotional, mental, social, and academic growth. CTC's Walden Theatre Conservatory (WTC) offers a wide range of youth and adult theatre classes to engage artists and promote excellence in the performing arts. CTC hosts a season of professionally produced theatrical plays that are open to the public to view.

**Please describe the artistic content of your programming.**

Commonwealth Theatre Center artistic content is primarily focused on theatre education, and due to the collaborative nature of theatre, CTC occasionally has learning opportunities that include music, technical theatre, visual art, and movement/dance. Our season of professionally produced plays include both our touring plays featuring professional actors and a season of plays performed by conservatory students and occasionally professional actors. The artistic themes and styles of our productions range widely from classical theatre, American classics, contemporary theatre, and new plays. We have consistently offered a professional touring play focused on Black History for 10+ years, and will be doing so again this Jan-March 2023 with *No Turning Back* by Keith McGill (4th grade & up). Each school year, we also offer a professional touring play for K-5th grades that offers a whimsical story with relevant life lessons to ignite a spark for the arts and create lifelong memories. While our touring productions are primarily performed on site during the day, they are available on request for evening/weekend performances for families with advance notice. There are weekend/weeknight opportunities for all ages to attend our season productions on our Nancy Niles Sexton Stage, including *La Bette* in January 2024, our Young Playwrights Festival in February 2024 and our Shakespeare Festival in May 2024 featuring *Twelfth Night* and *Cymbeline*. During the summer months, we host a series of performances from our Summer Academy day camps, which regularly sell out to Cultural Pass families and groups requesting field trips.

The artistic content of workshops and residencies at outreach sites is more centered on student ideas. Some workshops provide themes and boundaries while others are more open for student lead creation. Our artistic content and sharing performances are built by the participants themselves through improvisation and devising theatre techniques and activities. The real “product” of workshops and residencies is the process of the experiences for students and not all end in a public performance.

**Please include examples of how you measure the outcomes of your programming.**

CTC conservatory students complete a pre & post self assessment and an in person end of year meeting with Artistic Leadership, while their instructors measure their growth on a rubric based on 21st Century skills. Because CTC’s evaluation model studies students’ progress over a period of years, our model was selected for deeper study at George Mason University for further insight into long-term program results. Conservatory alumni are professionally employed at Actors Theatre of Louisville, KY Center, Viking Publishing, Alvin Ailey American Dance Theater, on Broadway, hold Oscars, Tonys, and Sundance awards, among others. Alumni are also engaged in CTC & the arts in general, including serving on CTC’s board, enrolling their children, and supporting arts. CTC also hosts student run “Hard Core Club” for conservatory students who wish to volunteer time in supporting CTC and contribute to student run events. CTC administration tracks their hours of service and supports their fundraising and expenditures. More broadly, CTC tracks quantitative data regarding the enrollment of students in our conservatory and attendance of performances. We maintain relationships with alumni after they leave CTC and collect qualitative data on both current student growth as well as alumni progress. Each year, CTC publishes a Gratitude Report featuring both qualitative and quantitative data.

**Please describe the educational content of your programming.**

CTC’S Blue Apple Outreach team strives to create joyful, community-driven learning through accessible, quality arts experiences, and encouraging imaginative pathways to social & academic growth. BAO’s educational content includes theatre education as the central focus and process for learning, while connecting with original student ideas, and other academic and social emotional learning content. Blue Apple Outreach programming this year covers both short term and long term opportunities for intimate and large groups, depending on the selection.

Our goal for a HeARTS partnership would be to work intimately with the staff of a partner site to craft a customized and layered series of engagement opportunities for a

variety of ages and lengths to suit the interests of the community. We imagine a series of **Discover Drama with CTC** events, performances, workshops, and residencies that would create experiences for participants to engage with the arts in many facets - both on stage, in the classroom and behind the scenes.

Examples include:

## **Discover Drama**

Grades PreK–12 |

These fun, energetic workshops introduce foundational acting techniques as students participate in character and story driven theatre exercises. The program may be expanded into a multi-session residency to suit specific grade levels and curricula, including an optional culminating performance. This program can be adapted to suit any age and many different disciplines. *A great option for an in-school elective or after school club.*

### **Movement for Stories: Desert Discoveries**

Grades K-3 / For a classroom size group / 1 hour workshop

We'll use our Actor's Tools (body, voice, imagination, courage) to traverse the American Southwest and uncover the wonders of the desert. Students will learn about the desert biome through an interactive scavenger hunt and act out an original story of How the Tortoise Got Its Shell.

