

A HISTORICAL OVERVIEW OF THE  
PENNSYLVANIA GOVERNOR'S SCHOOL FOR THE ARTS

A Thesis

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Title: A Historical Overview of the Pennsylvania Governor's School for the Arts

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This thesis covers the history of the Pennsylvania Governor's School for the Arts from its inception in 1973 to its end in 2008. The mission of PGSA was to provide a high quality of artistic and cultural experiences and training in the areas of visual art, creative writing, dance, music, and theater in a five-week summer residential program for selected Pennsylvania high school sophomores and juniors. The philosophy of PGSA was that artistically talented students needed to have meaningful experiences in their particular area of the Fine Arts and that these students needed a time and place to meet other talented students.

Two main streams of data were used in the writing of this thesis. The first source of data is archived information from PGSA that I have acquired. The second source of data is interviews of former program directors, faculty members, and students.

## ACKNOWLEDGMENTS

*I wish to express my gratitude to*

Douglas Woods,

for his dedication to PGSA and the PGSA family.

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## I. INTRODUCTION

Pennsylvania Governor's School for the Arts alumna, Julia Kasdorf, described her PGSA experience with the statement:

I think it's very important to say that this sense of identity and personal promise came through an experience at a public institution named for something as remote as the governor of Pennsylvania. I realize that the late 1970s may have been unique in history, a moment of grace for children, the arts, the environment- all things that don't turn an immediate profit. During my senior year of high school, funding for the Governor's School for the Arts was seriously threatened. I was so enraged by these developments that on a class trip to Harrisburg, I delivered urgent messages to our legislators. I knew, at some very deep level, that PGSA had helped me to become a poet by showing me a possibility for my life. It seemed that simple. And I wanted to make sure that others like me would have this opportunity- which is so special it must be exclusive, but which also comes free of charge to those who are chosen; it cannot be purchased, even with privilege. And this is a very rare thing.<sup>1</sup>

The Pennsylvania Governor's School for the Arts (PGSA) began in 1973 and ended in 2008. The mission of PGSA was to provide high quality artistic and cultural experiences and training in the areas of visual art, creative writing, dance, music, and theater in a five-week summer residential program for selected Pennsylvania high school sophomores and juniors. The philosophy of PGSA was that artistically talented students needed to have significant experiences in their particular area and that these students needed a time and place to meet other talented students. Students lived and worked in an environment that fostered artistic development and encouraged creative thinking.

The mission statement of the Pennsylvania Governor's School for the Arts was:

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<sup>1</sup> "PGSA Orientation Speech Transcript by Julia Kasdorf" (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 2, 1996), 5.

The mission of the Pennsylvania Governor's School for the Arts is to provide artistic, aesthetic, and cultural experiences and training for selected sophomores and juniors in the areas of visual art, creative writing, dance, music, and theater. Further, the school provides students with opportunities for artistic growth in creative and/or re-creative studio activity, and in the areas of aesthetics and criticism within a historical context. Living and learning in an environment that replicates an artists' colony, students are led to understand how they may be of service to the cause of the arts in general, and to their communities and schools in particular. Through these experiences, the program provides students with a more informed basis upon which to assess their individual commitment to artistic endeavors, and to help them determine the role that artistic activity might play in their futures.

PGSA met a quick demise in 2009 when Governor Rendell cut it, along with the state's seven other governor's school programs, as a result of the state budget shortfall. At the time of the cut, the application process to the programs was running at full-speed. By cutting PGSA, one of the greatest resources to the state's talented youth was lost. PGSA had given gifted young adults the chance to hone their craft and make educated decisions about their futures. Many of the 7000 alumni considered it a life-changing experience and attribute their current success to the time spent there.

In support of PGSA, Alice Sebold, a 1979 PGSA alumna and the author of *The New York Times* bestsellers *The Lovely Bones*, *Lucky*, and *The Almost Moon*, wrote an op-ed article in the *Philadelphia Inquirer* describing the life-changing effect that PGSA had on its students:

Young writers are often sure that they're doomed. All they have to do is look out at the world to see this: Business, sports, superficial beauty- all are valued more than language. For all the joy I see on the faces of parents whose children win poetry competitions, I also see the raging anxiety on the faces of parents who attend my readings and ask: How did you survive until you (their words, not mine) *made it*?

Many parts of that answer are best left cloaked so as not to alarm them. Committing your life to writing or painting or dance requires sacrifices and insanities no parents would wish to contemplate for their child. But

for me, a major part of the answer is a word we're all familiar with these days: hope.

Governor Rendell's proposed elimination of the Pennsylvania Governor's Schools of Excellence would succeed in trimming the budget, yes. But it would simultaneously rob hundreds of students across the state of their best hope for believing in their strange and amazing talents.

At the age of 15, I felt like a freak. Indeed, I may have been a freak. (I heart freaks!) There was not much of a place for me in my academically well-thought-of high school in the suburbs of Philadelphia. There may have been the occasional teacher (covert freak) who made an exception for me and read a poem I'd written, or allowed me to spend an art period dropping molten pewter into freezing-cold water. But I was miserable.

I was also burning- burning to express myself in language that, I was convinced, hadn't yet been invented. I wrote very internal and heartfelt poems. I embroidered my jeans. Sure, I was called names, but I was also convinced that my paintings or my poems would matter if only the right people could be found to look at them.

Luckily for me, they were.

I applied for admission to the poetry program at the Governor's School for the Arts. At our auditions/interviews, we sat in a theater auditorium full of fellow teenage artists. The thrill of this alone- even if I was not to be accepted- was amazing to me. My daily high school life had been spent among jocks and brains, beauties and beasts, and here I was with hundreds of teenagers who felt as I did- that art mattered above everything, and that they wanted to be allowed to make it.

I ended up being one of the fortunate ones, and, for [five] weeks in the middle of summer, I got to live my dreams. I wrote every day.

I sat at a table with others who would rather sit inside all day on a summer afternoon, playing with words, than go outside and do what we thought we were supposed to be doing. I think I hated summer for years because of its implicit demand to 'go out and enjoy yourself,' when, thank you very much, I was happy inside, making up a rhyme or sketching my slumbering basset hounds.

Our teachers at the Governor's School were real poets! They had been published in journals and magazines. Peter Balakian had a book out. I held it in my hands. They gave readings in the evenings, and so did we. They approached our words with the same rigor they did their own.

Four years later, I returned as a teaching assistant. The Governor's School ended up giving me three things: hope that someday my writing might be more than just scribbles on the pages of my notebooks; my first experience



of teaching, which I loved, and which would become one of my major ways of surviving in what we like to call the real world; and the hope that there was a place in this real world for a freak like me.

None of us is naive. Times are tough, and will remain so for a very long time. But how, in a nation that idolizes its infants and children, can we find it acceptable to abandon them on the cusp of making their dreams-dreams that will be greater and more important than our own- become realities? It is my sincere hope that cutting such a fabulous and unique program will not be necessary.<sup>2</sup>

Upon their acceptance to PGSA, former poetry instructor Deborah Burnham, told students they were “about to become part of a wonderful story.”<sup>3</sup> For 35 years students walked onto a beautifully manicured Pennsylvania campus in the midst of summer, full of hope, doubt, excitement, and fear. Within hours of their arrival, students started to mingle and make friends. Former art chair Rich Cohen called it “a sight to see.”<sup>4</sup> Before PGSA many of the students had never been to a concert, a major art exhibit, never had their work critiqued, and some had never been away from home. In a typical summer about 40% of the participating students were rising juniors and the other 60% were rising seniors in high school.<sup>5</sup> Former program director Douglas Woods called it a “rare, exotic program.”<sup>6</sup>

PGSA believed that the arts were essential to the full growth of every child and that students who consistently displayed unusual or outstanding talent needed special programs. Traditional public schools often have a limited focus on the arts, giving students mostly arts performance and appreciation opportunities. PGSA focused on fully developing the artistic talents of its

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<sup>2</sup> Alice Sebold, *Please don't drain hope from schools' talent pool*, *Philadelphia Inquirer*, 13 February 2009.

<sup>3</sup> Jane Vranish, *Governor's School for the Arts cultivates talented teens*, *Pittsburgh Post-Gazette*, 04 August 2002.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Douglas Woods, interviewed by author, 09 February 2012, Pittsburgh.

students and provided opportunities that were not generally available to these students. PGSA enabled artistically talented students to refine their artistic talent and potential. It provided students with an opportunity to continue to work on their strengths and also encouraged them to take risks and to experiment with new ideas, forms, and techniques.<sup>7</sup> As a result, students were able to apply their creativity, aesthetic awareness, critical thinking, and higher order thinking skills. PGSA excited the students' imaginations and challenged them to respond in creative ways. At PGSA many of these talented young people began to believe in themselves as artists for the first time.<sup>8</sup>

Kasdorf, now an award-winning poet and professor, continued her description of the experience by stating:

Something miraculous had happened during those five weeks of Governor's School, which I could explain to no one. I saw my first opera there, learned to throw pots, and wrote all the time, completing a new draft or revision of a poem every day. I was still a conscientious student, but an ingredient much greater than hard work transformed my fragile, little skeletons of abstract language into real poems- into verse that was truly free. It had to do with my teacher, Deborah Burnham, with that time away from home when I became totally immersed in my work and got to know other students who were as passionate about tunes or colors or steps as I was about words. And no one called us nerds. At Governor's School, I discovered possibility- my own possibility. The possibility for my life. I saw with my own eyes as 200 kids from all over the state grew together and became a more mature group of people. These are the people that will advocate for the arts in our future and that will keep them alive for the generations to come. PGSA became my family.<sup>9</sup>

This thesis is an overview of the history of PGSA. Specific aspects of PGSA, such as the mission and philosophy of the program, the funding, the

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<sup>7</sup> "PGSA: A 10 Year Review by the Central Susquehanna Intermediate Unit" (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 1, 1983), 12.

<sup>8</sup> "PGSA: Review by the CSIU", 4.

<sup>9</sup> "Speech Transcript by Julia Kasdorf", 5.

curriculum, the residential life concept, and the faculty will be discussed at length.

## II. REVIEW OF RELATED LITERATURE

The primary source of data for this project is the PGSA Archives. The information was archived by Claudia Ebeling, who was the Assistant to State Director at the PGSE Field Office. When the PGSE programs were cut in 2009 Ebeling organized the archives into fifteen boxes. The archives were then sent to Mercyhurst College under the care of Barry Augustine. Augustine placed the Archives in Mercyhurst's main storage facility in Erie, PA in 2009. The boxes were acquired from storage on July 9, 2010.

Box one includes the 2008 PGSA Application form. Also, Vaughn Harry Clay, Jr.'s doctoral dissertation, *Education of Artistically Talented Secondary Students As Evidenced by the Pennsylvania Governor's School for the Arts*. An independent evaluation of PGSA: *A 10 Year Review by the Central Susquehanna Intermediate Unit* was completed in 1983 by the Donald M. Carroll Agency of Harrisburg. Box two includes correspondence, student and alumni testimonies, notable work from PGSA classes 1974-1998, and photographs from 1970-1996.

Boxes three, four, five, and six include photographs from 1973-1979, a VHS from a 1994 music master class: *Lines and Spaces- A Guide to Developing Your Musicality* by Brynn Welsh, and a VHS of a 2002 opera workshop. Box four has slides of artwork from 1985-1992. Box five has slides from 1976-1984, photographs of students from 1975 and 1989, a dance performance by students and an ATTRA on VHS, a VHS of the 1988 theater performance, multi-media event, dance concert, jazz band concert, and a VHS of the 1978, 1986, and 1987 final dance performances. Box six has photographs from 1980-1989, newspaper articles, and videos from 1989-1990.

Box seven contains newspaper articles, yearly scrapbooks, correspondences, and leadership training manuals. Box eight contains annual creative writing anthologies. Boxes nine and eleven include the annual final reports that were submitted to Harrisburg at the conclusion of every program. Box ten includes information on the faculty and curriculum. Box twelve has interview instructions and materials for the application process. Box thirteen has information about the pilot program that preceded PGSA. Box fourteen includes yearbooks from 1974-2007, a promotional PGSA DVD, and a flash drive of program statistics.

Box fifteen includes a variety of manuals. The ATTRA manual was given to staff to explain how the program worked. Kate Plows compiled the manual titled, *Save the Govies: Advocacy to Restore Funding for The Pennsylvania Governor's Schools of Excellence* in 2009. When PGSA was in danger of being cut in 2009 this manual was used to show legislators the value of the program. It includes an overview of PGSA, advocacy, proposed solutions to reinstate the programs, and an explanation of the educational merit of PGSA. This is a compilation of newspaper articles, alumni testimonies, a petition to reinstate PGSA, and alumni letters to the legislature. This also includes printouts of valuable information from the PGSA website. The website was taken down immediately when the programs were cut.

For a complete list of the PGSA Archives, see Appendix B.

Data was also acquired through personal interviews with former students, staff, and faculty. Interviews were conducted with Lucy Frank, William Test, Daniel Varner, and Douglas Woods. Douglas Woods is a former program director of PGSA.

PGSA has been mentioned in hundreds of newspaper articles. Articles from papers including the *Delaware County Times*, *DuBois Courier Post*, *Main Line Suburban Life*, *Philadelphia Inquirer*, and the *Pittsburgh Post-Gazette* are cited.

### III. HISTORY

Pennsylvania has a deep history of arts education programs being part of the school curriculum. For well over 100 years laws and regulations governing school curriculum have made specific provisions for all children to be instructed in visual art and music. In 1965, public education guidelines added theater, dance, photography, creative writing, and related arts to the art curriculum. The goals of these general education programs were to expose all students to the arts, to arouse interest in the arts, to recognize artistically talented students, and to provide opportunities for skilled students to increase their talents.<sup>10</sup>

North Carolina created the first statewide summer residential program for gifted and talented high school students in the country, Governor's School of North Carolina. Novelist John Ehle created the idea of Governor's School when he was a staff member with former North Carolina Governor, Terry Sanford. Sanford put the concept to practice in 1963 with the establishment of the Governor's School of North Carolina (GSNC). GSNC was originally funded through a Carnegie Corporation grant and later through the North Carolina Board of Education.<sup>11</sup> The Public Schools of North Carolina, the State Board of Education, and the Department of Public Instruction through the Exceptional Children Division administer GSNC. The State Board of Education appoints an advisory body named the Board of Governors. It is made up of two identical programs that are offered on each side of the state. GSNC West started in 1963 and is held at Salem College in Winston-Salem. GSNC East began in 1978 and

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<sup>10</sup> "PGSA: Review by the CSIU", 8.

<sup>11</sup> "National Conference of Governor's School," National Conference of Governor's School, <http://ncogs.org/web/>.

takes place at Meredith College in Raleigh. Each campus accepts up to 400 academically and artistically talented adolescent students for a six-week residential program. The basic areas of study are English, French (East campus), Spanish (West campus), Mathematics, Natural Science, Social Science, Art, Choral Music, Instrumental Music, Theater, and Dance. Students take classes in their focus disciplines and also participate in classes that integrate arts and academics.<sup>12</sup>

In 1966 the Pennsylvania Department of Education (PDE) began to address the problem that Pennsylvania's artistically talented students lacked sufficiently rigorous, enriching, and challenging educational opportunities, along with college and career counseling. Arts educators Russell P. Getz and Clyde McGeary started several small pilot arts programs to test ideas about curriculum and administration. Curriculum developers Patrick F. Toole and Donald M. Carroll submitted requests for a federally funded summer residence arts program. Eventually the four combined their efforts to manage the forerunner of PGSA called The Fine Arts Project: New Horizons in Education with a Federal ESEA Title III grant. High school students in visual arts, creative writing, dance, music, and theater were selected throughout Pennsylvania to participate in the summer residency program. DeWitt Zeus was the program director and Henry Casilli was the assistant director. They ran the program at Temple University's Amber Campus in 1967 and at Westminster College in 1968 and 1969.<sup>13</sup>

Although the Fine Arts Project was successful, federal support for the program ended after the 1969 summer program. Zeus and Caselli were kept on

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<sup>12</sup> "Governor's School of North Carolina," Governor's School of North Carolina, <http://www.ncgovschool.org/>.

<sup>13</sup> "PGSA: Review by the CSIU", 8.



the federal grant for two years to try to find private support for the program. Zues, Caselli, and Carroll formed a private, nonprofit corporation called the Pennsylvania Center for the Arts to collect funds, which was unable to raise sufficient funds to run the program.<sup>14</sup>

In 1973 the Division of Arts and Humanities in the Pennsylvania Department of Education's Bureau of Curriculum Services obtained state funding through the Bureau of Special and Compensatory Education for a program based on the Fine Arts Project.<sup>15</sup> Three of the members from the original planning group, Carroll, Getz, and McGeary, plus special educator William F. Ohrtman combined efforts to create the Pennsylvania Governor's School for the Arts. After GSNC, PGSA was the second Governor's School in the country. The then current Secretary of Education, John C. Pittenger, supported the program and also obtained the support of Governor Milton J. Shapp (term: 1971-1979). This support was continued into Governor Dick Thornburgh's (term: 1979-1987) administration along with strong support from his Secretary of Education, Robert G. Scanlon.<sup>16</sup>

Carroll, Getz, McGeary, and Ohrtman developed a program outline, selected Bucknell University as the host institution, and obtained support from the state's 29 intermediate unit executive directors. Intermediate units, or IUs are regional educational service agencies. It was determined that the Central Susquehanna Intermediate Unit (CSIU) would administer the program. Bucknell University was located in CSIU, which was directed by Toole, one of the original

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<sup>14</sup> "PGSA: Review by the CSIU", 9.

<sup>15</sup> "PGSA Yearbook" (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2000), 1.

<sup>16</sup> "PGSA: Review by the CSIU", 9.

planners of the program. At the request of the Department of Education, Arthur Gatty was appointed director of the first Pennsylvania Governor's School for the Arts.<sup>17</sup>

Financial support originally came from the state's special education appropriation and the 29 IUs. Selected students across Pennsylvania received the funds in the form of full scholarships from their IU. A small Title IV-C grant covered the special costs for special needs students. Each IU was allocated up to 15 students and special consideration was given to students with handicaps.

In 1981 the Pennsylvania legislature made PGSA funding a line item in the Department of Education budget. The Title IV-C grant expired in 1981 and the funds for special needs students became included in the Department of Education budget. The Commonwealth of Pennsylvania provided tuition, room, board, instructional materials, and program activities for all students. Participants were responsible for transportation to and from the program, spending money, a residential life deposit, and for damages not covered by the deposit.<sup>18</sup>

In the early 1980s educators in other subject and intellectual areas were inspired by PGSA's success. They created similar programs using PGSA's basic format of a five-week residential program and an intensive curriculum of experimental learning taught by expert faculty. By 2008 there were eight Pennsylvania Governor's Schools of Excellence (PGSE). The Pennsylvania Governor's School for: Agricultural Sciences (PGSAS), the Arts (PGSA), Global Entrepreneurship (PGSGE), Health Care (PGSHC), Information, Society, and

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<sup>17</sup> "PGSA: Review by the CSIU", 9.

<sup>18</sup> "PGSA Application Form" (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 1, 2007), 11.

Technology (PGSIST), International Studies (PGSIS), the Sciences (PGSS), and Teaching (PGST). All of the programs were full-scholarship, five-week long residential programs that were held on college campuses. The programs all received basic funding through the Pennsylvania Department of Education (PDE), except for the PGSHC, which was funded by the state's Department of Health.<sup>19</sup>

Gatty retired in June of 1988, and Dr. Donald Chittum, who had been the chairman of the music department of the Fine Arts Project and PGSA, was appointed program director. Bucknell was the host institution through the summer of 1988. Bloomsburg University hosted the program in 1989 and in 1990 it moved to Mercyhurst College, in Erie, Pennsylvania. When Chittum retired in September of 1996, Douglas Woods, who had been the chairman of the creative writing department and the assistant program director, became the director of PGSA. Mercyhurst was the host campus and Woods served as the program director until the end of the program in 2008.<sup>20</sup>

Tom Billingsley, the executive vice president of Mercyhurst wrote the proposal in 1979 to welcome PGSA to Mercyhurst. He was the self-appointed “guardian angel” to the program when it encountered any problems. In 2002 he told the Pittsburgh Post-Gazette that he thought “the State Department of Education sensed how eager we were to have them with us. We’ve always emphasized with the arts, and this has been a wonderfully rich relationship.”<sup>21</sup>

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<sup>19</sup> Save the Govies: Advocacy to Restore Funding for The Pennsylvania Governor’s Schools of Excellence” (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009), 2.

<sup>20</sup> “PGSA Yearbook”, 1.

<sup>21</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

The host institution was one of the most important aspects of the program. Mercyhurst College was a perfect host to PGSA for many reasons. Being in Erie, away from the city centers, students were the center of attention. The isolated location helped them to learn and appreciate the experience.<sup>22</sup> The Mercyhurst staff proudly provided PGSA with outstanding facilities and housing and they were quick to respond to any needs of the students and staff. PGSA tried to leave the campus at the end of the summer in the same or even better condition than when it arrived. Students and staff were encouraged to treat the Mercyhurst staff, grounds, and facilities with respect.<sup>23</sup>

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<sup>22</sup> Douglas Woods.

<sup>23</sup> "PGSA ATTRA Guide", 26.

## IV. THE PENNSYLVANIA GOVERNOR’S SCHOOL FOR THE ARTS

### Application Procedure

Each year between 3600 and 4100 students applied to PGSE programs to compete for 752 seats. The application process was a learning experience in itself because it was similar to the college application process. All of the PGSE programs, except for PGSA, required applications to include transcripts, test scores, essays, and/or recommendations. The PGSA selection process modeled that of a conservatory or art college. Typically between 1380-1500 students applied for PGSA and approximately 800 applicants were selected for live auditions in the semifinal round.<sup>24</sup> 200 students were accepted to the PGSA with the distribution among the art areas approximately: visual arts and photography, 60; creative writing, 20; music, 60; dance, 30; and theater arts, 30.

PGSA developed an extensive and statewide informational system to inform talented students about PGSA and the scholarships available to them. The staff planned, scheduled, evaluated, revised, and reworked the student screening process and curriculum year-round (See Appendix H and Appendix I). They developed a detailed set of criteria for identifying students (See Appendix J).<sup>25</sup>

Students were eligible to apply for PGSA during their sophomore or junior year of a public, charter, or non-public secondary school, or during home schooling. At least one custodial parent or legal guardian of the applicant was required to be a Pennsylvania resident. Military dependents stationed in Pennsylvania were also eligible. Students were permitted to apply to only two

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<sup>24</sup> “Save the Govies”, 4.

<sup>25</sup> “PGSA: Review by the CSIU”, 3.

different Governor's Schools in a year. Students were only eligible to attend one Governor's School. No former participant of any other Governor's School was eligible to apply for the same or another PGSE. If a student accepted an invitation to participate in PGSE, the student was required to commit to being in residence for the full program.

Students could apply to study visual arts, photography, creative writing, dance, music, performance-theater, or technical theater design. During the application procedure students were asked to demonstrate their knowledge, level of skill, and creativity by submitting work samples in their respective art concentration. Students were permitted to apply for two areas of study, but ultimately were only accepted to study one artistic area at PGSA.<sup>26</sup>

The PGSA selection process was two-tiered. In the first level of screening, the state's twenty-nine IUs conducted screenings of local candidates. Applicants sent their applications directly to the IU that served the school district in which their families resided full-time. The PGSE Field Office at CSIU provided the intermediate units with procedures and guidelines. A panel of judges from each IU selected a specific number of applications from each art area to forward to the state level.<sup>27</sup> This selection process ensured representation from each IU. This gave students from rural and inner city schools an equal opportunity with students from wealthy suburban schools to attend a PGSE program. In a typical year applications were due to the student's IU at the beginning of January.

The application was made up of three parts: a personal data form, a narrative statement, and an artistic work sample. The personal data form was

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<sup>26</sup> "PGSA Application Form", 8.

<sup>27</sup> Ibid.

required to be signed by a parent or legal guardian. The narrative statement was required to be an essay no longer than two typed, double-spaced pages. The purpose of the essay was to give applicants a chance to reveal their personality by writing about their interest in the arts, future plans, the challenges that they have met in pursuing their art, etc.<sup>28</sup> The artistic work sample was judged on its level of creativity, artistic knowledge, skill, and experience.

Creative writing applicants were required to prepare a manuscript of fiction or poetry work between four and seven typed pages in length. Fiction entries needed to be double-spaced and could consist of a single story or an excerpt from a larger piece. Poetry could be single or double-spaced, and more than one poem could be included on a page. The manuscript entry could be divided between fiction and poetry entries.<sup>29</sup>

Dance applicants submitted a five-minute video of a solo performance of at least two dances in the dance styles of ballet, jazz, or modern (including lyrical).<sup>30</sup>

Theater applicants submitted a five-minute video of a solo acting performance of a spoken, memorized monologue, or speech by a single character from a published play.<sup>31</sup> Theater design applicants were required to submit a portfolio of material documenting their experiences in theater design. The portfolio was to consist of three to five drawings, good quality slides, or

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<sup>28</sup> "PGSA Application Form", 4.

<sup>29</sup> Ibid., 5.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

photographs of costumes, sets, properties and/or lighting designs that the applicant developed for theater productions.<sup>32</sup>

Music applicants could apply for one or two areas of musical study. All instrumental, vocal, and compositional areas were accommodated at PGSA except for organ, harp, and unusual non-ensemble instruments. Vocal applicants were required to submit a performance emphasizing classical and/or operatic literature. Instrumentalists were asked to submit a performance of classical and/or jazz literature. Instrumentalist and vocal applicants submitted a recording no longer than ten minutes. Composer applicants submitted a recording of a two-part music work sample along with up to five photocopied pages of the original score of the music they were presenting.<sup>33</sup> Composers were also required to be able to perform at competitive level on an instrument or as a vocalist.<sup>34</sup>

Visual arts applicants were divided into two categories, Visual Arts I and Visual Arts II. Visual Arts I included the areas of drawing, painting, graphic art, sculpture, ceramics, and other two and three-dimensional art forms. The work sample portfolio for Visual Arts I was to include four to eight objects that represented the spectrum of the applicant's training and experiences. The category Visual Arts II was only for photography applicants. The work sample for Visual Art II was a portfolio of up to ten photographs of traditional black and white or color still photography. Digital camera work was accepted but it was recommended that it not be the only work in the portfolio.<sup>35</sup>

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<sup>32</sup> "PGSA Application Form", 6.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid., 12.

<sup>35</sup> Ibid., 7.



At this level the artistic work sample was judged and the narrative statement was used as support information.<sup>36</sup> In each intermediate unit (IU) up to ten candidates from each artistic area (six in creative writing) were selected to move on to the next level of screening.<sup>37</sup> Applicants received the results of the first level of screening in late February.<sup>38</sup>

Applicants who were selected for the second level of screening were called “semifinalists.”<sup>39</sup> The second level of screening was held throughout the state at six regionally assigned locations over the course of five weekends in March and April. Director Doug Woods and his staff personally interviewed approximately 800 students at this level. Semifinalists were compared to the others in their art area from across the state for final selection; there were not regional quotas.

Semi-finalist performing artists gave a live audition of a prepared audition piece. Musicians also sight-read music. The visual artists, technical theater design candidates, and writers were interviewed while they presented their portfolios and also completed a drawing or writing assignment. All semifinalists were asked to complete improvised extemporaneous exercises to show the judges their sense of creativity and conceptuality. The students were evaluated on the aesthetic merits of their prepared work samples, creativity, knowledge, skill level, commitment, maturity, and their willingness to accept criticism and consider new ideas.<sup>40</sup>

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<sup>36</sup> “PGSA Application Form”, 2.

<sup>37</sup> Ibid., 11.

<sup>38</sup> Ibid., 1.

<sup>39</sup> Ibid., 2.

<sup>40</sup> “PGSA Application Form”, 11.

Terry Bowie, former PGSA painting instructor, looked for skills such as a display of continuity between a student's sketch book and portfolio. Deborah Burnham, former PGSA poetry instructor, "looked for openness, inventiveness, and flexibility in the writing." She said that some of the young students were already "incredibly experienced in their fields, but sometimes we choose students because they show a spark."<sup>41</sup> Applicants received final notification of acceptance or non-acceptance to the program by the end of April.<sup>42</sup>

## **Curriculum**

The two main models of governor's school are comprehensive and specialized. Comprehensive programs, such as GSNC, take place on one campus and students attend classes in both their focus disciplines and in integrated arts and academics. At specialized programs, such as PGSE, each program has a specific focus and takes place at its own campus.

