



LCC GRANT APPLICATION

APPLICATION MUST BE TYPED.

- Please type into the form, print, sign and mail it to the appropriate Local Cultural Council. E-mailed applications will not be accepted.
- Before completing this form be sure to check the guidelines of the LCC to which you are applying at www.mass-culture.org/lcc_public.asp.

This application is being submitted to the Hingham LCC.

APPLICANT INFORMATION

Lindsay Jagodowski
Applicant's Name

54 Park Ave
Mailing Address

Hull, MA 02045
City/State/Zip

(413)896-0410
Applicant Phone/TTY

ljagodowski@derbyacademy.org
Applicant E-mail Address

derbyacademy.org
Applicant Web Site

Douglas Shropshire
Contact Person

56 Burditt Ave
Contact Mailing Address

Hingham, MA 02043
Contact City/State/Zip

(781)749-0746
Contact Phone Day/Evening

dshropshire@derbyacademy.org
Contact E-mail Address

PROJECT INFORMATION

Project Title Improving Both Mind and Heart: Fostering Positive Relations Amount Requested from this LCC \$ 25,000

Project Start/End Dates January 3-April 3, 2011 Approximate Number of People Served 1,000

1. Project Description: Summarize the proposed project in the space provided. Describe who is the target audience; what will happen; when and where it will occur; and how the project will be executed. NOTE: You may provide additional narrative on a separate sheet of paper, but you *must* summarize the project here. Your answer in the space below may not exceed 750 characters.

Improving Both Mind and Heart will be focused on the youth at Derby Academy as well as the youth in the greater Hingham Community. From January 3 – April 3, 2011 students, faculty and artists in residence will work on a comprehensive curriculum dealing with bullying and generating multiple theater shows on the topic. Exercises will include readings, dialogue, writing, acting and production in homeroom groups from grades 4-8. This will result in a festival of shows about bullying which will be presented in the Larson Hall auditorium to the Derby Academy community, Hingham Public Schools and the greater Hingham community.

2. Describe the planning process for this project. What individuals and organizations have been involved as partners and/or advisors? How would partial funding impact this project? Your answer in the space below may not exceed 500 characters.

Planning for this project has been done by me with input from various faculty and administration of Derby Academy who would be involved in the project. I have consulted with John Higgins who will also serve as one of the artists in residence. Partial funding would require combining multiple student groups due to lowering the number of artists hired. This would lessen the individual attention and developmental time for each of those students.

3. Explain how this project will reach and benefit the citizens of *this* community. How will you know the project is successful? Include promotion, expected results and plans for evaluation. Your answer in the space below may not exceed 500 characters.

Improving Both Mind and Heart will be promoted to the Hingham Public Schools and the greater Hingham community as a viewing opportunity and a Q&A session on the topic of approaching bullying with our children, students and peers. The success of the project will be measured through a survey and observed behavior. It is expected that the project will encourage open discussion and lessen incidents of bullying in the community.

4. Describe your plans for promoting this project to your target audience and your community. Include information on planned outreach and publicity activities. Your answer in the space below may not exceed 500 characters.

This project will be promoted through press releases in the Hingham newspaper and flyers that will be distributed throughout the community and publication in the weekly Derby Academy e-news. Word of mouth marketing from students to parents and from parents to parents will also add to the publicity.

5. Please detail the qualifications of key artists, humanists, interpretive scientists or organizations involved with leading the cultural component of this project. **Application will be considered incomplete without this information.** Please attach resumes. Your answer may not exceed 500 characters.

All artists in residence are active teachers at Derby Academy Summer Arts, Derby Academy or in the greater Massachusetts area. Because the number of artists for this project is dependent on funding the hiring list has not been finalized. One key artist will be John Higgins who consulted on project planning. John has been teaching theater arts since 1973 and is an award winning youth director. I will also act as a key artist on Improving Both Mind and Heart. [See attached resumes]

BUDGET INFORMATION

Total Project Cost \$ 50,000
 Matching Funds* \$ 25,000 Source of Matching Funds D.Academy Board of Trustees: Parents Assoc.

* Capital expenditures must have a 2:1 match. Check with the local cultural council to see if there are any additional match requirements.