### **ARTivism**

Grades 4–12 / For a classroom size group / 6 hour residency

This residency introduces students to youth activism through the arts. Students will observe examples of prominent young leaders to analyze what makes a powerful call to action. Each participant will identify their own issue, compile and organize information and create themed art to inspire change. Artists of all skill levels will experiment with the medium of their choice: theatrical performance, written, visual, movement, or musical. Students will present final projects on the last two days of the residency. Book 6 hours if you plan to work on projects independently between our

visits. Book 8 hours if you want our assistance to support students as they work on their projects. Contact us to plan your residency.

### **Emotional Literacy**

Grades 4–12 / For a classroom size group / 6 hour residency

Drama games, acting exercises and storytelling provide an ideal kinesthetic learning experience for introduction and establishing the foundation of Emotional Literacy. Students will learn to identify the brain science behind why we have emotions, to distinguish feelings and their purposes, and the methods for processing and communicating.

### **THE HISTORY OF NOW by Keith McGill \*World Premiere\***

A teacher is teaching a book in her class and it gets banned. Three of the students discuss and debate the significance of access to information and whether to protest the book being banned. Through protest, they realize they are a part of history and that history is NOW, not just years ago. Since the banned book is a poetry book, they also explore different types of poetry -- found poetry, sonnet, hip-hop, etc. A brand new play by Keith McGill, THE HISTORY OF NOW uses modern musical styles like hip-hop juxtaposed against more classical poetic styles like sonnets and haiku to talk about recent relevant history (picking up after the Civil Rights Movement and continuing through the 21st Century) to teach the value of all poetic forms of writing. The audience becomes characters in the story, as they get pulled into the songs and poems with our actors.

\$800 per performance

Grades 4th-12th

Touring January - March 2024

### **Dragon Up by Maggie Lou Rader \* NEW**

Oro the Dragon just turned twelve, is struggling to learn to breathe fire to be a "real" dragon, and now finds himself in charge of guarding the great dragon treasure. However, when he's arguing with Meetra, the Muskrat Knight, a monster steals the treasure from under their snouts. Will Oro and Meetra find the treasure? Will they learn how to express their emotions and resolve conflict in a healthy way? Find out in Dragon Up! This

two-person, interactive, fairy tale makes room for laughter in the witty adventure while thoughtfully connecting with kids' worries and how to tackle them. A production teaching social emotional learning skills.

K-5th grades  
\$700 per performance

Touring October - December 2023

**CTC** also has experience offering classes for early childhood in creative dramatics and dramatic play to build school readiness skills. Our team has experience offering adult classes in scene study. More opportunities are available for youth with workshops focused on improvisation and other acting exercises or residencies that could incorporate playbuilding and performance. Additional workshops/residencies could include Readiness Adventure, Connecting Cultures, Early Childhood Skills Building Residency, Resiliency, field trips to performances at CTC, pre & post show workshops, and even book/literacy focused workshops. Let's talk about creating a world of theatre experiences for your site.

**Please include examples of how you measure the outcomes of your educational programming.**

Evaluation has been a longstanding component of all our programs, with independent studies documenting results published in national education journals (Dr. Portes, et.al 1993, *Language Arts*, et al 2015). Qualitative and quantitative data culled from SMART outcomes (specific, measurable, attainable, relevant, and timely) are a key part of our continuous improvement. BAO teachers record student progress using developmentally and academically-appropriate indicators through pre/post surveys as determined most appropriate through planning meetings with CTC's Teaching Artists. Student surveys, observation of students, and interviews with teachers are also part of the process. School teachers complete online evaluation forms rating each program's impact on students and its value to classroom teaching. Teachers provide specific examples to support their answers. Demographic data and surveys track the program reach and its uniqueness. BAO also uses standardized test results as available (JCPS Brigrance), parents' feedback, and observation of and classroom interaction with children, their teachers, parents to provide further context to our data results. Measuring outcomes is conducted in compliance with privacy laws and partner site practices/guidelines.

**What is your process for hiring, training, and evaluating teaching artists and their performance/effectiveness?**

CTC Outreach Director oversees hiring, training, and evaluating Blue Apple Outreach teaching artists and collaborates with various staff members on the process. To begin the process, a job description and job listing are created, proofed/reviewed by two fellow staff members and then approved by executive administration. The job listing is posted on social media, websites, and various job listing boards, as well as personally forwarded via word of mouth and individual emails to colleagues in the field. The Outreach Director reviews resumes and selects appropriate candidates for interview, which is approved by the Artistic Director. Candidates are then invited to interview and/or audition with Outreach Director and 1-2 fellow staff members. Interviews/Auditions are assessed by the attending staff in a follow up meetings, and then the Outreach Director reaches out to finalists for 3 professional references and/or follow-up materials (example: lesson plans, photos of productions, etc). The Outreach Director makes phones calls with questions to the references, and then recommends the selected staff for hire to the Artistic Director. Hiring process for permanent full-time staff members may also include a phone interview and a follow up interview for finalists. CTC is currently revising a new hiring procedure in collaboration with our DEIA committee (Diversity Equity Inclusion Access). New staff and contractors are required to pass a criminal background check and given an orientation for onboarding with the company. Blue Apple Outreach offers various training in alignment with the new personnel experience and with the specifics of our curriculum, led by staff members who developed or specialize in those curricula. The Outreach Director leads regular check-in meetings (or assigns a senior staff member to lead them) with teaching artists to measure the progress and challenges of each residency, and offer strategies and support where needed. Site staff are invited to fill out an evaluation on their residency experience, which includes questions in regards to the teaching artists. Outreach Director conducts yearly one-on-one meetings with teaching artists to discuss growth and goals.

