



Philadelphia Arts in Education Partnership

2015 - 2016 Directory of Pennsylvania Artists in Education

For Programs to be conducted from October 2015 through August 2016



The Regional Partner of the Pennsylvania Council on the Arts
Arts in Education Division for Philadelphia, Bucks, Montgomery, Delaware, and southeastern Chester Counties



Philadelphia Arts in Education Partnership

Artist in Residence Information Sheet 2015-2016

- The Philadelphia Arts in Education Partnership is the Pennsylvania Council on the Arts regional partner for Arts in Education. As the partner for southeastern Pennsylvania, PAEP facilitates the process of selecting artists and ensembles for inclusion in the *Directory of Pennsylvania Artists in Education*, sponsors artist residencies in school and community sites, and delivers professional development to train teaching artists and classroom teachers to design and deliver quality arts residencies.
- The mission of the Artist Residency Program is to develop and support quality arts education programs in schools and community settings in southeastern Pennsylvania, including Bucks, Chester (SE), Delaware, Montgomery, and Philadelphia counties.
- Artist residencies are designed as collaborative ventures between teachers and artists placing trained, knowledgeable, practicing artists into schools and community settings. In these residencies, artists work intensely with up to three core groups of students acting as mentors, facilitators, and technical advisors to the students as they undertake experiential arts projects. In school settings it is anticipated that these arts projects will be literacy-based, embedded in the curriculum, and meet Pennsylvania Common Core State Standards.
- School and community sites interested in applying for artist residency funds must select an artist for this work from the PA Council on the Arts approved *Directory of Pennsylvania Artists in Education*.
- School and community “host sites” may include public, private, parochial, and charter schools serving elementary, middle and high school students; childcare centers; senior centers; and units of government.
- PAEP has directory artists and ensembles representing many art forms across our region available to deliver quality residency work including actors, dancers, folk artists, musicians, visual artists, and writers. Each fall PAEP recruits, selects, trains, and recommends new artists and ensembles to the PA Council on the Arts for inclusion in the program.
- Artist Residencies are funded jointly by the host site and the PA Council on the Arts. Matching funds of up to 50% are provided by the PA Council on the Arts. The PCA does not guarantee that all requests will be fulfilled. The amount of the match is determined by a number of variables including but not limited to the quality of the proposed project and total amount of funds available. The PA Council on the Arts is interested in helping to support residencies that are longer than 10 sessions. Consequently the PA Council on the Arts has instituted the following funding guidelines:

There is a twenty day minimum for a 1:1 PCA match for individual artists and ensembles. Examples of the PCA match ratios are as follows based on a \$200 a day residency fee:

Length of Residency	PCA AIR Subsidy	Host %	PCA Support Maximum	Host Support (plus 10% admin. fee)	Total Cost for Residency
10 day residency	Up to 30%	70%	\$600	\$1,600	\$2,200
15 day residency	Up to 40%	60%	\$1,200	\$2,100	\$3,300
20 day residency	Up to 50%	50%	\$2,000	\$2,400	\$4,400

- Residency artists and ensembles in the program must receive a daily rate of no less than \$200 a day. Artists and ensembles are free to negotiate a higher rate; however, PAEP will provide matches as established by the length of the residency as listed above. While artist and ensemble rates vary, PAEP will only provide a match to the artist fee according to the established criteria and will not exceed a maximum contribution of \$100 per day for individual artists and \$150 per day for an ensemble. Daily rates for an artist or ensemble exceeding the maximum must be absorbed by the school or community site. The school and residency artist/ensemble negotiate this fee.
- The PA Council on the Arts and the Philadelphia Arts in Education Partnership highly recommend residencies of 20 sessions or more to fully realize the impact these residencies can have on student learning.
- The Philadelphia Arts in Education Partnership is currently entertaining proposals from schools and community sites for single residencies to be held between October 2015 and August 2016.



How to Initiate and Request an Artist Residency

- Select an artist or ensemble from the *Directory of Pennsylvania Artists in Education* with whom your school or community site wishes to work. PAEP staff is available to assist you in the artist selection process. The *Directory* provides descriptions of the art form, style, and philosophy for each artist or ensemble approved by the Pennsylvania Council on the Arts. You can browse the artist profiles for southeastern Pennsylvania on the PAEP's Website: <http://www.paep.net>.
- An Artist Residency Application can be found at the back of this directory and on PAEP's Website: <http://www.paep.net>.
- Contact the artist(s) directly to discuss a potential residency, or contact PAEP for suggestions about the artist(s) who might work well at your site.
- Once the artist(s) has been contacted, plan a meeting to discuss the shape and scope of the potential residency project, which will include information such as: age of core groups (up to 3), learning goals and curricular and literacy connections, school/site setting, project collaborators/team, artist fees, materials, and other residency needs.
- Develop the residency plan collaboratively with the artist(s). PAEP is always available to help you plan your residency as well.
- Submit an Intent to Apply by July 15, 2015. This is not a requirement to apply for a residency, but it is helpful for PAEP to gauge the demand for residency funds.
- Submit an Artist Residency Request Form and narrative description of the residency to the Philadelphia Arts in Education Partnership for Artist Residencies scheduled for October 2015 through August 2016.
- PAEP maintains a rolling deadline on a first-come first-served basis. Your proposal will be reviewed for consideration by PAEP, and you will be contacted by a PAEP staff member should your residency request be selected for funding. Funding depends upon the quality of the project and the amount of available funds.
- No residencies will begin prior to October 2015 without PAEP clearance.



DIRECTORY OF PENNSYLVANIA
ARTISTS IN EDUCATION

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ARTIST DIRECTORY: CRAFT

Richard V. Aldorasi

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The World Art Project residency program allows students to explore the following eight hands-on art techniques from around the world: Turkish and Japanese Suminagashi marbling, making linen paper with flowers, ferns, gold, silver and metallic iridescences, paste painting and momigami paper design, making Egyptian papyrus paper, bookbinding, and letter press printing. Each student learns the rich history of these decorative folk arts including the historic role Philadelphia and Pennsylvania played in papermaking and printing. Using only 100% authentic tools and materials, students produce lots of take home art. A teacher resource packet with project specific

worksheets and material lists is provided for lesson extensions.

Claymobile

215-925-3453 ext. 15

Annette@theclaystudio.org

The Claymobile provides a cost effective means of adding ceramics to educational and cultural programs. Created in 1994 as the outreach arm of The Clay Studio, the Claymobile is dedicated to bringing clay art education to diverse populations in the Philadelphia region. The Claymobile partners with schools and community-based organizations, integrating arts into their curriculum and programs. A Claymobile Residency is a series of weekly ceramics classes led by a professional clay



artist and comes complete with all of the materials for each class. The Claymobile works with a group of no more than 30 students per 90-minute

class. All Claymobile residencies occur at a location designated by the partner organization. Any room with tables and chairs can easily be turned into a ceramics classroom.