PROJECT EXPENSES

A. Salaries/Fees

- 1. Artist/Humanist/ Interpretive Scientist \$ 30,000
- 2. Administrative \$ 15,000
- 3. Other _____ \$ 0
- TOTAL Section A \$ 45,000

B. Space Rental \$ 0

C. Travel \$ 0

D. Marketing \$ 500

E. Remaining Project Expenses

- 1. Equipment Rental \$ 0
- 2. Project supplies or consumables \$ 3,000
- 3. Printing \$ 500
- 4. Shipping/Postage \$ 0
- 5. Utilities/Telephone \$ 0
- 6. Insurance \$ 0
- 7. Other costumes/set \$ 1,000
- 8. Ensuring Access \$ 0
- TOTAL Section E \$ 4,500

F. Capital Expenditures \$ 0

G. TOTAL PROJECT EXPENSES*
 (Sum of Totals in Sections A - F) \$ 50,000

*NOTE: Total Project Expenses and Total Project Revenue must be equal.

PROJECT INCOME

A. Earned Income \$ _____

- B. Non-Government**
- 1. Corporate/Business \$ _____
 - 2. Clubs and Organizations \$ 15,000
 - 3. Other Parents Association \$ 10,000
 - TOTAL Section B \$ 25,000

- C. Government**
- 1. Other Local Cultural Councils \$ _____
 (Attach list specifying LCC names and \$)
 - 2. Other MCC Programs \$ _____
 - _____
 - 3. Other (Municipal, School, etc.) \$ _____
 - _____
 - TOTAL Section C \$ 0

D. Applicant Cash \$ _____

E. Amount Requested from this LCC \$ 25,000

F. In-Kind Contributions \$ _____
 (donated space, materials and/or services)

G. TOTAL PROJECT REVENUE*
 (Sum of Totals in Sections A - F) \$ 50,000

Authorized Signature: The signature below is that of the person authorized to testify as to the accuracy of this application and the person who agrees that the required acknowledgment will be given to the Massachusetts Cultural Council and the granting local cultural council, if this application is approved. This person also agrees that reasonable accommodations will be made to insure that people with disabilities have equal physical and communications access, as defined by federal law and as outlined in the MCC's LCC Program Regulations and Guidelines.

Signature _____ Title _____ Date _____

FOR CULTURAL COUNCIL USE ONLY

SUBMITTED BY DEADLINE? Yes No

\$ _____
 Amount Approved _____ Signature of LCC Chair or Authorized LCC Member _____ Title _____ Date _____

Walking to class, Gretchen is picked on and poked at for everything from her glasses to how she wears her hair. She's too smart. She's not cool. She wishes she was part of the in-crowd, but all her attempts just make her more the focus of the cruel opinions and cutting remarks of others.

Ryan is smaller than all the other boys in his grade. He is awkward and nerdy. The girls don't like him and he's bad at sports. Ryan is an easy target. His good natured demeanor just leads to his 'friends' taking advantage of him, but why rock the boat and be even more of an outcast?

Gretchen and Ryan wish they could talk to their friends about how they feel or confront the people who pick on them, but it just seems to make things worse ...

If we give them a forum they will speak. If they speak then others will listen. Through listening they will become inspired to speak. Through the practice of theater we can create this forum. The motto of Derby Academy in Hingham is to 'Improve both Mind and Heart.' I propose that by using theater studies to educate students about bullying, we can do just that. Working hand in hand with the community (grades 4-8) to participate in dialogue, devise scripts and put on shows, the community will be able to see this issue from all angles and make genuine progress towards fostering positive social interactions. Through performing and discussing these shows with the greater Hingham community and Hingham public schools the dialogue and positive changes can reach the entire community.

Georganne Browning, a fifth grade teacher believes that, "A program like this would allow students to understand how critical the elimination of bullying is to everyone in the community. Students would recognize the adult's willingness and dedication to control this behavior. Those who are or have been targets would know they are not alone, and the bullies would realize they're on notice." (G. Browning, personal communication, October 11, 2010) By bringing theater with a focus on bullying to these students, they will gain a forum to express their feelings and learn from each other about the effects of this pervasive culture of cruelty. The aim is dialogue; through theater these dialogues will become visible, shared and interactive experiences for the students to tactilely and vocally learn to find this "... expression of empathy that is the kernel of change." (Salas, 2005, p. 79)