The curriculum model for PGSA was an 'A,' with the three points of the 'A' representing the concepts of arts, audience, and advocacy development. In 2002 Woods explained it as, "It's all geared to be a three-pronged attack, albeit a nurturing one. This is not a pre-professional program. Of course we want them to develop as artists. But we also want them to become advocates- that's the 'A' – for the arts and good participating citizens. Lastly, we want them to be good audiences. We want them to go home and buy a book, an opera ticket, go to a concert."<sup>43</sup>

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<sup>41</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

<sup>42</sup> "PGSA Application Form", 1.

<sup>43</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

A typical day for a PGSA student started at 6:45 A.M. for breakfast and ended at the 11:05 P.M. curfew, where usually the dancers were the first to bed. By 8:00 A.M. students were in their major art areas. The dancers warmed up in their studios while painters participated in teacher Terry Bowie's 'circle of reflection' about the previous day's activities. Before lunch on a summer day, all of the students had spent three and a half hours intensely writing, dancing, performing, playing, and moving. In the afternoon students attended an elective where they had a chance to explore another art form. This opportunity created a mutual respect among the arts. Students had a chance from 3:00-4:45 P.M. to relax. After dinner they returned to their major art's studios and at night they were exposed to a plethora of exhibits, lectures, and concerts where they got to see the results of their peers' studio work.<sup>44</sup>

Art education was the most prominent aspect of the program. Students remained in residence at PGSA for the entire program, including weekends. Being in an environment that was free of distractions allowed students to realize their full potential as artists. The curriculum was designed to provide students with intensive group and individual instruction. Students were involved in at least forty hours of class and studio activity each week in their major field of study.<sup>45</sup>

All visual artists, including photographers, took drawing and design classes. In addition, all visual arts majors participated in a concentrated study in one of the following applied art areas: architectural design, sculpture, ceramics, painting, and media arts. Visual art students learned how to relate historical art

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<sup>44</sup> Ibid.

<sup>45</sup> "Save the Govies", 10.

events to their own creativity by participating in group discussion, journaling, critiques, slide and video presentations, and lectures by guest speakers. They also took field trips that included art exhibits, art workplaces, and sketching trips.<sup>46</sup>

Students in the creative writing program had concentrations in either fiction or poetry. Creative writing students spent their class time doing free writing, group critiques, workshops, analysis or works by established writers, and one-on-one sessions with the staff. Teachers placed emphasis on the development of ideas, image-making, uses of language, criticism, performance (reading aloud), and editing. Students learned to evaluate their own work and published works. They prepared an annual class anthology and often gave readings of their own work.<sup>47</sup>

Dance students majored in ballet, jazz, or modern. Every dance student participated in at least two intermediate level classes per week in each of the two non-major dance areas. They also had rehearsals that focused on alignment, articulation, and performance qualities. Teachers placed emphasis on the theory and practice of fine-tuning and improving dance technique, understanding and utilizing corrections, and fostering creativity within each student. Students participated in workshops about improvisation, choreography, dance history, dance theories, and career-related options.<sup>48</sup>

Music students were able to develop their own schedules for study. They received a weekly private lesson in their applied area. The rest of their day was divided among small ensemble experiences, individual instruction, practice, and

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<sup>46</sup> "PGSA Application Form", 12.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

classes. Student could take the following music fundamentals courses: jazz improvisation, free improvisation, ear training, music theory, jazz theory, music history, music criticism, conducting, contemporary music, composing, arranging, etc. Vocal music students focused on classical and operatic music.<sup>49</sup>

Theater arts students focused either on performance (acting) or theater design. Performers studied acting technique and text analysis, improvisation, movement, and voice. Design students studied play analysis, research, drafting, rendering, painting, carpentry, and stage movement. The teachers helped students to build creative problem-solving skills and enhanced their knowledge of language, ideas, and culture. All theater arts students participated in daily warm-up exercises.<sup>50</sup> Every year students participated in the creation of site-specific performances. They started from nothing but a location and used various exercises, improvisations, and assignments to create an original half-hour theater piece. This taught students how to collaborate and how to translate an analytical look at the world into a theatrical language.<sup>51</sup>

All students had a number of opportunities, such as readings, exhibits, recitals, and coffee houses in which to share their works in progress and final pieces with the PGSA community.<sup>52</sup> Students were required to attend every performance. Parents and outside visitors were not permitted to attend classes or performances. This setting gave students the freedom to take creative risks without the fear of ridicule or failure.<sup>53</sup>

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<sup>49</sup> "PGSA Application Form", 12.

<sup>50</sup> Ibid.

<sup>51</sup> "Written Statement by Max Reuben" (Erie, PA, Mercyhurst College Storage Facility, PGSA Archives, Box 15, 2009).

<sup>52</sup> "Memo from Claudia Ebeling to John Broomall" (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 1)

<sup>53</sup> "PGSA Yearbook", 1.

Because the student body was comprised of minors, the PGSA Performance Policy provided guidelines for exhibits, readings, performances, presentations, and publications. Presented pieces had to be artistically ready for presentation and had to respect the range of the audience's backgrounds. PGSA students represented the social, ethnic, economic, and geographic diversity of Pennsylvania. Works could not be possibly interpreted as offensive to different genders, races, or ethnic backgrounds and could not be overly vulgar, violent, or sexual. Since PGSA was a public institution that was sponsored by the Pennsylvania Department of Education, work that could be seen as offensive was not appropriate. The PGSA Performance Policy was in place to meet the learning needs of all of the students and was not about censorship.<sup>54</sup>

Faculty members who had the experience and expertise to determine when a piece was prepared well enough to be shown selected students' work that was deemed artistically ready for shows and performances. They were also able to judge when the students would learn more from fine-tuning or stretching their limits. They recognized that some students learn more by focusing more on the process than the final product, even if this was a tough lesson for students. Faculty and staff tried to support the students by sharing their own experiences and helping them to understand that a piece that was not yet ready did not mean that it was a failure.<sup>55</sup>

A major goal of PGSA was to provide students with experiences that would develop their understanding of the related arts. Students were required to participate in elective classes of a second artistic area that was outside of their

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<sup>54</sup> "PGSA ATTRA Guide", 22.

<sup>55</sup> Ibid.

major field of study. In addition to the five major art areas; classes such as film criticism, musical theater, and yoga for performance stress reduction were offered.<sup>56</sup> Taking an elective class allowed students to explore the challenges and processes of artistic fields other than their own.

A number of guest artists representing the major fields of study were selected to present their works to the students. They often had the ability to offer unique information that was not available at the program about different career models. Examples of guest artists were award-winning novelist Buddy Nordan, poet Jim Daniels, the dance troupe Umoja, the Pittsburgh dance company Attack Theatre, Grammy nominated wind quartet Imani Winds. Elie Kihonia of Pittsburgh's African Afika Yetu exposed the students to African drumming, and Jeff Wirth who taught interactive performance for Cirque du Soleil and Blue Man Group, introduced students to the art of clowning.<sup>57</sup>

The advocacy component helped students become advocates of the arts by showing them techniques and strategies to be of service to the arts. PGSA helped students to fully develop as artists, taught them that they were not alone as artists, and imbedded in them a strong belief in the arts. It was a fundamental belief of PGSA that students with these characteristics could be trained to be leaders that would have a profound effect on their local schools and communities.<sup>58</sup>

Discussions about arts advocacy flowed naturally at PGSA. The faculty and staff facilitated some of these conversations through weekly leadership and arts advocacy workshops, lectures, and group projects. These workshops focused

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<sup>56</sup> "PGSA Application Form", 12.

<sup>57</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

<sup>58</sup> "Save the Govies", 78.

on communications and group action skill and taught students how to permeate arts into their schools and communities.<sup>59</sup> They covered topics such as audience response and participation in school board meetings. The challenges that artists face in the state and nation during the current economic environment were addressed in an intensive and optimistic way. They were also shown how to develop specific projects to carry out at home and how to devise strategies for handling unanticipated obstacles when executing their plans.<sup>60</sup> PGSA requested that groundwork for a project, such as collecting signatures and authorizations, to be started before the program so students could develop their proposals throughout the summer. PGSA awarded several Advocacy Awards to alumni the summer after their participation. Students returned home eager and prepared to become leaders.

Whether or not students chose to pursue the arts as a career, the state of Pennsylvania had made an investment in their development as audience members and advocates of the arts. PGSA students were encouraged to investigate and participate in audience opportunities beyond the summer program. Finding a way to share some of what they had learned at PGSA beyond the five-week experience was important part of the PGSA student experience.<sup>61</sup>

See Appendix D for the PGSA curriculum.

## **Faculty and Staff**

The faculty was made up professional educators and practicing artists, mostly from the northeastern United States. Faculty members worked long hours

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<sup>59</sup> "PGSA: Review by the CSIU", 13.

<sup>60</sup> "PGSA Application Form", 12.

<sup>61</sup> "PGSA ATTRA Guide", 21.



and it took a special type of teacher to keep up with the intensity of the program. There was “an incredible energy” between the teachers and students.<sup>62</sup> Faculty members such as Whit MacLaughlin in theater, Greer Reed in jazz dance, and Rich Cohen in art put in long hours planning site-specific theater pieces, dreaming up choreography, and keeping their studios open until curfew. Many of the faculty members and support staff were program alumni. George W. Russell, Jr. attended PGSA as a classical piano student in 1982 and came back to work for the program for 25 years as the Chair of Jazz Studies.<sup>63</sup> There was not much turnover in the faculty, which contributed to the program’s success. The faculty that worked at PGSA the longest were Don Chittum, Diana Walters, and Douglas Woods.

In a 2002 interview Russell said about working at PGSA, “The kids are on the edge of their seats here. They’re hungry, and for a teacher, that’s good.” Sculpture teacher Joe Diessroth said that the atmosphere at PGSA was “like Christmas. I have 12 students. There are virtually ideal teaching conditions where you do more in five weeks than in a year or two at home.”<sup>64</sup> They were very passionate about their commitment to PGSA. Cohen said, “the third-best thing I ever did was choose painting. The first was marrying my wife and the second was coming here.” Burnham agreed with him saying, “Anyone who’s been here understands.”<sup>65</sup> Teachers at PGSA helped students grow as artists by

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<sup>62</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

<sup>63</sup> *Ibid.*

<sup>64</sup> *Ibid.*

<sup>65</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

encouraging them to express their opinions, choreograph their own works, and compose.<sup>66</sup>

See Appendix C for a complete list of PGSA 2005 faculty and staff members.

### **Residential Life Staff**

Students lived in gender-separate dormitories that were supervised by Assistant to Teachers/Resident Assistants (ATTRAs) and Resident Directors (RDs). ATTRAs were fourth-year alumni of the program who were currently pursuing higher education and career goals in the arts or arts-related field, or were otherwise highly involved in the arts.<sup>67</sup> RDs were the immediate advisors of the ATTRAs and they provided them with support and guidance. RDs were usually former ATTRAs. Through low staff-to-student ratios, structured and unstructured social activities, mentoring in the arts, and building connections with PGSA students, the residential life staff worked to help students learn both inside and outside of the classroom.<sup>68</sup>

The program used Resident Assistants (RAs) from the host college from 1973 to 1988 at Bucknell. In 1989 they hired a mixture of Bloomsburg RAs and PGSA alumni. When PGSA moved to Mercyhurst in 1990 they began to invite only PGSA alumni to work as RAs. An exception to this was that the Director of Residence Life was a Mercyhurst student for a few years. This was a significant change in the program because the Bucknell and Bloomsburg RAs had not understood the concept of the program and had not been artistically interested.

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<sup>66</sup> Ibid.

<sup>67</sup> "PGSA ATTRAs Guide", 2.

<sup>68</sup> Ibid., 3.

Alumni were of more service because they were able to assist teachers in their studios. The addition of ATTRAs gave PGSA an impressive 1:5 teacher to student ratio. Alumni of the program came back to the program altruistically because they appreciated its true value. Like many teachers, they did not come to the program just to make money. They wanted to continue their art and were enthusiastic about the opportunity of teaching students what they had learned since their own experiences at PGSA. ATTRAs were the “secret ingredient” of PGSA’s success.<sup>69</sup> They were the role models to the students that helped to “bridge the 'A'” by providing a comprehensive arts experience both inside and outside of the classroom.<sup>70</sup>

The presence and contributions of the members of the residential life staff were essential to the success of the program. One of the primary duties of ATTRAs was to assist the RDs. ATTRAs conducted student orientation and hall meetings, assumed regularly assigned dormitory duties, enforced PGSA policies and procedures, monitored the dining hall, and assisted in developing recreational and social activities. Their other primary duty was to assist the students. They became familiar with all students in their hall group and art area, were accessible to all students as much as possible, counseled students as per guidelines set forth in the PGSA Residential Life Policy Manual, and shared arts expertise, techniques and information with students. The secondary duties of an ATTRA were to assist faculty in their art area, assume administrative tasks as

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<sup>69</sup> Douglas Woods.

<sup>70</sup> “PGSA ATTRAs Guide”, 21.

needed, tutor, coach, or counsel students as necessary, and attend all staff meetings, student performances, readings, exhibits, and social events.<sup>71</sup>

Students came to the program only after they and their parents consented to the responsibilities and procedures at PGSA. There were relatively few rules for students, but PGSA had strict policies, such as signing-out, curfew, and a no-smoking policy. The rules that were in place were there for one of three reasons: state law, student safety, or to allow students to learn and grow at PGSA. In rare occasions there were students at PGSA who were 18, but they were still treated as minors.<sup>72</sup> Even though ATTRAs were only a few years older than the students, they were considered adults by the program and by the state of Pennsylvania during their employment at PGSA. They held a lot of responsibility as the safe-keepers of the students.

During ATTRA training it was strongly emphasized to the ATTRAs that they needed to be young adult role models for the students. They were expected to demonstrate healthy behavior in front of the students to set life examples as well as artistic examples. For example, ATTRAs were not permitted to smoke anywhere that they could be seen.<sup>73</sup>

The ATTRAs needed to understand two federal laws that applied to the privacy of minors, FERPA and HIPAA. The Family Educational Rights and Privacy Act of 1974 (FERPA) federal law protects the privacy of student education records. The Health Insurance Portability and Accountability Act (HIPAA) federal law protects the privacy of student health information in schools. This meant that at PGSA, student records, information about incidents,

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<sup>71</sup> "PGSA ATTRA Guide", 2.

<sup>72</sup> Ibid., 6.

<sup>73</sup> "PGSA ATTRA Guide", 16.

such as medical treatment or disciplinary situations, were subject to the laws of confidentiality. Because of these laws, ATTRAs would not have access to the details of some student situations throughout the summer. They were asked to use discretion and professionalism when discussing sensitive student information.<sup>74</sup>

The presence of ATTRAs on campus was important in building a residential community at PGSA. Coverage in the residence halls was important for safety reasons and it also helped students to see the support of the ATTRAs. To ensure this coverage, no more than half of the ATTRAs were allowed to be off-campus at the same time during any part of the program.

ATTRAs were expected to be available in the dormitories from 11:00 P.M. – 6:00 A.M., Sunday through Friday and midnight – 6:00 A.M., Saturday.<sup>75</sup> The student-to-ATTRa ration in the residence halls was usually about 10:1. Every ATTRa got one full day off each week and was assigned a ‘backup’ ATTRa who needed to be on campus if the partner left campus.<sup>76</sup>

ATTRAs spent a great amount of time with the faculty members of their assigned studios. Part of their role at PGSA was to be a teaching assistant to a master teacher in the arts. ATTRAs were encouraged to share the knowledge and skills that they had been building during college with the PGSA students and faculty. The PGSA department chairs and faculty had a lot of input into hiring the ATTRAs every summer and had a strong investment in the ATTRAs as a family member of PGSA. The faculty members also had a real investment in the students at PGSA and in the program itself. ATTRAs were encouraged to be

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<sup>74</sup> Ibid., 25.

<sup>75</sup> Ibid., 2.

<sup>76</sup> “PGSA ATTRa Guide”, 11.

open to learning. They were still students of their art areas and they had the opportunity to learn from faculty and students alike to compliment their studies.<sup>77</sup>

The audience and advocacy components of the curriculum bore great importance to the ATTRAs. They addressed the audience aspect of PGSA in several ways. There was an audience decorum session on the first Monday of PGSA in which ATTRAs were used as demonstrators. They led audience talkbacks that took place throughout the program. Also, ATTRAs modeled proper audience behavior at all performances and encouraged students to behave and participate appropriately. They did this by sitting with students, spread throughout the venue, for presence, participation, and monitoring of the student audience.<sup>78</sup>

## **Residential Life**

PGSA was more liberal and diverse than most high schools. Some students came from inner city Pittsburgh or Philadelphia and some lived in towns that were not even big enough to have their town's name on a map. PGSA students were exposed to diverse geographical, economic, ethnic, and political perspectives.<sup>79</sup> To encourage these students to better understand each other, students were paired with a roommate that came from a different art area and a different area of the state.<sup>80</sup>

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<sup>77</sup> Ibid., 20.

<sup>78</sup> Ibid., 21.

<sup>79</sup> "Save the Govies", 25.

<sup>80</sup> "PGSA ATTRA Guide", 22.

Curfew for students was 11:05 P.M. Sunday through Friday nights, and 12:05 A.M. on Saturday night. At curfew, students checked in with their ATTRA and then were not permitted to leave the residence hall again that night. Students had to be in their rooms beginning at the start of quiet hour, which began one hour after curfew. These rules were in place because the students needed to get as much sleep as possible because the PGSA schedule already did not allow students to get the amount of sleep recommended for adolescents. Also, the staff needed to know where the students were at all times and vice-versa.<sup>81</sup>

During the week students were allowed to sign out between 2:30/3:30-5:00 P.M to walk to local destinations. They were allowed to leave campus in groups of three for local destinations on Saturdays and Sundays until 7 P.M., except for when a program event was scheduled. On weekends students were allowed to leave by bus, taxi, or with approved family and friends.<sup>82</sup>

Although the program's schedule was rigorous, that did not mean that PGSA was all work and no play. During free time students could participate in recreational activities such as ice-skating at the college's rink, Trivia, Ultimate Frisbee, and the annual East vs. West basketball game. Students were often seen relaxing around campus playing their instruments, reading poetry, or breaking into group song. On weekends they could go to the local Millcreek Mall, attend a themed social dance, or go to the beach at Presque Isle. Most students discovered the local Salvation Army store for the first time to prepare for the annual "Come As You Aren't Dance." A coffeehouse concert was run every Sunday night by the

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<sup>81</sup> Ibid., 7.

<sup>82</sup> Ibid., 8.

ATTRAs. This gave students a chance to do casual performances or readings in any genre.<sup>83</sup>

See Appendix A for the weekly schedule and full program calendar.

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<sup>83</sup> *Pittsburgh Post-Gazette*, 04 August 2002.



## V. CONCLUSIONS

### **Governor's School Models**

PGSA served as a model for many other programs since its inception because it was only the second program of its kind in the country. It provided the rationale for the seven other Pennsylvania Governor's Schools of Excellence, which were all cut from the state budget in 2009. PGSA was also the basis for similar Governor's School programs around the country.

The eight programs shared many general attributes and values. All of them selected students through a merit-based selection process. They were selected based on their performance, achievement, and demonstrated preparedness for the program. All of the programs were publicly funded. All eligible students were welcome to apply, regardless of their advantages or disadvantages. A competitive selection process resulted in the most committed and talented participants attending the programs. Equality and diversity were characteristics of PGSE because of the funding and selection processes. The programs provided intensive experiences and offered hands-on experiential learning. Students applied higher order thinking and creative problem-solving skills. A faculty with high expertise, knowledge, and experience in the content area mentored students in a low faculty / student ratio setting. Students at PGSE lived and learned together as a community without interruptions from the outside world. PGSE encouraged student collaboration by not ranking or grading students. Students worked together toward a common goal and did not compete against each other. Students felt safe, respected, and trusted within the close PGSE community. All of the programs emphasized leadership. Participants

were encouraged to share their talents and knowledge to the benefit of others when they returned home. PGSE students were given the “building blocks to creating their own worldviews” and left ready to make decisions about their futures.<sup>84</sup>

The Pennsylvania Governor's School for Agricultural Sciences (PGSAS) was held at Penn State University in State College, PA for 64 students. PGSAS provided students with opportunities to study important challenges in 21st century agriculture such as renewable resources, environmental studies, veterinary science, forestry, wildlife management, composing, resume building, genetics, and reproductive physiology. Students went on field trips and participated in activities that helped to stimulate "interest, leadership, and creativity in talented high school students who ha[d] the potential to address local, national, and global concerns."<sup>85</sup>

The Pennsylvania Governor's School for Global Entrepreneurship (PGSGE) was hosted at Lehigh University in Bethlehem, PA. 64 Pennsylvania students and 12 international students attended the program. PGSGE began in 2001 with the goal of exposing “talented high school students to the creative processes and effective business practices that [would] inspire future business leaders.”<sup>86</sup> These opportunities at PGSE helped students to develop awareness and skills associated with becoming a successful businessperson.<sup>87</sup>

The Pennsylvania Governor's School for Health Care (PGSHC) hosted 110 students at the main campus of the University of Pittsburgh. PGSHC students

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<sup>84</sup> “Save the Govies”, 77.

<sup>85</sup> Ibid.

<sup>86</sup> Ibid., 11.

<sup>87</sup> “Written Statement by Sandra Bly” (Erie PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009).

were introduced to the health care field. Their studies emphasized delivery systems, primary care, prevention, public health, healthy communities, and career options.<sup>88</sup>

The Pennsylvania Governor's School for Information, Society, and Technology (PGSIST) hosted 50 students at Drexel University in Philadelphia. Students at PGSIST learned how technology could be used to serve varied interests.<sup>89</sup>

The Pennsylvania Governor's School for International Studies (PGSIS) was hosted at the main campus of the University of Pittsburgh for 100 students.<sup>90</sup> PGSIS students explored current world economic, political, environmental, and social conditions and issues. Students learned how other cultures operate and they developed analytical and negotiation skills.<sup>91</sup>

The Pennsylvania Governor's School for the Sciences was hosted at Carnegie Mellon University in Pittsburgh, PA for 64 students. At PGSS students had the opportunity to build upon the basic concepts they had learned in high school science classes. They also gained exposure to topics that were beyond the scope of their regular classes such as parallel computing, neuroscience, DNA sequencing, organic chemistry, and Einstein's theory of special relativity.<sup>92</sup>

The Pennsylvania Governor's School for Teaching was hosted at Carnegie Mellon University in Pittsburgh, PA for 64 students. PGST students learned about pressing issues in education such as inclusion, bullying, budgets,

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<sup>88</sup> "Save the Govies", 13.

<sup>89</sup> Ibid., 15.

<sup>90</sup> "Written Statement by Andrew " (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009).

<sup>91</sup> "Written Statement by Leah Chavia" (Erie, PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009).

<sup>92</sup> "Written Statement by Michael Seltzer" (Erie PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009).

classroom management, differentiated instruction, cooperative learning, and educational theory. They applied their knowledge into the classroom by teaching students from the Kids College in Columbia, PA for three weeks.<sup>93</sup>

Colleges and universities around the country praised PGSE for the preparation of alumni who entered their institutions.<sup>94</sup> They valued alumni because of their track record of “intellectual and personal commitment, maturity, and openness of vision.”<sup>95</sup> Some of the colleges and universities that recognized the achievements of PGSA students in the form of a merit scholarship were: Moore College of Art and Design, Pennsylvania Academy of Fine Arts, Pennsylvania College of Art and Design, Pennsylvania State University, Savannah College of Art and Design, The University of the Arts, and Temple University.<sup>96</sup> Every year, near the end of the program, representatives from colleges and universities that offered degrees in the arts were invited to participate in the PGSA College Fair. This gave students the opportunity to gain knowledge about curricula, financial aid, student life, and other aspects of higher education.

The following Pennsylvania colleges and universities awarded PGSE students merit scholarships: Albright College, Alvernia College, Arcadia University, Carlow University, Cedar Crest University, Clarion University of Pennsylvania, Delaware Valley College, Dickinson College, Drexel University, Duquesne University, East Stroudsburg University, Eastern University, Elizabethtown College, Gannon University, Gwynedd-Mercy College,

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<sup>93</sup> “Save the Govies”, 68.

<sup>94</sup> “Memo to John Broomall”.

<sup>95</sup> “Save the Govies”, 77.

<sup>96</sup> Ibid., 80.

Harrisburg Area Community College, Immaculata University, Keystone College, Kutztown University, Lafayette College, Lebanon Valley College, Lehigh Carbon Community College, Lehigh University, Lincoln University, Mansfield University, Mercyhurst College, Millersville University, Northampton Community College, Peirce College, Pennsylvania College of Technology, Point Park University, Robert Morris University, Saint Francis University, Seton Hill University, Slippery Rock University, St. Vincent College, University of Pittsburgh, University of Scranton, Ursinus College, Waynesburg College, Westminster College, and York College of Pennsylvania.<sup>97</sup>

The National Conference of Governor's School (NCoGS) is a "national organization committed to establishing, supporting, and enriching summer residential governor's school programs."<sup>98</sup> It is made of up members that are responsible for maintaining governor's school programs across the country. The programs affiliated with NCoGS are diverse, but each is a residential summer program for gifted and talented high school students, is usually hosted at a college campus, recruits students through their schools, uses competitive criteria for selection, is sponsored mostly by its state in order to provide in-state residents the experience either tuition free or at a reduced tuition fee, and offers an enriching curricula.<sup>99</sup>

A list of former and current programs affiliated with NCoGS is shown in Appendix G. Examples of different structures of governor's schools with specialized arts programs are the California, Kentucky, and New York programs.

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<sup>97</sup> "Save the Govies", 80.

<sup>98</sup> "National Conference of Governor's Schools"

<sup>99</sup> Ibid.

The California State Summer School for the Arts (CSSSA) is four weeks in length and is open to both in and out-of-state students. Students are also allowed to attend the program multiple years. Students that complete CSSSA have the opportunity to receive three college elective credits from California State University for an additional fee. The program is funded by a combination of the state, private donors, and student tuition. The tuition for in-state students is \$1550 and financial aid is available for students that demonstrate need. For out-of-state students and students attending a second year, it is \$5000.<sup>100</sup>

The Kentucky Center Governor's School for the Arts is three weeks in length and is available to rising 10<sup>th</sup> and 11<sup>th</sup> grade Kentucky residents. The program is fully funded by the state of Kentucky and private donors. Students can concentrate in Architecture, Creative Writing, Dance, Drama, Instrumental Music, Musical Theatre, New Media, Visual Art, or Vocal Music. All of the students study at Transylvania University in Lexington.<sup>101</sup>

The New York State Summer School of the Arts (NYSSSA) is available to rising 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> grade students that are New York residents. Once all the spots are filled, the program accepts students from out-of-state if needed. The state, private donors, and tuition of \$2000/student fund the program for NY residents. They stress the availability of financial assistance and state that no NY students are denied to NYSSSA because they cannot afford the tuition. Students can concentrate of the disciplines of ballet, choral studies, dance, jazz studies, media arts, orchestral studies, theatre, and visual arts. Each discipline is studied

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<sup>100</sup> "California State Summer School for the Arts," State of California, <http://www.innerspark.us/>.

<sup>101</sup> "Kentucky Governor's School for the Arts," The Kentucky Center, <http://www.kentuckygsa.org/>.

at its own component school. For example, The School of Ballet occurs at Skidmore College and The School of Media Arts is at State University of New York Oswego.

According to NCoGS, 15-20 states usually offer a governor's school program any given summer. This number fluctuates as programs lose and gain state funding. Sometimes programs, such as the Tennessee Governor's Schools, were cut completely and then reinstated in a slightly modified form.<sup>102</sup> In some cases, programs are modified to fit the budget before being cut. For example, the 2012 Georgia Governor's Honors Program will be four weeks in length, rather than its usual six. The South Dakota Ambassadors of Excellence Program lost funding in 2012 and implemented tuition of \$695/student for its two-week program. The Governor's School of North Carolina's funding was reduced in 2010 and 2011 and a \$500 tuition was imposed for each student. Two of the PGSE are now administered by their host campuses. PGSSE is now a four-week residential tuition program for 74 students called the Pennsylvania School for Global Entrepreneurship at Lehigh University. Tuition is \$2950 for American students and \$3400 for international students. PGSHC is now the University of Pittsburgh Health Career Scholars Academy and is also a four-week residential tuition program. It accepts 110 students and the tuition is \$2400/student. Some alumni of programs that have been cut have formed non-profit organizations in an attempt to raise enough money to cover the funds for the program. PGSS alumni formed a non-profit organization, The PGSS Campaign, Inc., which is currently collecting donations to reinstate PGSS in 2013.<sup>103</sup> NCGS lost its funding

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<sup>102</sup> "National Conference of Governor's Schools"

<sup>103</sup> "PGSS Alumni Association," PGSS Alumni Association, <http://www.pgssalumni.org/>.

in 2012 and its non-profit, The North Carolina Governor's School Foundation, is currently undergoing a campaign to raise enough money to run the programs this summer.