Lana Heckendorn

215-983-9330

lana@lanaheckendorn.com



Clay is my medium. I love working with this material to create forms that people use every day, connecting me with people around the world and across generations. When I teach traditional

clay techniques to others, the possibilities for inspiration are abundant and diverse. Whether using clay to create a mosaic designed by the class or to hand-build a pot to connect students with history, my work with clay in the classroom has a lasting and positive impact.

Gabrielle Kanter

215-518-2245

GabrielleKanter@aol.com

As a textile artist and art educator for the past 15 years, I have worked with students of all abilities in pre-k through college. In teaching, I bring my own multi-faceted art making experience and open-minded approach. I encourage discovery and individual expression. My own pursuits in the field of art, have equipped me to bring value into students lives through art and art-making. Residency programs can be tailored to a wide range of grade levels and curriculum through collaboration with classroom teachers and administration. Through this, students will be guided through a selection of hands-on, low-tech fabric design techniques. Together we can create rich pattern, color, images and narratives on fabric through dying, painting, printing and sewing that have infinite possibilities in creating collaborative community quilts or other fabric related projects.



Madlene Kyerematen

215-906-3128

sakobees@netscape.net



I present my rich African Heritage and values as a resource for students to develop their own creative self expression and thereby help them ap-

preciate other cultural art forms. My passion is to help them master the art of building with clay by using different approaches, or methods, and finishes. At the end of each residency, I believe students will be enriched and motivated and also have their physical and spiritual visions broadened.

Kathryn E. Pannepacker

267-738-0050

kpannepacker@gmail.com



I am a textile/visual artist. I've done many art projects with homeless men and women, families in transition, folks in recovery, seniors, veterans, young adults, as well as folks (of all ages) with disabilities. People are people to me. I believe in art-for-all and quality-of-life transformation for individuals and communities. There are many ways to incorporate creative expression, pattern and design, 'story-telling', and color and textile, for example, into the 'studio' residency we'd create where participants feel engaged, empowered, and inspired.

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Winnie Radolan

215-342-7544
Winniera@verizon.net



Master papermaker and teacher Winnie Radolan is a nationally known papermaker/artist/educator who runs “Winnie’s Paperworks,” an itinerant teaching papermill. Since 1989 she has been involved with papermaking as an

art form and educational vehicle. Former Director of Papermaking and Education at Historic RittenhouseTown, she teaches and conducts many workshops locally and nationally for artists of all ages. Her paper and book works have been exhibited internationally and are in private collections. She received her BS in Art Education from Moore College of Art and has done graduate studies at the University of the Arts.

Jennifer Wankoff

215-923-1639
jen@dougweissman.com



Travel has given me a passion for learning about art of many cultures particularly ceramics and folk art. While my personal work focuses on

functional pottery with influences in Jewish tradition and folk art, my work with students spans the whole ceramic spectrum and many cultural traditions. Together with classroom teachers or art teachers, I develop a clay project based on any area of study. Instruction of ceramic materials and important clay building techniques are built into each project, but students are left with plenty of room for individual expression.

Deborah Williams

609-871-6093
rankokuspottery@gmail.com



For 25 years I have created functional pottery and clay sculpture, while teaching adults, children, and college students. Teaching is essential to my artistic process, and I am inspired and renewed as students discover their creative potential and their sense of self evolves. My clay residencies connect the ceramic process to personal experience, while teaching history, literacy, math, science, and creative problem solving. Clay mural installations inspire students to work collaboratively. Ultimately, my goal is to inspire in students the joy of discovery and experimentation while building the confidence to take creative risks and learn

when they least expect it.

ARTIST DIRECTORY: DANCE

Janelle Ardrey

215-764-9690

Janelle.Ardrey@gmail.com



Janelle Ardrey is a Philadelphia based dancer and teaching artist. She is passionate about using dance to learn to be creative, develop artistry, and discipline.

She is trained in Classical Ballet, Jazz, and Modern dance techniques (Horton, Graham and Limon). As a teaching artist, Janelle is committed to teaching the basics of classical dance technique, while incorporating elements of storytelling, dance composition, and self-expression. Janelle believes that everyone can dance and teaches her students to use dance to nurture their individual strengths and creativity.

Jim Bunting

267-254-9920

JimBuntingDance@gmail.com

I seek to create an environment that is nurturing yet challenging. When I have the privilege to teach a group of children, I feel it is my responsibility to



guide each of them to find his or her own personal expression and confident nature. My philosophy is to instill a mindset that leads to a healthy and enthusiastic resolve. Whether it be a high energy jazz class or a fun interacting ballroom lesson, I wish for my students to experience dance as a celebration of our culture and an extension of our mind and soul.

Antoinette Coward-Gilmore

267-987-5581

antoinette@danse4nia.org



ACG believes in providing quality/ authentic dance education and training to form the blue print for the ultimate artist and exceptional human being. Utilizing a holistic approach that emphasis self and community responsibility, ACG's style of teaching highlights the importance of budding artists' being well rounded and fusing all aspects of dance (art, education, history, and science) as a well crafted woven web. It is with this approach that students' gain a deep appreciation for dance that will in time become a voice of dance advocacy.

DANCE

Nicole Cox

408-460-8009

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My work blends a passion for movement, art, and experience.

As a dancer, choreographer, and scholar, my own work explores the relationships between dance forms and dance practitioners across time and geography. I am trained in Lindy Hop and West Coast Swing, Ballet, Jazz, and Kathak, a classical dance form from Northern India. As a teacher, I aim to share with students the joy of movement and introduce them to a colorful array of dance forms while building a core movement vocabulary.



Dancefusion

215-222-7633

gbyedancefusion@verizon.net

Dancefusion, under the artistic direction of Gwendolyn Bye, develops residencies that connect students to each other and our communities and explores the infinite ways to learn and create. Our programs relate dance and movement to curriculum areas such as math, science, history, and literature offers residencies that explore various dance cultures from African, Spanish, and modern dance to tap, hip-hop, and funk.



Through our residencies students build self-confidence, self-discipline, focus, and teamwork in a creative and stimulating environment. We challenge the students to gain a deeper understanding of dance

as an art form, using it as a bridge to cross cultural, social, and economic boundaries. Dancefusion continually works to ensure that its school-based residencies meet the needs of students, teachers, and the community.

Danse4Nia

267-987-5581

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Danse4Nia Repertory Ensemble recognizes how dance and other art forms positively influence our society as a whole, and we strive to promote the history, legacy, and lineage of African-American concert dance with adults and youth ages 7 and up. Educational workshops are based on the various techniques offered by Danse4Nia Repertory Ensemble, constant reinforcement of the etiquette and standards of a professional in the field, and a pedagogy method of teaching dance, audition, and performance readiness in addition to dance history. A standard residency program brings either one or two teachers into a community for custom-designed activities that are designed specifically to the needs, interest, and experience levels of each community.

F.I.V.E. Productions

Fore I'm a Versatile Entertainer

Productions

215-284-7176

rasmikeyc@gmail.com

For I'm a Versatile Entertainer is an arts and entertainment company geared towards creating communities through production and education. Since our establishment in 1999, F.I.V.E. has been producing works that illustrate the company's dynamic versatility and innate passion for the arts. With a strong foundation in education, the founding members of F.I.V.E. are adamant about providing an opportunity for others to express their versatility through residency workshops that stress the fundamentals of dance. The education division is committed to enriching the lives of all dancers providing students with a full artistic, spiritual, and physical education.