From the organizational phase to fruition, the entire project would take approximately three months. This time allotment allows for progress while eliminating the chance of rushing past developmental and learning opportunities. By bringing in artists with training in theater we can ensure the professionalism and quality of theater practices for all students and teachers involved. One artist who would be on staff, John Higgins states that: "The other way in which theater helps individual students is by teaching "empathy." When students create roles in class or in a play, they need to walk a mile in the shoes of the characters, whose personalities are often very different from the personality of the actor. You can't play a role successfully without understanding and empathizing with the character you are playing. If you can understand other people, even if those people are very different from you, you are much less likely to be a bully." (J. Higgins, personal communication, October 14, 2010)

Peter Newby, a fourth grade teacher stated: "I think that this could really be a powerful tool for our school and community to allow students to safely feel and observe what bullying is through drama. I think that many students have experienced bullying one way or another, and by acting out a variety of roles (bully, victim, bystander, etc) students will be able to experience the different roles, and see modeled approaches to handling some situations." (P. Newby, personal communication, October 13, 2010)

Week 1

Step one: Team Building Derby Academy already has deeply rooted and thriving relationships with artists, both on staff and in the local area. Using the invaluable resources available, theater artists and teachers will form teams with a one to one ratio. The artists and teachers will take an in-depth look at our personal experiences with bullying both as children and as educators. We will develop a short 30-minute production on the theme of bullying. The focus of the show should be honesty and should give each character a chance to be heard. By including the internal monologues of bullies, victims and bystanders, the show will give students multiple connections to make with those characters.

Step two: Preparation The first student assignment will be to take the ‘student bullying survey.’ This is an online survey that will be taken at home (see materials packet). Then, dependent upon grade level and the choice made by the artist/teacher team, all students will participate in age appropriate readings about bullying. For example the eighth grade may read *The Outsiders* by S.E. Hinton while the fourth grade may read *Three Rotten Eggs* by Elaine Clayton to begin the open discussions of bullying. The focus of this step is to encourage and develop skills for students to engage in dialogue. Once the dialoging is solidified, it will carry through to all aspects of the process. Romney (2002) found that:

Dialogue is focused conversation, engaged in intentionally with the goal of increasing understanding, addressing problems, and questioning thoughts or actions. It engages the heart as well as the mind. It is different from ordinary, everyday conversation, in that dialogue has a focus and a purpose. Dialogue is different from debate, which offers two points of view with the goal of proving the legitimacy or correctness of one of the viewpoints over the other. Dialogue, unlike debate or even discussion, is as interested in the relationship(s) between the participants as it is in the topic or theme being explored. Ultimately, real dialogue presupposes an openness to modify deeply held convictions. (p.2)

Week 2+3

Step 3: Show and tell Once steps one and two have been completed an all school meeting will be held in the theater to see the play developed in Step one. It will be followed immediately by a one-hour meeting (or more depending on the group) to discuss feelings raised by the play, play to text connections, and play to life connections. This portion of the program “operates on a belief that any sincerely told and competently enacted story contains important meaning, both for the teller and for the listener. This exchange of personal experiences forges connections, promotes dialogue, and provides a forum for often-unheard voices.” (Salas, 2004, p. 78)

Step 4: The Heart Each artist/teacher team will work with their student group for a forty-five minute period each day for a two-week period. They will work with the students to hold open dialogue, participate in theater exercises, role play, write monologues and scenes, and develop a twenty-minute show. During this step “... the process of drama encourages/allows participants to shift positions, which invites multiple perspectives and points of view to be represented. The dramatic role playing process allows participants to experience vicariously that which the other (e.g. the bullied) may be living through. (Salas, p.4)” By enacting these characters with viewpoints both different and similar to their own the students make emotional connections and develop a cognitive understanding. The chance for the development of empathy towards their peers is tremendous. “Their peers in the audience may realize for the first time what it feels like to be called racial slurs or physically hurt by a bully. Students may respond to one another's stories with a story of their own, or an expression of their desire to help. (Salas, p.79)”

Week 4

Step 5: Unity Having developed and rehearsed their original play, they will present their show three times; once to the Academy, once to the Hingham public schools and once to the greater Hingham community. Based on attendance rates additional shows may be added. The goal is to hear as many different voices and perspectives as possible. “The arts, and in particular theatre and drama, are ideally equipped for learning because they engage children as individual, social and cultural beings. Dramatic situation gives learning a context. Like all stories, it gives them something, someone, a dilemma to care about; it matters and it resonates with their lives. Through responsibility for ourselves we become socially responsible.” (Cooper p4)