### **PGSA Funding**

Because scholarship opportunities were not limited by income, PGSA was an opportunity for teenagers to be exposed to students from different backgrounds. It was almost impossible to distinguish students between the low, middle, and upper classes. Money was completely taken out of the equation at PGSA, which allowed students to attend regardless of their family's financial status.

The educational outcomes, leadership initiatives, and testimonies of alumni success as described in this document are an indication that PGSE is a worthwhile investment, even in tough economic times. These programs are even more vital during a time when our future seems uncertain. Motivated and accomplished students have the potential to formulate innovative solutions to troubling times. Government support for these students through full funding of the PGSE programs could be the most promising investment possible.<sup>104</sup>

### **Impact on Alumni**

The Pennsylvania Governor's Schools of Excellence helped to inspire more than 19,336 alumni between 1973 and 2008.<sup>105</sup> PGSE gave these students a life changing experience that greatly influenced their future careers and life

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<sup>104</sup> "Save the Govies", 100

<sup>105</sup> Ibid., 25.



decisions. It was evident that the advocacy components of PGSE were successful when news was released that Governor Rendell's 2009 budget proposal included the elimination of PGSE. Within weeks of the announcement an online group of over 4000 alumni used social media sites to compile press coverage, responses from legislators, advocacy, ideas, and plan letter-writing campaigns. Within a week of the first press coverage thousands of letters in support of PGSE were sent to Governor Rendell and Pennsylvania legislators. In response, many legislators pledged their support of PGSE. An online petition collected over 10,000 signatures within a few weeks. Also, alumni and supporters meet with local legislators, held rallies, and wrote to their local newspapers. Letters to the editor in support of PGSE were published in newspapers across Pennsylvania, including the *Harrisburg Patriot-News*, *Pittsburgh Post-Gazette*, and *Philadelphia Inquirer*. The movement to save PGSE was also mentioned on radio and TV programs.<sup>106</sup>

PGSA has a long list of notable alumni such as actors Kevin Bacon, Zachary Quinto, Steve Burns, and author Alice Sebold. A letter to Rendell written by Hester Kamin in 2009 and signed by Bacon, Sebold, Quinto, Burns, and 28 others, read:

We are professional artists and educators from around the country who have been profoundly impacted by our experiences as students and faculty of the Pennsylvania Governor's School for the Arts between 1974 and now. ... PGSA is not a summer camp: it is an intensive training program that builds leaders, managers, and advocates for the arts, for education, and for young people. We who have signed this letter have, between us, mentored, taught, and created artwork for more than 500,000 children and teenagers since our time at PGSA. ... In these troubled economic times, it is easy to see education as a luxury, and difficult to measure the success of educational programming. Each year, we spend

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<sup>106</sup> "Save the Govies", 24.

more money on assessing the results of increasingly regimented standardized tests. But the PGSE teach us to approach problems with foresight and imagination, to negotiate, to identify the issues within conflicts, to work with people from different cultures and socio-economic backgrounds, and to plan and create structures for our work that allow us not only to carry out projects, but to become leaders in our fields. They give us confidence, the courage, and the concrete skills to turn vision into reality. Please keep the PGSE: they are not only our state treasure, but also the wise and beautiful guardians of our future.<sup>107</sup>

Its unique learning environment and resources gave students the necessary abilities and skill needed to be successful in their decided specialties.<sup>108</sup> Claudia Ebeling, former coordinator of public information systems for PGSE, said that students learned to “dream big at governor’s school.”<sup>109</sup> Students that attended PGSE programs returned home inspired to reach further than they had previously imagined. Alumni of the programs have described it as the most significant experiences of their young lives.

PGSE alumni are spread throughout the state and country as teachers, performers, doctors, architects, etc. They have made remarkable achievements in their field, and many credit part of their success to the programs’ influence.<sup>110</sup> Examples of students whose careers were affected by the educational outcomes of PGSA are in the thousands. Aaron Jay Kernis, PGSA 1975 alumnus and Pulitzer Prize-winning composer, said that attending PGSA was extremely important him when he got started.<sup>111</sup> In a letter to Rendell in 2009, Kernis wrote that attending PGSA as a high school student from Bucks County “made a huge difference in my life and allowed me ... to find freedom to learn in a supportive,

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<sup>107</sup> “Save the Govies”, 59.

<sup>108</sup> Ibid., 25.

<sup>109</sup> Amanda O’Rourke, *Alumni: Closing of Governor’s Schools costly for students*, *The News*, 05 February 2009.

<sup>110</sup> “Save the Govies”, 3.

<sup>111</sup> Chuck Biedka, *Grads plea for reprieve for Governor’s School*, *Valley News Dispatch*, 6 February 2009.

deeply dedicated artistic environment, and discover paths to explore and passions to share in the arts, possibly even to find my musical life through it.<sup>112</sup> Billy Test, a PGSA 2006 alumnus, came to the program as a jazz piano student from rural Philipsburg, PA. His studies with his teacher, George Russell, Jr., covered an in-depth curriculum of jazz harmony, ear training, and improvisation. These studies provided him with the basis to receive full scholarships into many of the most prestigious jazz schools in the world with massive scholarships.<sup>113</sup> Billy is now an accomplished musician in New York City and performs at some of the lead music venues in the United States. Kate Plows, PGSA 1993, said that the most valuable aspects of her experience had to do with learning what it meant to be involved in the arts. She “learned the importance of staying open to possibilities, thinking critically, dialoguing and networking with peers, responding to people who were different than me, and engaging in the relationship of artist to audience.”<sup>114</sup>

See Appendix F for a list of alumni accomplishments.

## **Impact on Society**

The 2008-2009 state budget allocation for 752 students to attend all eight PGSE was \$3,242,000, 0.012% of the state budget.<sup>115</sup> The annual cost for 200 students to attend PGSA was approximately \$800,000. At the time of the cut Rendell stated that he considered the programs to be good and worthwhile, but

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<sup>112</sup> “Save the Govies”, 61.

<sup>113</sup> “Written Statement by Billy Test” (Erie PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009).

<sup>114</sup> “Written Statement by Kate Plows” (Erie PA, Mercyhurst College Storage Facility: PGSA Archives, Box 15, 2009).

<sup>115</sup> “Save the Govies”, 4.

said “we just can’t afford them right now.”<sup>116</sup> At the end of every summer, Woods would challenge the students to go back home and lead a project with their community as a “payback” for their summer experience.<sup>117</sup> PGSE did not only educate 752 students every summer. As a result of the emphasized leadership development aspect of PGSE, participants returned home and shared their talents and contagious excitement with members of their communities.<sup>118</sup> Herbert Spencer once said that, “the great aim of education is not knowledge but action.” This philosophy was a core aspect of PGSE for more than a generation. The innovative contributions of the thousands of alumni to the quality of life in Pennsylvania over the past 36 years are beyond calculation. It suffices to say that these graduates very well served the citizens of the Commonwealth, and that there still is a ripple effect of good deeds and works that emanated from each of the Governor’s Schools. PGSE had a long and proud tradition of fostering inspirational and innovative leaders in all walks of life. This is so important, especially at a time when such qualities of leadership are urgently needed in these times of economic trouble and uncertainty.

See Appendix E for an example of PGSA advocacy materials.

### **Importance of PGSA**

The current education system is inadequate for gifted and talented students. There is a misconception that gifted students are capable of excelling on their own. This attitude is especially problematic in times of economic duress when such a large percentage of a school’s budget must go to the basics. Bright,

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<sup>116</sup> Brian Ferry, *Rendell Issues Warning*, *The Post-Journal*, 30 January 2009.

<sup>117</sup> *Pittsburgh Post-Gazette*, 04 August 2002.

<sup>118</sup> “Save the Govies”, 3.

talented children often feel frustrated, restricted, and isolated. Even an excellent school district cannot afford to offer its most motivated and inquisitive students the individualized instruction and attention that would allow them to reach their full potential. Gifted students need differentiated instruction in order to flourish. The country's fascination with test scores forces teachers to teach and re-teach material ad nauseam, which leaves students who got it the first time to wonder why they got on the bus in the morning. The Governor's Schools of Excellence were a saving grace that showed these students that there was bigger world out there, that there are other students who share their passionate interest in an academic or artistic area and that their aspirations to make the most of their talents and abilities were not folly. Kate Plows, a high school ceramics teacher and 1993 PGSA alumna, said that legislative support of PGSE would show "that our government still believes the state's youth are capable of more than just not getting left behind."<sup>119</sup> PGSA was an innovative program that challenged the gifted portion of the population.

PGSE should not be viewed as a program that only helped the students that attended each summer. My family is a good example of how PGSE alumni went on to share the talents that we learned at PGSE to help others. The depth to which I studied music at PGSA inspired me to become a music teacher. The atmosphere at PGSA, where students train to be better artists, audience members, and advocates is something that I strive to replicate in my classroom. I am currently in my seventh year teaching elementary instrumental music in a very rural Pennsylvania school district. PGSA instilled in me a passion for the

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<sup>119</sup> Blair Eberhardt-Ladd, *Tough decision on tap for Pa. Governor's Schools of Excellence*, *Main Line Suburban Life*, 11-17 February 2009.

arts, which I share with my culturally isolated students everyday. I have already taught and shared what I learned at PGSA with over 700 students, and my career is just beginning. My sister and brother both attended PGSS where their exposure to science classes that were beyond the scope of our small high school allowed them to be competitive in college from the start. My sister is now a senior research chemical engineer at a major pharmaceutical company where she contributes to the formulation and development of pharmaceuticals. My brother is a computer programmer who works on programs that help keep the sailors of the United States Navy safe. PGSE gave my siblings and me the opportunity to escape the confining boundaries of our rural school district and have educational opportunities that it could not provide.

### **Starting a Governor's School**

The National Conference of Governor's Schools recommends a general strategy for establishing a governor's school. Step one is to generate political will by having parents, students, and educators lobby elected representatives to propose a study on creating a program. Step two is for a legislator, or an alliance of legislators, to propose a state funded study on creating a governor's school. Step three is for the legislature to approve the funding for a study of a specific style of governor's school. This study usually involves the state's department of education, a thorough literature review, an analysis of several curricular and funding models, and a comprehensive examination of comparable programs in the country. Step four is for the results of the study to recommend full funding of the program. The results would include recommendations for funding strategies, a draft budget, number of accepted students, application procedures, logistics,

and curriculum. Step five is for the legislature to accept the recommended legislation by creating the program. This involves the governor and legislature coming to an agreement to enact the legislation, which can be a lengthy endeavor. In step six the legislation assigns a state agency that to assume the responsibility of planning and putting the program in action. This agency will distribute, collect, and adjudicate Requests for Proposals from the state's higher learning public and private institutions. Usually this agency is the state's department of education. Step seven is for a host institution to be selected. Then the application process begins, usually through the guidance counselors at the state's public and private schools. The host institution becomes the fiscal agent of the governor's school. It takes on the responsibility of implementing the grant according to the specifications of the consented RFP and contract. Each year the host institution provides a report to the state agency that lists the program's spending, results, and recommendations for enhancement.<sup>120</sup>

## **Epilogue**

Something as rare as PGSA is almost always dependent on two or three personalities that believe in the program.<sup>121</sup> Don Chittum, Arthur Gatty, and Douglas Woods made the program what it was. For the program to continue, educators like these three must be recruited because their enthusiasm and knowledge were absolutely essential to the success of the program.

When PGSA was on the verge of being cut in 2009, it appeared that the lawmakers in Harrisburg had a hard time understanding the true value of the

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<sup>120</sup> "National Conference of Governor's School"

<sup>121</sup> Douglas Woods.

program because it “seemed too good to be true.”<sup>122</sup> The program was so remarkable that even some alumni of PGSA made a return trip to Mercyhurst campus to assure themselves that PGSA had not been a fantastic figment of their imagination, but rather that the campus was extant and awaiting another class of artists to challenge and inspire.

Woods wrote a letter to the graduating class at the end of every summer. In the letter he stated, “we’ve grown into an artistic community, an appreciative audience, and a family of continuously developing artists for whom the Governor’s School has been a beginning or perhaps a stop on the way to artistic and personal accomplishment.”<sup>123</sup> He asked students if they had seized the five weeks (Mercyhurst’s motto was *Carpe Diem*). He told them that whether “you painted, wrote, danced, acted, or played an instrument, I hope you did it completely and that you’ll continue to do it even more when you leave PGSA.”<sup>124</sup> He told students to “take home the idea that places like Governor’s School can exist, and you can realistically grow into a practicing artist.” He ended the letter asking students to, “Take home your growth as an observer and creator of art, and continue to work toward developing even more acceptance of new art and new people.”<sup>125</sup>

Every year on the last night of the program Woods extended curfew and called the students together for a candlelight ceremony. This intimate ritual is one of the alumni’s most cherished memories of PGSA. Every summer the

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<sup>122</sup> Ibid.

<sup>123</sup> PGSA Yearbook”, 20.

<sup>124</sup> Ibid.

<sup>125</sup> Ibid.



program came to a close with Woods reading Shakespeare's famous words from  
*The Tempest*:

“Our revels now are ended. These our actors,  
As I foretold you, were all spirits,  
and  
Are melted into air, thin air...”

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## APPENDICES

### APPENDIX A: PGSA Schedule & Calendar

#### Average Weekly PGSA Schedule

Monday – Friday		Saturday		Sunday	
6:45 - 7:45 AM	Breakfast	6:45 - 7:45 AM	Breakfast	10:30 – 11:30 AM	Breakfast
8:00 – 11:30 AM	Major Art	8:00 – 11:30 AM	Major Art	12:00 – 7:00 PM	Free Time
11:45 AM – 12:45 PM	Lunch	11:45 AM – 12:45 PM	Lunch		Free Time
1:00 – 2:30/3:30 PM	Electives/ Workshops	1:00 – 7:00 PM	Free Time		Free Time
2:30/3:30 – 4:45 PM	Free Time		Free Time		Dinner
4:45 – 5:45 PM	Dinner	4:45 – 5:45 PM	Dinner	4:30 – 5:30 PM	Coffeehouse
6:00 – 8:30 PM	Major Art		Free Time	7:00 – 8:00 PM	Activity
8:45 – 10:00 PM	Evening Program	9:00 – 11:00 PM	Activity	8:00 – 10:00 PM	Curfew
11:05 PM	Curfew	12:05 AM	Curfew	11:05 PM	Quiet Hours
12:05 AM	Quiet Hours	1:05 AM	Quiet Hours	12:05 AM	

#### PGSA Calendar 2005

SUN.	MON.	TUESDAY	WED.	THURS.	FRIDAY	SAT.
<b>JUNE 26</b> Students Arrive!	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>JULY 1</b>	<b>2</b> Visitors Day 12-7
10-11 Brunch 12-3 Student Arrival 4:00 Opening Ceremony 5:00 Dinner 6:15 Major Art 9:30 Hall Meetings	8:00 Student Meeting Campus Tours 1-3:30 Major Art 6-8:00 Major Art 8:15 Imani Winds	8-11:30 Major Art 1:00 Africa Yetu 2:30 Chairs Meeting 6-8:30 Major Art 8:45 Portfolio Show	8-11:30 Major Art 1-2:30 Elective 6-8:30 Major Art 8:45 Music Recital	8-11:30 Major Art 1-3:30 Major Art 6-7:30 Elective 8:45 Faculty Recital	8-11:30 Major Art 1-3:30 Major Art 6-7:30 Elective 7:45 Interdepartmental	8-11:30 Major Art <b>8-11:00 Dance</b>
					9:00 Film	1:30 Ultimate Frisbee
<b>3</b> Visitors Day 7-7	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8 OPEN HOUSE PGSA 2004 REUNION</b>	<b>9</b> Visitors Day 12-7
7:30 COFFEEHOUSE	8-11:30 Major Art  Mercyhurst 4 <sup>th</sup> of July	8-11:30 Major Art 1-2:30 Elective 2:45 Chairs Meeting 6-8:30 Major Art 8:45 Music Recital	8-11:30 Major Art 1-3:30 Major Art 6:00 Leadership: Talkbacks Demo 7:45 ATTRA Recital	8-11:30 Major Art 1-2:30 Elective 6-8:30 Major Art 8:45 Faculty Art Show	8-11:30 Major Art 1-2:30 Major Art 2:30 Reunion Mtg. 3:00 Awards Ceremony 4:00 Interdepartmental 6-7:30 Major Art 7:45 Interdepartmental 11:05 Reunion Reception	8-11:30 Major Art (Alumni) 11:45 Reunion Lunch
12:00 Beach Bus 1:00 Mall Bus				2:45 Ultimate Frisbee		7:30 Karaoke

SUN.	MON.	TUESDAY	WED.	THURS.	FRIDAY	SAT.
<b>10</b> Visitors Day 7-7	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b> Visitors Day 12-7
7:30 COFFEEHOUSE	8-11:30 Major Art 1-3:30 Major Art 6-7:30 Elective 7:45 Music Recital	8-11:30 Major Art 1-2:30 Major Art 2:45 Chairs Meeting 6-8:30 Major Art 8:45 Theatre Site Specific	8-11:30 Major Art 1-2:30 Elective 6:00 Leadership	8-11:30 Major Art 1-2:30 Elective 6-8:30 Major Art 8:45 Dance WIP	8-11:30 Major Art 1-3:30 Major Art 6-7:30 Elective 7:45 Interdepartmental	8-11:30 Major Art 4:45 Cookout  8-11:00 DANCE
12:00 Beach Bus 1:00 Mall Bus 2:00 Soccer	9:00 Film		9:00 Film			1:30 Ultimate Frisbee
<b>17</b> Visitors Day 7-7	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b> Visitors Day 12-7
7:30 COFFEEHOUSE  8:30 East Vs. West Basketball	8-11:30 Major Art 1-3:30 Major Art 6-7:30 Elective 7:45 Creative Writing Reading	8-11:30 Major Art 1-3:30 Major Art 3:45 Chairs Meeting 6-7:30 Elective 7:45 Music Recital	8-11:30 Major Art 1-2:30 Elective 6:30-7:30 Theater Open House 8:00 Art Open House	8-11:30 Major Art 1-2:30 Major Art 6-8:30 Major Art 8:45 Creative Writing Reading	8-11:30 Major Art 1:00 Interdepartmental 6-8:30 Major Art 8:45 Dance Recital	8-11:30 Major Art  8-11:00 DANCE
12:00 Beach Bus 1:00 Mall Bus	9:00 Film	9:00 Film				1:30 Frisbee
<b>24</b> Visitors Day 7-7	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b> Students Depart
7:00 Mock School Board  7:30 COFFEEHOUSE	8-11:30 Major Art 1-3:30 Major Art 6-7:30 Major Art 7:45 Dance Open House	8-11:30 Major Art 1-2:30 Major Art 2:45 Chairs Meeting 6-8:30 Major Art 8:45 Theater Department Open House	8-11:30 Major Art 1-3:30 Major Art 6:30 Opera Workshop 8:45 Art Department Show	8-11:30 Major Art 1-2:30 Major Art 6-8:15 Major Art 8:30 Jazz Big Band	8:00 Student Meeting 9-11:30 Major Art 1:00 College Fair 4:00 Yearbooks 6:00 Closing Ceremony 7:30 Coffeehouse 9-12 Dance 12:00 Pizza 2:05 Curfew	8-12 Student Departure 12:00 Lunch Fac/Staff Meeting
12:00 Beach Bus 1:00 Mall Bus	9:00 Film: Fantasia					
<b>31</b> Faculty/Staff Depart	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

## APPENDIX B: PGSA Archives

PGSE	Year	Box	Description
PGSA	1968	Box 01	Information on Fine Arts Program: Student concert, assessment, demographic information.
PGSA	1973	Box 01	<i>Education of Artistically Talented Secondary Students As Evidenced By The Pennsylvania Governor's School For The Arts.</i>
PGSA?	1975	Box 01	B/W & Color Photographs Yearbook Head Shots
PGSA	1975-80	Box 01	B/W Photographs Various of Students at PGSA
PGSA	1976	Box 01	Box of Color Slides Art Show
PGSA	1976	Box 01	B/W Photo of Megan Gallagher (Class of '76).
PGSA	1979	Box 01	Photo: Follow-Up Study, Reunion Class of '79 Harrisburg Art Exhibits.
PGSA	1981	Box 01	Photo: Kevin Bacon
PGSA	1982	Box 01	B/W Photograph Ilene Getz Class of '78
PGSA	1985	Box 01	Photo: First Lady Ginny Thornburg at Bucknell
PGSA/S	1991	Box 01	VHS: <u>Crossroads Governor's Schools of Excellence Arts &amp; Sciences (7/19/1991).</u>
PGSA	1996	Box 01	B/W Photographs in Sleeve: Students at PGSA.
PGSA	Various	Box 01	Articles relating to PGSA Alumni
PGSA	Various	Box 01	Letters From Alumni and Parents of PGSA
PGSA	Various	Box 01	Letters From Other Sources
PGSA	Various	Box 01	Manuals & Questionnaires: Various training, assessment, biographical information, reviews, etc.
PGSA	Various	Box 01	Application forms for the PGSA.
PGSA	Various	Box 01	Famous Alumni: Kevin Bacon news articles, Neal Dodson with other famous people, and others.
PGSA	Various	Box 01	Dance: Misc. Photographs of PGSA Dancers.
PGSA	Various	Box 01	Art: Misc. Art Photographs of PGSA Visual Artists.
PGSA	Various	Box 01	Theatre: Misc. Photographs of PGSA Theatre Arts.
PGSA	Various	Box 01	Photography: Misc. Photographs of PGSA Photography.
PGSA	Various	Box 01	Music: Misc. Photographs of PGSA Music.
PGSA	Various	Box 01	Photos: Misc. Individual Photographs of Individual PGSA Students.
PGSA	Various	Box 01	Photos: Negatives of PGSA Students, Groups, Projects, Etc.
PGSA	Various	Box 01	Photos: Photographs of PGSA Staff and Negatives.
PGSA	Various	Box 01	Photos: Individual (Mostly Head Shots), Photographs of Students.
PGSA	Various	Box 01	Individual (Mostly Head Shots), Photographs of Students.
PGSA	Various	Box 01	PGSA Group Shots & Shots of PGSA Projects.
PGSA	1970-79	Box 02	Misc. Photographs of CW Program at PGSA.
PGSA	1970-79	Box 02	Theatre: Misc. Photographs & Negatives Students, Faculty, Staff.
PGSA	1970-79	Box 02	Student Life: Misc. Photographs Depicting Student Life at PGSA.
PGSA	1970-79	Box 02	Art: Misc. Photographs & Negatives of Students and Their Art PGSA.
PGSA	1970-79	Box 02	Photos: Photography Students at Work and Their Work PGSA.
PGSA	1970-79	Box 02	Leadership: Photographs Depicting Student Leadership.
PGSA	1970-79	Box 02	Special Needs: Photographs Depicting Students of Special Needs
PGSA	1970-79	Box 02	Guest Artists: Photographs (& Negatives) of Non-Alumni Guest Artists
PGSA	1970-79	Box 02	Guest Artists: Photographs (& Negatives) of Alumni Guest Artists
PGSA	1970-79	Box 02	Arts Presentation Day: Photograph of Arts Presentation Day
PGSA	1974	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1974.
PGSA	1974	Box 02	Archival Photographs of the Class of 1974 and their work.
PGSA	1975	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1975.
PGSA	1975	Box 02	Archival Photographs of the Class of 1975 and their work.
PGSA	1976	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1976.
PGSA	1976	Box 02	Archival Photographs of the Class of 1976.
PGSA	1977	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1977.
PGSA	1978	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1978.
PGSA	1979	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1979.
PGSA	1980	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1980.
PGSA	1980	Box 02	Publicity, Yearbook: Photographs of Students, Faculty, Staff
PGSA	1981	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1981.
PGSA	1981	Box 02	Archival Photographs of the Class of 1981 and their work.
PGSA	1982	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1982.
PGSA	1982	Box 02	Photographs: Follow-Up Projects, Reunion, Etc. Class of 1982.

PGSE	Year	Box	Description
PGSA	1983	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1983.
PGSA	1983	Box 02	Archival Photographs of the Class of 1983 and their work.
PGSA	1984	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1984.
PGSA	1984	Box 02	Archival Photographs of the Class of 1984 and their work.
PGSA	1985	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1985.
PGSA	1985	Box 02	Archival Photographs of the Class of 1985 and their work.
PGSA	1986	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1986.
PGSA	1987	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1987.
PGSA	1988	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1988.
PGSA	1989	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1989.
PGSA	1990	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1990.
PGSA	1991	Box 02	Student/Alumni Testimony & Notable Work Completed/Class of 1991.
PGSA	1994	Box 02	Correspondence & Notable Work of the Class of 1994.
PGSA	1995	Box 02	Correspondence, Testimony, & Notable Work of the Class of 1995.
PGSA	1995?	Box 02	Photographs: PGSA 1995? Students and their work (Mercyhurst).
PGSA	1996	Box 02	Correspondence, Testimony, & Notable Work of the Class of 1996.
PGSA	1996?	Box 02	Photographs: PGSA 1996? Awards Ceremony.
PGSA	1998	Box 02	Correspondence & Accomplishments of the Class of 1998.
PGSA	Unknown	Box 02	Photographs: Years Unknown of Students, Faculty, and Staff.
PGSA	1973	Box 03	Photographs: 1973 Class Reunion, 1973 Yearbook Head Shots.
PGSA	1974	Box 03	Photographs: 1974 Yearbook Head Shots. Slides (in boxes): Art Exhibit (74?), Multi-Media (74?), Art Exhibit (74?), Eric Kloss Performance (74), Individual Artworks from Exhibit (74), Individual Artworks from Exhibit (74).
PGSA	1976	Box 03	Photographs: 1976 Yearbook Head Shots.
PGSA	1977	Box 03	Photographs: 1977 Yearbook Head Shots, Negatives, Slides, and Student Artwork.
PGSA	1978	Box 03	Photographs: 1978 Yearbook Head Shots, Negatives.
PGSA	1978	Box 03	Dance: 1978 Dance Photographs & Negatives.
PGSA	1978	Box 03	Misc. & Reel to Reel: Photographs & Negatives Music, Reel to Reel Film Electives Pix & Animation.
PGSA	1979	Box 03	1978 Reunion: Photographs, Class of '78 Reunion taken Spring 1979.
PGSA	1979	Box 03	Photographs (Mostly Head Shots, Some Group) Class of 1979.
PGSA	1979	Box 03	Photographs: Candids 1979, Reel to Reel: Relache Sampler.
PGSA	1994	Box 03	VHS: Lines & Spaces- A Guide to Developing Your Musicality (Brynn Welsh), Music Department Master Class (8/9/94).
PGSA	2002	Box 03	VHS: Opera Workshop.
PGSA	Unknown	Box 03	Various photographs (possibly 1988-90?).
PGSA	1985	Box 04	Slides (in boxes) Student Artwork PGSA 1985 Some Exhibit Items.
PGSA	1986	Box 04	Slides (in boxes) 1986: Jewelry (4 boxes), Paintings, Prints, Ceramics & Sculpture, Paintings & Sculpture, Ceramics & Drawing, Ceramics & Metal, Mixed Box (not labeled).
PGSA	1987	Box 04	Slides: 1987 Metals/Metalsmithing (2), 3-D Artwork (4), Artwork (2), Mixed Box.
PGSA	Unknown	Box 04	Slides of PGSA Students and Their Artwork.
PGSA	Unknown	Box 04	Slides: 14 Boxes & 1 Envelope & 1 Bag of Mixed Years (& Negatives) of PGSA Students, Work, Etc. Years unknown.
PGSA	Various	Box 04	Slides of Good Artwork by Students.
PGSA	Various	Box 04	Slides: 1969, '77-'78 (2), '73, '85, '89, '90 (2), '92.
PGSA	1976	Box 05	Slides 1976 PGSA
PGSA	1977	Box 05	Slides 1977 PGSA
PGSA	1979	Box 05	Slides 1979 PGSA
PGSA	1979	Box 05	Slides 1979 PGSA of Art Work.
PGSA	1980	Box 05	Slides 1980 PGSA
PGSA	1981	Box 05	Slides 1981 PGSA
PGSA	1982	Box 05	Slides 1982 PGSA
PGSA	1983	Box 05	Slides 1983 PGSA
PGSA	1984	Box 05	Slides 1984 PGSA
PGSA	1988	Box 05	Videos: VHS: <i>The Tempest</i> (PGSA Theater Dept.) (2), Multi-Media Event PGSA '88, PGSA Dance Concert '88, PGSA Jazz Band Concert '88.
PGSA	Unknown	Box 05	Dance Video: Student/Attr: Melissa Edwards, Alicia Latzko, Shannon Mason.
PGSA	Various	Box 05	Photographs of the students of 1975 & 1989
PGSA	Various	Box 05	Videos, VHS: PGSA '86, '87 PGSA Dance Performance, '78 (3) Performances.