Anne-Marie Mulgrew and Dancers Company

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As a professional contemporary dancer, choreographer, director and educator, my approach is movement education based on the philosophies of Rudolf Laban and Margaret Doubler. Lessons explore cooperative learning, teamwork, self-expression, problem solving, and the value of the individual voice to make decisions. I encourage using the imagination and enjoy



challenging the way students think of dance and themselves as dancers/movers. Residencies are tailored to the needs of the community and involve planning, reflection, and documentation to define the goals, content and

outcome. Lessons center on shape-making, partnering, and encouraging students to create their own dances.

olive Dance Theatre

215-840-1350

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olive Dance Theatre is a Philadelphia-based organization, founded in 2002 by Artistic Director Jamie Merwin. Its mission is to validate the indigenous American hip-hop dance form of breakin', through the creation and performance of new dance theater works domestically and abroad. The company aims to educate audiences and communities about the form's history and illuminate proper techniques. Providing an outlet and appreciation for pioneers, current generation, and future practitioners of these styles. oDT mentors emerging artists and remains committed to the growth and development of artistic communities.



Kristen Shahverdian

267-973-6845

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I teach contemporary dance based in release technique, as well as improvisation, site-specific dance, and composition. As a Pilates instructor, I am also interested in using movement to teach anatomy and body mechanics. I love to dance in unexpected places: subway cars, parking lots, the nooks of buildings. I believe that art in unexpected places allows us to see things through a different lens. I love teaching others how to make dances and how to train our minds and bodies to use improvisation to create and perform. Movement is necessary in our lives; moving our bodies connects us to our physical self, our memories, and to each other. In my world, dance tells the emotional story.



Project Spotlight

267-210-5460

info@SpotlightDanceUSA.com



Through ballroom dance, ladies and gentlemen are introduced to life lessons, such as respect, proper etiquette, teamwork, confidence, healthy living, community

involvement, exposure to the arts, and cultural awareness. Programs are conducted by certified instructors with many years of experience dealing with students of all ages and backgrounds. Project Spotlights Dance in schools program now brings dances to hundreds of children each year who wouldn't be able to afford it. We currently offer ballroom, hip hop, ballet, Theatrical Dance, and a combination of each called Dance Fusion. Our goal is to expose children to the benefits of dance without the financial burden. This comprehensive K-12 Dance Program is currently offered throughout the Philadelphia area.

Mark Wong "Metal"

267-258-9909

markwong31@hotmail.com



My educational work centers around teaching the basics of B-Boy/B-Girl movement vocabulary, including movement origins, histories, and concepts. These basics can then be used to create original styles and dance pieces

with students. I focus on both the technique of this unique American art form and its ability to tell stories, emote, and express both on and off stage. Even more important than the dance's athleticism, dynamics, and its legitimacy as an artistic medium, is its power to teach focus, unity, and respect in a fun and engaging program.

ARTIST DIRECTORY: FOLK ARTS

Cassandra Stancil Gunkel

215-396-6858
ruthdec25@aol.com

I create quilts and other kinds of textile art to tell stories. As a trained folklorist, I prefer everyday art born in families and community that tells something about our history and culture. Batik, hand dying, appliqué, digital imaging, painting and block printing are a few of the many design choices that I use to engage students of all ages to share stories through fabric. All design processes born of tradition were made to be handed down, to inspire new storytellers. Those stories can be personal or share the experiences of family, community and heritage. Stories, whether spoken or designed in fabric, are supposed to inspire. We might tack our individual creations together on a hallway wall, or collaborate on a classroom quilt. But through collaboration we see what each person contributes to the whole. More tactile than a melting pot and more inviting than a tossed salad, a quilt has always been the best metaphor for our richly diverse community.



Habiba (Barbara Siegel)

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habibaraqs@aol.com



All over the world dance is an important part of celebrations. In Egypt the dance tradition goes back to ancient times. I have spent 25 years travelling to Egypt and North Africa studying dance with the National Troupes of Egypt and Tunisia and in villages. The traditional dances of Egypt provide a record

in movement of a vanishing way of life. They reflect aspects of village life such as water gathering, ritual combat, and the celebration of weddings. Habiba introduces students to the rich diversity of rhythms and dance movements from Egypt. With the goal of recreating an Egyptian Village Festival, students learn how to dance like an Egyptian, in the course of which the children learn about life in a modern Egyptian village while preparing to take part in the festival.

Kùlú Mèlé

215 844-3409
nlee@kulumele.org



Known for its high-spirited performances and artistic excellence, Kùlú Mèlé (loosely translated as "voice of the ancestors") performs West African-based original and traditional communal dances that celebrate life passages such as birth and marriage, and everyday scenes such as children at play. Kùlú Mèlé's founder Robert Crowder and Artistic Director Dorothy Wilkie are both recipients of Pennsylvania Council on the Arts Fellowships and Pew Fellowships for their artistic achievements. Kùlú Mèlé's outreach and arts education programs include its longstanding children's ensemble, Omo Kùlú Mèlé (the children of Kùlú Mèlé), the Omo Kùlú Mèlé Afterschool

program, residencies, and in-school performances and workshops. Kùlú Mèlé also offers adult workshops, master classes, demonstrations and long term residencies.

Oliver Nie

215-387-3096
Yln98@hotmail.com



After 30 years as a traditional Chinese dance teacher, I find I still have a lot of life for passing on the traditions that were taught to me. In my classes I teach many things in addition to the dances

themselves: I teach the story behind each dance. I also design and make costumes for each dance that requests specially.

The Spice Route Ensemble

215-620-1077
BillK@animusmusic.com

The Spice Route Ensemble brings together internationally acclaimed Middle Eastern musicians of Egyptian, Lebanese, Greek, and Jewish heritages to perform the distinctive music of each as one. This timely program invites audiences of all ages to join the Spice Route Ensemble for an enlightening, interactive journey through the Middle East featuring song, dance, and traditional instruments. A residency with The Spice Route Ensemble builds a bridge to understanding that we all are really one.



Angela Watson

267-304-4611
angela_watson@hotmail.com



Angela "Sadio" Watson is a keeper of traditional African folklore. Angela has been performing, teaching, and studying African arts since 1989. Angela performed in Japan, Africa, and throughout the US. She received a foundation in Guinea folklore through the protege students of the legendary Papa Ladji Camara. Papa Ladji was the first master teacher to spread Guinea dance folklore here in the US since the late 1960's. As a teacher, she believes in the healing power of the dance and emphasizes the principles of community and village to teach dance. Currently Angela performs with Kulu Mele African American Dance Ensemble, Green Meadows Cultural show for children,

Balafon West African Dance Ensemble of DC, and Tyhimba. Angela is the founder of Camara Arts, 'keepers of tradition', an arts organization working with youth in rights of passage using arts in education.

