



BROADWAY WEEKENDS

THEATER EDUCATOR

Packet



www.broadwayweekends.com



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Introduction

BW advocates, in line with key industry leaders, that theater is an innovative, authentic, engaging, and holistic system for experiential SEL learning.

BW Summer Camp for Adults proposes services that help theater teachers reconnect to their artistry, inspiring them and refueling them to be arts education champions in their own learning environment. All exercises can be adapted and shaped for participant's own classrooms. Theater teachers of all backgrounds have joined us, some with extensive theatrical performance backgrounds and others from sister subjects including Music or English. Participants receive a certificate of completed professional development hours (16 vs 40).

BW Workshop Booking Service offers customizable, in-school theater experiences that support teachers and students alike, integrating working theater artists into education programs. Workshops are never prepackaged, and a liaison will work with a client personally, to support their needs and align with their budget.



This Packet

This packet IS a resource tool to help you attain funding for:

- developing arts programs.
- facilitating professional teacher development.
- encouraging a well rounded student education.

This packet IS NOT a one district fits all application.
We wish it were.

The steps are:

- Understand what funding exists.
- Create a case for yourself.
 - Here is a great [‘Elevator Pitch’ Template](#)
 - Here is [Data to Support Arts Education](#)
- Speak to your principal or your district grant manager.

Here are the TOOLS BW provides to support you:

- **Information about funding available for arts education**, it's purpose and what it can be used for.
- **Pre-Written Grant Language.**



- **Links to additional resources** on grant language, types of grants available, teacher hubs for networking, and other helpful and state specific resources.
- Support finding the contact information for the persons in charge of your district's funding. It can require some Googling and even a phone call to an administrative desk. **BW can help you locate your District Grant Manager** - or we may already have a contact for your district on file!
 - If you would find it helpful, a BW staff member is available to join the call with your principal or district representative.



AN AWARENESS OF AVAILABLE FEDERAL FUNDING

ESSA + TITLE FUNDS ([a guide from EdTA](#))

The Every Child Succeeds Act (ESSA) distributes funds to school districts through Title Funds. These funds can be used for arts education. Understanding your local district's ESSA goals is a great starting place for developing your case. Googling Title IIA & IVA Funds in your district will bring up a description like the ones on the following pages.

TITLE I FUNDS ([more info](#))

Purpose and use of funding: improve academic achievement for students in low-income schools by ensuring all children meet challenging academic standards.

An allowable use of funds: supplemental instructional programs, including arts integration, staffing, equipment, and educational materials that support targeted student achievement goals.

Professional development examples:

- Use arts-based strategies to improve student engagement and comprehension.
- Design interventions that support at-risk learners through creative and culturally responsive instruction.
- Integrate theater or music into core academic content to support literacy and social-emotional learning.



TITLE IIA FUNDS [\(more info\)](#)

Purpose and use of funding: strengthen the quality and effectiveness of teachers, principals, and other school leaders.

An allowable use of funds: conference fees, travel and hotel costs, meal reimbursements, and mileage reimbursements that adhere to state and federal travel guidelines.

Professional development examples:

- Develop effective instructional strategies.
- Address the needs of students with different learning styles.
- Employ effective methods to improve student behavior and identify early interventions.

TITLE IVA FUNDS [\(more info\)](#)

Purpose and use of funding: improve student academic achievement by increasing the capacity of schools to provide all students with access to a well-rounded education.

An allowable use of funds:

- Using music and the arts to support student success.
- Promoting healthy, active lifestyles.
- Relationship-building.
- Providing educators with tools, devices, content and resources to personalize learning.



BOOSTER CLUBS AND PTA ASSOCIATIONS

Support from these organizations can be used to pay for workshops, your BW ticket or other costs such as hotel, food, and mileage.

FOUNDATIONS THAT SUPPORT TEACHERS

MCCARTHEY DRESSMAN EDUCATION FOUNDATION

The McCarthy Dressman Education Foundation provides Teacher Development Grants for individual teachers or small teams working in K-12 education.