**If you are applying as an individual teaching artist, how do you train and evaluate your own performance/effectiveness?**

N/A

**How do you ensure inclusion of participants of all backgrounds and abilities in your programming?**

In 2020, CTC formed the Diversity, Equity, Inclusion, and Accessibility Steering Committee to deepen our understanding of inclusion, identify our strengths, and to create a plan to address challenges. Our work with Carl L. Williams in 2021 was the first of many steps our board and staff have taken to expand our DEIA training and planning. Currently, our committee meets monthly and the co-chairs meet weekly to create opportunities for DEIA education. The committee's current focus is to create CTC's Cultural Equity Plan and strategic vision for DEIA. The co-chairs have implemented monthly Professional Development "Deep Dives" into DEIA topics for the staff and Board, such as white privilege in theatre, Accessibility, and neuro diversity in education.

Furthermore, our board of directors and staff are actively pursuing funding for theatre productions that enable artists and crew members of different abilities to perform at CTC and/or participate in our outreach productions in schools and community centers. We are working with Tallerie McRae, Access, Inclusion and Education Consultant and former Director of Professional Development & Training at the National Disability Theatre, to improve CTC's internal DEIA culture and to expand our partnerships with community organizations. Many of the Outreach staff pursue independent DEIA studies with other organizations, both national and local. Blue Apple Outreach is committed to hiring a diverse and inclusive roster of artist educators to increase representation in stories, on stages, and in our leadership.

### **How do you engage teachers and community center staff before, during, and after programming?**

In addition to the pre/post-surveys we conduct, CTC's BAO staff stay in contact with teachers and community center staff throughout the academic year and summer to gauge interest in programs and to facilitate outreach services that are conducive to curricula goals. Moreover, they are in direct communication with JCPS's resource development team to ensure our programming goals align with that of JCPS schools. CTC BAO staff invite partner sites/teachers to CTC events throughout the year. When planning a new residency, Outreach Director and teaching artists conduct email/phone communications for any reminders/requests, offer an orientation meeting prior to a residency start date, and reach out for informal progress updates during the course of the residency.

### **How do you engage participants in the creative and learning process?**

Blue Apple Outreach teaching artists set the foundation of openness and connection with participants from the first moment of our work. When students file in to get seated for a performance, our actors are chatting with them as they get comfortable. Each workshop and



residency begins with students seated in a circle with their peers and teaching artists, creating an open space. All Blue Apple Outreach programming offers opportunities for engagement and interaction with participants. In performances of *The Inventive Princess of Floralee*, young audiences will create the sounds of the play and help the princess solve problems. During the performance of *No Turning Back*, teaching artists engage students in Q&A and discussion on the history and themes of the scenes/monologues. In workshops and residencies, students are actively engaged in receptive and expressive processing in following the guidance of teaching artists, observing/responding to peers, and creating drama with their own actors' tools. Most frequently in Outreach, we base our work on improvisation and devising, so that students have the opportunity to share ideas and invest their energy in creating original pieces of theatre to share. Blue Apple Outreach classroom management focuses on positive reinforcement. We strive to understand the diverse needs of the groups we work with and offer translations and variations so that we're offering an inclusive experience for all learners. There are many modes of learning and we keep of variety of games and exercises in our active vocabulary to support and challenge the students we work with so that they have fun and feel the rewards of growth.

## **Program Information**

**Registry programs are currently intended for long term contracts which will allow for relationship-building between arts organizations/teaching artists and community partners. What is the typical weekly range of your residencies?**

**You can input a range, *i.e.* "4-10"**

2-10

**Do you offer programming year-round, or only during specific dates?**

**Please select one.**

Year-round = Workshops & Residencies

**If only offered during specific dates, what are the dates the program is available?**

Touring productions and performances are only offered at specific times.