ARTIST DIRECTORY: INTERDISCIPLINARY

COSACOSA art at large, Inc.

215-385-2554

info@cosacosa.org

COSACOSA engages people of differing backgrounds to work together to create new public art in a wide variety of disciplines -- from mosaics to music, from painting to poetry, from interactive theater to intercommunity art gardens. For over twenty years, COSACOSA has brought together thousands of citizens from over thirty Philadelphia neighborhoods to learn about art, about each other, and about how to work together. COSACOSA's school-based projects infuse hands-on art-making activities that enhance literacy, math, science and social studies learning, as well as intercultural, interpersonal, and critical thinking abilities.



ARTIST DIRECTORY: LITERATURE

Lamont Dixon

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Poet Lamont Dixon is dedicated to providing language arts education programs for young and old. All of his techniques are guided by this philosophy: children are imaginative,

receptive, creative individuals. Lamont remains committed to the idea that the individual mind for child and adult is its own university of arts.

Leonard Gontarek

215-808-9507

gontarekL@earthlink.net



I begin with a plan similar to a painter copying a painting, but in the end the student comes away with a poem wholly their own and a first-hand experience of how poets are influenced. I have been doing this for years and bring to the class poems that have

a working principle and, more so, relevance and enthusiasm to which the students can relate. Within this context, I address the ABC's (assonance, blank verse, caesura...) of the elements of poetry, as well as introducing the students to the work of classic, contemporary, and international poets. I convey how poetry can speak to us in direct terms about the things that make our lives complex and rich: joy, heartbreak, peace, loneliness, beauty. My approach is to guide the students through their writing to the power, the everyday wisdom, the spiritual, the political, the necessity, and the pleasure found in poetry.

Anndee Hochman

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aehoch@aol.com

Anndee Hochman believes that writers are people who are awake to the world, people who notice small details and wonder about big questions. In her workshops with writers from the age of five to 95, she uses poetry, music, movement, and visual art to help stir memory and awareness of what lies inside and outside each of us. Practice—lots of writing, lots of sharing, lots of revising—helps build the skills to chronicle those inner and outer worlds with meaning, originality, and power. Whether in a one-day workshop or long-term residency, participants gain confidence, joy and a sense of community



ARTIST DIRECTORY: MEDIA ARTS

Big Picture Alliance

215-381-2588
info@bigpicturealliance.org



Big Picture Alliance has been engaging, educating, and exposing youth K-12 and through age 19 in the exciting

art and science of digital media and filmmaking for over 18 years. Every youth is creative, talented, capable, and entitled to a robust, engaging educational experience that provides multiple pathways to learning while building vital 21st Century learning skills like teamwork/collaboration, critical thinking, communication, and creativity/innovation. Within our safe haven of support with seasoned media arts instructors who are also professional, award-winning filmmakers, we offer exciting opportunities to challenge our youth – all who are capable of rising to each production challenge we present.

Anula Shetty

215-426-5187
anula@termite.org

As an Indian-American filmmaker, I draw upon a cross cultural perspective that has influenced my work thematically and aesthetically. I tell stories of the duality of my experiences living in and drawing inspiration from both Eastern and Western traditions. My passion lies in working with youth and community groups to create videos that explore specific local communities and give voice to issues and stories that are unheard in mainstream media. In my past residencies I was able to witness first hand the effects of media literacy on the lives of young people. Their involvement in the project enabled them to get hands on experience in media



production, to develop and refine their critical thinking skills, and help them become more engaged in their community. Along with teaching digital media, I incorporate drawing and writing activities in my residencies to illustrate

the concepts of story telling. These activities allow students to think visually in pictures and to reflect on the power of images - how images can be used to convey emotions.

Samori Coles

215-574-1400

samori@lildrummaboy.com



As an audio engineer and music produce, I have produced and recorded numerous musical genres. Teaching the fundamentals of my art through teamwork, collaboration, creative problem solving and history is essential to my artistic process. As an extension of my professional recording and production career, I participate in residencies that allow students to gain hands-on knowledge, experience, and exposure in the music recording and production processes. From music composition and songwriting to project planning and

computer/software technologies, my goal is to nurture innate musical and listening abilities, as well as foster a positive outlook on the opportunities available to those eager to learn and utilize proper planning and self-discipline. The final output of my residencies is a CD and MP3s of the students' own original songs that they have written, produced, and recorded.

ARTIST DIRECTORY: MUSIC

Animus

215-620-1077

Billk@animusmusic.com



ANIMUS - Eastern Mediterranean World Fusion Music & Dance blends music and dance forms from around the world. Primarily an East-

ern Mediterranean/Middle Eastern/Latin/American fusion ensemble, ANIMUS also performs traditional Eastern Mediterranean/Middle Eastern music. ANIMUS' original music freely barrows and incorporates musical ideas and traditions from East to West, North to South, Ancient to Modern to create one beautiful sounding world! An ANIMUS residency promotes tolerance, diversity, unity, and peace through the universal languages: music and dance. Furthermore, Animus pushes the boundaries and borders of music from all over the world to create something new as well as to preserve the origins of cultural inspiration.

Auricolae - David Yang

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Auricolae@earthlink.net



Fairy tales, folklore and fables with Auricolae: a storytelling and music troupe whose instrumentation of violin and cello along with a narrator, transport young participants into other worlds. Auricolae residencies have a strong literacy component.

After seeing Auricolae perform, students of all ages (including pre-literate) create their own story/libretto and, over the course of multiple visits, explore how to set their own text to music. This residency can also have an arts and craft element with students making sets and props. The final concert involves the students in a semi-theatrical performance reading text and music they wrote themselves.

Andrew Bleckner

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ableckner95@gmail.com

I am a composer and songwriter, and I lead music creativity workshops. During the course of my residency, I work with students to create original songs that will be performed by the class at the end of the residency. The residency and song topic is based upon an element in the curriculum, such as a children's story, a historical occurrence, an ecological theme, a civil rights theme, etc. During the second half of the residency, the class rehearses the newly created song. Learning the song helps students to integrate the content in the curriculum in a deep manner. Setting a story or idea into music and learning to perform it is a joyful and deeply meaningful process for students. I have worked successfully with K-6 graders.



Sherry Wilson Butler

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sherrysings4u@comcast.net

While the primary focus of a residency is to give children greater experiences in music, participants will also have opportunities to develop self-esteem, self-expression, and the skills associated with team building. Throughout the residency, music teaching artist, Sherry Wilson Butler, guides, encourages, and fosters the learning of techniques and exercises in singing to promote a healthy speaking and singing voice. Residencies with older students examine cultural, political, and social issues expressed through music to encourage participants to think critically about different genres of music and various world cultures. Children will have listening sessions; they will be engaged in writing their own lyrics and poetry, and examine different instruments and songs with a world perspective. A concluding performance will provide participants with the opportunity to showcase their talent while entertaining fellow students, parents, faculty, and staff.