ING UNSUNG HEROES PROGRAM

ING Unsung Heroes Program recognizes teachers implementing new teaching methods and techniques for improving student learning.

THE NEA FOUNDATION

The NEA FOUNDATION awards grants that support the professional development of public school teachers and faculty in public institutions of higher education.

- You must be an NEA member to apply

FUND FOR TEACHERS

FUND FOR TEACHERS is unique in that it awards grants for professional development based on the principle that the teacher is the person who knows what they need to grow as an educator.



STATE SPECIFIC RESOURCES AND TOOLS

NEW YORK CITY

- **NYCDOE**

- BW offers discounted promotions to NYCDOE teacher's to attend Summer Camp through Peter Avery's office.
- To learn more please email us!

GREATER NEW YORK

- **BOCES**

- BOCES offers an economical way for programs to be offered across multiple districts in NY.
- BW is currently registered under BOCES in these districts:
 - Putnam/Northern County
 - Capital Region
 - Champlain Valley
 - Greater Southern Tier
 - Hamilton-Fulton-Montgomery
 - Questar III
 - Sullivan
 - Washington-Saratoga-Warren-Hamilton-Essex BOCES



OREGON

- [Arts Access Toolkit](#)
 - Information about various funding sources available to support arts access in Oregon K-12 schools.
- [Oregon Open Learning Hub](#)
 - Oregon's K-12 open educational resource (OER) repository. The Hub contains over 1,000 resources that have been authored or curated by Oregon educators.

CHICAGO

- [CPS | Arts Funding Resources](#)
 - The CPS Department of Arts Education works to ensure that every Chicago Public Schools student receives a high-quality arts education by creating conditions at the classroom, school, district, and state level that allow the arts to grow and flourish.



MICHIGAN

- **Michigan Arts & Culture Council**

- The MACC guides the distribution of resources to ensure that Michigan communities thrive from the civic, economic, and educational benefits of arts and culture.

- **Arts in Education Grant**

- This grant seeks to fund arts education school-based arts learning projects, designed to introduce or enhance student knowledge of and participation in a particular art form.

INDIANA

- **Teacher Creativity Fellowship Program through Lilly Foundation**

- TCFP is one of the Endowment's longest standing programs and began as a way to help Indiana elementary and secondary educators renew their commitment to teaching.

PRE-WRITTEN GRANT LANGUAGE



Well-Rounded Activity for Theater Education

Possible funding sources include Title IV-A: Student Support and Academic Enrichment and ESSER (Elementary & Secondary School Emergency Relief)

Priority to be Addressed: (What is the Need and how did we determine it?)

Based on input during a district needs assessment, our school needs to diversify existing curricular opportunities for students. In the arts, our theater program is looking to refresh content to be more relatable to diverse student interests. Teacher training is a critical component of revamping our program.

ACTIVITIES: (What will we do to achieve our outcomes?)

X number of teachers will attend Broadway Weekends Summer Camp to refresh and expand their current level of theatrical skills and abilities. Teachers will then use this newly gained experience to revamp lesson goals and objectives to better respond to diverse student interest. Training includes:

- Immersive training—eight (8) hours/day for XX days;
- Theater professionals as instructors and coaches (authentic learning from the best in the business);
- Experiential learning for adults using theatrical games, strategies, and techniques that are transferable to the teaching of theater for students;
- Built in daily reflection time to process important learning outcomes and brainstorm with others about ways to incorporate what's being learning into a school-based theater program;
- Reconnecting teachers with theatre content as a vehicle for meeting diverse student needs;
- Continued support during school year as optional follow-up.

Citations:

[ERIC - ED598682 - Arts Education and Social-Emotional Learning Outcomes among K-12 Students: Developing a Theory of Action, University of Chicago Consortium on School Research, 2019](#)

[ERIC - EJ969345 - Embodied Knowledge and Decolonization: Walking with Theater's Powerful and Risky Pedagogy, New Directions for Adult and Continuing Education, 2012](#)

[ERIC - EJ711962 - My True Voice: Fundamental Content, Individual Capability, Social Progress, Arts Education Policy Review, 2005](#)

Performance Measurement: (How will we prove that we have met our objectives?)