PGSE	Year	Box	Description
PGSA	1980	Box 06	Class of 1980 PGSA Photographs.
PGSA	1980	Box 06	Head Shots for Yearbook & Negatives. Class of 1980.
PGSA	1981	Box 06	Reunion Class of 1980 (photographs). Photographs of the class of 1981.
PGSA	1981	Box 06	Head Shots for Yearbook. Class of 1981.
PGSA	1982	Box 06	1982 Faculty & Staff Photographs, Negatives.
PGSA	1983	Box 06	Head Shots & Group Photographs of the Class of 1983.
PGSA	1983	Box 06	1983 Program Candid Photographs, Negatives.
PGSA	1984	Box 06	Head Shots of the Class of 1984. Also Group Photos.
PGSA	1985	Box 06	Student, Faculty, Staff Photographs, Newspaper Article.
PGSA	1985	Box 06	Photo at Governor's Mansion Honoring Teacher of the Year & Teacher in Space.
PGSA	1986	Box 06	Newspaper Article and Related Student Photographs.
PGSA	1987	Box 06	VHS PGSA Theater '89, Coffee House Photos/Class of '86, Students/Work Photos
PGSA	1988	Box 06	Negatives, Head Shots, PGSA '88 (2) VHS.
PGSA	1989	Box 06	Student Head Shots, Shots of Student's Work.
PGSA	1989-90	Box 06	Governor's School 1989-1990 Master (Beta).
PGSA	Various	Box 06	1970-1980s: Student Head Shots, Group Photos, Creating Art.
PGSA	1977	Box 07	Newspaper Articles: Jennifer Eshelman Class of 1977.
PGSA	1978	Box 07	Newspaper Articles: Article About Celia Shuman Class of 1978.
PGSA	1979-81	Box 07	Parental Perspective Survey (Blank) 1979 & 1981.
PGSA	1981	Box 07	Newspaper Articles: Articles Relating to PGSE and PGSA Class of 1981.
PGSA	1981-82	Box 07	Newspaper Articles: Articles Relating to PGSE and PGSA Class of 1981-82.
PGSE	1981-82	Box 07	Newspaper Articles: Articles Relating to PGSE/Students 1981-1982.
PGSE	1982-83	Box 07	Newspaper Articles: Articles Relating to PGSE/Students PGSE 1982-83
PGSA	1983	Box 07	Newspaper Articles: News Releases Advertising PGSA 1983.
PGSE	1983	Box 07	Newspaper Articles: Articles Relating to PGSE and Students 1983.
PGSE	1984	Box 07	Newspaper Articles: Articles Relating to PGSE/Students Class of 1984.
PGSE	1985	Box 07	Newspaper Articles: Articles Relating to PGSE/Students Class of 1985.
PGSA	1986	Box 07	Information Packet: PGSA Notes & Images, Catalog, Application Instructions, Important Dates, Student Handouts.
PGSA	2000	Box 07	Scrapbook: CD PGSA Big band, Blank Forms, Master Letters, Student Handouts, News Articles, Student Handbook, Application, Yearbook.
PGSA	2001	Box 07	Scrapbook: Blank Forms, Master Letters, Application, Procedures & Guidelines for Recruitment & Selection, Information for Visitors, Faculty & Staff Policy Manual, Student Handbook, Student Handouts.
PGSA	2002	Box 07	Scrapbook: News Articles, Staff Listing, Master Letters, Blank Forms, Guest Information, Student Handbook, Faculty & Staff Policy Manual, ATTRA Guide, Procedures & Guidelines for Recruitment & Selection, Policies & Procedures, Yearbook.
PGSA	2003	Box 07	Scrapbook: Faculty & Staff Policy Manual, Faculty List, Student Handouts, Blank Forms, Master Letters, Application, Policies & Procedures, Student Handbook, ATTRA Guide, Yearbook, Procedures & Guidelines for Recruitment & Selection.
PGSA	2004	Box 07	Scrapbook: Yearbook, Blank Forms, Student Handouts, Master Letters, Application, Schools Represented List, Student Handbook, Procedures & Guidelines for Recruitment and Selection.
PGSA	2005	Box 07	Scrapbook: News Articles, Blank Forms, Master Letters, Application, Student Handbook.
PGSA	2006	Box 07	PGSA 2006: 2006 Faculty and Student Comments, Letter From Doug Woods Regarding 2007 Program.
PGSA	2006	Box 07	Scrapbook: Student Handouts, Blank Forms, Master Letters, Student Handbook, Application, Policies & Procedures, Calendar.
PGSA	2007	Box 07	Scrapbook: Parent Testimony, News Articles, Calendar, Student Handbook, Policies & Procedures, Blank Forms, Master Letters, Application, Student Handouts, Faculty List.
PGSA	2008	Box 07	Scrapbook: Student Handbook, Blank Forms, Policies & Procedures, Application, Student Handouts.
PGSA	Various	Box 07	Correspondence regarding PGSA (some general PGSE).
PGSA	Various	Box 07	Leadership Reference Materials: '76 PA Community Arts Resource Guide, Articles on Reading and Writing, IU #71 or How Should We Cut The Pie??? A Game of Problem Solving, Negotiation, Winning and Losing. '73.



PGSE	Year	Box	Description
PGSA	Various	Box 07	Masters: PGSA Guides to Schedules, Information Packet '89, Communication Guidelines, Procedures & Information, '74 Residential Life Handbook, '74 Student Handbook, Application Criteria & Guidelines
PGSA	Various	Box 07	Music: Handouts For Students Including Resources and Techniques.
PGSA	Various	Box 07	Music: Handouts For Students Including Careers in Music and College/Universities Specializing in Music.
PGSA	Various	Box 07	Leadership: Book: <u>What Can I Do To Help?</u> , '81 <u>Careers and Career Education in the Performing Arts</u> , Self Check Exercise, Articles on Resume Writing, Writing Clearly, Making a Speech, Enjoy the Classics, and Write Letters, PGSA Leadership Development and Group Action Manual.
PGSA	Various	Box 07	Creative Writing Materials: Tips, Jobs & Opportunities Brochures, Correspondence.
PGSA	Various	Box 07	Career Awareness: '82 Proposal for PGSA Career Education Component, Final Draft of PGSA Career Education Component '81, '82 Rough Draft Proposal for PGSA Career Education Component, Career Education For The Artistically Talented, '82 Final Draft PGSA Career Education Component, A Career in Music Education.
PGSA	Various	Box 07	Communications with Hearing Impaired: Introductory Sign Language, Suggested Materials For Instruction.
PGSA	Various	Box 07	Biographical Inventory 1976, Biographical Inventory 1973.
PGSA	Various	Box 07	Handout: Issues In The Arts, PGSA Objectives Of The Arts Approach, Article: Defining Creativity For Everyone To See Wasn't Exactly Easy, Article: Can Art And TV Coexist?
PGSA	Various	Box 07	Past Schedules of PGSA and related programs.
PGSA	Various	Box 07	Theatre: Handouts for Students Regarding Techniques, Practice Exercises, Etc.
PGSA	Various	Box 07	College Careers: Article: <u>For Some Applicants, Student Essay Unlocks or Seals the Door to College.</u>
PGSA	Various	Box 07	PGSA Job Descriptions for the Positions of: Departmental Chairpersons, Residential Life Staff & Director, Area Teachers, Special Needs Positions, Special Assistant, Accompanist, ATTRA, Assistant Director.
PGSA	Various	Box 07	Correspondence: Student & Parent Testimony, Letters in Support of PGSA, Letters Pertaining to PGSA.
PGSA	Various	Box 07	News Articles relating to PGSA and Students of PGSA.
PGSA	Various	Box 07	Handbooks: PGSA & Fine Arts Handbooks 1969 & 1973-1975.
PGSA	Various	Box 07	Newspaper Articles: PGSA Class of 1973, article about Paul Vitale Date Unknown, 1983 B/W Photograph & List of Recent Work of Daniel Roebuck Class of 1973.
PGSA	Various	Box 07	Newspaper Articles: Relating to PGSA Class of 1974: Kevin Bacon, F.J. Hartland, Deborah Gdovin, Sara Wilks and more.
PGSA	Various	Box 07	Newspaper Articles: PGSA Class of 1975 Nadine Senyk Article (1983).
PGSA	Various	Box 07	Newspaper Articles: Articles Relating to PGSA Class of 1976: Pamela Tyson, Davis, Megan Gallagher and Theresa Yuschok.
PGSA	Various	Box 07	Newspaper Articles: Articles About PGSA Class of 1979: Andee Hochmnan, Scott W. Cool and Laura Frissora.
PGSA	Various	Box 07	Newspaper Articles: Articles Relating to PGSA Class of 1980: David Beittel, Jim Lynch, Nathan Detroit, Marcy Mermel, Anthony Ciccarelli, Gwen Honigmann, Ellen Ross, Lori Zyats, John Penrod, Rachel Abroms and Kathy Bailey.
PGSA	Various	Box 07	Newspaper Articles: Articles Relating to PGSA Class of 1981-82: Selection of Students, Etc.
PGSA	Various	Box 07	Newspaper Articles: Articles Relating to PGSE and PGSA Class of 1982.
PGSA	Various	Box 07	Newspaper Articles: Articles Relating to PGSA Class of 1983.
PGSA	Various	Box 07	Newspaper Articles: Articles Relating to PGSA to Students Prior to 1983.
PGSA	Various	Box 07	Publications: Various Publication About or Relating to PGSA and Students.
PGSA	Various	Box 07	Newspaper Articles: Various Articles and Publication Relating to PGSA and Students of PGSA Including Kevin Bacon.
PGSA	1976	Box 08	(4) Creative Writing Anthology Containing Student Writing from the Class of 1976.
PGSA	1977	Box 08	Creative Writing Anthology Containing Student Writing from the Class of 1977.
PGSA	1978	Box 08	<i>Paper and Ink</i> CW Electives Book Containing Student Writing/Class of 1978.
PGSA	1979	Box 08	(8) Creative Writing Anthologies Containing Student Writing from the Class of 1979.
PGSA	1981	Box 08	Musical Theatre Electives Book Containing Student Writing from the Class of 1981.

PGSE	Year	Box	Description
PGSA	1985	Box 08	<i>Grains</i> , Creative Writing Anthology from the Class of 1985.
PGSA	1986	Box 08	<i>In Mid-Flight</i> , Creative Writing Anthology from the Class of 1986.
PGSA	1987	Box 08	<i>Reality Versus This</i> , Creative Writing Anthology from the Class of 1987.
PGSA	1991	Box 08	Creative Writing Anthology, Class of 1991 Volume I.
PGSA	1991	Box 08	Creative Writing Anthology, Class of 1991 Volume II.
PGSA	1992	Box 08	Creative Writing Anthology, Class of 1992.
PGSA	1993	Box 08	Creative Writing Anthology I, Class of 1993 (2).
PGSA	1993	Box 08	Creative Writing Anthology II, Class of 1993 (2).
PGSA	1993	Box 08	Creative Writing Elective Anthology, Class of 1993 (2).
PGSA	1994	Box 08	<i>Not a Photograph</i> , Creative Writing Anthology, Class of 1994.
PGSA	1994	Box 08	<i>I'll Think of Something</i> Elective Anthology Containing Student Writing from the Class of 1994.
PGSA	1996	Box 08	Creative Writing Anthology Containing Student Writing from the Class of 1996.
PGSA	2000	Box 08	<i>Egerian Shady Side Academy</i> Publication.
PGSA	2004	Box 08	Creative Writing Elective Anthology Containing Student Writing from the Class of 2004.
PGSA	2004	Box 08	<i>Goodnight, Gracie</i> Creative Writing Anthology Containing Student Writing from the Class of 2004.
PGSA	2005	Box 08	<i>I'm Tired of Words</i> , Creative Writing Anthology, Class of 2005.
PGSA	2005	Box 08	Creative Writing Elective Anthology Containing Student Writing from the Class of 2005.
PGSA	2006	Box 08	<i>Gutsman Battles the Dinosaur</i> Creative Writing Anthology Containing Student Writing from the Class of 2006.
PGSA	Various	Box 08	<i>Cat-Tails For Lunch</i> (1974 PGSA 8 Copies), <i>It's Gonna Be A Scorcher</i> , <i>Honey</i> (1976 PGSA 6 Copies), <i>Here There Be Dragons</i> (1977 PGSA)
PGSA	1973	Box 09	1973 Scrapbook: Directories, Notes & Images.
PGSA	1974	Box 09	1974 Scrapbook: Directories, Notes & Images.
PGSA	1975	Box 09	1975 Scrapbook: Directories, Notes & Images.
PGSA	1976	Box 09	1976 Scrapbook: Directories, Notes & Images.
PGSA	1977	Box 09	1977 Scrapbook: Directories, Notes & Images.
PGSA	1978	Box 09	1978 Scrapbook: Directories, Notes & Images.
PGSA	1979	Box 09	1979 Scrapbook: Directories, Notes & Images, Handouts, Master Letters, Guidelines, Calendar, Handbooks, Posters, Blank Forms.
PGSA	1980	Box 09	1980 Scrapbook: Directories, Notes & Images, Guidelines, Blank Forms, Master Letters, Calendars, Procedures, Handouts, News Articles.
PGSA	1981	Box 09	1981 Scrapbook: Directories.
PGSA	1982	Box 09	1982 Scrapbook: Articles, Handouts, Handbook, Administrative Activities, Master Letters, Procedures, Notes & Images, Blank Forms, Calendar, Directories.
PGSA	1983	Box 09	1983 Scrapbook: Notes & Images, Directories.
PGSA	1984	Box 09	1984 Scrapbook: Notes & Images, Directories.
PGSA	1985	Box 09	1985 Scrapbook: Notes & Images, Directories.
PGSA	1986	Box 09	1986 Scrapbook: Notes & Images, Directories.
PGSA	1987	Box 09	1987 Scrapbook: Notes & Images, Directories.
PGSA	1988	Box 09	1988 Scrapbook: Handouts, Master Letters Blank Forms, Handbooks, Policies & Procedures, Notes & Images, Directories, Correspondence from Students, Parents, Etc.
PGSA	1989	Box 09	1989 Scrapbook: Handouts, Master Letters, Blank Forms, Student Handbook, Policies & Procedures, Student/Faculty Directory.
PGSA	1989	Box 09	1989 PGSA Policy, Procedure, Correspondence: 1992 PGSA Policy, Procedure, and Internal Correspondence.
PGSE	1989-90	Box 09	General Application Procedures for Students Applying to PGSE 1989-1990
PGSA	1990	Box 09	1990 Scrapbook: Handouts, Master Letters, Application.
PGSA	1991	Box 09	1991 Scrapbook: Handouts, Master Letters, Blank Forms, Residential Life Handbook, Student Handbook, Policies & Procedures, Application, Directories.
PGSA	1992	Box 09	1992 Scrapbook: Master Letters, Photographs, Blank Forms, Handouts, Student Handbook, Residential Life Handbook, Policies & Procedures.
PGSA	1992	Box 09	1982 PGSA Recruitment Selection: Policy, Procedure, and Application Process Covering Recruitment Through Selection.
PGSA	1993	Box 09	1993 Scrapbook: Master Letters, Blank Forms, Policies & Procedures, Application, Student Handbook, Handouts.

PGSE	Year	Box	Description
PGSA	1994	Box 09	1994 Scrapbook: Staff Directory, Blank Forms, Handouts, Student Handbook, Master Letters, Procedures & Policies, Application.
PGSA	1995	Box 09	1995 Scrapbook: Staff Directory, Master Letters, Blank Forms, Handouts, Policies & Procedures, Calendar.
PGSA	1996	Box 09	1996 Scrapbook: Master Letters, Policies & Procedures, Bulletins, Calendar, Blank Forms, Student Handouts, Student Handbook.
PGSA	1997	Box 09	1997 Scrapbook: Student Handbook, Master Letters, Procedures & Guidelines.
PGSA	1998	Box 09	1998 Scrapbook: Master Letters, Memos, Policies & Procedures, Blank Forms, Student Handbook.
PGSA	1999	Box 09	1999 Scrapbook: Master Letters, Application, Schedule, Student Handbook, and Student Handouts.
PGSA	1999	Box 09	1999 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Yearbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1973	Box 10	Faculty 1973: Directories: Residential Life, Faculty, Administration, Support Staff.
PGSA	1974	Box 10	Faculty 1974: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1975	Box 10	Faculty 1975: B/W Photos of Res. Life, Faculty, Administration, Support Staff.
PGSA	1976	Box 10	Faculty 1976: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1977	Box 10	Faculty 1977: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1978	Box 10	Faculty 1978: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1979	Box 10	Faculty 1979: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1980	Box 10	Faculty 1980: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff..
PGSA	1981	Box 10	Faculty 1981: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1982	Box 10	Faculty 1982: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1983	Box 10	Faculty 1983: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1984	Box 10	Faculty 1984: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1985	Box 10	Faculty 1985: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1986	Box 10	Faculty 1986: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1987	Box 10	Faculty 1987: Directories & Photos: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1987	Box 10	Course Descriptions: PGSA Course Descriptions in Detail.
PGSA	1989	Box 10	Faculty 1989: Directories: Res. Life, Faculty, Admin. & Support Staff.
PGSA	1993	Box 10	Blue Binder: PGSA Faculty & Staff Policy Manual. Includes Department Goals and Objectives, Educational Thrusts, Journal & Portfolio Advice, General Day to Day Operation of PGSA.
PGSA	1998	Box 10	Newshour with Jim Lehrer 4/22/98 Aaron Jay Kernis.
PGSA	2006	Box 10	11 CD/DVDs: 11 Informational Discs on PGSA at Mercyhurst.
PGSA	Unknown	Box 10	Reel-to-Reel film in a grey metal case.
PGSA	Unknown	Box 10	6 CD/DVDs: 6 Informational Discs on PGSA at Mercyhurst.
PGSA	Various	Box 10	Publications: Turning the Tide: An Agenda for Excellence in Pennsylvania Public Schools 1983, <u>Writing About Music</u> PGSA 1992 (2), Leadership Training Manual 1991, 1989.
PGSA	Various	Box 10	Alumni News: News Articles, Notes, and Pictures Relating to the Class of 1994.
PGSA	1998	Box 11	1998 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1990	Box 11	1990 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Yearbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1991	Box 11	1991 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Yearbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1992	Box 11	1992 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.

PGSE	Year	Box	Description
PGSA	1993	Box 11	1993 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1994	Box 11	1994 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Yearbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1995	Box 11	1995 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Yearbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1996	Box 11	1996 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	1997	Box 11	1997 Final Report: Program Goals, Objectives, Personnel, Educational Thrusts, Guest Artists, Calendar, Selection Process, Special Needs, Contracts, Job Descriptions, Forms, Handbook, Yearbook, Creative Writing Anthologies, and General Day to Day Operation of PGSA.
PGSA	2008	Box 12	Blank 2008 PGSA Visual Art Student Questionnaire.
PGSA	2008	Box 12	Blank 2008 PGSA Creative Writing Student Questionnaire.
PGSA	2008	Box 12	Blank 2008 PGSA Dance Student Questionnaire.
PGSA	2008	Box 12	Blank 2008 PGSA Music Student Questionnaire.
PGSA	2008	Box 12	Blank 2008 PGSA Photography Student Questionnaire.
PGSA	2008	Box 12	Blank 2008 PGSA Theater Student Questionnaire.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Visual Arts.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Creative Writing.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Dance.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Music.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Photography.
PGSA	2008	Box 12	2008 Interview Instructions/Candidates in Perf. Theater & Design Theater.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Visual Arts.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Creative Writing.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Dance.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Music.
PGSA	2008	Box 12	2008 Interview Instructions For Candidates in Photography.
PGSA	2008	Box 12	2008 Interview Instructions/Candidates in Perf. Theater & Design Theater.
PGSA	2008	Box 12	Scripts Used During Audition for Performance Theater.
PGSA	2008-09	Box 12	Blue: Checklists, Procedures, and Guidelines for PGSA Operation.
PGSA	Various	Box 12	Maps and Directions to All Audition Sites. Some Updated in 2009.
PGSA	Various	Box 13	Pilot Program: Information and Data About the Art Pilot Program.
PGSA	Various	Box 13	Creative Writing Anthologies.
PGSA	Various	Box 14	PGSA Yearbooks: 1974-2007
PGSA	Various	Box 14	Promotional PGSA DVD
PGSA	Various	Box 14	Flash-drive
PGSA	2008	Box 15	PGSA Yearbook: 2008
PGSA	2008	Box 15	ATTRA Guide 2008
PGSA	2008	Box 15	PGSA Student Handbook
PGSA	2009	Box 15	Manual: Save the Govies: Advocacy to Restore Funding for PGSA
PGSA	2009	Box 15	Written Advocacy Statements

## APPENDIX C: PGSA 2005 Faculty & Staff

Assistant to the Director	Ziegler, James
Creative Writing: ATTRA	Knecht, Rosalie
Creative Writing: ATTRA	McConnell, Stephanie
Creative Writing: Chair, Fiction	Griffith, Dave
Creative Writing: Instructor, Poetry	Rackin, Ethel
Dance: Accompanist	Bucek, Jere
Dance: Accompanist	Hall, Charles
Dance: ATTRA	Kenny, Kaitlin
Dance: ATTRA	Dunkle, Chelsea
Dance: ATTRA	McMullin, Jessica
Dance: Chair, Modern	Maloney, Kevin
Dance: Instructor, Ballet	Van Dyke, Joan
Dance: Instructor, Jazz	Van Doeren, Michelle
Dance: Massage Therapist/Yoga Elective	Ater, Jennifer
Music: Accompanist	Elberfeld, Sunghui
Music: Accompanist	Ferretti, Joe
Music: Accompanist	Lau, Elaine
Music: Accompanist	Fink, Alaine
Music: ATTRA	Cox, Elizabeth
Music: ATTRA	Sipes, Lisa
Music: ATTRA	Venditti, Christopher
Music: ATTRA	Socrates, Ryan
Music: Chair, Trombone	Kilpatrick, Barry
Music: Department Assistant	Seebacher, Robert
Music: Department Assistant	Burton, George
Music: Department Assistant	Mohney, Nathan
Music: Instructor, Guitar	Mann, Eric
Music: Instructor, Jazz, Percussion	Halle, Lars
Music: Instructor, Jazz, Piano	Russell, George
Music: Instructor, Piano	Hess, Nathan
Music: Instructor, Saxophone	David, Norman
Music: Instructor, Strings	Dimov, Tomislov
Music: Instructor, Trumpet	Kosmyna, David
Music: Instructor, Voice	Walters, Diana
Music: Office Manager	Dorey, Carolyn
Musical Theater Elective: Instructor	Pressau, David
Musical Theater Elective: Instructor	Hartung, Billy
Office: Assistant	Russell, Emily
Office: ATTRA	Smith, Amy
Program Director	Woods, Douglas
Res Life: Director of Residence Life	Plows, Kate
Res Life: Resident Director, Female	Seltzer, Joan
Res Life: Resident Director, Male	Varner, Daniel
Res Life: Resident Director, Male	Campbell, Colin
Stage: A/V Technician	Kunz, James
Stage: Recording Engineer	Czerw, Christopher
Stage: Stage Manager	Davidheiser, Amy
Stage: Technical Director	Davidheiser, Austin
Stage: Theater Technician	Breuer, Holly
Stage: Theater Technician	Bean, Emily
Stage: Theater Technician	Pizzi, Michael
Theater: Assistant	Kaminstein, Christopher
Theater: ATTRA	Ghubril, Christina
Theater: ATTRA	Vetter, Craig
Theater: ATTRA	Cartier, Kevin
Theater: ATTRA	West, Dakotah
Theater: Chair	Shell, Martin
Theater: Instructor	Reichgott, Seth
Theater: Instructor	Candlish, Bruce
Theater: Instructor	Phillips, Samantha
Visual Art: ATTRA	Rogers, Megan
Visual Art: ATTRA	Roberson, Andrea
Visual Art: ATTRA	Volk, Lacey
Visual Art: ATTRA	Savo, Joseph
Visual Art: ATTRA	Yarish, Lance
Visual Art: ATTRA	Winick, Jordan
Visual Art: ATTRA	Blackwell, Brandon
Visual Art: Chair	Cohen, Richard
Visual Art: Instructor, Architecture	Ham, Derek
Visual Art: Instructor, Ceramics	Ward, Jared
Visual Art: Instructor, Computer Arts	Childers, Dennis
Visual Art: Instructor, Drawing	Ojomo, Ibitayo
Visual Art: Instructor, Painting	Bowie, Terry
Visual Art: Instructor, Photography	Batista, Matthew
Visual Art: Instructor, Sculpture	Deissroth, Joseph

## APPENDIX D: PGSA Curriculum

### Art Department Final Report 2005

#### ART FACULTY

##### **Richard Cohen–Department Chair**

- Education: Kutztown State College, BS in Art Education; Beaver College, MA with a concentration in Education Plus “30”
- Awards “Freedoms Foundation Teacher Medal,” Valley Forge, PA; B’nai Brith “Teacher of the Year”
- Member, B’nai Brith Educator’s Lodge; Board member, PA School Press Association.
- Commercial Art Instructor, Philadelphia High School for Creative and Performing Arts (CAPA)
- Yearbook Advisor, CAPA
- Nominated, Bartol Arts Fellowship Award

##### **Terry L. Bowie – Painting Instructor**

- Education: York Academy of Arts; Tyler School of Arts
- Art instructor and Head Visual Arts Department at the Harrisburg Academy, Harrisburg, PA
- Co-founder and past director for Gallery Doshi, Harrisburg, PA
- Co-founder and Board of the Susquehanna Art Museum, Harrisburg, PA
- Has exhibited in numerous exhibitions in PA, MD, NJ, and NY
- Work is currently represented by the Summerville Gallery, New York City

##### **Joseph C. Deissroth–Sculpture**

- Education: University of the Arts, MAT
- Current Chairperson of the “Fine Arts” Department at Conwell-Egan Catholic High School
- Teaching Assistant, Vermont Carving Studio
- Has exhibited in group shows in the Rosenwald-Wolf Gallery and the Sande Webster Gallery

##### **Matthew Batista–Photography**

- Education: Bard College, 1996. BA in Photography and course work in social sciences, history of photography and film.
- Work Experience: Presently employed in Washington, D.C. by Archival Art Services, providing archival framing, presentation and installation of artwork for museums and galleries, including the National Archives.
- P.G.S.A. Attra in 1995 and 1996.
- Exhibitions: Senior Project Exhibition, Bard College. 1996. Thirty black and white photographs made with an 8 x 10 view camera.
- Ellipse Arts Center, Arlington, VA, 1998. Juried group show. Two black and white photographs.

##### **Dennis Childers–Computer Arts**

- Education: Youngstown State University; Art Institute of Pittsburgh; University of Pittsburgh; Connected University
- Work Experience: Presently holds a position at the Pittsburgh High School for the Creative and Performing Arts as an Electronic Media Instructor.
- Recipient of Grants/Fellowships from the National Endowment for the Arts
- Pennsylvania Council on, Heinz Foundation
- Member of the Technology Team Pittsburgh Board of Education
- Arts Education Committee Carnegie Museum of Art
- Recipient of the Pittsburgh Tech Art Award 1999
- Recipient of the Pittsburgh Curators Choice Award 2000

##### **Jared Ward–Ceramics**

- Education: Edinboro University of PA, Masters of Fine Arts Candidate, Ceramics emphasis. Full-time ceramics studio assistantship; Southern Utah University, Bachelors of Science degree, Art Composite, Ceramics emphasis, Utah State Board of Education Teaching Certificate
- Head Studio Technician at Edinboro University of PA; Ceramics and Sculpture Teacher at Canyon View High School in Cedar City, Utah; Ceramics Lab Assistant at Southern Utah University
- Exhibitions: 2003 - Meadville Art Center Membership Invitational Exhibition; Edinboro University of PA Juried All-Media Student Show; “Simply Cups” Juried All-Media Exhibition; National Juried Cup Show, OH; Spring Invitational at the Art Celler, Group Exhibition, Edinboro, PA.
- Exhibitions: 2002 – Clay Club Exhibit, Student Invitational Show, Edinboro, PA; Graduate Show Group Invitational Exhibition, Edinboro, PA; “October Evenings” Juried All-Media Exhibition, Meadville PA; “Black and White Show” Juried All-Media Exhibition, Ogden Utah.
- Awards: 2003 – Juror’s Choice Award, “Simply Cups” Exhibition; 2002 – Best of Show, Southern Utah Univ. Student Art Show.