Step 6: Diagnostics A few weeks after the fifth step the students will be asked to take a second survey. The post-project survey results will be used to analyze the effectiveness. By comparing the results of both surveys we can see if positive change occurred. The online survey will also be extended to the Public School groups invited to attend the shows. The results of the survey before and after the viewing will be used to evaluate the impact on the greater community. The change may not seem dramatic. “Learning through drama is not always immediate. In fact, a rich drama experience often takes time to become internalized, and the impact the process and/or product has on a participant may only emerge some time later.” (Belliveau, 2005, 24)

BUDGET

Description	Unit Price	Total Price
15 Artists in Residence – Part time – two months—Project based stipend	\$2,000 per artist	\$30,000
Project Leader Salary	\$5,000 per month	\$15,000
Textbooks for 150 students	\$10 per student	\$1,500
Materials for 150 students	\$10 per student	\$1,500
Facilities	Provided by the school	\$0
Homeroom teacher time	Included in teacher salaries	\$0
Costumes and Set	\$1,000	\$1,000
Online Survey	Free - Survey Monkey	\$0
Marketing and Printing	\$1,000	\$1,000
Total expenses		\$50,000

LOGIC MODEL

Inputs	Outputs		Outcomes -- Impact		
	<i>Activities</i>	<i>Audience</i>	Short	Medium	Long
<p>Artists</p> <p>Funding</p> <p>Materials</p> <p>Facilities</p>	<p>Play development</p> <p>Survey, readings, dialogue</p> <p>Second Plays and dialogue</p> <p>Play Productions for Greater community</p>	<p>Artists/Teachers</p> <p>Artists, teachers and students</p> <p>Artists, teachers and students</p> <p>Artists, teachers, Students, parents, Community members</p> <p>15 Artists 15 Teachers 150 Students Grades 4-8 700 Students and Parents in the Hingham Comm.</p>	<p>Students and adults will learn about bullying and its effects</p> <p>All will become more aware of the community</p> <p>All will develop skills for handling bullying</p> <p>Dialogues will continue in open and honest ways</p>	<p>Changes will be seen in behaviors</p> <p>Previous bystanders will begin to become active defenders</p> <p>A marked decrease in the number of students who feel bullied</p>	<p>Derby Academy And Hingham will have a more cohesive and happy community</p> <p>Students will carry their active learning and teamwork to other forums</p>

REFERENCES

- 3 Doors Down. (2000) Be Like That. On *The Better Life [CD]*. NYC, NY: Universal Records
- Belliveau, G. (2005). An arts-based approach to teach social justice: Drama as a way to address bullying in schools. *International Journal of Arts Education*. 3 (2005): 136 – 165
- Black, D. (2009) Symphonies. On *UN [CD]*. UK: Polydor Records
- Borrupt, T. (2006). *The Creative community builder's handbook: how to transform communities using local assets, arts and culture*. Saint Paul, MN: Fieldstone Alliance Publishing Center.
- Brannan, J. (2010) Good Mother. On *In Living Cover [CD]*. Canada: Nettwerk America Records.
- Cooper, Chris. (2004). 'A struggle well worth having': the uses of theater-in-education (TIE) for learning. *Support for Learning, Volume 19 (number 2), 81-87*.
- Csuti, Dr. Nancy B. (2009) *Bullying Prevention Initiative Student Survey*. Retrieved from http://www.coloradotrust.org/attachments/0000/3599/BPI_Student_Survey.pdf
- Geever, J. (2007). *The Foundation Center's guide to proposal writing*, (5th ed.). New York: The Foundation Center.
- Goldbard, A. (2006). *New creative community: The art of cultural development*. Oakland, CA: New Village Press.
- Government of Maine. (2007). *Sample Survey*. Retrieved from http://www.maine.gov/education/bullyingprevention/samplesurv_06.pdf
- Hiedke-Miller, K. (2008) Caught In The Crowd. On *Curiouser [CD]*. Australia: Sony BMG.
- Hires, M. (2009) Tangled Web. On *Take Us To the Start [CD]*. USA: Itunes
- Jewel. (2005) I'm Sensitive. On *Pieces Of You [CD]*. USA: Atlantic Records
- Johnson, J. (2008) Sleep Through The Static. On *Sleep Through the Static [CD]*. Hawaii, USA: Brushfire Records.
- Keys, A. (2009) Wait Till You See My Smile. On *The Element Of Freedom [CD]*. USA: RCA Records
- Lavine, A. (2006) Keep Holding On [Glee Cast]. Single [Itunes]. California, USA: FOX