Teachers who attend will present new ideas for adapting existing theater content based on what was learned at BW Summer Camp to ... (e.g. arts colleagues during staff meeting time). Feedback gathered during the presentation will be applied in developing an outline of curricular modifications to address.

Outcome: (How do we address the need?)

Our school will be better able to meet diverse student interest by revamping our theater program and introducing new activities, approaches, and strategies. Students will be more engaged and exhibit a higher degree of positive attitude toward learning with a program that better meets their needs.

Effective Communication & Caring Relationships

Possible funding sources include Title II-A (Professional Development) and ESSER (Elementary & Secondary School Emergency Relief)

Priority to be Addressed: (What is the Need?)	
Establishing trust between teachers and students—Successful students have at least one adult who is trusted who cares. Not all students have one, just one, caring adult. Part of a trusting, caring relationship is effective communication. Teachers need strategies for building trusting relationships and modeling effective communication. Newly acquired strategies will be used by teachers to build trusting relationships with students so they may build their own caring relationships in and out of school and learn skills for effectively communicating with others despite their own fear, trauma, stress, or lack of self-confidence.	
ACTIVITIES: (What will we do to achieve our outcomes?)	
X number of teachers will learn effective communication strategies and trust building activities designed to and establish effective communication and a caring relationship. This work correlates with all five broad competencies from the <i>Collaborative for Academic, Social, and Emotional Learning</i> (CASEL): Self-Awareness, Self-Management, Responsible Decision-Making, Relationship Skills, and Social Awareness. Broadway Weekends Summer Camp includes: • Immersive training—eight (8) hours/day for XX days; • Theater professionals as instructors and coaches (authentic learning from the best in the business); • Experiential learning for adults using theatrical games, strategies, and techniques designed to reduce anxiety, build communication skills, and engage self and others through empowering personal voice; • Built in daily reflection time to process important learning outcomes and brainstorm with others for applying what's been learned at BW Summer Camp to the classroom in general and to specific needs of particular students; • Reconnecting teachers with theatre content as a vehicle for meeting student social-emotional needs; • Continued support during school year as optional follow-up. Citations: ERIC - ED598682 - Arts Education and Social-Emotional Learning Outcomes among K-12 Students: Developing a Theory of Action, University of Chicago Consortium on School Research, 2019 ERIC - EJ969345 - Embodied Knowledge and Decolonization: Walking with Theater's Powerful and Risky Pedagogy, New Directions for Adult and Continuing Education, 2012 ERIC - EJ711962 - My True Voice: Fundamental Content, Individual Capability, Social Progress, Arts Education Policy Review, 2005	
Performance Measurement:	New and engaging approaches that use selected theatrical games, strategies and techniques learned at Broadway Weekends Summer Camp will be incorporated into regular lessons and planning. Teacher plans will show the SEL competencies, and the associated activities learned at Broadway Weekend Summer Camp so that a correlation can be made between activities, goals and student outcomes.
Outcome:	Teachers will learn new strategies and activities for effective communication and building trust. In turn, students will know how to de-escalate, self-calm, and be able to effectively communicate with others despite their own fear, trauma, or stress.

Building Confidence and Self-Esteem

Possible funding sources include Title II-A (Professional Development) and ESSER (Elementary & Secondary School Emergency Relief)

Priority to be Addressed: (What is the Need?)

Teachers need strategies and activities for creating an emotionally safe space for students, increasing student confidence and improving their self-esteem. In turn, these practices will change the way students perceive of themselves and their classmates, leading to improved student outcomes.

ACTIVITIES: (What will we do to achieve our outcomes?)