##### **Ibitayo A. Ojomo–Drawing**

- Education: Drexel University, Philadelphia, Bachelor of Architecture; University of the Arts, Philadelphia, BS in Environmental Design; Yaba College, Lagos, Nigeria, Diploma in Fine Art
- Awards, Fellowships: First Prize–Invitational Architectural Design Competition: Planning and Design for the

University of Agriculture, Abokuta, Nigeria; Partner and Architect in Charge, Master Planners Consortium, Ibadan, Nigeria; Linta Fine Art Award, Yaba College; Rockefeller Foundation Fellowship, PA Academy of the Fine Arts, Philadelphia

- Senior lecturer (Associate Professor), Department of architecture; Faculty of Environmental Design, Obatemi Anolono University, Ile-Ife, Nigeria
- Part-time faculty, Moore College of Art, Philadelphia

**Derek Ham**

- Education: Bachelor's of Architecture, Hampton University, VA; Masters in Architecture, Harvard University - Graduate School of Design, 2003
- Professional: VA and MA firms; Philadelphia's Charter High School for Architecture; Assistant Professor at Hampton University, VA; Resident Artist/Instructor at Congresso Girl's Center, Philadelphia
- Publications: The ACADIA Quarterly, Vol. 19 No. 1 "Computer at Hampton University's Department of Architecture" ; The National Honor's Report, Vol. XXI, No. 1& 2 "Serving to Learn/ Learning to Serve"
- Travel Experience: Nigeria, Ghana, Grenada, Brazil, Germany, Spain, Ecuador

**PHILOSOPHY**

The art department provides a setting where students may experience and explore new horizons of artistic expression under the guidance of committed artist-teachers. This is done in an atmosphere free of time constraints and with adequate equipment, tools and materials.

**GENERAL DEPARTMENT GOALS AND OBJECTIVES**

- A. To encourage self-identity through:
  1. having artist-teachers serve as role models
  2. pointing out differences in students' work and the using of these differences in a way to develop a personal style
  3. the faculty offering suggestions rather than "answers" in creative problem solving and thereby encouraging personal decision making
  4. having students learn to appreciate differences in styles, and to use this understanding in viewing their own work and that of others
  5. making students aware that ideas are self-generated and that they relate to their unique selves and experiences
  6. creating opportunities for exhibition and self-evaluation of student work, including their own art exhibit.
- B. To encourage artistic commitment through:
  1. artist/teacher serving as role models
  2. encouraging students to develop a philosophy about materials, so that they will work with respect and understanding for these materials
  3. showing students how art comes from working with materials and responding to them
  4. encouraging students to work an idea through and develop it to a conclusion
  5. providing the opportunity (time, place, instruction) to continue work beyond the required major art time
  6. inviting guest artists to conduct workshops.
- C. To encourage independent judgment through:
  1. providing instruction in the process of art criticism
  2. providing activities which encourage unique and expressive use of visual forms
  3. exposing students to various works and styles of art
  4. helping students overcome prejudiced views of art by discussing works and artists they do not like, what causes their dislike and why work they dislike may still be very valuable
  5. questions directed to the student throughout the creative processes as to his or her motivation, regarding each decision on design (as an attempt to expose and evolve modes of individual taste)
  6. impressing upon students the importance of making the crucial decisions needed to solve problems as they arise in the execution of the work
  7. holding student critiques within the art areas.
- D. To explore new areas of involvement for artistic expression through:
  1. providing an in-depth experience in a new art area of the student's choice
  2. holding seminars and slide shows on contemporary artists and movements
  3. providing a variety of activities and performances in different art areas of the campus
  4. providing field trips which feature work that inspires new insights into the visual experience
  5. encouraging students to explore mixing media, i.e.: clay and fibers; photo and print; sculpture and painting; etc.
  6. demonstrations of new techniques and discussions of recent developments in art
  7. encouraging openness to the concept of combined arts experiences
  8. instilling in the student an understanding of the importance of art in

- man's social, intellectual and moral development
9. providing workshops to broaden the student's technical vocabulary and exposure to other master teachers' philosophies.

### **CERAMICS SYLLABUS: INSTRUCTOR, JARED WARD**

The purpose of this course is to provide an atmosphere which allows for creative exploration and an understanding of ceramics. Students will learn about ceramics by delving into the entire ceramic process, from the making of clay and glazes to the firing of the work. Through an exploration of art work, artists, and styles, students will have the opportunity to learn about the history of clay, as well as view what they can potentially create. The main emphasis of this course will be in the studio. Students will be expected to spend a lot of time working in the studio practicing, experimenting, and challenging themselves in order to learn as much as possible during the five weeks at PGSA.

#### **Objectives:**

1. To gain a basic understanding of the ceramic process.
2. To learn different skills and techniques used to make ceramic work.
3. To develop confidence and style within one's own work.
4. To become familiar with ceramic materials, chemicals, terms, and artists.
5. To learn how to critique and understand one's own art as well as others.
6. To realize the creative potential in each individual.

**Schedule:** Each day a demonstration will be performed. There are a countless amount of techniques to learn in the making, decorating, and firing of the work, critiques, and mixing materials. Slides will be shown weekly and group activities will be planned accordingly.

#### **Requirements:**

Each student will need a notebook/ sketchbook for recording the testing of materials, sketching ideas and the firing process. Students are required to attend all presentations, guest lectures, and demonstrations. Creating art requires a lot of time and energy. The time one spends in the studio will determine how much one gains from this experience.

1. Week one will focus on learning about the material and techniques used in the ceramic process. Assignments during this week will require hand building and wheel throwing techniques. Students will begin to concentrate on the concept of form. Emphasis will be placed on considering the whole piece and the relationships of the parts. Much of the work created during this week will be experimental. The activities created for week one will be helpful in learning how to let go creatively. They will also teach students how to look at their work, part with the material, and decide what to keep.
2. Week two will focus on the concept of function. Everything in life has a function. Students will begin to concentrate on making functional work whether it be pottery, tiles, or ceremonial containers. Students will learn about cultural objects which were created for the concept of function for particular societies. Students will understand how artists borrow from other artists and cultures within their work.
3. Week three will focus on the surface. Decorative effects can be as complex as a geometric pattern or as simple as a line. Students will learn about potential surface effects, which can be created both in and out of the kiln. They will also explore the many different types of surface applications that are available at their fingertips. Students will begin to determine the type of textures and surfaces they want to use on their work.
4. Week four will be about pushing the limits. Clay is a very elastic and forgiving material. Students will begin to push the boundaries by seeing just how far they can take the material. Students will be expected to combine the different skills learned throughout the session in order to create the unimaginable. Week five will be wrap up week. All projects will be completed. This means kiln firing, work is being made, inspiration is flowing, and above all, students are having a good time.

Throughout the program, students will take part in the firing process. The kiln is the place where the unknown occurs. At temperatures around twenty-three thousand degrees Fahrenheit, colors and textures are created which can turn a simple shape into an elegant form. It can also transform the exquisite vessel into a crusty mess, which is why an understanding of the firing process is necessary. Within this focus, students will gain an understanding of why the choice of clay, glaze, and temperatures are all so important. Experiments with glazes and an awareness of chemicals will be achieved during this week.

**IMPORTANT:** Clay is a messy material. Things I suggest are a towel, old clothes, and old shoes.

**VERY IMPORTANT:** Some of the materials used in ceramics can be harmful. Washing of the hands after handling the chemicals is strongly recommended. Dust masks will be provided when the students will be working with dry materials.

### **DRAWING SYLLABUS: INSTRUCTOR, IBITAYO A. OJOMO**

The purpose of this course is to help the students to establish a habit that is fundamental to expression in visual art—the habit of looking, seeing and expressing their perceptions in graphic, painterly and plastic form.

THE DRAWING COURSE WILL COVER TWO GENERAL DIVISIONS:



1. Drawing as a recording of what is seen and observed.
2. Drawing as a visualization of what is nonexistent (i.e. the projection of imagined forms and relationships).

#### OBJECTIVES:

1. To teach students the act of correct observation.
2. To allow students to acquire some method of finding out facts for themselves.
3. To allow students to discover the hidden processes by which inspiration works.

#### LECTURES:

1. Examination of the scope of drawing.
2. Historical survey of drawing.
3. Analysis of the element.
4. Evaluation of the principle media used in drawing.
5. Art as an extension of the student's imagination.

#### ACTIVITIES AND EXPERIENCES:

- Contours and gesture: life and still life.
- The comprehension of gesture.
- Weight and model drawing.
- Memory and quick studies (moving and descriptive).
- Emphasis on contour - the head.
- Study of drapery.
- The long composition.
- Study from reproductions.
- Analysis through design.
- Assignment—the daily composition.

### **PAINTING SYLLABUS: INSTRUCTOR, TERRY L. BOWIE**

The purpose of this course is to help the students assemble the resources, materials and experiences they need to realize their full artistic potential as painters. The students will work in a studio atmosphere that will challenge them to find their own personal vision. Each painting exercise will be followed by a group critique to help each student better understand the creative process. Meaningful criticism of their work will enable the students to develop a better artistic eye.

A wide variety of subject matter will be used in order to give the student a better understanding of artist's contribution to society both past and present.

#### OBJECTIVES:

1. To gain a self-discipline and interest in the history of painting.
2. To develop confidence and skills in painting.
3. To encourage them to take risks and to learn from their mistakes.
4. To be capable of critiquing their own work.
5. To be able to better realize and develop their own personal creative approach to painting.
6. To be able to discuss art.
7. To become more active and aware of important social issues.

#### METHODS:

1. Lectures
2. Demonstrations
3. Group critiques
4. Slides, reference materials and videos
5. Discussions
6. Field trips

#### ACTIVITIES AND EXPERIENCES:

1. Still life painting
2. Figure painting and self-portrait
3. Quality of line
4. Effective composition
5. Collecting ideas and reference materials
6. Expressive use of color
7. Landscape painting
8. Social issues and commentary
9. Materials and processes
10. Installations and presentations

#### 1. INTRODUCTION TO PAINTING STUDIO SPACE

- A. Organizing of your own personal work area

1. Contents of paint box
2. Easels and drawing boards
3. Pin up boards
4. Maintaining and clean up of space
- B. Equipment
  - Paints, paper, canvas, brushes, stretchers, and assorted equipment
- C. Reference material, art books, and magazines (Signing Out Overnight)
- D. Studio courtesy
- E. Music and sound system
2. **STUDIO SCHEDULE**
  - A. Major Studio Time
  - B. Drawing schedule
  - C. Electives
  - D. Attendance
  - E. Open studio time
3. **PERSONAL BELONGINGS AND SECURITY**
  - A. Storage of valuables
  - B. Bringing money to class
  - C. Securing the studio after class

### **WEEK ONE**

#### **1. "NO ART SUPPLIES" A lesson in being resourceful.**

Artists will be challenged to create their own brushes, pigments, and surfaces to paint on.

- Class will be broken up into groups of two artists each in order that the students learn to work collectively
- Class will meet after first session to share their ideas and painting equipment
- Artists will then create their own self-portraits from memory using these low budget but highly resourceful materials and equipment.

#### **2. "SELF-PORTRAIT FROM MEMORY"**

This first painting project will be completed in just one setting.

- This project will be capped off with their first group critique.

#### **3. "WHITNEY BIENNIAL SHOW"**

This video will highlight work and the artists from the New York City exhibition that showcases some of the brightest and boldest talent in America today.

#### **4. "GATHERING IDEAS, INFORMATION, AND SOURCES OF INSPIRATION"**

Class will tour Mercyhurst library

- Group discussion on the importance of maintaining sketchbooks and writing journals.
- Artists will start working out preliminary thumbnail sketches for a painting that uses the human figure as the main theme.

#### **5. "THE NEW FAITH IN PAINTING"**

This handout will be part of an assigned reading project.

- Artists are to choose the PAINTER that they felt had the strongest faith in painting.
- Group discussion

#### **6. "GLOSSARY OF TERMS AND CHRONOLOGY"**

This handout will help artists to better understand events and the vocabulary that a painter uses.

### **WEEK TWO**

#### **1. STILL LIFE PAINTING**

Artists are challenged to create a still life painting by using three objects that they feel are very personal and special to them. Along with the above objects, they are to include three other interesting found items.

- Thumb nail sketches will be first used to work out effective compositions
- Gessoed chipboard panels will be used in this project that explores the use of colored backgrounds. (i.e. figure ground relationship)
- A group critique will be used at the completion of this project

#### **2. CREATING A STILL LIFE INSTALLATION**

Three students will be chosen to build a large scale set up using all the found objects that the class collected.

- Pastels on stretched canvas panels will be used. Effective use of the underpainting will be explored.
- A student critique will be used on the completion of this project.

#### **3. CONSTRUCTING AND STRETCHING CANVAS PANELS**

Class will learn how to build and cover their canvas frames.

- Learning how to select the proper materials and the proper way to prime a canvas will be discussed
- Proper handling of power tools along with safety will be stressed.

#### **4. BACON THE PAINTER**

This video will help show the fascinating world and contributions that this British artist has made to the world of figure painting.

- A handout will also accompany a brief class discussion following the documentary.

### **WEEK THREE**

#### **1. LANDSCAPE PAINTING**

The class will travel to the Gorge located just a few minutes from the college to develop sketches and inspiration from forms found in nature.

- Students will be encouraged to bring their cameras and sketch books.
- A brief demonstration on various approaches to the possibilities of watercolor painting.

- These sketched and drawings will be used to develop larger scale paintings back at the studio.
- A group critique will be used at completion of their paintings.

## **2. DAVID HOCKNEY (painter and photographer)**

This video shows how the British artist David Hockney approaches his landscape and figure painting through the eye of a camera. These narrative landscapes of the California lifestyle make a strong social commentary on America as seen by a transplanted European.

## **3. CREATING A LARGE SCALE PUBLIC INSTALLATION**

Using large rolls of clear plastic; these painters will be challenged to create their own personal series of symbols and images.

- Before the students start this project, they will be introduced to the work of New York City artist **Keith Herring**. A handout and a video will be used to introduce his work.
- Spray paint and house painting brushes and rollers will be used on these murals. (size approximately 6 feet by 12 feet)

## **WEEK FOUR**

### **1. ROBERT RAUSCHENBERG'S SYNTHESIS**

(Abstract expressionism and the New York School of action painters)

After reviewing a handout on the career of this American icon, students will discuss the ways that he combines the rich visual effects of abstract expressionism with contemporary imagery.

- Artists will preview a video that traces the history of the **action painters**. (i.e. Jackson Pollock, Willem de Kooning, Frantz Kline, and Rothko)
- Using an assortment of found objects that students have been collecting since the start of this PGSA experience, they will be challenged to create their own abstract paintings.
- Various assemblage techniques shown
- A brief critique will finish this project

### **2. THE ROLE OF THE ARTIST AS A SOCIAL CRITIC**

After a brief discussion and introduction to the many contributions that artists have made to society, our painters will choose their own topic

- A hand out will add to their discussion
- Students will be using images and words that they have been asked to collect since the beginning of PGSA
- A brief critique will finish this project

### **3. USING THE ARTIST'S STUDIO AS A SOURCE OF INSPIRATION**

After an introduction to this concept; a Polaroid camera will be used to demonstrate the effects gained from altering an image.

- Watercolor along with the use of multi-images and grids will be explored

## **WEEK 5**

### **1. AMERICA REDISCOVERS THE EUROPEAN PAINTER**

This handout will show the international dialogue that is beginning to grow between New York City and the artist communities of Europe

- The work of Francesco Clemente, Bernd Zimmer, Anselm Keifer and George Baselitz will be highlighted in our discussion.

### **2. STAIN PAINTING ON FABRIC**

The work of Helen Frankenthaler will be shown in a handout covering her career and her technique of working on unprimed canvas.

- Artists will try their hand at creating an acrylic stain painting on cotton duck canvas

### **3. CHOOSING WORK FOR THE STUDENT EXHIBITION**

The artists will be responsible for selection work to hand in the Hammermill Gallery, which is located on the campus of Mercyhurst College.

### **4. SELECTING THE RIGHT COLLEGE OR ART SCHOOL**

Handouts and a discussion will be helpful to this very important selection process.

### **5. LIFE AFTER PGSA**

This time will be spent discussing and planning what the students may experience when they return home after their PGSA experience.

- This debriefing will be conducted from the past personal experiences of the ATTRA staff.

### **6. COLLECTING STUDENT PORTFOLIOS AND CLEANUP OF THE STUDIO**

All good things must come to an end. These painters will review this year's experience at PGSA and start to pack-up work, equipment, and supplies

## **PHOTOGRAPHY SYLLABUS: INSTRUCTOR, MATTHEW BATISTA**

### **Introduction:**

"A photographer's growth is a product of the simultaneous development of three interdependent factors. The first is the conscious or intuitive understanding of the visual language of photography. That is, how the world is translated into a photograph; and, how a photograph orders the segment of the world in space and time that it shows. This is a photograph's grammar. The second factor is the acquiring of technique. Without a technical foundation there is no possibility of expression. This is a photograph's vocabulary. The third factor is the photographer's work on his or her self. This entails the overcoming of visual and psychological preconceptions and conditioning; the deepening and clarifying of perceptions; and, the opening to one's emotions and finding of one's passions. This is a photograph's content."

-Stephen Shore

### **Objectives:**

To expand and clarify our sense of seeing, the way we view the world around us, and how the camera's frame transforms that world. To provide a technical foundation that will allow a full range of expression. To encourage and foster the student's individual style and creative sensibility. To illustrate the necessary historical and aesthetic context for creating art.

### **Course Elements:**

Camera controls  
Depth of field and the aperture  
Movement and the shutter  
Light meters and exposure  
Relationship of camera controls to exposure  
B & W film development  
B & W printing with variable contrast filters  
Relationship of film development to contrast  
Push processing film  
Digital images  
Intro to Photoshop  
Dry mounting, presentation and storage

### **Classes:**

Classes will consist of discussions, demonstrations, structured work sessions, group critiques and slide presentations. It is the student's responsibility to be punctual and have the necessary materials for a given class.

### **Materials:**

Each student will be provided with Kodak Tri-X film (B & W) and Ilford Variable Contrast R.C. paper. All darkroom chemicals will be provided. It is the student's responsibility to arrive with a 35mm SLR camera with a light meter and manual exposure capability, and extra batteries.

## **COMPUTER ART SYLLABUS: INSTRUCTOR, DENNIS CHILDERS**

### **OVERVIEW:**

This class is an introduction to fine art on the computer in which students can explore the creative potential of the new electronic media environment. It includes instruction in basic computing concepts, components, and operations. We will use various software programs in conjunction with peripheral devices such as CD-ROMs, scanners, digital still and video cameras to explore digital image creation. It is a fine art studio class, which uses digital tools as the medium for artistic expression. Fundamental aesthetic of students' work. We will also investigate the use of web site design as a contemporary fine art and communication medium.

### **OBJECTIVES:**

- To develop an understanding of aesthetics and meaning in the creation of artwork.
- To develop basic skills in the use of computer art programs and devices.
- To understand fundamental concepts of digital media, with the intent to employ these techniques in creating fine art.
- To create unique, expressive works on the computer based on personal values, feelings and beliefs.
- To understand various forms of digital images: monitor display, software-generated, scanned, print / photographic output.
- To evolve a personal philosophy regarding the conception, creation and assessment of computer art.
- To develop an understanding of aesthetics and meaning in the creation of artwork.

### **SUPPLY LIST**

- 1 ZIP disk (100 MB)
- 5 or more 1.44 MB floppy disks
- Spiral notebook or sketchpad for preparatory sketches

### 1. Mixed media Relief Sculpture:

Materials- wood pieces, found objects, natural elements.

Size - Roughly 18"x 24"

Artists to research-Archimboldo, Marsden Hartley, Marc Chagall, Fernand Leger, Kandinsky, Max Weber, Picasso, George Braque, Louise Nevelson, Audrey Flack, Elizabeth Murray, Frank Stella.

### 2. Additive Sculpture:

Materials- plaster, chicken wire, burlap

Size- Large

Artists to research- Brancusi, Umberto Boccioni, Hans Arp, Barbara Hepworth, Henry Moore, Isamu Noguchi, David Smith, George Segal, Red Grooms.

### 3. Constructivist Sculpture:

Materials- Soldering gun, Solder, copper pipes& parts

Size- Roughly 12"x 12"

Artists to research- Archipenko, Vladimir Tatlin, Alexander Calder, David Smith, Joel Shapiro, Robert Indiana, Mark DiSuvero, Louise Nevelson.

### 4. Reductive Sculpture:

Materials- Alabaster, Chisels, sandpaper

Size- 10"x 12"

Artists to research- Michelangelo, Brancusi, Henry Moore, Hans Arp, Barbara Hepworth, Inuit & Native American Art.

### 5. Environmental Sculpture:( Gorge Trip)

Materials- Natures elements ie; Rocks, Water, Trees, Logs, etc.

Size- Gorge Limits

Artists to Research- Andy Goldsworthy, Robert Smithson, Christo, Zen water gardens.

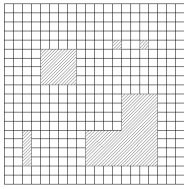
## PGSA Sculpture Course Requirements:

- Research – Suggested artists on syllabus, or any artists or cultures that inspire you.
- 7-10 sketches for each project.
- Be on TIME - For all classes, performances, scheduled events, and functions.
- Keep an open mind – For all learning opportunities, and criticisms.
- Full dedication and commitment to entire program.
- Respect – For all classmates, Instructors, Staff, Studio regulations, Surroundings, and Environment.
- Display a positive attitude.

## ARCHITECTURE SYLLABUS: INSTRUCTOR, DEREK A. HAM

### **I. 2D Exploration**

**Task:** Students using color paper shapes pasted on a hand-drafted grid will make a series of compositions.

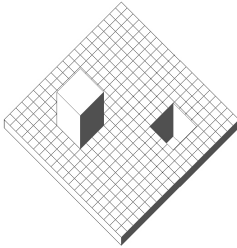


**Objective:** Students will become familiar with primary drafting techniques in the process of drafting the grid. (T-Squares, Triangles, Scales, Bond paper) Students will learn composition techniques with an overview of: Symmetry, Asymmetry, Magnet, Container, Movement/Path.

Precedent: *Handbook of Regular Patterns*. Peter S. Stevens

### **II. 3D Exploration**

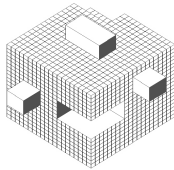
**Task:** Students will take 2-D compositions and re-interpret them in 3-D Form. Objects will all be on a 5"x5" plane. The grid will be 1/4". All objects will be on 1" modules.



**Objective:** Students will learn model making craft as well as composition as they explore basic spatial concepts of positive and negative volumes. (Foam core, Chipboard, glue, X-acto knife) Students will learn axonometric drafting techniques in the process of drafting their models. (T-Squares, Triangles, Scales, Bond paper)

### **III. Cube Exploration 3D**

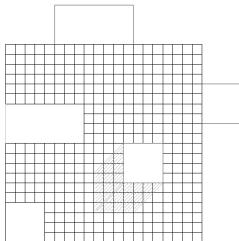
**Task:** Students using chip board will compose a cube implementing the same design techniques they have learned this far: Symmetry, Asymmetry, positive and negative Volumes.



**Objective:** Students will learn model making craft as well as composition as they explore basic spatial concepts with their cube design (Foam core, Chip board, glue, X-acto knife) Students will learn axonometric drafting techniques in the process of drafting their models. (T-Squares, Triangles, Scales, Bond paper)

### **IV. Cube Exploration 2D**

**Task:** Students will draft their compositions looking at each elevation.

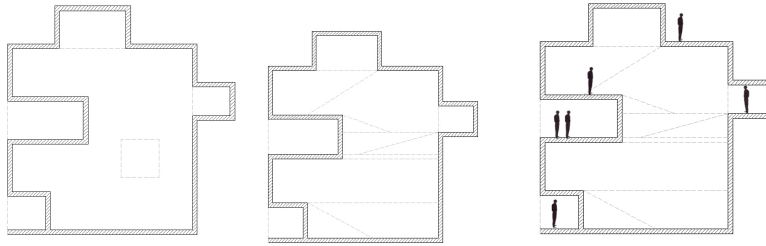


**Objective:** Students will enhance drafting techniques with a focus on line weight, shade, and shadow.

Precedent: Francis D.K. Ching

### **V. Section Exploration 2D**

**Task:** Students will draft their compositions exploring it in section. Then students will look at sections as inhabitable space.



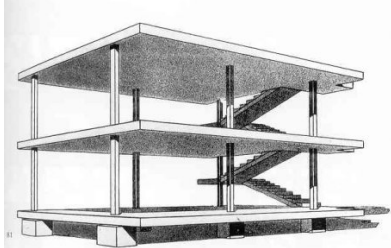
**Objective:** Students will begin sketching ideas using scrap paper and trace just to explore the possibilities of their cubes as living spaces.

Precedent: *Form Space and Order*, Francis D.K. Ching

"The Syntax of Four-dimensional Decomposition." from *The Modern Language of Architecture* Bruno Zevi.

## VI. Planes and Stairs

**Task:** Students will model the floor planes for 3 levels of the interior space created by the cube. Students will then focus on the vertical circulation to each of the three or four plane levels.



**Objective:** Students will look at some of the work of Corbusier as a precedent to orchestrate vertical circulation.

Precedent: Francis D.K. Ching, *The architecture of Le Corbusier*.

## VII. Spatial Subdivisions

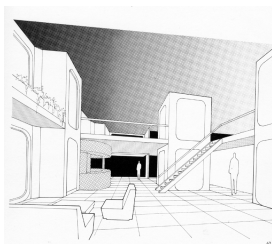
**Task:** Students will subdivide interior spaces of models with the usage of vertical elements on each plane. Students will use walls, columns, and a combination of wall and column to subdivide the space on each plane.

**Objective:** Students will explore spacial concepts of transparent space, homogenous space, open space, and closed space with the usage of wall and column. (Chip, wood dowels, glue)

## VIII. Presentation Closure

**Task:** Students will learn how to take a holistic look at their work and compose drawings and models in a nice presentation. Students will add to their repertoire of drawings "Perspectives."

**Objective:** Students will take a final over look of their models and drawings and put together a drawing set of plans sections elevations and interior and exterior perspectives.





## IX. Furniture Project (bonus lesson) \*to be done in-between the sequence of lessons I-VIII

**Task:** Students will learn how to take a look at Furniture designers and the coloration to Architecture, Students will look at the study of the tectonic- the joint, and it's relationship to the body.



**Objective:** Students will make furniture composed of cardboard sheets.

- Step one: each student designs his or her own chair.
- Present Model drawings of their design
- Models 1"=1'
- Students are then grouped in twos to consolidate design ideas. Each of the five groups of two build chair. Scale- 1:1

Precedent: *Eames chair, Gehry Chair, CorBusier, Frank Llyoyd Wright*

### ENRICHMENT PROGRAM

The enrichment component stresses the development of critical thinking skills, historical trends and events, and aesthetics awareness. Through group discussion, critiques, slides, videos, lectures and guest speakers, students have a chance to learn about historical art events in relation to their own creative processes. The discussions and lectures emphasize cultural, aesthetic, critical and historical questions facing the artist and his or her role in today's society in conjunction with past historical trends, movements, and events.

### LEADERSHIP

The students are introduced to the importance of their involvement in the arts leadership process through a one-hour discussion by the full faculty and ATTRA complement in the first week of the program. In addition to regular reinforcement by the primary faculty in their individual areas each day, the students and faculty meet as a group, one evening each week, for approximately thirty minutes to summarize their progress in this area. The department concludes the leadership experience in the final day of the program with a three-hour discussion illustrating specific examples of how to make the most effective use of their newly learned leadership skills.

### CAREER AND COLLEGE COUNSELING

The career and college counseling component consists of several formal and informal activities: a formal session for all of the art students in which careers in the arts are discussed; ongoing small group discussions with faculty, and individual mentoring sessions with faculty regarding career and educational concerns.

### ELECTIVES

Sixteen students chose Visual Art as their elective in 1997. Students rotate through the various studio areas in order to gain the most from this studio experience. Small groups of eight to ten students sample lectures and hands-on exercises in the areas of drawing, painting, mixed media, sculpture, graphic design and ceramics. Students participated in:

**Drawing**– Using a variety of dry media, the students will explore creative opportunities in landscape, self-portrait, collage and t-shirt design. All work will be in a creative and relaxed atmosphere conducive to stretching their imagination.

**Painting**–Introduction to the Abstract Expressionist with a video and lecture with special emphasis on Jackson Pollack. Students created their homage to Pollack using black paint, brushes taped to long wooden sticks, on large pieces of brown craft paper. The second project was observation found in nature using concentrated liquid watercolor and mixed media.

**Sculpture**–The elective students were given the opportunity to explore a variety of three-dimensional projects and processes with architectural themes. Each class was given historical background to help the students determine use of

materials and the completion of their individual themes.