Children's World Music Express

215-620-1077
Billk@animusmusic.com



Children's World Music Express (CWME) celebrates cultural diversity through music and movement. We engage children in a variety of rhythms, melodies, songs, and dances from around the world. Workshop participants

enjoy worldly, traditional, and original songs infused with ethnic sounds and beats, using instruments from Europe, Africa, India, South America, Middle East, and Asia. Children are born with the potential to share in a culturally diverse society. Music is a powerful vehicle for learning and teaching tolerance. This universal language that beats in all of us and empowers us to sing for understanding and peace is a gift for all generations.

James D Ensemble

610-688-8863

info@jamesdorchester.com

Popular music and its roots in classical and jazz are explored through a residency with James Dell'Orefice and the James D Ensemble. The program includes piano, bass, drums, and vocals along with insights as to how composers become inspired to write a melody that becomes popular. Through the planning process, teachers can work with musicians to tailor residency content to meet curriculum needs. The James D Ensemble also offers specific content programs such as a residency devoted to the Lewis and Clark expedition designed to bring the history of the expedition alive through the medium of music. Residencies begin with a school-wide performance and culminate in final assemblies where students perform alongside the professional musicians for their peers.



Doc Gibbs Ensemble: Ilu Aiye

Drumupbiz@gmail.com

My program is called "Drum World", and it is designed to develop listening skills, self confidence, working together, history, culture, and geography through the drum and percussion instruments. Students learn the history



and technique for playing the djembe, and other accompanying drums from Guinea, West Africa.

Gloria Galante

gmgharp@gmail.com

Gloria Galante, professional harpist and teaching artist, offers residency programs for students of all ages. Her residencies provide students with the unique experience of learning how to play the second oldest instrument in the world. All of the residencies connect to PA literary standards as well as standards in the Arts and Humanities.



Robert J. Kenyatta

215-236-5342

ksekere@yahoo.com



Entertainer, educator, and motivator of aspiring artists for over 50 years, Mr. Kenyatta has engaged audiences in the universality of traditional rhythms through drum and storytelling. This art form has been fine tuned into interactive fun filled sessions for all ages. As a professional percussionist, he teaches students to identify basic rhythms by listening, following music tempos, and comprehending syncopated forms. Each workshop involves hands-on-artistic exploration of the Cuban “Son Clave”, the Conga drum, the Agogo (bell), Cowbell, and various other traditional percussion instruments. Instruction is also provided in techniques that enhance eye/ hand coordination, cognitive processing, and memory enhancement.

Leon Jordan, Sr.

610-370-3032

Ljordanmus@aol.com

By engaging students in a percussion residency, I teach listening skills, team work, conflict resolution, coordination, basic reading of rhythms, a greater understanding of the mathematical synchronization of layers of rhythmic patterns, and leadership. A primary objective of my residency work is to expose students to music performance, which they might not otherwise have the opportunity to experience at school or through private instruction. This provides students with a shared experience of learning, discipline, patience, and emotional development to hopefully apply to other aspects of everyday life. With this experience many go on to choose to play other musical instruments, excel in math, history, and social studies.



Minas

610-623-3197

info@minasmusic.com

Children learn when they are having fun and engaged. Minas believes that music should inspire and be an uplifting as well as an educational experience. Using drumming, dancing and vocal improvisation, Minas' Brazilian music educational programs aim to give students the opportunity to express themselves in a fun and meaningful setting, providing them with a positive experience to which they will feel inspired to return. Brazilian music is a socially interactive music which easily engages students with its colorful and festive qualities. While having fun, students learn about the culture of Brazil through music and participate by singing, dancing, and playing authentic samba percussion.



Philadelphia Orchestra

215-888-4646
mjavian@philorch.org

Eight dynamic artists make up the faculty for the Philadelphia Orchestra School Partnership Program.



Trained to work in elementary school settings, these artists explore classical music in addition to other genres. They are accustomed to co-teaching with classroom teachers and, therefore, are experts in cross-curricular connections as well as their own art form. These residencies are designed for students to develop a personal relationship with music as a way of understanding themselves and the world around them. An emphasis is placed on composition and improvisation as well as refining students' listening skills.

Odean Pope

267-231-5355
odeanpope@verizon.com

As a jazz saxophonist with a long history of playing with many of jazz's greatest artists,



I want to bring to students knowledge of the great musical legacy of Philadelphia and its jazz innovators like John Coltrane and others with whom I played. In the general classroom, residency work includes melodic, rhythmic, and harmonic structures. Students learn to play a simple repertoire building toward an understanding

of the musical roots of jazz with and without musical instruments. In master classes with student musicians, we work on intonation, the embouchure, breathing technique, recognition of chord changes, and techniques for improvisation.

Monnette L. Sudler Honesty

267-626-0054
mosu@monnettsudlermusic.com

I am a female, African-American jazz and blues, guitarist and bassist with a performance degree from Temple University and a minor in music therapy. As a professional bandleader, composer, teacher/educator, poet, and drummer, I believe that the creative process helps to build confidence and character in young people. In particular, jazz as an original American music, its legendary performers, composers, and innovators should be studied. I believe this helps broaden the minds of our youth while giving them a better understanding to the direction of their music today. The concept of working together harmoniously in music helps build a strong community. I focus on generating enthusiasm while passing on knowledge through the arts.



Joe Tayoun

856-217-3600

joetayoun@comcast.net



Joseph Tayoun offers exciting hands on Middle Eastern and world drumming programs from 3rd grade through university level. The drumming program can be tailored to fit the individual needs of the institution. Joe provides up to 15 authentic instruments for students to play and learn on. At the end of the residency, students will be able to perform in an assembly for other students demonstrating the knowledge and skills they learned.

Two of a Kind

215-782-8258

david2kind@gmail.com



Two of a Kind artist residencies guide students through a cooperative group songwriting process, including lyrics, music, and performance. Two Of A Kind residencies are built around a theme chosen by the school in concert with the artists. Past themes have included diversity, literature, America, leadership, science and history. Through the creative process children learn about cooperation, creativity, compromise, and accomplishment as well as specific skills and information related to songwriting. Students feel a sense of accomplishment and ownership of their song. Two Of A Kind helps children believe that they can make music, and that they can make a difference in the world.

ARTIST DIRECTORY: THEATER

Enchantment Theatre Company

215-496-9160

jennifer@enchantmenttheatre.org



Enchantment Theatre Company creates original theater for young audiences and families. We accomplish this through imaginative telling of stories that inspire, challenge, and enrich our audience on stage and in the classroom. We present an annual production for children and families and have collaborated with public, private, and charter schools on in-depth education residencies. We work with teachers and principals to develop thematic and curriculum based material. Our teaching artists introduce students to theater forms and techniques and involve them directly in the exciting process of creating live theater. We provide training and support to

teachers who wish to integrate theater forms and techniques into their curriculum and classroom activities.

Philadelphia Theatre Company

215-985-1400 ext.106

msweeney@philadelphiatheatrecompany.org

Philadelphia Theatre Company's Drama Contact program is designed to bring students and teachers closer to the best in American theater. When integrated into the classroom, our plays inspire students to examine the world around them in vital and challenging new ways. And because our plays explore the rich ground of history, economics, and politics in America, teachers find our plays relevant to their curricula. Residencies are designed to integrate theater as a learning tool in the curriculum, and introduce students to the process of creating theater. PTC

also delivers residencies that



develop students' leadership, public speaking, teamwork, and problem solving skills.