X teachers will attend Broadway Weekends Summer Camp to learn strategies for creating a safe learning environment and activities that are designed to build confidence, reduce anxiety, and build self-esteem. This work correlates with all three of the five broad competencies from the *Collaborative for Academic, Social, and Emotional Learning* (CASEL): Self-Awareness, Self-Management, and Social Awareness.

- Immersive training—eight (8) hours/day for XX days
- Theater professionals as instructors and coaches (authentic learning from the best in the business)
- Experiential learning for adults using theatrical games, strategies, and techniques designed to build confidence, reduce anxiety, and empower personal voice.
- Built in daily reflection time to process important learning outcomes and brainstorm with others for applying what's been learned at BW Summer Camp to the classroom in general and to specific needs of particular students.
- Continued support during school year as optional follow-up.

Citations:

[ERIC - ED598682 - Arts Education and Social-Emotional Learning Outcomes among K-12 Students: Developing a Theory of Action, University of Chicago Consortium on School Research, 2019](#)

[ERIC - EJ969345 - Embodied Knowledge and Decolonization: Walking with Theater's Powerful and Risky Pedagogy, New Directions for Adult and Continuing Education, 2012](#)

Performance Measurement:

New and engaging approaches that use selected theatrical games, strategies and techniques learned at Broadway Weekends Summer Camp will be incorporated into regular lessons and planning.

Outcome:

The students will have opportunities to use new strategies and technique that enable them to speak more confidently in front of other classmates, participate in activities that require confidence, and in general exhibit higher self-esteem and engagement in learning.

Motivating and Engaging Learners

Possible funding sources include Title II-A (Professional Development) and ESSER (Elementary & Secondary School Emergency Relief)

Priority to be Addressed: (What is the Need?)

Many students are coming to school unmotivated and disengaged. Teachers need new strategies and activities for effectively teaching and modeling social emotional competence for students. In turn, these practices will help motivate and engage students so that disaffected learners may positively re-engage in their own learning and with their school community.

ACTIVITIES: (What will we do to achieve our outcomes?)

X teacher will attend Broadway Weekends Summer Camp to learn new strategies and activities for effectively teaching and modeling social emotional competence. This work correlates with all five broad competencies from the *Collaborative for Academic, Social, and Emotional Learning* (CASEL): Self-Awareness, Self-Management, Responsible Decision-Making, Relationship Skills, and Social Awareness.

- Immersive training—eight (8) hours/day for **XX** days
- Theater professionals as instructors and coaches (authentic learning from the best in the business)
- Experiential learning for adults using theatrical games, strategies, and techniques designed to reduce anxiety, increase personal motivation, and engage self and others through empowering personal voice.
- Built in daily reflection time to process important learning outcomes and brainstorm with others for applying what's been learned at BW Summer Camp to the classroom in general and to specific needs of particular students.
- Continued support during school year as optional follow-up.

Citations:

[ERIC - ED598682 - Arts Education and Social-Emotional Learning Outcomes among K-12 Students: Developing a Theory of Action, University of Chicago Consortium on School Research, 2019](#)

[ERIC - EJ1107667 - Teachers, Arts Practice and Pedagogy, Changing English: Studies in Culture and Education, 2014](#)

Performance Measurement:

New and engaging approaches that use selected theatrical games, strategies and techniques learned at Broadway Weekends Summer Camp will be incorporated into regular lessons and planning. Teacher plans will show the SEL competencies and the associated activities learned at Broadway Weekend Summer Camp so that a correlation can be made between activities, goals and student outcomes.

Outcome:

Teachers will more effectively motivate and engage students. Students' motivation to learn and desire to positively re-engage with other students and among the school community will improve.

CASE STUDIES



Jill Pennington



Jill is an elementary music teacher in Bedford, New Hampshire. She's a mother of two who also works at a professional theater in a variety of roles--onstage, backstage, and offstage...

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The 5 Day Camp inspired me, even as it pulled back the veil from the mystique of Broadway to the nuts and bolts of how the "magic" happens. **Because it was open to educators and theater lovers alike, it reignited my own love for my content area.** It allowed me to remember that I am an artist in a way that other PD experiences have not.