**Computer Arts** – The students will experiment and explore the creative possibilities of the computer program Adobe Photoshop. They will be shown samples of collage techniques by contemporary artists such as George Braque, or Hans Arp and apply them to digital media. They will have the opportunity to use digital cameras, scanners and the Internet to gather material for use in their collage. They will then use the experiences learned to create a self-portrait with 10 of their most meaningful aspects of life blended into the image. The students will receive quality 11x14 print outs of their work to take with them at the end of the class.

**Ceramics**–These students were introduced to slab construction, wheel throwing and various glazing techniques. Each student had the opportunity to have his or her final ceramic project fired and glazed.

**Technical Theater** - Expose students to the technical considerations for all performance-based arts are a collaborative process by a team of artists working in conjunction with each other. To educate the students in the basics of scene shop safety, technical theater terms and tools, the basics in reading and understanding technical drawings, and allow for a team effort to build a project.

**Architecture** - The students will be able to explore the aesthetics and special relationships in architectural design. Opportunities to build simple three-dimensional designs that will address our environmental concerns.

#### **FIELD TRIPS AND ENRICHMENT ACTIVITIES**

- Erie Zoo—all drawing classes for gesture and contour drawing exercises
- Erie Gorge—nature hike to gather natural materials for sculpture; painting students painted a series of water color studies on location; photo students took nature photos.
- Presque Isle/Erie Waterfront—photography classes for location shooting
- Ceramic students visited the Campbell Pottery Studios to view and discuss the works of local artists
- Students taken to the Chautauqua Artists Community to view the works of and meet the professional artists in this rich and diversified environment
- Gohr's Printing- Computer Graphics students toured printing plant to see actual reproduction processes and other technical aspects of printing 1-4 color materials.
- Erie Zoo- Photo students photographed animals and environment
- Erie Locales- Photo students photographed various neighborhoods concentrating on uniqueness of architecture
- Guest Artist- Anthony Guido, Department Chair, Industrial Design, University of the Arts. Slide and Hands - on lecture on Industrial Design as an arts career option.
- Sculpture students taken to Griffis Sculpture Park, Jamestown, NY
- Students taken on field trip to Erie Art Museum
- Guest artist – Paige McBee, PGSA Class of '98, Warhol Museum, Pittsburgh; Power Point and slide lecture on arts advocacy

#### **SKETCH BOOKS, JOURNALS, PORTFOLIOS**

All students were provided with sketchbooks, writing journals and a portfolio to help record and collect their daily experiences. These sketchbooks and journals were shared during their regular studio times in order that the students may better understand the importance of understanding creative flow and how their fellow artists collect and develop ideas.

Because the students often underestimate the power of the unconscious mind, we encouraged the artists to learn to trust their insights and their creative intuitions. In order to help open their insights from their unconscious mind, we encourage the artists to daydream and to doodle in their sketchbooks.

#### **IMPORTANCE OF PLAY**

Although creativity is hard work, humor and play can play a role. PGSA creates an environment that encourages groups of people working together on a problem. Brainstorming sessions help individuals better understand the advantages that are gained from dialogue and group play.

#### **SETTING GOALS**

The faculty reminds the students to set daily and weekly goals for themselves. These goals are reviewed on a regular basis to encourage development of time management skills. Students are encouraged to maintain personal goals in their journals and sketchbooks.

#### **SHOWS AND EXHIBITIONS**

A series of shows and exhibitions in 2004 included a faculty/staff art show, student portfolio show, weekly exhibitions of student work, sculpture department show, and a final exhibit of student work completed during the program. Many of the shows were followed by "talk-backs" in which students were invited to react to and discuss the work displayed.

## Creative Writing Department Final Report 2005

### INTRODUCTION AND PHILOSOPHY

The Pennsylvania Governor's School for the Arts Creative Writing Department believes that young writers must develop both imagination and discipline. If they are to develop their voices, then they should understand literary conventions of the past as well as techniques of contemporary writing. We feel it is essential to vary the day's schedule with concentrated academic sessions, longer periods of intensive writing, group workshops and individual conferences.

### CREATIVE WRITING FACULTY

#### **David A. Griffith, Chair/ Fiction Teacher**

David received his BA in English from the University of Notre Dame and an MFA in creative writing from the University of Pittsburgh. He has taught English and creative writing at the University of Pittsburgh, Duquesne University and the Pittsburgh High School for the Creative and Performing Arts. In the fall, he will begin teaching composition and literature at the University of Notre Dame and Saint Mary's College. His book *A Good War is Hard to Find* is forthcoming in February 2006 from Soft Skull Press. His most recent work has appeared in *Godspy* and *Image*.

#### **Ethel Rackin, Poetry Teacher**

Ethel received her BA in comparative literature from the University of Pennsylvania and her MFA in creative writing from the Milton Avery Graduate School of the Arts at Bard College. She has taught creative writing at Penn State and Haverford College. Currently, she is a doctoral candidate in English at Princeton University. Her poems have appeared in *Poetry East*, *Colorado Review*, *The Brooklyn Review*, and elsewhere. Her poetry manuscript, *The Unpredictability of Plant-Life*, was a recent finalist in Cleveland State University first book award. Ethel is also contributing editor of *The American Poetry Review*.

### GENERAL DEPARTMENT GOALS AND METHODOLOGY

Within the creative writing department, students major in fiction or poetry. Students are assigned to one area or the other depending on the preference they have expressed in the semifinalist interview process. Poets and fiction writers have separate classes and studios, but come together for readings, presentations by guest artists, and discussions. Everyone studies the development of ideas, criticism and analysis of poems and stories, performance and editing. Students are exposed to important texts from traditional and contemporary writers, and to specific techniques of criticism and analysis. They learn how to judge the works of published writers and their own work. They prepare personal collections of their work and a group anthology. The program also gives students several opportunities to learn how to read their work aloud to a large audience.

Daily blocks of classroom time include formal class hours, round table work, structured and individual writing time, and one-on-one consultations with teachers and teaching assistants.

### MAJOR AREAS OF STUDY

#### Course Outlines

Text: *The Poet's Companion* by Kim Addonizio and Dorianne Laux

**I. Poetry Major:** Topics include the meaning of technique and craft, traditional and fixed forms as well as the discipline of writing free verse, writing from individual experiences, practicing the process of revision and keeping notebooks and journals. Critical faculties are developed through reading and interpreting samples from poetic literature in English, primarily American writers, and through critiquing student work in class.

**A. Week I:** Introduction to poetic terms, to content and narrative; writing exercises to develop understanding of imagery; introduction to round-table workshop, the rules, expectations and possibilities for critiquing; and an overview of assignments, with the expectation of three to four new poems or revisions each week.

**B. Week II:** Discussion of open forms, a variety of writing exercises, workshop emphasis on voice.

**C. Week III:** Discussion of figures of speech and poems based on work and other experiences; writing poems with strong sound patterns; workshop emphasis on rhythm.

**D. Week IV:** Discussion of techniques and revision; writing list poems and poems from images; workshop emphasis on independent criticism.

**E. Week V:** Discussion and writing exercises revolve around revision and editing processes; student anthology editing; exploration of publishing and literary magazines, education and career possibilities.

Text: *The Vintage Anthology of Contemporary American Fiction*, ed Tobias Wolff, and *Making Shapely Fiction* by Jerome Stern.

**II. Fiction Major:** Individual writing skills are developed through understanding the meaning of technique and craft; creation of specific detail in narrative, metaphor and simile; developing character, conflict and resolution; practicing dialogue by transcribing and then imitating patterns of human speech; studying traditional narrative story structure; practicing revision; exploring the possibilities of writing from individual experiences; and keeping notebooks and journals. Critical faculties are developed through reading and interpreting samples from literature, largely contemporary American; learning the conventions of verse and prosody; and critiquing student work in class.

**A. Week I:** Exploring the elements of fiction (concrete detail, realism, truth, scene, conflict and resolution); writing exercises emphasize tangible and emotional accounts, writing scenes of conflict, writing "truth." Individual conferences and individual writing projects begin.

**B. Week II:** Emphasis on revision and story structure, and methods of setting, place and time. Conferences continue; group workshops begin.

*C. Week III:* Reading and writing assignments emphasize revision, characterization, point of view and dialogue.  
*D. Week IV:* Revision processes receive continued attention; readings examine language, rhythm, tone and voice; workshops and conferences continue.  
*E. Week V:* Discussion of experimental and hybrid forms; discussion of publishing and editing of anthology; final conferences.

### SPECIAL ACTIVITIES

#### **READINGS AND PERFORMANCES**

Writing deserves to be heard as well as read, in an atmosphere that respects both the nature of the art and the character of specific pieces. To this end, students participate in “works-in-progress” readings in class at the end of each week as well as two formal presentations presented to the entire PGSA community. Students also read their works as part of the Friday night Interdepartmental presentations and theme sessions. Faculty and staff assist students with learning techniques for reading aloud.

#### **GUEST WRITERS**

In 2005, we welcomed seven visiting writers: George Looney, Tom Noyse and Sean Thomas Dougherty, all professors of creative writing at Penn State Erie; Jenn McCreary, poet, and editor of the journal IXNAY; Bill Kirchner, fiction writer and instructor of creative writing at the University of Pittsburgh; Brandon Mendoza Som, poet and instructor of creative writing at the University of Pittsburgh; Deborah Burnham, poet and Professor of English at the University of Pennsylvania.

#### **LEADERSHIP**

Students are encouraged to share their knowledge and talents back home. They are guided through the process of determining what their local community needs and learn the basics of teaching poems and stories to classes at various levels. Students learn about starting and maintaining writers’ groups, reading and discussion groups, literary magazines and other publications.

#### **CAREER AND COLLEGE COUNSELING**

Young writers benefit most from wide reading, a strong liberal arts education, balanced by specific work in writing and an appropriate measure of experience outside of formal education. With this in mind, the writing department offers advice on colleges, majors and careers, and information on the large variety of jobs and vocations that require writing skills and can support the writing life. Students are introduced to publishing, particularly in the realm of small literary magazines.

#### **ELECTIVES**

In the Writing Elective, the students opt for either poetry or fiction. We present the students with specific daily assignments to generate either poems or stories. The assignments are designed to teach basic technical points about writing (structure, focus, detail, etc.) They are also meant to elicit subjects from the students’ own lives and to give them the confidence to use both imagination and experience to shape their work. The sessions are divided up into three parts: a discussion of the assignment; open writing time during which the students develop their pieces and work one-on-one with the teacher; and a voluntary open reading time, during which they may question and comment. At the end they produce an anthology of their work.

## Dance Department Final Report 2005

### DANCE FACULTY

#### **Kevin Maloney (Modern, Department Chair)**

Mr. Maloney is currently on the faculty of the Pittsburgh High School for the Creative and Performing Arts and is an associate professor at CCAC South Campus. As Artistic Director of the Kevin Maloney Dance Theatre, his work has received critical acclaim, being included in the Pittsburgh Post Gazette's annual top ten dance picks ten years in a row, alongside such notable choreographers as Martha Graham, Merce Cunningham, Alvin Ailey and Mark Morris. He has received three choreography fellowships from the Pennsylvania Council on the Arts, as well as grants from Pittsburgh area foundations. In addition to the Kevin Maloney Dance Theatre, he was a member of the Dance Alloy for six years and has appeared as a guest artist with numerous dance companies. Kevin holds a Master's Degree in Education from the University of Pittsburgh and a B.S. in Dance from SUNY Brockport. He was awarded the 2003 dance educator of the year by the Pennsylvania Alliance of Health, Physical Education, Recreation and Dance.

#### **Joan Van Dyke (Ballet)**

Ms. Van dyke began her dance training in High School at Point Park College, Pittsburgh PA. She continued her studies at Virginia Intermount College, where she performed with the Bristol Concert ballet company and earned a B.A. degree in ballet with a teacher's certification. Following graduation From V.I., Ms. Van Dyke taught dance at the University of Alaska and performed with the North Star Ballet Company in Fairbanks, Alaska. Ms. Van Dyke taught classes at Indiana University, Bloomington, while earning her M.S. degree in Ballet and specializing in kinesiology. She also trained in the Pilates method both at Indiana University and at the Laban Center in New Cross, England. Ms. Van Dyke completed her M.F.A. in dance from Arizona State University. Presently, Ms. Van Dyke directs her own school and performing company, "The Mahoning Valley Ballet" and is an assistant professor of dance at Indiana University of Pennsylvania.

#### **Michelle Van Doeren (Jazz Dance)**

Michelle Van Doeren began her dance training as a young child in Pittsburgh PA. She continued her training with the Indiana University of PA Ensemble Dance Company under the direction of Jane Dakak. Michelle launched her professional career as a performer with Dance Theatre Dayton and went on to perform with a variety of concert dance companies in Pittsburgh and New York. She has also worked extensively in Musical Theatre performing in various regional and cruise ship productions. Michelle is currently on faculty at Carnegie Mellon University teaching jazz for Musical Theatre students and at Point Park College in Pittsburgh teaching jazz for jazz majors. Michelle has worked extensively with the internationally acclaimed *Steps on Broadway* in New York City as a Jazz Instructor, Program Director, and Showcase Production Manager. Michelle holds a Masters of Arts in Teaching from the University of Pittsburgh and Teacher Certification in the state of Pennsylvania.

#### **Jere Bucek (Accompanist)**

A native of Pittsburgh, Mr. Bucek has been performing as a professional musician for fifteen years. He spent six years in the U.S. Army Band, performing over two hundred shows a year in the United States and Seoul South Korea. For the past five years Jere has been an accompanist for the jazz dance classes at Carnegie Mellon University. He is also a singer-songwriter, recording artist and teacher.

#### **Sung Hui Elberfeld (Accompanist)**

A Native of Korea, Sung Hui received her B.A. from Soodo Women's University majoring in piano and Music Education. She is currently a staff pianist in the vocal and Ballet departments at Mercyhurst College. Her certificates and awards include the Republic of Korea second level music teacher, first level music teacher, and the Educator Award from the Kyongi Province Ministry of Education.

#### **Charles Hall (Accompanist)**

Mr. Hall is a musician living and working in the Pittsburgh area. He accompanies dance classes at Pittsburgh Ballet Theatre, Civic Light Opera Academy, Dance Alloy, Point Park College, and the Mary Miller Dance Company. He also conducts residencies in area schools for the Gateway to Music Program.

#### **Jennifer Ater (Massage Therapist)**

Jennifer Ater is a recent graduate of a holistic healing arts school who is trained in customer service, education, visual arts and various healing modalities including Swedish Massage, Reiki, Shiatsu, Reflexology, Polarity Therapy, Traditional Chinese Medicine, Nutrition, Natural Therapeutics, Hydrotherapy, and Hot Stone Massage. She is a graduate of Natural Therapeutics Specialist, New Mexico School of Natural Therapeutics in Albuquerque, New Mexico with additional Reiki Master Training. Jennifer also has a BA in Studio Art from Wright State University.

### INTRODUCTION AND PHILOSOPHY

It is the three-fold aim of the dance department

- 1) to nurture the development of each student's understanding of the theory and practice of dance.
- 2) to stimulate and encourage creativity in each student, and
- 3) to present dance as a viable career option

Students are encouraged to develop creatively, intellectually, and emotionally as well as to develop their physical stamina and critical thinking skills. Emphasis is placed on the refinement and understanding of proper technique and the expansion and enhancement of their movement vocabulary through constructive feedback and self-evaluation. The self-evaluation contributes to the “whole person” by making the student more aware how they translate movement into visual images. Also, to develop a kinesthetic awareness of their bodies as a whole and its parts.

Through the five weeks students are made aware of the many facets of performance and education, and how to focus their effort and energy toward their goals. Information is given regarding particular requirements within the discipline of dance and related arts.

Each student selects to major in either ballet, jazz, or modern dance where the student receives his/her most intense instruction. Teachers and guest artists provide the structure, stimuli, practice, and challenge in order to help students refine and enhance their movement technique. Movement vocabulary is expanded through additional instruction in the remaining two dance styles at an intermediate level.

Intellectually, the students develop critical thinking skills through interaction with faculty, problem solving in class, feedback from solo and ensemble interaction, and through relating how they view the creative process in dance with other art forms. Critical thinking is further enhanced through discussion of other cultural dance forms and through their leadership project. The creative involvement in dance includes instruction and participation in major dance repertory classes, which is expanded through personal involvement in the student’s choreography workshop where original ideas are shaped and developed into finished dances.

Special workshops are presented in the following areas:

Latin Dance	College/Career Counseling
Contemporary Partnering	Yoga
Dance Composition	Resume Writing
Injury Prevention	Dance Improvisation

Another dimension to the “whole person” is added when the students receive instruction through the participation in the “elective component” – a class in an art form other than dance. The elective component and dance department workshops/seminars and special classes mentioned previously, and workshops presented by Guest Artists and Guest Speakers, reinforce the multi-cultural philosophy of the Pennsylvania Governor’s School for the Arts.

### **GENERAL DEPARTMENT GOALS & OBJECTIVES**

- A. To refine and reinforce dance technique through
  1. daily technique classes in both major and minor class
  2. special classes
  3. workshops with guest artists
  4. constructive and positive feedback/corrections given in class
- B. To explore and expand the knowledge and interest in other dance forms, thereby expanding movement vocabulary through
  1. requiring each student to take classes in ballet, modern, and jazz
  2. viewing films of major choreographers, representing various styles of dance
  3. participation in master classes given by guest artists
  4. the participation in student choreography; thus experiencing difference dance styles and approaches of fellow classmates
  5. additional movement classes in evening workshops
  6. classes that include rhythm analysis and the concepts of effort/shape
- C. To encourage creativity and personal expression in daily class through
  1. participation in classes in improvisation
  2. workshops in dance composition
  3. student choreographed works
  4. participation in critiques of original choreographies as they develop
  5. workshops in dance performance presentation
  6. students’ creating their own costumes to help express the theme of a dance
  7. performing as dancers in student and faculty choreography
  8. working with and selecting music/sound for dances
- D. To develop an understanding of self in relationship to others through
  1. participation in major and minor dance classes
  2. collaborative work with students of theater, music, creative writing and visual arts
  3. participation in improvisational workshops
  4. participation in elective classes
  5. attendance at interdepartmental programs and leadership sessions in the dance department and in the Governor’s School
  6. participation and observation in student choreographic workshops
  7. one-on-one conference with faculty members

- E. To develop an understanding of dance in relationship to other art forms through
1. the use of films/videos/reading materials
  2. participation in elective classes
  3. collaborations with students and faculty in the other art areas

## **PRINCIPAL DANCE ACTIVITIES**

### **A. Major Dance Classes**

These classes are designed to help the student refine and enhance their dance technique through the theory and practice of dance. The student will gain a fuller understanding of dance through applications of kinesthetic awareness, proper body alignment and placement, using the muscles correctly, exploring the range of movement flow and presentation. Technique is further enhanced by allowing the student to expand and understand their movement potential and personal movement expression. This is reinforced by explaining corrections, concentration, and discipline that is required in dance.

### **B. Minor Dance Classes**

The dance technique classes in ballet, jazz and modern dance are taught at an intermediate level and are designed to encourage students to explore and expand their knowledge of other dance styles. They are also a means to expand the student's movement vocabulary and to enhance their creativity and their movement expression.

### **C. Student Choreography Workshop**

These workshops provide selected students with the opportunity to choreograph and original dance. From the initial idea to the completed dance, the students are assigned a faculty mentor to guide the student throughout the process to create an original dance. The students are made aware of casting, responsibility, how to rehearse, choreographic intent and objectives, and staging. As the original dance nears completion, discussion is focused on how costumes and stage lighting enhance their original intent. The main emphasis is allowing the student choreographers to express themselves creatively.

### **D. Repertory Class**

Repertory creates the opportunity for the students to rehearse, observe and physically participate in the creation of a dance choreographed by a member of the professional faculty. Awareness of personal choreographic movement material and structure, and historical content are presented to the students in order to assist them in understanding the choreographer's intent and objectives. Solo and ensemble work is used to allow the students to learn to work with others.

### **E. Dance Performance**

Dance performance is the demonstration and culmination of the physical, creative and intellectual concepts taught throughout the five-week session. It takes the form of dances choreographed by the faculty and students for Interdepartmental Performances, and the final Dance Concert.

### **F. Works-In-Progress**

The purpose of the WIPS is to introduce the creative process in dance to students and faculty not involved in the dance department. A presentation is given where student choreographers present their dances in non-completed form. Explanation is given by the student choreographer regarding their intent, inspiration, and music source for the dance. This allows the audience to gain a fuller understanding of the creative process that is part of constructing an original dance through physical movement and visual imagery. Audience feedback is encouraged.

### **G. Site Specific Dance**

Students use improvisation to develop two dances, which are specific to their environment. Two sites are chosen on the sand dunes at Presque Isle State Park. The dances are developed with sensitivity to the surroundings, sensory input and the surface on which they are dancing. The activities culminate in a performance accompanied by musicians, wind, waves and seagulls.

### **H. Guest Artists**

Guest artists provided master classes throughout the program to augment the students' experiences in areas which are beyond the expertise of the faculty.

Michel de la Reza (Contemporary Partnering)  
Peter Kope (Contemporary Partnering)  
Tauna Hunter (Bournonville Technique)  
Jose Rivera (Injury Prevention)  
Manfred Fishbeck (Dance Improvisation)  
Greer Reed (Horton Technique)

## **SPECIFIC OBJECTIVES FOR APPLIED STUDIES WITHIN THE DANCE DEPARTMENT**

### **MODERN DANCE: Kevin Maloney**

An intermediate-advanced level modern dance technique class. This class will draw a variety of modern dance techniques to prepare the student for a career in contemporary dance or to further their studies in a university dance program. Emphasis is placed on correct alignment and movement efficiency.

Classes are structured to meet the following objectives:

1. to enhance the students self-esteem through positive movement experience.
2. to develop a respect for others through guided collaborative activities.
3. to develop critical thinking and creative skills.
4. to enhance muscular strength, flexibility, postural alignment and cardiovascular capacity.
5. to have students develop a kinesthetic awareness of their bodies; and to sense their body as a whole and in its isolated parts.
6. to understand the importance of breath as part of the motivating force behind movement and to enhance the flow of movement and heighten sensations.
7. to develop the student's creativity and to enable the creative potential in each student to enhance their ability to understand and analyze the basic elements of movement: Time, space and force.
8. to use imagery as a way to bring forth the desired quality of sensation from the movement. The emphasis is not to create the exact image, but to interpret it with regard to ones own body.
9. to involve the student emotionally, intellectually, physically and aesthetically.

Class Structure:

1. Warm-up and technique
2. Presentation of new material
3. Student experimentation and guided practice
4. Movement phrase
5. Cool-down

### **BALLET: Joan Van Dyke**

This course will enhance the student's technique by combining the Vaganova, Checchetti and French training methods of teaching. Classes will include a warm-up, Barre work, center (au milieu) and large movements across the floor (grand allegro). Students will actively participate in all class exercises and performances.

Course Objectives:

- a. To increase body / mind awareness through movement.
- b. To improve proper body alignment through class work.
- c. To understand ballet styles and technique in terms of connected energy, movement, initiation, energy emphasis, and movement in space and through space.
- d. To develop the ability to articulate bold and subtle dynamic variation in movement and perform juxtapositions of different kinds of energy phrasings.
- e. To enhance the development of musicality, particularly the perception and the performance of rhythmic structure in movement.
- f. To demonstrate ballet style and technical understanding through analysis, research and performance.
- g. To emphasize the proper dance terminology and encourage a codified system of communication.
- h. To introduce cultural significance and contributions of the historical time periods of ballet: Classical, romanticism of the Golden Age, Neoclassic, and Modern.
- i. To improve physical and mental conditioning through class work.
- j. To demonstrate an understanding in movement, of the concepts of commitment, energy investment, risk-taking, and the integration of technical skill and artistry.

Class Structure

- a. Barre Work
- b. Warmup
- c. Adagio
- d. Au Milieu
- e. Grande Allegro
- f. Pointe

### **JAZZ DANCE: Michelle Van Doeren**

An advanced level jazz course designed to strengthen technique, improve movement quality, and encourage mastery of jazz style and technique through the process of guided practice and self-discovery.

Students are expected to meet the following objectives:

- To participate fully for the entire class on the physical, emotional, and intellectual levels
- To show undivided attention to their personal growth and progress as a dancer
- To present themselves in class with an attitude of confidence and a willingness to take safe risks
- To demonstrate respect for themselves, the instructor, other dancers, the musician, and the physical space
- To show observable progress in their ability to master material on a technical level and to apply that technique to stylized dance combinations
- To show observable progress in their ability to master the movement quality of various styles of jazz
- To apply corrections efficiently and with observable improvement
- To dance with observable physical and emotional connection to rhythm and music

Class Structure:

1. Warm-up and technique
2. Pirouette combination



3. Grand Battement combination
4. Adagio combination (time permitting)
5. Across the Floor traveling combination(s)
6. Center stylized combination
7. Cool-down

### **Massage Therapy: Jennifer Ater**

Massage therapy is a growing field and very beneficial to the young dancer. If muscles are tight and sore, the dancer is not going to be able to perform his/her best. Not only does massage benefit the muscular system, but also every other system in the human body. It helps to increase joint mobility and flexibility and maintain posture and body balance in the skeletal system. It helps to improve breathing patterns, postural affect on the upper body increases lung function, and it gets more oxygen into circulation for the respiratory system. A few of the most important benefits for these adolescents occur in the immune, mental, and emotional systems. Massage improves immune function via stress reductions. This is quite important because of the hectic schedule teenagers maintain. Massage also increases mental clarity and relieves mental fatigue. Emotionally, it helps to reduce anxiety and promotes a sense of relaxation. It promotes a sense of renewed energy and provided a "need for touch".

## **DEPARTMENT WORKSHOPS**

### **1. Dance Improvisation**

Improvisation is a vital part of a dancer's training and is used to assist and encourage the expansion of movement ideas and of personal movement vocabulary. Through structured and free improvisation, the students gain confidence in taking risks through increased awareness of their own movement potential and by working/relating to others within an ensemble. This workshop also serves to challenge the students to enhance their problem-solving skills.

### **2. Career/College Counseling**

These seminars have a two-fold purpose: 1) to acquaint the students with career alternatives in dance in addition of that of becoming a performer; and 2) to give the students information regarding College versus Dance Conservatories. Here the choice is based on the individual's needs and goals. Information regarding training in all aspects of either choice is presented so the student can better assess their needs and resources. Colleges and universities in Pennsylvania and in the surrounding states are discussed, as well as how to read and interpret a University/College Information Bulletin.

### **3. Yoga and Relaxation for Dancers**

A conditioning class for dancers using traditional yoga postures and breath work. The students will explore visualization techniques to increase body awareness and optimize relaxation to improve performance quality.

### **4. Resume writing**

Students will be guided through the steps of creating a resume specific to dance. The students will leave the workshop with a completed resume.

### **5. Contemporary Partnering**

An exploration the non-gender based partnering used to contemporary choreography.

The use of weight and counterbalance will be explored by the students as they develop non-traditional partnering sequences. Trust and respect for your partners will be emphasized.

### **6. Dance Composition**

During the first week of the program the students participated in a workshop introducing the tools of choreography. The three basic tools; Space, Time and manipulation were presented and the students were guided through their applications in choreography. Space was broken down into four sub-categories: Arial, floor, traveling and facings. The element of timing was broken down by speed of motion and use of pauses. Manipulation was divided into use of canon, repetition, size of movement, and putting a phrase in a different spatial level.

### **7. Latin Dance**

This workshop explores basic Latin style movement and presents a sampling of Latin rhythms, including Merengue, Salsa, and Cha-Cha. A high-energy warm-up emphasizes torso isolations and an introduction to Cuban motion, an essential element to mastering most Latin Styles of dance. Following the warm-up, students learn the basics of Merengue, Salsa, and Cha-Cha followed by combinations reinforcing each of the different rhythms. The workshop culminates with an introduction to basic partnering and/or a Latin style jazz combination that encourages the dancers to explore the intense, captivating energy of Latin movement

## **DEPARTMENT LEADERSHIP ACTIVITIES**

The Leadership component includes the following activities:

1. Discussion of what constitutes a leadership project.
2. How to begin to initiate a project to be implemented in their school or community; how to promote the project in their community, in various venues and in their schools.
3. Small group discussion on how to implement the project (who, what, when, where, and why).
4. Small group discussions of leadership projects and how to implement their project when they return to their community. The goal of the project is discussed as well as to assess the need of the project, how to get the project started, and how to follow through to its completion.
5. Discussion/problem solving on how to include the community and parents.

6. Small group discussion concerning re-entry into the student's school and community; how to accept the changes and challenges he/she may encounter upon returning to the schools and communities.

### **STUDENT CONFERENCES**

1. Students meet individually with their major teacher during their second week of PGSA for a discussion of their concerns in relationship to dance as well as life within the total environment of the PGSA community. Encouragement and support is given to the students to write in their journals on a regular basis.
2. Students meet in small groups with a faculty member to discuss their work.
3. Final Conference: Students individually meet with their major dance teacher to assess their progress during the five weeks and to discuss their career goals and options as potential dancers, performer, and audience.