The People's Light & Theatre Company

610-647-1900 ext. 116

education@peopleslight.org



The People's Light & Theatre Company is a professional regional theater located in Malvern (30 miles West of Philadelphia) in Chester County, Pa. The Theatre's resident company is committed to working with youth. Arts education

programs include school residencies, community projects, and in-service workshops for teachers on integrating theater strategies into the curriculum. In these programs the content grows from the contributions and invention of all the participants and is often tied thematically to a school or a community's history and location. We work with a wide range of school populations, including students with learning difficulties. We focus on ages 8-22 (3rd grade through college).

Celeste Walker

610-442-0661
ceehow2@aol.com



I am a theater artist. Theater artists have the imagination of an actor; the discipline, dedication, and desire for truth of a teacher; and the ability to see the whole picture through the eyes of a director. My ideas about acting are translated to my students. A good teacher must do a lot of watching and listening. I listen for what my students tell me about themselves, not just as acting students but also as individuals. How can I reach my students so that they can find their own way? There is no right way, only the way that works for you. I found freedom and joy as an actor only after many years of trying to do it right. The important part is knowing how to let go. I teach how

to let go, how not to judge, how not to try to get it right. I am interested in guiding the student actors along their own journey through collaboration, exploration, storytelling, imagination and discovery. That is where my art is. I enjoy working with adults, young adults, teens, and children from 5th grade up.

Walnut Street Theatre

215-574-3550 ext. 566
education@walnutstreettheatre.org

TEAM Walnut provides hands-on, high-quality theater education to your school or organization. Each partnership offers affordable programming for students of all ages. This program creates tailored residencies to fit the goals, needs, and budget of each school or organization. Residencies can take place on site at the school or organization or at the Walnut Street Theatre. Residencies range in topics, and we have created all types of residencies including: drama clubs for elementary schools, anti-bullying programs, improvisation workshops, bringing literature to life curriculum, “one time fun” workshops, acting seminars, professional development for teachers, and much more!



ARTIST DIRECTORY: VISUAL ARTS

Kristen Balmer

615-417-8383
kbalmer@gmail.com

In a residency I focus on basic concepts such as visual elements and design principles. Students experience hands on studio projects including drawing from objects and contour line drawing, which develop eye-hand coordination and stimulate brain development and small motor coordination.



Students are introduced to artists and their works of art that display objectives for the day's project. We analyze and discuss these works while creating our own. Art making projects are varied and are frequently a collaboration with the classroom teacher to meet grade level required language arts, mathematics, and science curriculum.

Rhona Candeloro

610-529-1658
rhonacande@aol.com

My goal is to get a paint brush into the hands of the student as quickly as possible, enabling them to experience and enjoy the meditative focus found through the exploration of color and the creative process.

Whether through individual works or larger scale cooperative projects, I try to provide the students with enough structure, tailored to their age and skill level, to help them produce something they can take pride in. I try to incorporate elements from their current curriculum to illustrate events or tell stories about their lives, the world, nature, their dreams for the future, or whatever they need to say.

As a working painter who also instructs children, teens, adults, and seniors in drawing and painting, I find that it is important to emphasize to the student, no matter what the age, the benefits and joy of process as equal to if not more important than the product.



Baily Cypress & Julie Deery

610-668-2294
bailycypress@gmail.com

Since 2001 Baily and Julie have been working with schools and communities groups creating large scale mosaic murals and sculptures. We have created over 40 projects in Pennsylvania and New Jersey to date. We lead your group through the planning and designing process. Teach how to use the various tesserae such as stained glass, ceramic tile, wood, paint, photographs, metal, and/or clay for your project. We work together to tile and grout the project and advise on hanging it.



Lynn B. Denton

215-923-6192
lynnbden@earthlink.net



I have collaborated with students of all ages, from 8 to 17, in projects using materials such as acrylic, clay and glazes, tile/mosaic, and paper mache, designing masks, costumes, murals, clay vessels and sculpture, and paintings/works on paper. I enjoy challenging students to stretch beyond what they may see as their limits

and believe that creativity is innate in all of us.

Finding one's creative core is a source of personal power. I have worked with African American, Puerto Rican, Asian, and white students in public and private schools and am thrilled by the creativity that is expressed where there is opportunity. As in my own work, often the projects address cultural roots and issues of identity and may be site-specific, archetypal, and metaphorical.

Cavin Jones

215-668-3269
garthedwards@yahoo.com

I am a painter by training and passion although my artistic interest isn't limited to painting and drawing. Among my artistic interests, I enjoy sharing my knowledge and artistic talents with the general public. I believe that art should be a part of the lives of the general public, and due to that belief, I have been making public art for the last 25 years as a muralist.

Teaching is another passion that gives me the opportunity to share the art making experience with the general public. I love to teach and have taught all ages from children to the elderly in K-12 schools, in colleges, and in community centers.



Fabric Workshop and Museum

215-561-8888 ext. 247
christina@fabricworkshopandmuseum.org

The Fabric Workshop and Museum's Onsite Studio program extends art-making activities that take place through the Apprentice Training Programs and its Artist-in-Residence program to the school environment. FWM-trained teaching artists work with a class of school students (6-12) and their teacher, over a series of weekly visits, to facilitate a collectively designed hand screen-printed fabric. Two of these meetings take place at FWM, the first focusing on screen-printed repeat design and exploring FWM's current exhibition and the final visit to print the students' collaborative design with assistance from the teaching artist. The finished project

is a 15-yard hand screen-print that derives from the schools' curricula and is designed by students.



Janice Meredino

215-687-6523
branches3d@aol.com



No student will say they can't draw after experiencing a self-portrait residency with Janice Meredino. Designed for beginners, the workshop teaches advanced 3-D drawing skills even to those who think they can't draw. In a fun and non-intimidating

environment, students learn to change their flat cartoon-like images into a realistic portrait through a step-by-step process. By breaking this process up into a series of manageable but increasingly challenging tasks, the workshop builds confidence and encourages focus and perseverance. Additionally, Janice combines this with a literacy program, "I see, I say", in which students produce a realistic self-portrait and write about what they see in and about themselves, and what they want to "say" and tell others. When this component is added to a residency, an exercise in both language and visual composition is added to introducing abstract composition, visual rhythm and symbolism, comparing and contrasting the overlap between the written and visual forms. The students "I say" part of the project can be in poetry or prose.

Arthur Ostroff

267-815-1927
artostroff@yahoo.com



From my experience in working with public school students, I have built a repertoire of a broad range of visual arts projects, mainly pictorial. Although my present job is working with K-2 students, I am able to tailor programs for an age appropriate audience. My focus is not on technical skills, which are not ignored, but on creative and critical thinking, stimulated by the themes that I introduce and discuss. Art history and philosophy could be part of the mix. During the sessions, my goal is to impart a sense of discovery and enrichment that could carry over to other classes and subjects.