Dragon Up by Maggie Lou Rader October 2023 - December 2023

History of Now by Keith McGill January 2024 - March 2024

**Suggested Formatting:**

***dd/mm/yyyy to dd/mm/yy***

**or**

***Monday, Wednesday, Friday; 2:00PM; mm/dd/yy to mm/dd/yy***

**What population(s) does your programming typically serve?**

**Select all that apply.**

Children (0-14 years)

Youth (15-24 years)

Adults (25-64 years)

Seniors (65 years and over)

All Ages (Children through Seniors)

Students with Disabilities

**Does your programming address any of the following?**

**Select all that apply.**

**Academic Progress**  
**College & Career Readiness**  
**English as a Second Language**  
**Mental Health**  
**Physical Wellbeing**  
**Social Justice**  
**Social-Emotional Learning**  
**Trauma-Informed Care**

### **Capacity**

**What is the minimum number of students you can typically accommodate per residency session?**

8 students (we have occasionally conducted sessions with less than this, but in those cases it may depend on the community and circumstances)

**If no minimum, please input 0.**

**What is the maximum number of students you can typically accommodate per residency session?**

Workshops and residencies are typically 20 students per session.  
Performances can accommodate 100-200 depending on location.

**Is there any additional information the Fund or community partners need to know?**

## **Questions?**

Contact [grants@fundforthearts.org](mailto:grants@fundforthearts.org)

## **Attachments & Letters of Reference**

### **Please provide us with up to two examples of your teaching.**

This could be: video clip(s) of you/your organization providing an arts experience, lesson plan(s) you/your organization has provided or is currently providing, a combination of one clip and one attachment, etc.

For each work sample, you may attach a file (PDF preferred) or provide a YouTube link.

**Please note** that all documents and links provided should not require a password to open them.

## **Work Sample 1**

In 200 words or less, describe the document and/or paste the link below.

## **Work Sample 1 Attachment**

PDF is preferred

## **Work Sample 2**

In 200 words or less, describe the document and/or paste the link below.

## **Work Sample 2 Attachment**

PDF is preferred

**You are required to submit two letters of reference from teachers or staff at two different schools or out-of-school-time locations that you/your organization has served in the last two years.**

### **Reference Letter 1**

PDF is preferred

### **Reference Letter 2**

PDF is preferred

**You may attach up to two additional documents (optional) that demonstrate your/your organization's expertise in providing arts programming.**

This could include more teaching samples, staff bios, photos, news article, review, etc.

Just as before, please attach a file (PDF preferred) or provide a YouTube link. Links should not require a password to open.

### **Additional Document 1**

In 200 words or less, describe the document and/or paste the link below.

**Additional Document 1 Attachment**

PDF is preferred

**Additional Document 2**

In 200 words or less, describe the document and/or paste the link below.

**Additional Document 2 Attachment**

PDF is preferred

**Questions?**

Contact [grants@fundforthearts.org](mailto:grants@fundforthearts.org)



## PREVIOUS NARRATIVE:

CTC's BAO uses innovative curricula and customizes drama-based programs that build academic and social skills over 550 at-risk youth in Kentuckiana Schools. Known as our Drama 4 Learning Program, participating schools have included Newcomer Academy, a JCPS Title 1 middle school for English Language Learners and located in the 40218 zip code. 79% of Newcomer students are economically disadvantaged. In FY23, CTC BAO will provide Emotional Literacy residencies to high school students. Emotional Literacy is a 6-hr residency that engages students in drama drama games, acting exercises, and storytelling. Students will learn to identify the brain science behind emotions, distinguish feelings and their purposes, and methods for processing and communicating. Visual arts and music will be integrated to broaden receptive and expressive processing of emotions. CTC's Discover Drama for middle schoolers is a 10-hr residency program. Two Discover Drama residencies will engage students in fun, literacy-based theatre exercises that introduce foundational acting techniques, resulting in the creation/rehearsal of original scenes created by students. BAO also offers outreach theatre programs for younger children, such as Early Childhood Education (ECE). One of CTC's top priorities is to make the arts accessible by reaching our community's most underserved families, students, and schools. Using innovative curricula created by CTC's educators since 2002, CTC's experienced Teaching Artists work in sites year-round (pre-COVID) with high-risk early learners (ages 3-5) & also provide teachers & parents with effective techniques to enrich learning. This multi-disciplinary curriculum helps address the challenges facing two-thirds of children who start school unprepared for basic reading & math skills (JCPS Brigance tests). In FY23, CTC will engage approximately 700 students, teachers, and parents at 6 high-risk early learning sites with a mix of in-depth Early Childhood Skills-Building residencies, Storytelling/StoryActing residencies, and/or other related offerings. These programs, which include embedded Professional Development for teachers, are proven successful in building literacy & other cognitive & social skills in pre-K youth. CTC's Teaching Artists bring extensive classroom experience & training in developmental needs for pre-K youth. Each site will also receive a related Family Engagement event to engage students & parents/caregivers in ongoing learning. Sites may include current CTC early childhood education partners Smoketown Family Wellness Center, Neighborhood House, and Play Cousins Collective, and 3 JCPS sites.