In so much of my time, **I act merely as a conduit for my students to create, strive, and excel.** These workshops gave ME the opportunity to create, strive, and excel. In doing so, it reignited my passion for performing arts--the joy, the humor, the challenges, and the pride.

This experience was **such a valuable professional development experience**, because it connected me with **top-tier working professionals in the musical theater industry** as well as other educators.

Throughout all workshops, **our instructors "met us where we are,"** with our variety of backgrounds and capabilities.

MY FUNDING CAME FROM:

A special state-level Title II-A grant designated for professional development in the arts. This grant funded my BW ticket, hotel, food, mileage, and even my parking!

Rachel Jones

Rachel is a high school theater director and English literature teacher in Georgia.



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I **rarely have the opportunity to perform**, and this was a great **low-stakes, supportive environment** to do that. It was **FUN** which refreshed my love for theater. I will take the emphasis on **FUN** back to my classroom, because my student pool is already stressed by the performance side.

I **collected several 'mantras'** over the week to use:

- **The stakes seem high, but they are really very low.**
- **Face First** (re: dancing - after learning the routine, let it go and show the fun in your face)
- **Love expands our performance; fear constricts it.**
- **Hold on tightly; let go loosely** (re: changes in choreography/staging)

BW **was more engaging than other PD experiences**. It did not address pedagogy or the more academic side of teaching. I **personally felt affirmed and encouraged**. Everyone was welcoming and supportive. No one looked down on me because I couldn't do something or was slow to learn it. I appreciated that **we weren't expected to be professional performers**, but that we had **access to professional level opportunities**.

The week was challenging and encouraging, and **ultimately it was about the other participants and educators who gathered to share some of themselves** - more than the specific activities (which were great too!). The BW teachers had such open spirits and were so kind, that any stress or insecurity melted away. **The experience was everything I hoped for and more.**

I think **what I learned at BW**, will help me **create and maintain a welcoming, joyful environment in** which students feel free to **take risks and work hard**.

MY FUNDING CAME FROM:

I spoke to my county Fine Arts Coordinator, and he covered my BW ticket. My theater booster club paid for airplane ticket, and I paid for room and board myself.

Christopher Guerro

Christopher is a high school music teacher from Carl Schurz High School in Chicago. He teaches grades 9 - 12, and is currently leading the charge in creating a musical theater program at his school.



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Workshops with professionals that are still performing is an invaluable asset. It was a pleasure to attempt to understand and learn the process that these professionals bring to their craft at a high level.

BW was different from other PD experiences, because it was actually relevant to my teaching. A lot of PD opportunities that I have attended do not explicitly relate to my teaching subject. So it is my job to take the PD and develop it for my classroom.

Other PD opportunities work more for core curriculum classes but not the arts. **There are very few arts related PD offerings taught by professionals that still currently practice it.**

I love how **everything was structured so thoughtfully and scaffolded.** I will definitely take the method of Acting Through Song in a master class setting and practice this with my students. There is so much that each individual student can learn from watching others perform and practice.

I think the **major impact** will be on my **comfort and ability to work with my students** on more than just the music. I felt as though even though I only had a week to learn more about the acting and dance part of theater, **I came away with tons of knowledge that probably would have taken me years to learn on my own.**

I feel so much more comfortable and confident in my own skin. I don't know how to explain it, but getting to work with wonderful artists and others that love this art form just **made me feel more accepted and not alone.** I think that school teachers can sometimes feel alone in this profession, so it is nice to do these things again with other like minded artists and recreate that "spark" of creativity. I loved this experience and learned so much.

MY FUNDING CAME FROM:

Chicago Public Schools and my principal.

Yesmine Thompson



Yesmine is a kindergarten teacher from Sacramento, California . She is currently spearheading an after-school musical theater program at a local elementary school which is now entering its third year.



Camp was a **fully body and soul engagement** professional development experience!

I was able to **develop myself creatively** while **learning new ways to engage students** into the performing arts.