- Michaelson, I. (2008) Be OK. On *Be OK [CD]*. USA: Cabin 24 Records
- Melua, K. (2005) Spider's Web. On *Piece by Piece [CD]*. Farnham, UK: Dramatico
- Noble, Keri (2004) If No One Will Listen. On *Fearless [CD]*. Cleveland, OH: Telarc
- Plain White T's () Big Bad World. On *Big Bad World [CD]*. California, USA: Hollywood Records
- Romney, P. (2005). "The Art of Dialogue." In P. Korza, B. Schaffer Bacon, and A. Assaf. (Eds.). *Civic Dialogue, Arts & Culture: Findings From Animating Democracy*. (pp. 57-79). Washington, D.C.: Americans for the Arts Press.
- Rossdale, G. (2009) You Can't Run From What You Forget. On *Forever May You Run [CD]*.
USA: Interscope Records
- Salas, J. (2005) Using Theater to Address Bullying. *Educational Leadership*. Retrieved from http://www.playbacktheatre.org/wp-content/uploads/2010/04/Salas_PT-Addresses-Bullying.pdf
- Savatage (1996) Not What You See. On *One Child [CD]*. Germany: Edel Records
- Shae, B. (2010) Life. On *Life [CD]*. USA: Shae Rock Records

54 Park Ave • Hull, MA 02045
PHONE 413-896-0410 • E-MAIL LINDSAYJAG@GMAIL.COM

LINDSAY JAGODOWSKI

EDUCATION

2003 - 2008 Smith College Northampton, MA

Bachelor's of Arts in Theater – Minor in Philosophy

WORK EXPERIENCE

Theater and Dance Intern, 2008 - 2009 Phillips Exeter Academy Exeter, NH

- Created catalog system for props and costumes
- Developed protocol for seating and reservations
- Revamped methods of publicizing performances

Theater Teacher, 2007 - 2008 Academy Hill School Springfield, MA

- Created curriculum and protocol for theater classes, grades k-6
- Instituted trimester productions for Academy Hill Community
- Developed summer theater camp program

OTHER EXPERIENCE

2003-2008 Smith College Theater Department Northampton, MA

- Research Assistant & Editor: Various Publications
- Stage Manager: "Soul of the City"
- Director: "The Illusion"
- Actress: "Amadeus," "Soul of the City," "The Frog Prince," "The Leader," and "Marya"
- Technical Crew: "Cinders" and "Dogeaters"
- Dance Captain: "Marya"

2007 Hampshire College Theater Department Hadley, MA

- Make-up Designer: "Tango"

2006-2008 Majestic Theater West Springfield, MA

- Stage Manager: Summer Children's Theater program
- Actress: "Inherit the Wind"
- Assistant Stage Manager: "Enchanted April"

2006-2007 New Century Theater Northampton, MA

- Shop Technician
- Theater Intern

2005 The MacDuffie School Springfield, MA

- Admission Intern

1998-2003 Wilbraham & Monson Academy Wilbraham, MA

- Leader, Academy Repertory Company
- Member, Academy Players

SKILLS

Theater

- Stage Management; Technical Crew: construction, design, lighting, sound, props, make-up, costume; Directing, Collaborative Theater; Research and Dramaturgy; Acting; Singing; Dancing; and Choreography

SUMMARY

Multi-dimensional educational consultant and drama teacher with experience in teaching, curriculum development, and directing. Proven ability to develop successful drama programs that increase student participation. Recognized for exemplary instructional practices, outstanding rapport with students, and ability to create a safe and nurturing environment. Known statewide for expertise in the field of drama.

PROFESSIONAL EXPERIENCE

Consultant and Teacher – Lesson One Company, Boston, MA, 2008-present

- ♦ Provided training for teachers and students in promoting academic skills and a safe school climate

Special Assignment Faculty – Emerson College Boston, MA 2010-present

- ♦ Supervised student teachers in the field of Drama Education.