Patty Papatheodore

215-630-7452
pattypapatheodore@gmail.com

I am a multi-media artist focusing primarily on figurative sculpture. I specialize in creating grade-specific residency programs for K-12 school populations, encouraging children to discover and appreciate multi-cultural traditions and environments through the universal language of art. I teach students the diversified elements of painting, drawing, sculpture, bookmaking, printmaking, mosaics, ceramics and doll making to cultivate enjoyment and growth in their own artistic expression. Visual art projects are carefully designed to compliment the Social Studies, Science, Language Arts, and History curriculum in progress. I have a great deal of teaching experience and sensitivity toward children and adults with physical and cognitive disability. Projects are created, with an understanding of diverse, mental, physical and emotional needs taken into consideration.



Carlos Pascual

215-336-0575



A major goal in a residency with me is to teach students about animals and, in particular, animals that face extinction. We research animals from different countries focusing on endangered ones. Then through the use of different media such as chalk and crayon transfer, embossed metal,

markers, wood carving, and colored pencils, students create artworks of their selected animals demonstrating what they have learned about them. I also want to teach students about the diversity and possibilities that the medium of colored pencils can provide them through a technique I have developed to give students greater success in their art making.

Diane Pieri

215-844-4479

dianepieri@gmail.com



My primary teaching goal, as a professional artist, is to create exciting, thought provoking and new art experiences for school children of all grades. To this end, my projects integrate the basic 2D and/or 3D art elements with cultural

and ethnic components in mediums best suited for interesting results. One of my most meaningful residencies was to create an art museum program within a public school. This program not only teaches art, my primary teaching goal, as a professional artist, but also creates exciting, thought provoking, and new art experiences for school children of all grades.

Eiko Fan Takahira

610-306-4125

eikofan1@yahoo.com

I have been teaching art and sculpture to students with wide range of ability and all types of disabilities since 1982. I am interested in creating art projects based on individual needs. I like customizing projects to help each child. I always say, "Art is Food;" empowerment and self-esteem gained from making art is priceless. I am a sculptor, but I am interested in using music, painting, and dance movement, all art without borders to enrich the students and artists. I am glad to talk and come up with customize art projects to fit your school's interests and educational requirements.



Emilee Taylor

215-407-0883

emileetaylor50@gmail.com

Emilee Taylor served as an art teacher for The School District of Philadelphia, teaching elementary and middle school art and mentally gifted fine arts. She also taught advanced high school art students as part of the Saturday Enrichment Program at the Pennsylvania Academy of the Fine Arts. Emilee has the distinction of being the first art teacher to achieve National Board Certification in The School District of Philadelphia in 2005. As a professional artist, her specialty is drawing and painting. Emilee believes in providing a diverse art program for students to enable them to become creative problem solvers, confident in their own self-expression across various media and genres of art.



Violetta de Mazia Ensemble

610-971-9960

lfishel@demazia.org



The Violette de Mazia Foundation's Young People's "Look and See" program teaches young learners to experience the meaning in works of art as they are introduced to our unique, objective method of art appreciation. The "Look and See" program teaches

students to analyze a work of art through its visual elements (color, light, line, and space), and then encourages the application of that knowledge while reinforcing their creative understanding through hands-on projects. Students will learn visual language at a decisive point in their educational life that will allow them to objectively see the world with a deeper appreciation. Our goal is to incorporate visual understanding along with other primary learning skills.

Benjamin Volta

267-252-9521

benjaminvolta@gmail.com

Benjamin Volta is an artist who works with teachers, students, and communities to develop creative methods that link contemporary art with enrichment and learning. His work invites others to recognize the importance of their own ideas and expresses a

mergence of difference within a collective focus. His studio initiatives combine academic learning and life skill development with an audacious aspiration to create great art within unexpected contexts.

Benjamin holds a certificate in sculpture from The Pennsylvania Academy of the Fine Arts in and a BFA from the University of Pennsylvania. He has been a member of the historic art collective Tim Rollins and K.O.S. for over ten years.



Lisa Volta

215-500-5874

lisa.volta@gmail.com

Working with classroom teachers or group facilitators, my goal is to engage students of all ages in the artistic process relating to any subject matter. Planning projects that enhance education through art making is key. My artistic background is in painting and printmaking, but I am especially interested in the relationship between art and technology. I enjoy incorporating the natural world into my projects. While focusing on (and enjoying) the process of art making, hard work, and craftsmanship, enabling students to see a project from start to finish, remains a priority. Projects may include but are not limited to traditional and experimental approaches to painting, block printing, silk screening, paper making, illustration, graphic design, writing, landscape art, and digital photography.



David Woods

856-404-8766

davidjwoods@hotmail.com

A residency in which a mosaic mural is created can involve an entire school community. Some may become engaged in the design of the mural, while others may be interested in the subtleties of shaping and setting the mosaic pieces. Everyone can be involved and even the youngest can be can participate in at least a ceremonial way by setting one or two pieces of the mosaic.



Highlights from PAEP PCA Artist Residencies





SINGLE RESIDENCY APPLICATION 2015-2016

SEND APPLICATION TO:
Philadelphia Arts in Education Partnership
320 South Broad Street
Philadelphia, PA 19102
215/717-6596 • 215/717-6061 fax



Artist Residency Request

Checklist

Use the following checklist to be sure you have submitted all required documents. All applicants **MUST** provide the following materials:

- Narrative Description of Project**

**This description should address each of the points listed in the residency planning section below and must be answered on no more than three (3) 8 1/2 x 11 pages in total, single sided, using 12 point font. Responses must be typed or computer printed.

Residency Project Planning

Residency projects should be developed collaboratively with the artist(s) and host site, in consultation with the Philadelphia Arts in Education Partnership. The application must be signed by both the host organization and the artist(s). While project plans must be developed prior to application submission, it is understood that some “fine tuning” of the plans will occur between submission and the actual residency. This information will be used by the Philadelphia Arts in Education Partnership to determine award amounts in the event funding is not sufficient to match the host site’s request.

Goals and Objectives:

- A. What purpose does this project serve? What are the goals of the project?
- B. What is the theme, topic, or essential question of your project?
- C. What experiential activities and events will occur?
- D. What connections to literacy will be made?
- E. How will other curricular connections be integrated into the project?
- F. What local, state, and/or national standards will the project address?
- G. What specific learning objectives do you expect students to achieve? List these objectives for each area of integration as well as arts skills development and affective skills development.
- H. What student work, such as performances, exhibits, products, writings, will be created?