### **DANCE ELECTIVE**

The dance elective class is designed to give the student from another art area a movement experience in dance. Classes in modern, ballet and jazz dance and cultural forms are taught on a fundamental level. Emphasis is placed on the essential elements of dance, such as understanding movement vocabulary, body alignment, fundamentals of effort/shape and creativity/improvisation. Emphasis is also placed on the understanding of the differences in the three styles of dance taught in the elective. Through the dance elective, the student gains a fuller understanding of dance and how dance can relate to their own art form.

Specific objectives:

1. To introduce the fundamentals of techniques used in jazz, ballet and modern.
2. To explore and expand the interest of dance as an art form.
3. To develop an understanding of dance in relationship to other art forms.
4. To encourage and stimulate creativity, helping the student to understand their movement potential through dance improvisation.
5. To provide physical activity and to extend flexibility and strength in the body and its parts.
6. To give a general overview of how the influences of different cultures affect dance.
7. To develop confidence within the student.
8. To give the elective student the opportunity to create short group dance studies based on material learned in class.
9. To foster an appreciation for dance as an art form.

The activities are presented to give the student a general overview of dance on a beginning level to impart knowledge about dance; and, in turn, to develop a more informed audience for dance.

## Music Department Final Report 2005

### MUSIC FACULTY

**Norman David** – Woodwinds (Lessons, Studio Workshop), Free Improvisation

- Education – BM at McGill University, MM (Composition) at New England Conservatory, DMA (Composition) at Temple University. Further arranging and woodwinds at Berklee College of Music.
- Member of composition faculty at The University of the Arts in Philadelphia; member of music faculty at Franklin & Marshall College in Lancaster, PA. Formerly taught at Berklee College of Music, Temple University, and Colby College, and Ursinus College.
- Founder of GROUP 4, dedicated to performing and presenting new jazz in the Philadelphia/New York region. Appearances with George Garzone, Dick Oatts, Tim Hagans, John Fedchock, Ed Neumeister, and many others. Past recipient of Fellowship Grant in Jazz Composition from the National Endowment for the Arts.
- Art music compositions cited for excellence by the Artists' Foundation of Massachusetts, the Pennsylvania Council on the Arts, and the Vanguard Artists Associates.
- Author of a textbook, *Jazz Arranging*, (Ardsley House, 1998) adopted for courses at over twenty-five colleges and universities. Latest book is *The Ella Fitzgerald Companion* (Praeger Publishers, 2004).
- Joined PGSA music faculty in 2004.

**Tomislav Dimov** – String Lessons, Chamber Music, Studio Workshop, String Orchestra

- Education – Doctorate of Musical Arts, Russian Academy of Music in Gnesins.
- Performed as soloist and orchestra member in several Eastern and Western European orchestras. Member of the Macedonian Philharmonic Orchestra from 1994 to 1997. Concertmaster Butler County Symphony Orchestra and Artistic Director Youth Consort of Butler County Symphony
- Faculty member at St. Vincent College, Seton Hill College, City Music Center of Duquesne University
- Joined PGSA music faculty in 2003

**Lars Halle** – Percussion Lessons, Jazz Studies, Free Improvisation, Computer Notation, Jazz History

- Education: BM (Jazz Performance—Percussion) from University of the Arts, Philadelphia, PA
- PGSA music student in 1991, ATTRA in 1995, assistant 1996-99. Became member of faculty in 2000.
- Percussion studies with Rolf Andersson, Stefan Bergqvist, Gösta Rundquist, Joe Nero, Marc Dicciani, Jim Paxson.
- Jazzwerk 2000: 2<sup>nd</sup> place in Swedish national competition
- Leader of Lars Halle Jazz Orchestra, Kaktus (free improvisation trio)

**Nathan Hess** – Piano (Lessons, Studio Workshop), Music Theory

- Education—BM (Piano Performance) at James Madison University, MM (Piano Performance) at University of Cincinnati College-Conservatory of Music, DMA (Piano Performance, in progress, ABD status) at University of Cincinnati College-Conservatory of Music
- Lecturer in Piano, State University of New York at Fredonia, Fredonia, NY; Adjunct Instructor of Piano, Mercyhurst College, Erie, PA
- Solo, concerto, and chamber music performances throughout the United States. Performances in Czech Republic. Appearances, guest recitals, and master classes at Kneisel Hall Festival, Marietta College (OH), York College (PA), Lebanon Valley College (PA), and the University of Northern Iowa.
- Producer for the Compact Discs accompanying the music theory text *Harmony in Context*, published by McGraw-Hill.
- Joined PGSA music faculty in 2004 after 7 years as department assistant.

**David Kosmyna** – Brass Studio Workshop, Brass Lessons, Music Technology, Composing & Arranging

- Education – BM (Music Education), University of Toledo; MM (Composition), Ohio University-Athens; DMA (Performance) in progress, Cincinnati College Conservatory of Music. Principal teachers: Alan Siebert, John Schlabach, Mark Phillips (composition), and Bernard Sanchez.
- Visiting Instructor of Trumpet, State University of New York at Fredonia, since 2003
- Performances with Cincinnati Pops, Buffalo Philharmonic, Snee Sinfonietta, Western New York Chamber Orchestra, Kentucky Symphony. Recorded with Cincinnati Pops (Telarc, 2004). Specialist in New Orleans Jazz; more than 13 CDs released, performances throughout North America and Europe. Guest soloist, 2001 Toronto Jazz Festival; appearances at many West Coast jazz festivals.
- Member, Fredonia Brass Quintet, Climax Jazz Band (Toronto, Ontario); former member, Ohio University Faculty Brass Quintet, CCM Graduate Brass Quintet.
- Compositions & arrangements published by Pasticcio Music, University Sports Press, and BVD Press
- Joined PGSA music faculty in 2005

**Barry Kilpatrick** – Department Chair, Brass Lessons, Topics in Music History & Contemporary Music

- Education: BM, MM (Trombone Performance) at University of Wisconsin-Madison; further graduate studies at Indiana University-Bloomington
- Professor of Music (Trombone & Euphonium, Brass Pedagogy, Music Criticism) at State University of New York at Fredonia since 1979; Assistant Director for Music Admissions; Chair of Performance Department
- Principal trombonist of Erie Philharmonic Orchestra and Fredonia Chamber Players; member of Fredonia Faculty Brass (tours of Jamaica, New Zealand). Numerous performances and tours with Keith Brion and His New Sousa Band.
- Solo recording: *American Music for Euphonium* (Mark Records)

- Taught at Interlochen National Music Camp in Summer 1985
- Music critic for *American Record Guide* since 1989 (over 1100 reviews published)
- Member of PGSA music faculty since 1991; Department Chair since 1993

**George W. Russell Jr.** – Jazz Studies (Jazz Workshop, Improvisation, Theory, Lessons), Free Improvisation

- Education – BS (Music Education) at Duquesne University; MM (Jazz Studies – Piano) at New England Conservatory. Private study with David Budway, Frank Cumimondo, John Garrick, Dave Holland, Thomas McKinley, Carole Riley, George Russell, Jon Wilson, Sally Sax.
- Associate Professor of Harmony at Berklee College of Music; former chair of Jazz Dept., New England Conservatory Extension Division; Minister of Music & Chief Musician at New Covenant Christian Center since 1991; also teaches at Tufts University, Music School at Rivers, Middlesex School.
- Finalist in Martial Solal International Jazz Piano Competition (Paris, France, 1989); New England Conservatory Gospel Music Award, 2001.
- Active as gospel and jazz musician in the Boston MA area; seven recordings to his credit. Member of George W. Russell Jr. Trio. Frequent lecture/recitalist in area schools with programs on gospel and jazz.
- Former PGSA student, ATTRA, and Music Dept. assistant.
- Joined PGSA music faculty in 1981.

**Diana Walters** – Voice (Lessons, Studio Workshop), Voice Class for Instrumentalists, Opera Workshop

- Education – BFA & MFA (Voice), Ohio University
- Voice teacher at Grove City College; former teacher at Westminster College
- Member of PGSA faculty since 1976
- Many past and present activities as professional vocal soloist and recitalist; vocal duo and quartet
- Member, Omicron Delta Kappa, Pi Kappa Lambda, Sigma Alpha Iota
- Past President of National Association of Teachers of Singing (Tri-State)

### INTRODUCTION AND PHILOSOPHY

The music program is designed to give each student an opportunity to develop and grow as a solo and ensemble performer. Although some courses and activities are required for all students, others may be chosen on the basis of previous training, musical interests, and professional aspirations. Each student receives the benefit of both private and group applied instruction from a teacher who specializes in the student's performance medium. Chamber music is strongly emphasized; each student participates in several small ensembles. All students take courses in music theory and Free Improvisation, where they learn to express ideas spontaneously and respond to those of other musicians. Also offered are such creative studies courses as conducting, music criticism, jazz theory, jazz improvisation, electronic music, multimedia, and computer notation.

Students come to the music program with varying degrees of musical skill and awareness that have been acquired through private lessons and other musical experiences in public or private secondary schools. For the most part, these experiences have been a concomitant of large group activities, such as marching band and symphonic band, chorus, and school musicals, and in a few cases, orchestra. While these activities have a clear musical and social value, they are probably not the ones which are paramount in developing a highly sensitive, literate, and creative musician. The aim of the music program is to redress, in meaningful ways, the imbalance that exists between that which is available to most students in regular school settings, and that which seems necessary for long-range musical growth. Thus, the music program has two basic thrusts: first, to nurture and enhance the skills and awareness that students bring to the program; and second, to expose students to ideas and skills which will help them develop as musicians and music lovers.

Central to the overall goal of the music program is the need to help create, perform, discuss, analyze, appreciate, criticize, and understand the art form in a historical and global context.

### GENERAL DEPARTMENT GOALS AND OBJECTIVES

- A. To foster the student's growth and development as a performer of the solo literature for his instrument or voice:
  1. through private instruction
  2. through the performance of solo literature
  3. through critiques of student performances
  4. through discussions of performances by master artists
  5. through master classes given by visiting master artists and teachers
  6. through discussions of the psychological aspects of performance, and the various ways to develop an effective and positive presence
  7. through studying and surveying the standard literature for each discrete applied area.
- B. To foster the student's growth and development as a performer of chamber music literature:
  1. through faculty instruction and coaching
  2. through the performance of chamber music literature
  3. through critiques by faculty of student performances
  4. through discussion of performances recorded by master chamber ensembles
  5. through coaching sessions and workshops given by visiting master teachers and ensembles

6. through combined readings, rehearsals, and/or performances with visiting artists or ensembles
  7. through discussions of the psychological aspects of performance, and manners of developing an effective and positive stage presence.
- C. To foster the student's growth and development as a musical creator:
1. through private composition study
  2. through composition and improvisation classes
  3. through the composition of musique concrete and electronic music
  4. through improvisation in an avant-garde style
  5. through improvisation in a jazz style
  6. through developing computer notation skill.
- D. To foster the student's familiarity with the legacy of traditional and contemporary music literature:
1. through the study and performance of solo literature
  2. through the study and performance of chamber ensemble literature
  3. through attendance at frequently held department concerts and recitals
  4. through the listening to recorded performance
  5. through lectures on music history and twentieth-century music
  6. through activities in the classes in music analysis and theory
  7. through lectures and performance of music of other world cultures.
- E. To foster the student's ability to aesthetically respond to musical stimuli, and begin to develop greater discriminatory and evaluative skills:
1. through listening to and discussing live and recorded performances
  2. through suggested reading in the aesthetics of music
  3. through informal discussions with students
  4. through acquainting the student with various modes of musical thought and the various approaches to musical composition.
- F. To foster an opportunity for students to function independently, to learn to make decisions, and to fashion an individual program of studies within the existent parameters of the program that take into account the student's musical interest, professional aspirations, and goals:
1. through self-directed activities
  2. through flexible scheduling
  3. through self-led ensemble rehearsals, performances, discussions, and classes
  4. through making an individual programs of study for each student
  5. through developing interpretive and critical skills
  6. through individual counseling and advising sessions
  7. through a balance of required and elective activities
  8. through periodic self-assessments of progress and goal attainment.
- G. To foster an ability for handicapped students to take maximum opportunities for artistic growth and development in the activities offered by the music program:
1. through integrating them within the general student population
  2. through emphasizing their abilities, rather than their limitations
  3. through designing special modes of communications which bypass their handicap.
- H. To foster an acquaintance with recent technology as it affects music performance, notation, and music education:
1. through providing electronic, analog and digital performance instruments and instruction
  2. through providing a course in computer notation
  3. through providing computer assisted instruction in music fundamentals, theory, aural skills, and terminology.
- I. To foster an ability to become a musical leader and/or arts activities when the students return to their own school and communities:
1. through training in conducting
  2. through the leadership component of the program
  3. through in-depth musical training
  4. through providing an opportunity to develop and sustain self-directed projects in the program.

#### **CLASSES FOR MUSIC MAJORS:**

##### **PRIVATE STUDIO INSTRUCTION**

All PGSA music majors receive private lessons of at least one half hour per week (one hour when scheduling permits), in addition to several other weekly group instruction and coaching sessions.

Studio String Instruction, Instructor: Tomislav Dimov

The goals and objectives of string lessons are: 1) to improve the student's appreciation and knowledge of string literature in all styles and from all periods through study, practice, and performance; 2) to improve technique, bowing, and phrasing; 3) to develop an awareness of various compositional styles; 4) to develop interpretive skills; 5) to develop better practice techniques; 6) to develop an evaluative and self-critical ear; 7) to better create an individual and expressive musical interpretation; and 8) to increase confidence in one's performance ability.

Studio Woodwind Instruction, Instructors: Norman David

Woodwind lessons involve basic pedagogical and performance practice exercises such as scales, tone production techniques, and the fundamentals of an efficient but comprehensive practice routine. Technical and musical examples are used to help the student become a more accurate and musical performer. Literature appropriate to each individual instrument and ability is incorporated in each lesson in order to broaden the musical awareness and to enhance correct performance practice appropriate to the style of that historical period.

Studio Brass Instruction, Instructor: David Kosmyna, Barry Kilpatrick

Brass lessons are designed to build skill and confidence, and are tailored to meet the needs and goals of each individual. Attention is given, when appropriate, to embouchure formation and mouthpiece placement, as well as to the mechanics of breathing, articulation, valve/slide technique, and posture. Such fundamentals are handled as integral components of good tone, style, motivation, and musical expression. Students are also taken through the steps that lead to effective solo performance: thorough preparation, rehearsals with an accompanist, ongoing suggestions from a teacher, and helpful mental strategies. Solo performance, while not required, is recommended, and opportunities are plentiful.

Studio Vocal Instruction, Instructor: Diana Walters

Voice instruction deals with all phases of voice performance. Technique is developed with exercises and vocalises that stress proper voice placement, focus, tone quality, and breath management. Musicianship is emphasized through sight-singing, rhythmic reading, intonation, sense of style, interpretation, and phrasing. Repertoire is expanded with new vocal literature that is sung, listened to and performed. Foreign language facility is enhanced through coaching in diction, i.e., pronunciation and enunciation. Analytical skills are sharpened by the evaluation of recorded and live performances, and performance experiences are provided in recitals, classes, and ensembles. Early in their studies, students are encouraged to become more aware of the concept of a vocal sound in general, and their own sound quality in particular. They then progress to the application of their awareness of sound quality to actual song literature.

Studio Piano Instruction, Instructor: Nathan Hess

Piano students receive two thirty-minute lessons each week. Primary goals are to develop qualities that will lead to a more sensitive and positive performance, i.e., to learn to listen to one's self more accurately; to become more aware of various keyboard voicings; to learn how to shape lines; and to control the use of nuances and dynamic contrasts. The instructor attempts to instill a sense of pride in the student's musical accomplishments by stressing the positive aspects of the performance over the negative ones by suggesting various approaches to practicing, pedaling and relaxation; and by stressing tonal effectiveness through a better knowledge of the instrument's capabilities. In the process, students are introduced to, or become acquainted with, the musical styles from all historical periods.

Studio Percussion Instruction, Instructor: Lars Halle

Percussion students receive at least one hour-long private lesson in each of the five weeks of the program. Lessons cater to the students' individual needs and interests, but involve the studies of technique, musicianship, sight-reading, and stylistic application. Applied percussion studies may include working on any or all of the standard orchestral percussion instruments (provided that a given instrument is available on site) as well as drum set and some Latin percussion. Attention is given to large and small ensemble playing as well as solo performance. The student is encouraged to bring his/her personal literature to lessons as to be able to continue practicing beyond the end of the program. The general goal of the applied studies is to provide the students with knowledge otherwise unavailable or infrequent at their high schools. Though there is an emphasis on ensemble playing, the students are also encouraged and given opportunities to perform solo.

#### **CHAMBER MUSIC and OTHER ENSEMBLES:**

**HETEROGENEOUS CHAMBER MUSIC**, Instructors: Tomislav Dimov, David Kosmyna, Barry Kilpatrick, Norman David, Diana Walters, Nathan Hess

Heterogeneous Chamber Music ensembles consist of instruments and voices in groups of varying sizes. Some groups are standard, such as a piano trio or a woodwind quintet; others are groupings of various instruments and/or voices, such as guitar, flute, and voice, strings, woodwinds, and percussion; or harp, viola, and clarinet. Instructors choose literature that reflects both a wide spectrum of musical styles and periods, as well as the students' musical abilities. Instructors concentrate on developing technical accuracy, chamber-music skills, musicality, sight-reading ability, sense of musical style, and musical and artistic value. Most of these works are performed in the program and recorded on compact disc. These performances and recordings serve as points of departure for discussions and critiques. In most cases, the students prepare the works prior to PGSA. Instructors and coaches become involved near the end of a rehearsal period in order to discuss finer technical points and matters of style. Each student is assigned to several different ensembles during the course of the program.

**HOMOGENEOUS CHAMBER MUSIC**, Instructors: Tomislav Dimov, David Kosmyna, Diana Walters, Norman David, Barry Kilpatrick, Nathan Hess

Homogeneous Chamber Music is performed by ensembles of instruments from the same family (strings, woodwinds, or brasses) or by vocal ensembles. Whether the ensemble has as few as two players or is as large as a full symphonic choir, players play one on a part. Standard groups are created (string trios and quartets, woodwind and brass quintets, etc.), as well as more unusual ones. Instructors expose students to standard literature from appropriate musical periods and concentrate on technical accuracy, musicality, sight-reading ability, techniques of ensemble playing, sense of style, and musical value. Most of these works are performed in the program. These performances are recorded on compact disc and serve as points of departure for discussions and critiques. In most cases students prepare the works prior to PGSA. Instructors or coaches become involved near the end of the rehearsal period in order to discuss finer technical points and matters of style. Each student must perform, as assigned, in a number of different groups during the course of the program.

**JAZZ WORKSHOP**, Instructor: George Russell, Lars Halle

Jazz Workshop allows a large group of students to experience the considerable and rapidly expanding literature of a large jazz ensemble. The material chosen for performance includes traditional and emerging music in as broad a stylistic spectrum as possible. This facilitates the students' ability, not only to become more aware of different styles, but also to develop positive abilities in sight-reading, jazz articulations and phrasing, familiarity with common notation symbols, stage presence, and ensemble precision. The jazz ensemble also provides for individual improvisations within a large-group setting.

**SMALL JAZZ ENSEMBLE**, Instructor: George Russell, Lars Halle

See Jazz Improvisation

**WORKSHOPS:**

**OPERA WORKSHOP**, Instructor: Diana Walters

The goal of Opera Workshop is to introduce the students to an opera experience. Opera Workshop fosters the student's growth and development as an operatic performer by introducing them to the standard operatic literature; through analysis of dramatic action; through opportunities to develop as a singer and stage performer; and through the introduction of concepts of make-up and costuming. The ten one-hour sessions are required for voice majors and are optional for non-vocal music majors. They begin with listening and progress to role assignments, music learning, characterizations, ensemble singing, staging, and finally, performing.

**STUDIO WORKSHOP**, Instructors: Nathan Hess, Norman David, Lars Halle

David Kosmyrna, Tomislav Dimov, Diana Walters, George Russell

Studio Workshop is a flexibly formatted block of time in which the applied studio teacher can work with students in any number of ways. Students might be formed into small homogeneous ensembles for the purpose of working with important chamber music literature, or they might work together in a large ensemble (string orchestra, brass choir, etc.). Some of the time can be used as a master class where peers and teacher critique the performances of soloists or ensembles. Topics such as the history of instruments, development of personal performance style, foreign language diction, and performing techniques may also be discussed.

**MUSIC COURSES:**

**FREE IMPROVISATION**, Instructors: George Russell, Lars Halle, Norman David

The class is designed to reinforce listening skills and help students to create music spontaneously. Students learn how consonance, dissonance, dynamics, rhythm, tone color, melody, articulation, texture, and form contribute to music coherence. The class discusses similarities and differences between music that is improvised and that which is not, and encourages students to understand the purpose of active listening as it applies to all music. Through the use of improvisation, students learn not only to be more creative but also to listen with a keener ear.

Topics center on three central areas of improvisation: creating, listening, and decision-making. Two special areas were emphasized in this year's program: 1) minimalism and 2) the interrelationship of improvisation in art, creative writing, dance, music, and theater.

**MUSIC THEORY**, Instructors: Nathan Hess, Joseph Ferretti, Elaine Fink, Robert Seebacher, Elaine Lau, Nathan Mohny

Music Theory courses are designed to give the student an opportunity to become more conversant with scales, intervals, harmonic structures, and clefs. The courses also include work on musical terms and symbols. Students may select from courses that emphasize written or aural work. Assignment to a particular class is based on personal preference and the results of a diagnostic theory exam given in the first session.

The course meets three times a week, and assignments are given in preparation for each class. To supplement the work done in class and to provide extra drill on problems that are particular to each student, the students are encouraged to work in the computer Theory Lab. Students may work independently at four computer stations with computer programs that develop clef reading, basic musical knowledge, theory, and aural awareness.

**Written Music Theory I - IV**

Theory I covers the most basic materials (Clef Reading, Scales, and Intervals), while Theory II begins with intervals and deal in more depth with in root position, inversions, seventh and ninth chords. Theory III deals with such advanced topics as chromatic harmony, musical form, voice leading, and counterpoint.

**Aural Music Theory I - II**

Students are given instruction and practice in sight singing, interval and chord-recognition, error detection, and other important aural skills.

**VOICE CLASS FOR INSTRUMENTALISTS**, Instructor: Diana Walters

Voice Class is designed to give general vocal training with particular emphasis on the care and use of the voice through posture, breath management, diction, i.e., pronunciation and enunciation, projection and focus, and relaxation techniques. The class meets for sixty minutes once a week and is open to all instrumental music majors.

**TOPICS IN MUSIC HISTORY**, Instructors: team-taught by various faculty members

Students enrolled in this seminar are exposed to a wide variety of composers, genres, and works. In this team-taught course, instructors choose meaningful topics and, through their enthusiastic presentations, awaken students' interest in music history. Recorded selections are played, and the class engages in discussion about what is heard. In addition to a brief survey of the history of Western music, the topics in 2005 included Janacek, Beethoven, and female composers; fugue and sonata procedures; a mini-history of opera, and a comparison of Mozart's music with Haydn's.

**TOPICS IN CONTEMPORARY MUSIC**, Instructors: team-taught by various faculty members

Students enrolled in this seminar are exposed to a wide variety of composers, genres, and works. In this team-taught course, instructors choose meaningful topics and, through their enthusiastic presentations, awaken students' interest in contemporary music. Recorded selections are played, and the class engages in discussion about what is heard. Following a brief overview of musical trends of the past century, topics in 2005 included an introduction to Berg's *Wozzeck*; composers Lutoslawski, Ligeti, Stravinsky, and Rzewski; and minimalism and serialism.

**CONDUCTING**, Instructor: Robert Seebacher

Students enrolled in the Conducting class learn basic elements of baton technique (grip, beat patterns, dealing with anacrusis, fermata, cueing, and independence of the left hand) and master exercises that develop flexibility, and coordination. Students become familiar with standard orchestral literature; develop a sense of style that is individual and expressive, yet true to the musical style of the composition; develop awareness of errors in pitch, rhythm, and balance; learn to understand the role of the conductor and his or her relation to the ensemble; develop effective rehearsal technique; and become familiar with reading and preparing a score. The class is offered in two sections.

Conducting class meets twice weekly for a total of ten sixty-minute periods and culminates in an opportunity for each student to conduct a PGSA ensemble. The instructor and members of the class critique the performances.

**JAZZ IMPROVISATION I & II**, Instructors: George Russell, Lars Halle

Jazz Improvisation classes are primarily applied activities. Students perform at a level suited to their ability and experience in jazz (Jazz Improvisation I is for the student with previous jazz improvisation experience, while Jazz Improvisation II is for those with no prior experience). Individual expression is emphasized during a process of spontaneous creativeness within the framework of a given jazz style. Students learn skills that will permit them to continue to grow on their own and outside of school activities. Specific areas of study include 1) the blues scale and blues progressions; 2) major, minor, and modal scales and chords associated with them; 3) typical jazz forms; 4) standard works and the chord progressions they commonly contain; 5) awareness of proper idioms within given jazz styles; and 6) the use of motives in developing coherent, logically developed, and original personal musical statements. Class study leads to small jazz ensemble performances stressing individuality and creativity in a variety of jazz styles. The course meets for ten sessions, and is frequently combined with the small jazz ensemble class.

**VOCAL JAZZ IMPROVISATION**, Instructor: George Russell

This course develops students' concepts of jazz in a vocal idiom. The students learn to read, write, and play chord symbols. They also learn how to improvise on a given harmonic structure. The course also deals with basic jazz terminology. The students work in both solo and ensemble settings, and with and without a rhythm section. This course leads to performance. Each student in the class prepares and arranges a song for this performance. Most arrangements include a rhythm section and a brass or woodwind player.

**JAZZ THEORY**, Instructor: George Russell, Lars Halle

This course is designed to provide the students with a thorough understanding of foundational jazz harmonies. The class will focus on chord symbols, chord voicings, various harmonic progressions, keyboard skills, and ear training.

**JAZZ HISTORY**, Instructor: Lars Halle

Jazz History provides an overview of significant jazz styles, and of those jazz legends whose innovations changed the face of music. The principle objective of the course is to provide students with an understanding of the history of this form of music, often using important recordings to reinforce lecture and discussion topics. Instructional goals for the course include: an understanding of this art form's African-American musical heritage and cultural roots, most particularly as relating to the initial development of jazz; familiarity with the sound *of* and the musical techniques common *to* pre-modern jazz styles (such as early jazz, Dixieland, and swing); familiarity with the sound *of* and the musical techniques common *to* modern jazz styles (including bebop, cool jazz, hard bop, free jazz, and fusion, among others); awareness of the musical contributions of innovative pioneers and jazz giants (including Louis Armstrong, Ornette Coleman, Miles Davis, Duke Ellington, and Charlie Parker, among others). This course is an elective. While it is designed for students with little to moderate previous jazz experience, students with *no* jazz background can also enroll and successfully participate in the class. Lectures on historically significant artists and common musical traits of various jazz style periods are frequently reinforced through in-class listening sessions. Class participation-oriented discussion periods also occur, offering peer-learning opportunities.

**COMPOSING AND ARRANGING**, Instructor: David Kosmyna

Composition and Arranging is a multifaceted course that explores the techniques great composers and arrangers have used to organize their music. After a short introduction into the basics of orchestration, the students apply various concepts and ideas on a number of composing and arranging projects. The students are assigned to small groups, rehearse their pieces, and perform them in class and the Music Department's "New Music" Concert.

**INTRO TO "FINALE"**, Instructor: David Kosmyna

In this hands-on introduction to CODA Technology's music publishing software Finale 2004, students learn the basic skills of computer music notation. As the term progresses, students deal with more complex notation issues and re-create existing scores in the computer. By the end of their work, the students have a solid foundation in using the leading software to produce professionally notated musical scores.

**BEGINNING PIANO CLASS**, Instructor: Elaine Lau, Joseph Ferretti

A nine-station piano lab offers the opportunity for students with no prior training to receive instruction in the rudiments of piano playing. The course is required of all voice majors with no previous piano experience, and is an elective for all other music majors. The course, taught in two sections, meets in two one-hour classes per week.



### **CLASSES FOR NON-MAJORS (ELECTIVE ARTS):**

#### **PRIVATE STUDIO INSTRUCTION**, Instructors: Full Staff

Private studio instruction is offered to elective students who have 1) prior playing experience on an instrument (band instrument, orchestral instrument, piano, and others depending on the makeup of the teaching staff) and 2) brought their own instrument to the program. Content and method follow that of the instruction for music majors but is tailored to the performance level and experience of the students.