Teacher of Drama, Speech and English, Grades 7-12, Town of Hingham, Hingham, MA, 1973-2008

Teaching/Curriculum Development

- ♦ Created drama program for middle and high school, consistently attracting high enrollments; regularly updated and expanded program to match curriculum frameworks and meet community needs.
- ♦ Introduced new drama electives, adding courses in Technical Theater, Speech, and Play Writing to the core Introduction to Drama and Advanced Drama classes.
- ♦ Incorporated new trends in curriculum development, teaching strategies and theatrical techniques, as well as evolving technology.
- ♦ Supervised student teachers from Emerson, Bridgewater, and Eastern Nazarene Colleges in field placement assignments over a 20-year period.
- ♦ Oversaw several independent study students in addition to structured classroom assignments.
- ♦ Served on the committee that wrote the Curriculum Frameworks for the Arts for the Commonwealth of Massachusetts Department of Education (1993-1995)

Theatrical Productions

- ♦ Directed over 70 major productions at the middle school and high school level, including musicals (such as *Les Miz*, *West Side Story*, *Fiddler on the Roof*, and *Guys and Dolls*). These productions involved as many as 150 students, with frequent sell-out performances that attracted 1500 people over three nights.
- ♦ Directed non-musical productions (including *Our Town*, *The Laramie Project*, and *A Midsummer Night's Dream*),
- ♦ Reinvigorated after-school drama clubs; attracted up to 150 members by fostering a nurturing and safe atmosphere that encouraged students to express themselves creatively
- ♦ Directed Hingham's annual entry into the Massachusetts High School Drama Festival from 1989 to 1999; won State Championship II honors in 1991; chosen to represent Massachusetts in the New England Drama Festival (achieved third place) in 1990 and 1994.
- ♦ Organized and supervised annual field trips to New York to attend Broadway productions and participate in workshops with professional actors.

- ◆ Directed many evenings of one-act plays, and supervised one-act plays directed by students.
- ◆ Collaborated with parent booster club and supervised assistant directors, producers, choreographers, music directors, professional musicians, and set designers to ensure high quality productions.

John T Higgins

617-698-5898

SUMMER TEACHING EXPERIENCE

Taught a variety of acting, directing, improvisation, and theater courses and directed productions for several summer programs serving elementary through high school students, including programs for gifted and talented students.

- ◆ **Master Teacher – American Idol Summer Camp**, Northfield, MA, Summer 2007
- ◆ **Teacher – Derby Academy Summer Arts**, Hingham, MA, Summers 1983-1985, 1994-present
- ◆ **Master Teacher – Project Contemporary Competitiveness, Bridgewater State College**, Bridgewater, MA Summers 1987-1992
- ◆ **Teacher – Catholic University High School Drama Institute**, Washington, DC, Summers 1973-1981

OTHER PROFESSIONAL EXPERIENCE

Advisor, 10-year Member of Board of Directors – Lesson One, Inc., Boston, MA

- ◆ Collaborated on curriculum development for violence prevention program for elementary students.

Workshop Facilitator – Harvard University School of Public Health, Cambridge, MA

- ◆ Developed and presented several public speaking workshops for hospital administrators and ministers of health from developing countries.

Tour Guide – Pitcairn Tours, Boston, MA

- ◆ Provided historical tours of the Boston area.

PROFESSIONAL AFFILIATIONS

- ◆ **Member, Board of Trustees of the Massachusetts High School Drama Guild**; past member of Executive Council (1994-2003) and President (2000-2001)

AWARDS

- ◆ **John S. Antoine Award** – conferred by the Hingham/Weymouth Kiwanis Club in recognition of service to youth, 1997
- ◆ **State Director’s Award** – honored by the Massachusetts chapter of the International Thespian Society, 1996
- ◆ **Outstanding Arts Educator in Drama** – awarded by the Massachusetts Alliance for Arts Education, 1995

EDUCATION

M.A. in Speech and Drama, Catholic University, Washington, DC, 1975

B.A. in English, and Speech and Theater, Boston College, Chestnut Hill, MA, 1972

60 credits beyond Masters, taken at various institutions including Emerson College, Bridgewater State College, Fitchburg State College, Eastern Nazarene College, and Harvard Extension School