- Core Groups:** *Identify the number, ages and types of students who will be the primary beneficiaries of the artist residency activity and how the students are selected. These students will comprise the core groups. The core groups can include various grade levels but may not exceed three (3) groups of approximately 30 students per group. The artist should meet with **each Core Group each day** of the residency.*
- Schedule of Events:** *Please include a sequence of events and/or activities that will occur during the residency. You may list a day-by-day schedule or a more general outline of the residency.*
- Evidence of Student Involvement in the Artistic Process:** *Define and describe clearly the experiential nature of the residency.*
- Teacher/Staff Involvement:** *Define activities to bring the artist(s) and teacher(s)/staff together such as artist-led in service professional development and on-going planning meetings. Include a projected timeline of these activities.*
- Other Student Groups:** *Describe any activities planned that will affect the broader school community. Please list any other activities the artist(s) will provide for students other than the core groups such as workshops or introductory Assembly/Presentations.*
- Community Outreach/Parental Involvement:** *Describe activities that will reach parents and the surrounding community such as a “Meet the Artist” event, exhibit, or performance to which parents and community will be invited.*
- Facilities/Supplies:** *What facilities, materials, supplies, space, etc., will be made available for the residency? Include studio time and space for artist.*

- Additional Arts Resources:** *Describe any additional resources that the host site will provide to enhance the residency.*
- Assessment and Evaluation:** *Devise an assessment and evaluation plan that:*
- A. Identifies critical skills and learning objectives in each discipline including literacy skill development listed in the project description; and
 - B. Identifies social and affective skill objectives targeted in the project description; and
 - C. Describes what kind of change in each of these skill areas you anticipate; and
 - D. Describes where students should be at the end of the project, who will be responsible for tracking and reporting that change, and how you will track and report that change.



Intent to Apply Form Artist Residency 2015-2016

Please email the following information to rcohen@uarts.edu by July 15, 2015.
We do understand that this is subject to change as you complete the full application and is not required to submit an application.

School/site _____ District: _____

Address _____ County: _____

Phone _____ Fax _____

Site coordinator _____ Email _____

Principal/Administrator _____ Email _____

Prospective Artist _____ Email _____

Number of Residency days _____ Number of Students _____ Grade level(s) _____

Proposed residency total budget _____ PCA request _____ School match _____

One to two sentence description of proposed project:

Email rcohen@uarts.edu or fax to 215-717-6061

PAEP
at University of the Arts
320 S. Broad Street
Philadelphia, PA 19102



SINGLE RESIDENCY APPLICATION 2015-2016

Artist Residency Request

SEND APPLICATION TO:
Philadelphia Arts in Education
Partnership
320 South Broad Street
Philadelphia, PA 19102
215/717-6596 • 215/717-6061 fax

Please type or print clearly:

School/Site _____ District _____

Address _____

Phone _____ Fax _____ County _____

Site Coordinator _____ Email _____

Principal/Administrator _____ Email _____

Artist _____ Email _____

Tentative dates for residency _____

No. of students _____ Grade level(s) _____ No. of students, teachers, parents impacted by residency _____

Residency Project Budget

Artist fees*: (recommended 20 days for companies/ensembles; 20 days for individual artists) = Total _____

Number of days _____ X fee per day _____ = _____ + supplies (if included) _____

Travel expenses**: _____ = Total _____

Mileage _____ x \$0.50 _____ X # of days _____ X _____/days (\$80/day per max) = _____

PCA request _____ + **School/Site match***** = _____

+ 10% administration fee (responsibility of site to fully cover) _____ = **Total** _____

Sources of matching funds (Please specify if secured or pending.):

** At least one Residency Planning Day should be included in addition to the minimum days in residence. Artist fee per day is a minimum of \$200; however, artist/ensemble and host are free to negotiate a higher fee where appropriate.*

***Travel expenses (mileage and per diem) are given only when the artist's residence is 50 miles or more from the host site (one way). Per Diem is given only when the artist is staying overnight in the host site's community.*

****Must include 10% administrative fee.*

Narrative Description of Project

Attach a narrative description of the proposed project. Narratives must be typed and no more than three pages in length.

Application Submitted by: *(all signatures are required)*

Signature of Site Coordinator Date

Signature of Site Administrator Date

Signature of Artist Date



Who We Are

Mission

The mission of the Philadelphia Arts in Education Partnership (PAEP) is to promote learning in and through the arts for students in K-12 schools and community sites throughout southeastern Pennsylvania. PAEP encourages excellence in arts education practice and is grounded in the belief that the arts are integral to the comprehensive education of all learners.

Purpose and Goals

Through a range of programs and services, PAEP achieves its primary goals of: promoting best practices in the design and implementation of arts education programming; providing access to resources and networks in support of arts education programming; and, encouraging and supporting an appreciation of learning in and through the arts. PAEP accomplishes this work and achieves effective outcomes in the following areas of impact: Professional Development, Arts Residencies, Research, Model Development and Evaluation, Information and Resources Clearinghouse, Young Artist Development, Publications, and Out of School Time and Special Programs.

History

PAEP was incorporated in 1998 with initial involvement of 25 local arts and cultural institutions. The intent of this group grew out of its need to coordinate efforts in the design and delivery of arts education programs offered to schools and community sites in southeastern PA. Since then, PAEP has grown as an independent organization working with more than 90 leading arts institutions, school districts, and universities from the five-county Philadelphia area to create a unified, regional resource supporting, designing, and delivering arts in education activity. PAEP is a non-profit 501(c)(3) organization housed at and under the aegis of the University of the Arts.

Core Values

The arts provide essential knowledge and skills that are important to all. These include:

- Developing the creative perspective - learning to find multiple solutions to challenges.
- Developing a strong sense of self - a sense of emotional and physical well-being.
- Developing the ability to lead as well as the ability to work with a team.
- Developing a sense of personal growth coupled with the ability to undertake personal assessment of place - a realistic ability to critique oneself.
- Developing new languages - including graphic language - that conveys the emotions as something that has great power in any setting.
- Developing new routes to understanding and illuminating concepts and methods used in other subject areas.
- Developing the ability to engage in abstract reasoning – the most desired ability in the educational spectrum.

Artist in Residency Contact Information



PAEP Staff

Pearl B. Schaeffer
Chief Executive Officer

Raye M. Cohen
Co-Director Of Education

Megan Lafferty
Director Of Administration

Meghan Matuszak
Co-Director Of Education

Jayme Richards
Associate Program Coordinator

Mary Dupre
Special Programs Manager

For more information, please contact:

rcohen@uarts.edu
jrichards@uarts.edu

Philadelphia Arts in Education Partnership
c/o University of the Arts
320 S. Broad Street
Philadelphia, Pa 19102

215-717-6596
www.paep.net



PAEP's **Directory of Pennsylvania Artists in Education**

online
at

www.paep.net



PAEP receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

Pennsylvania Council on the Arts



Mission

The mission of the PCA is to foster the excellence, diversity and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

PCA Staff

Philip Horn
Executive Director

Jamie Dunlap
AIE Division Program Director
jadunlap@pa.gov

Charon Battles
Deputy Director of Programs

Heather Doughty
Deputy Director for Communications

Amy Gabriele
Deputy Director of Administration

Pennsylvania Council on the Arts
216 Finance Building
Harrisburg, PA 17120

Phone: 717-787-6883
www.pacouncilonthearts.org/aie

For more information contact:



Philadelphia Arts in Education Partnership
at the University of the Arts
320 S. Broad Street
Philadelphia, PA 19102
215-717-6596 215-717-6061 (f)
paep@uarts.edu
www.paep.net