I was able reconnect to my coursework from getting my M.Ed in Creative Arts in Education. I know I learn best through engaging all of Gardner's learning style domains (kinesthetic, visual, auditory, & tactile). Many PDs are about sitting and absorbing information and then having small group discussions and/or charting wonderings/understandings.

Many educators find these type of PDs comforting. However, I feel I need all of the above plus time to **put what I've learned into practice**. Then be able to reconnect back with my cohort on how that practice went.

I am already planning out ideas to incorporate the BW experience into my programing! **Because of what I learned** at camp, I think **my students will gain greater engagement in classroom learning, a fuller understanding of what musical theater is**, and a **pathway to the joy** found in **creative expression in the arts**.

MY FUNDING CAME FROM:

We were fully funded by a school district professional development grant to cover registration, air, and hotel for four of us! It was an amazing experience to travel and learn alongside my principal and colleagues.

Jessica Ruggles



Jessica is a Theatre, Movement and Film teacher at Gloucester High School in Massachusetts. Jessica comes to NYC regularly for PD opportunities.



BW was a great experience that **refilled my bucket** and reminded me what it was like to be a student. The workshops also gave me **ideas and tools to bring back to my students**. The workshops were much **more hands on than other PD opportunities** I have been to. I really liked that.

The major impact will be **returning to my students with a sense of revival**. More directly, I will use some of the coaching ideas/techniques I observed in my own classroom and rehearsal space.

MY FUNDING CAME FROM:

My district covered my BW ticket. Everything else was out of pocket.

Ashley Bowen



Ashley is a theater, TV broadcasting, and English teacher from Portage Central High School in Michigan. Ashley has attended many PD experiences and is actively engaged in the theater teaching community.



The group was much smaller and **the instruction was more personal in comparison to other PD opportunities.** Overall I think that it was a fantastic day of learning.

First and foremost, I was reminded that theater is a collaborative art. The PROCESS is more important than the product. Often times we get wrapped up in production mode and don't enjoy all of the steps that it takes to get there. **Our day was so focused in positivity, support, and quality of learning.** I appreciated that greatly and looked forward to slowing down a little bit to really dig in. **I also loved the overall structure of the day.**

While it would be easier if I could find a measurable way to track the impact on my students, **I know that my day with BW will find its way into the cracks and corners of my teaching** (this is a good thing!). It will show up both **intentionally** and as a **part of how I grew in that day.** I also was reminded of what it feels like to be a student. At times unnerving (choreography!) and at times exciting. **This will influence how I individualize my work with students** so that they can each **grow to their greatest potential.**

The structure of the day really lent itself to individuals **coming together to build trust.** Starting with improv was a low stakes way to not only warm up but get to know one another. It really set the tone for a safe space to create. Going into scene study and dance after helped to inform the work in the afternoon. When we got to **building the group number** we had already **touched on many needed skills.**

I am rejuvenated and reinvigorated. I am reminded that after all we have been through with the pandemic that theater is still important! It is still a place for people to feel safe and heard. **I am excited to get back to working with my kids and help them to build core memories in the theatre.** I know I will be writing a letter to my district about how wonderful and also needed this PD was for me.

MY FUNDING CAME FROM:

I applied to our school district for Title II Funds. I was given \$500 from my building fund. The rest I paid for out of pocket.



HISTORY

Broadway Weekends was founded in 2017 as a "Theater Camp For Adults."

It aimed to create an experience inspired by all aspects of Broadway training and a Broadway show rehearsal process, while being easily accessible to non-professionals.

Developed in partnership with working theater practitioners, the company began by exploring structures and schedules that emulated a creative theater environment while being easily accessible to non-professionals.

During the pandemic, BW moved online and hosted a virtual schedule. The schedule included 20 - 30 weekly theater classes, reaching students from across 46 countries for over 18 months. From dawn to dusk, students tuned in from multiple time zones to take theater classes together, forming the "BWAH community" which is still active today.