#### **FREE IMPROVISATION**, Instructor: Lars Halle

The class is designed to reinforce listening skills and help students to create music spontaneously. Students learn how consonance, dissonance, dynamics, rhythm, tone color, melody, articulation, texture, and form contribute to music coherence. The class discusses similarities and differences between music that is improvised and that which is not, and encourages students to understand the purpose of active listening as it applies to all music. Through the use of improvisation, students learn not only to be more creative but also to listen with a keener ear.

Topics center on three central areas of improvisation: creating, listening, and decision-making. Two special areas were emphasized in this year's program: 1) minimalism and 2) the interrelationship of improvisation in art, creative writing, dance, music, and theater.

#### **MUSIC TECHNOLOGY**, Instructor: David Kosmyna

Music Technology provides the elective student with an opportunity to create electronic music while learning how synthesizers, computer sequencers, and basic recording-studio equipment are used. Each member of the class creates one or more original electronic music compositions, some of which are performed on the Music Elective Recital. At the close of the program, students are encouraged to take a copy of his or her work home, either as a MIDI file or in an audio recording format.

#### **VOICE CLASS**, Instructor: Diana Walters

Voice Class is designed to give general vocal training with particular emphasis on the care and use of the voice through posture, breath management, diction, i.e., pronunciation and enunciation, projection and focus, relaxation techniques, and limited song repertory.

#### **SOLO & SMALL VOCAL ENSEMBLES**, Instructor: Diana Walters

This course gives non-music majors the opportunity to sing solo and ensemble repertoire under the guidance of a teacher. The class is a continuation of Voice Class; therefore, concurrent registration in Voice Class is required.

#### **BEGINNING PIANO CLASS**, Instructor: Alaine Fink, Joseph Ferretti

A nine-station piano lab offers the opportunity for students with no prior training to receive instruction in the rudiments of piano playing. The course is required of all voice elective students with no previous piano experience, and may be taken by others as well.

#### **MUSIC: WHY YOU LIKE WHAT YOU LIKE**, Instructor: Music Staff

This listening-based course explores a broad spectrum of musical genres from the most popular to the most obscure, and from Western and non-Western cultures. Discussions focus the students' listening skills and delve into the aspects that give these works a particular sound and establish them as outstanding examples.

#### **MUSIC IN THE ARTS**, Instructor: Music Staff

This listening-based course explores a broad spectrum of examples that illustrate the role of music in ballet, film, and other art forms. Examining both music that was created for the specific artwork, and that borrowed from pre-existing literature, discussions deal especially with how music enhances the other art form.

#### **VIDEO HISTORY OF MUSICAL THEATER**, Instructor: Music Staff

This listening- and video-based course explores a broad spectrum of examples that trace the development of musical theater starting with its roots in opera and operetta.

#### **JAZZ COMBO**, Instructor: Mr. George Russell, Mr. Lars Halle

Jazz Combo gives elective instrumentalists an opportunity to play in a small jazz ensemble and learn to improvise in the jazz idiom. Instrumentation varies from year to year, depending on class registration.

### **GUEST ARTISTS AND MASTER CLASSES:**

Guest Artists are contracted to present recitals and/or master classes. These Master Classes are designed to supplement and enhance the instruction given by the regular full-time faculty. In addition, members of the full-time and part-time faculty give Master Class sessions with these guest artists. In each case students are given an opportunity to perform works from solo or chamber literature before highly qualified clinicians and in a workshop setting for the student body as a whole. The objective is to experience a professional performance standard.

Discussed in these sessions are matters of style, interpretation, technique, stage presence, and historical perspective. Sometimes these master classes take on the appearance of a workshop, where the clinicians might discuss bowing techniques, pedaling techniques, the use of certain percussion mallets or how to change timpani heads, breath control, or avant-garde compositional techniques.

Master Classes often conclude with a recital by the guest artist. This gives the students an opportunity to hear literature performed at a professional level, with style characteristics previously discussed in the Master Class. (See addenda for programs.)

**CONCERTS AND RECITALS:**

The music department presented independent concerts containing classical, jazz, fusion, and world music, for a variety of solo, small chamber, and large chamber instrumental and vocal ensembles. Students from the music department also appeared on interdepartmental programs and in multimedia presentations. (See Appendices for the content of music department programs).

**DAILY SCHEDULES:**

The schedule in the music department is changed daily to accommodate the many rehearsals, lessons, and classes that are held. Chamber music rehearsals are scheduled with computer software that determines which students are available at a given time or times at which certain groups of students are free. Students are given weekly schedules that show the classes they have chosen, and daily schedules that list each class, lesson, and rehearsal for that day.

**CAREER and COLLEGE COUNSELING:**

Two College Counseling Workshops are designed to acquaint the students with various types of college programs, and what types of career preparation they are designed to meet. Attention is given to audition preparation, college application, financial aid, study abroad, and other matters related to college admission and matriculation. The first general session for all students is followed up by small-group ones where students may meet with staff members to ask more detailed questions.

**LEADERSHIP:**

Several Leadership sessions are given in the music department, which are designed to enhance and supplement those given to all of the students who participate in the program. Discussed in the first session are projects that have been given in the past by music alumni of the school. Attention is then given to new projects, project planning and resource development, the formulation of goals, developing agendas, brainstorming, administration, and enlisting the aid of people who can help make the students' projects a success. Finally, a session deals with specific projects that students wish to initiate upon returning to their school and communities.

## Theater Department Final Report 2005

### FACULTY

Martin Shell, Chair, Acting Instructor. Actor, director, teacher. BS Film Production, Northwestern University, 1977. MFA degree in Directing at Carnegie-Mellon University, 1993. Member for 12 years of the Bloomsburg Theatre Ensemble, and a currently active Associate Ensemble Member. Associate Professor and Director of Theatre at Springfield College, Springfield, Massachusetts, and a regular guest director at The Theatre Project, West Springfield. Appointed by the mayor to serve as a counselor of the Springfield Cultural Council. Recipient of Pennsylvania Artist-in-Education Grants 1988-94. Received Excellence in Directing Award from the Carnegie-Mellon West Coast Drama Clan, and three certificates for Excellence in Arts Education for his work with students at PGSA.

Samantha Phillips, Improvisation teacher. Samantha holds an MFA degree in Opera/Theatre from the University of Maryland, College Park; is an Affiliated Artist with The Bloomsburg Theatre Ensemble; and is the President of the Theatrical Stage Combat Company: Fight-Trix in Brooklyn, NY. She has studied Clown with Chris Bayes at The Actor's Center and Improvisation with the Upright Citizen's Brigade in New York City. She is a member of Actor's Equity Association, Screen Actor's Guild, and the Society of American Fight Directors. Samantha's most recent improvisational work can be seen August 2005, on Nick @ Nite's new show: "Hi-Jinks".

Bruce Candlish, Design Instructor. Associate Professor of Communication Studies and Theatre Arts, Designer, and Technical Director for Bloomsburg University of Pennsylvania. Freelance set and lighting designer. BA San Jose State College. MFA Penn State University.

Seth Reichgott, Movement Instructor. Philadelphia-based actor, director, and writer. Past favorite productions include *Tuesday* (Amaryllis Theatre), *The Ballad of John Wesley Reed* (Theatre Catalyst), *Wintertime* (Wilma Theatre), *Interview and The Madness of Misfortune* (Beligerent Muse), *Missing Link* (Interact Theatre Company), *Stones in His Pockets* (Cape May Stage), *The Lake* (Walnut Street Theatre), and *Equus* (Mum Puppettheatre), for which he shared a Barrymore Award for best ensemble and a Rocky Award for dance excellence. Every year Seth tours his one-man Greek mythology show, *Chariot of the Sun*, to hundreds of elementary and middle schools throughout Pennsylvania, New Jersey, and Connecticut. Seth is co-artistic director of Belligerent Muse and an Associate Ensemble Member of the Bloomsburg Theatre Ensemble. He attended Wesleyan University and the Dell'Arte International School of Physical Theatre.

Christopher Kaminstein, Department Assistant, BA from Wesleyan, December 2004, as a double major in Theatre and Philosophy. With a concentration in directing, Chris received honors for his senior thesis production of *The Terrible Parable of Leni Riefenstahl*. He is a member and co-founder of Saint Alban's Institute for New Theatre, a Brooklyn based theater company currently producing a stripped down version of Shakespeare's *MacBeth* for the 2005 Philadelphia Fringe Festival. In addition, he is creating a two-man show about John McEnroe to be performed in the fall and winter of 2005. Chris is originally from Philadelphia, and was a theatre student at the Governor's School in 1999.

Charles Conwell, Guest Artist, Instructor in Stage Combat, is an Associate Professor at the University of the Arts in Philadelphia, where he teaches stage combat, script analysis and directing. He is a member of the Society of American Fight Directors.

Sarah Stuble, Guest Artist, Costume Designer, is a graduate of Bloomsburg University Theatre Design Program, where she currently manages the University's costume workshop. Favorite designs include costumes for *Rain. Some Fish. No Elephants* at Bloomsburg Theatre Ensemble, and set design for *The Trojan Women* at Bloomsburg University.

### INTRODUCTION AND PHILOSOPHY

The Theatre Department at PGSA embraces a philosophy, which is two-fold:

- It encourages the development of the student as an individual and as a creative, concerned, free-thinking member of society through exposure to the processes of artistic creativity for the theatre
- It introduces the student to theatre as a potential profession and life's work.

Students are encouraged and enabled to broaden their own intellectual, emotional, physical, and spiritual capabilities: Through exposure to exercises and activities in acting, design, and technical theatre in a conservatory-like setting, they develop their skills as artists;

- Through exposure to the concepts and vocabulary of theatre practice, they develop in their critical ability to articulate their ideas;
- Through creative and collective problem solving, they learn to reason on a broad and global scale;
- Through exposure to dramatic literature, they grow in knowledge of language, ideas, and culture;
- Through exploration of self in the context of a theatre community, they learn to appreciate and value the contributions of others and to care about life.
- Finally they are given the opportunity to share these skills and ideas with others through leadership training and arts advocacy.

## GENERAL DEPARTMENT GOALS AND OBJECTIVES

- A. To foster the student's growth and development as a creative artist in the theater through:
1. the development of original material for performance and original designs
  2. studio instructional experience focusing on improvisation techniques, character creation, observation, drama structure, and individual vision
  3. the performance and design of site-specific group generated pieces
  4. exposure to the works of artists in other mediums as an inspiration for the generation of work for the stage
  5. critique of performances and designs
- B. To foster the student's growth and development as an interpretive artist in the theater through:
1. studio classes focusing on the fundamentals of acting and design as interpretive art forms
  2. instruction in text analysis and research
  3. the performance and design of already existing texts and scripts
  4. critique of performances and designs
- C. To foster the student's growth as a performer in the theater through:
1. studio classes focusing on the actor's craft: movement techniques, personalization, the setting of objectives, and status interaction
  2. a variety of performance opportunities both within and outside the department
  3. a seminar experience in monologue preparation and performance
  4. critique of performances
- D. To foster the student's growth as a verbal presence in the theater through:
1. studio class exposure to vocal development techniques
  2. daily vocal warm-ups
- E. To foster the student's growth as a designer for the stage through:
1. studio classes focusing on the processes of design creation
  2. design assistant opportunities
  3. exposure to the methodology of production conferences
  4. design assignments
  5. critique of realized designs
  6. exposure to computer assisted design techniques
- F. To foster the student's growth as a technician through:
1. focus on standard theatrical methodologies in the shop, on-stage, backstage, and in performance
  2. hands on experience in the areas of scenic construction, electrics, stage management, board operation, backstage shift crew, and production management
- G. To encourage the development of the student as a public-minded and compassionate participant in society and culture through:
1. an ensemble approach to theatrical creation
  2. team-based techniques of interaction
  3. the examination of life through the lens of the theater
  4. leadership activities future participation in school and community as an instigator of collaborative projects
- H. To engender in the student an understanding of and respect for the profession of the theater through:
1. realistic seminars dealing with the business of working in the theater
  2. advisory sessions dealing with college selection and educational options in and out of the theatrical field

## COURSE OF STUDY:

### THEORY AND APPLIED INSTRUCTION:

#### ACTING TECHNIQUE AND TEXT ANALYSIS Instructor-Shell

The goal of studio classes in acting technique is to ground students in the fundamentals of a Stanislavskian approach to creating and performing a role. These fundamental acting skills are emphasized through fulfillment of basic acting exercises and the development of a vocabulary, which assists in verbalizing, analyzing, and actively solving acting problems. Students are taught methods of text analysis, scene study, and rehearsal process which integrate the fundamentals of the actor's process with an exploration of dramatic structure, characterization, and the playwright's vision.

#### BASIC CONCEPTS

Personalization: Actors learn to seek, touch off, and reveal their own genuine experience of life within the context of theatrical expression. This essential aim is connected to the actor's goal of organic truthfulness, the playwright's multi-leveled construction, and the purposes of the theater in awakening an audience's genuine concerns.

Objectives: Acting is understood as an active task of doing and responding; not as mere emoting. This primary concept is applied to each step of the training, from development of the senses through methods of characterization and text analysis. The concept is learned through operation of these essential questions: "What do I want, and how am I going to go about getting it?" "What do I need from other characters and from the situation?" "What hinders me, why must I

struggle?” and “What is Drama? What are the essentials of the dramatic exploration of human experience?” Students work towards specificity, active choices, and active listening/ responding to one’s scene partner.

**Characterization:** Character is explored through both the outer specifics of behavior, which arises from cultural and societal demands, and the inner dynamics of basic drives and personal obstacles. Character is understood as “a coming into being”, and a journey of revelation, discovery, choice, and transformation. Characterization must occur in response to the given circumstances, the unfolding of the central drama, and in relation to the others in the world of the play. It is also explored through active and direct physical discovery.

**CLASS ONE:** Introduction of the purposes and methods of acting. Exercises in sensory response, sense memory, and observation. Students submit two true stories: a “best” and “worst” experience as material for one another’s presentations.

**CLASS TWO:** Presentations of true stories: focus on personalization, sense memory, responsibility to playwright, to audience, and to the truth of the moment, and intensification; the heightening of drama as distinct from “real life”. The actor must communicate the transforming active intent, as well as the information or emotional event of life’s stories.

**CLASS THREE:** Expanding understanding of basic terms and fundamentals through exercises focusing on objectives, opposites and obstacles, and specific, full-body responses to imagined stimuli; the necessities of interactions with others. Use of open scenes to learn increased investment and given circumstances.

**CLASSES FOUR and FIVE:** Status work, from the teachings of Keith Johnstone. Further use of open scenes in developing concepts of justification, sub-text, non-verbal communication, active listening, urgency, given circumstances, etc.

**CLASS SIX through NINE:** Using scenes from *The Glass Menagerie* by Tennessee Williams, students learn play-reading skills, text analysis, the beat as a unit of action, character development within dramatic structure, scene study, and rehearsal techniques.

All concepts, terms, methods and techniques are reinforced and emphasized in the Performance Practicum work in site-specific productions and the text piece.

#### **MOVEMENT AND VOICE TRAINING:** Instructor -- Reichgott

In this class students discover the myriad possibilities available to them within their own bodies. Through exploration of rhythms (architectural, dynamic, temporal), physical planes (vertical, horizontal, etc.), opposites (push/pull, together/apart, up/down, etc.), relationships (status, power, reactions), the importance of specificity, etc. the students will develop awareness of their bodies and how they possess creativity and emotional awareness in places other than their heads. Each class session will begin with a short warm up, “The Four Minutes,” to foster strength, flexibility, breath, and group awareness.

##### **Week 1: Self**

Who am I? How do I move? What can I do? What can I be? This week is devoted to exploring the creativity of each student in his or her own body. The emphasis is on discovering the many ways we can move, and the things we can discover and express through our movement.

##### **Week 2: Community**

Who are you? How do we relate? What can we do together? This week is devoted to exploring how, by working together, we can create something that is bigger than the sum of our individual parts. The emphasis continues to be on opening the physical imagination, while beginning to focus on physical listening and reaction.

##### **Week 3: Environment**

Where are we? What can we do here? How does this place affect what we do and how we do it? This week is devoted to exploring the importance and power of place. The emphasis is on taking what we’ve already discovered about physical imagination and reaction/listening and seeing how it works in different environments, both imaginary and real.

##### **Week 4: Putting Them Together**

This week is devoted to integrating what we have learned in the creation of the physical world of the final play, *A Midsummer Night’s Dream*. Focus is placed on the creation of character physicality and interaction, specifically the development of an individual physical fairy persona for each performer.

**Week 5:** Final departmental presentation. Final interviews with individual students.

#### **IMPROVISATION:** Instructor—Phillips

Improvisation for actors has a double intent. One prepares the actor for the stage, the other provides the student dynamic skills for public interaction. For the actor, improvisation challenges the players to pass beyond what is popular comic improv, to exploring the full spectrum of emotions, the light and dark side of the human condition. Our aim is to tap into a deeper level of connectedness, ease with narrative invention, and quick spontaneous shifts between self and character. Using highly verbal forms, such as storytelling, psycho/physical open scenes (Stanislavski), and trust exercises (self and others), the actor connects their body, voice, and imagination to uncover and discover believable characters and felt relationships. In brief: improvisation for the actor creates habitual creativity and deep fun. For the student searching for leadership opportunities in their community, improvisation strengthens communication skills, presence, and the ability to trust intuitively and to take risks with confidence and ease.

**WEEK 1:** Trust Exercises, Ensemble building games, finding truth in Character.

WEEK 2: Relationship to space. A joint class with Design students is held in which improvisational set designs are offered to the actors. The actors are then asked to respond improvisationally to the worlds provided.

WEEK 3: Improvisational games that emphasize listening, acceptance, and direct response. Further developing truth in character with an emphasis on the Site Specific piece: "There's Got to be a Better Way."

WEEK 4: Introducing longer forms of improvisation with an emphasis on spontaneous play writing. Exploring various games to present for Interdepartmental concert.

WEEK 5: With a focus on the final performance of *A Midsummer Night's Dream*, actors are asked to find Character and "the world of the play" by observing people, animals, and the overall social environment of PGSA.

**THEATRE DESIGN & TECH:** Instructor -- Candlish

The goal of this class is to help students develop an approach to the transformation of space using scenic elements, lighting, and costumes. The work is focused on the collaborative process, development of specific design ideas, and use of the tools, which communicate those ideas.

WEEK 1: The class reads and responds to the script for the second practicum production, considering the themes, emotional content, and dramatic needs of the script. The students then complete several exercises in which they develop designs in response to a key word or phrase using stock scenic elements, first on a small scale and then in human scale. The final stage in this exercise brings actors from the improvisation class in to respond to, and to interact with the work. At the end of the week, the students hold a conversation with the directors of the site-specific productions. Emphasis here is on how to talk with a director and the conceptualization of a design.

WEEK 2: Orientation to shop tools. Conversion of a design from initial concept to practical execution through scale modeling, full-scale modeling, and/or rendering techniques. At the end of the week, students convert designs to set pieces for presentation. Familiarity with lighting equipment developed in the production practicum.

WEEK 3: Further development of conceptualization skills through theme boards, drafting practice, and modeling.

WEEK 4: Continuation of skills development from Week 3, with the addition of lighting theory through the use of a light lab.

WEEK 5: Experience in finishing and executing designs in a more formal theatre setting than used for the first productions. Students are introduced to rigging.

**ELECTIVES:**

The elective program of the theatre department provides a varied experience for the interested student.

It has as its objectives

- 1) to promote a basic understanding of theatre as an art form
- 2) to assist the student in the development of a vocabulary which can be used to relate his/her own major field to other art forms
- 3) to encourage the student to utilize the premises and techniques of theatre toward an enrichment of their own understanding of human behavior, thought, and feeling
- 4) to develop confidence, poise and spontaneous play in the student
- 5) to provide opportunities for the student to work collaboratively with other students in the development of original material which utilizes their own imaginations in a context which stresses cooperation, group problem solving, and self-directed learning.

Students in the elective program rotate in classroom settings among the four theatre master teachers, and three teaching assistants. They receive instruction in movement, improvisation, beginning acting, viewpoints, design and technical theatre. The students create pieces and monologues which are drawn from their own imaginations and experience and utilize the techniques introduced in class. They are introduced to theatre design and technical work, and prepare the lighting for their own in-house presentations. The classroom work culminates in an informal presentation of work developed in these classroom settings.

**ENSEMBLE PRACTICUM, REHEARSALS, AND PERFORMANCE:**

This activity consists of five parts. They have the following goals:

1. to develop student ensemble skills
2. to integrate theory class skills into a performance context
3. to introduce performance techniques
4. to integrate the design/tech component with the acting component.
5. to develop original student work

The following PARTS 1, 2, and 3 are all part of a full evening's presentation and are performed in three site-specific locales on the campus, visited in sequence by the three audiences comprised of the rest of the campus. Each audience group sees each of the three plays, which are performed in three repetitions in the single evening. Students within the theatre program see one another's work in dress rehearsal.

#### PART 1 Characterization and Masks Practicum (Master Teacher- Shell)

Student actors create performance material by extending improvisation work and masked characterization techniques into the realm of scene development and playwriting. A piece is created which is performed in the third week of the program. Student actors are encouraged to openly express their current concerns, views, and dreams regarding their lives today. They are guided to imaginative and active responses to the selected site, and to development of characters from the perspective of these combined viewpoints. Improvisations then aim to integrate these responses into a larger context that might reflect and illuminate the experiences of their audience, the community of PGSA.

Students are directed through an intensive physical and imaginative training in mask technique and extended characterization improvisations. This work is shaped into the structure of the final performance. They begin to see that their own experience is stage-worthy, that the drama of their lives and imaginations is engaging and enlightening, and that they are creative artists as well as interpretive ones.

This year's piece, *The Age of Glare*, began with basic questions and concerns about our emotional responses to technology, and developed to focus on the possible loss of interpersonal connections and of our sense of heritage, due to the struggle to maintain a hyper-communicative technology. A community of hard-working characters search for the means to move forward towards their romantic image of a perfected life of leisure. Their work is contrasted by another group, seen but not heard, operating in actions derived from research of photographs of the well-off from the period of 1900 to 1910. Various developments of early technology, such as the first motion pictures, are replicated to excite and frustrate the community, who also include the presence of the audience in their discoveries. Their eventual success in building a way to their dreams is undermined by the characters of those dreams, themselves. A final human image, resonating from the presence in the site of a crippled tree and incongruous bolder, offers the community and our audience a third, perhaps mystical possibility.

#### PART 2 Movement Practicum (Master Teacher – Reichgott)

The movement piece, entitled *pthoh (Flight)*, grew out of student responses to the Greek myth of Helios and Phaeton. Students read and responded to the myth and did library research on Greek figures – gods, heroes, monsters. They then brought in stories about their own encounters with authority, specifically parental authority. The group then “unpacked” these stories, distilling out numerous “gests” – phrases, sounds, gestures, etc. – that most captured the sense of each story. These gests were then used to create further monologues and scenes, as well as a chorus section to be spoken by the entire company. In addition, movement pieces were created that explored the ideas and questions presented by the original Greek myth. The piece was then directed into a tightly choreographed piece, combining these building blocks of text and movement and loosely following the outline of the Helios and Phaeton story. The site selected was the lobby of the D'Angelo Performing Arts Center, as seen from the shop end. This vantage point provided numerous levels and staircases to explore, permitting the spatial relationships between the actors to help tell the story of the emotional relationships between their characters, and allowing the students to explore the possibilities inherent in a non-traditional performance environment.

#### PART 3 Improvisation Practicum (Master Teacher – Phillips)

The improvisational site-specific piece, *There's Got to be a Better Way*, was based on the notions of safety, security, and dealing with the unknown. Rehearsals started with an exploration into the students' experiences with security, clichés about how security works, and how far we will go as a society to insure safety. The intent of this site specific was to exercise the actors' skills in developing believable, sustainable characters that interact and are affected by the “unknown” – the Audience. The actors' task was to take the audience through a number of security stations they operated, while interacting spontaneously and directly with the various audience member that came through the piece. Important concepts for the actors were the focus put on acceptance of any offer, and ensemble support with each other and with the unknown. If an audience member, for any particular reason, felt uncomfortable with the situation at hand, the students were always encouraged to find positive justification in order to work this audience member into the fabric of the piece. This “yes” is the essential tool for good improvisers, who must take what their scene and stage partners give them and run with it.

In addition to rehearsing quick thinking and the ability to come up with a compatible through-line in the piece, the actors' interviewed a security officer to help with character development, learning about the dynamic and emotional components necessary for his profession. Actors were also coached by poet Ethel Rakin on the underlying theme of their site-specific piece, captured in the Walt Whitman poem, *I Dream'd in a dream*. The actors then recorded the poem with the guidance of recording engineer, Chris Czerw, to create the climax to the event.

#### PART 4 Whole Ensemble Practicum — *A Midsummer Night's Dream* by William Shakespeare

The second workshop performance is a total departmental project, performed on-stage in the Little Theatre. This year's project was William Shakespeare's *A Midsummer Night's Dream*, a comic exorcism of the foolishness provoked by an excess of passion, imagination, and social assumptions, and the restoration of a healthy tolerance, affection, and gratitude for the gifts of sincerity, simplicity, and grace. The process of both design and rehearsal emphasized ensemble effort, extending the responsibilities of the students through unexpected creative challenges requiring collaborative solutions. Many roles were double cast, with a staging that used both actors simultaneously on stage. All actors were responsible for performing alternate roles in the different worlds of the play, and for performing as live musicians to play underscoring

music of their own creation. Typical theatrical effects were abandoned in favor of actor-endowed “magic” and a cleanliness of design. The world of the fairies was explored, in physicality and design, for its elements of danger and oddity, avoiding the appeal of the cute or “gossamer”. The world of the mechanicals was rooted in sincerity and simplicity, as well as excess of passion and, save for Bottom, dearth of imagination. The world of the lovers was explored with tremendous physicality, to expose the shallow nature of their “civilized” love.

The rehearsal and design processes included dramaturgical research into Shakespeare’s theatre, the Elizabethan worldview, and text analysis and specific work on verse for the actor.

#### PART 5 Design Practicum:

Production work for the design students is rooted in the four productions that the theater department produces in the five weeks. The students have opportunities to develop designs, and to act as assistant designer on both the “Site Specifics”, and the Second Show. Assignments and production work vary based on the student’s experience, and the needs of the production. Students work with staff technicians in a shop setting learning proper use of tools, production planning, and theatrical techniques for use in construction and installation of every production. In the theater, students are exposed to the realities of realizing a design in the theater, from cueing lights or sound, Stage Managing a show, running props, to fitting and costuming a cast.

#### LEADERSHIP:

Students are guided, in a series of departmental sessions, toward the development of specific projects targeted for their high schools. This includes practical advice in communication skills, needs assessment, and planning. Furthermore, students receive guidance in the processes of grant writing, creating mission statements, and the establishment of goals and objectives. Responding to the appeal for active engagement, theatre students volunteered to perform as a group proposing a project to a school board for the leadership session on this topic. Individual focus is also given to students’ project proposals in their final student conferences with faculty.

#### CAREER AND EDUCATIONAL COUNSELING:

Students are guided towards an awareness of their options in the field. These include, but are not limited to, the possibilities of professional careers in stage, television, and film; but also include education and the uses of the arts in careers that are not art based.

There are sessions defining the difference between conservatory training and a liberal arts education. A workshop on resumes and photos and audition techniques is provided, as well as focus on preparing a design portfolio.

A final one-on-one student/faculty conference, which includes the entire faculty, responds directly to the student’s individual journey through the summer, and their questions about the experience we have provided and about their personal goals. These conferences are in-depth and direct concerning the student’s demonstrated work habits, areas of growth and success, and options for further development.

#### MAJOR ENRICHMENT:

Major enrichment activities provide the students with opportunities to experience theatre from perspectives other than the ones developed in the studio class and practicum context. In 2005, these included:

1. Critiques of departmental events, structured to be of maximum usefulness to artists in an ongoing process, based in part on Liz Lehrman’s “Process for Critical Response”.
2. A cultural diversity enrichment session employing a game called “Cultural Mapping” which encourages students to view their own and others’ cultural heritage in a broader context.
3. A monologue preparation workshop and individual sessions with students.
4. A play reading and dramaturgical workshop, to introduce students to the basic techniques of text analysis and research insofar as these apply to the art of acting and design.
5. A lecture/demonstration with visual presentation and use of architectural sites on campus, reviewing theatre history and the altering spatial relationship of actors and audience.
6. Workshops with Charles Conwell, Society of American Fight Directors and Associate Professor from the University of the Arts in Philadelphia, in safety issues, hand-to-hand violence, and knife fighting.
7. Workshops with the department assistant in Viewpoints work for actors, derived from director Anne Bogart.



## APPENDIX E: Pre-Program Advocacy Advice & Project Form

# *Pennsylvania Governor's School for the Arts*

## ADVOCACY: Why, How, & What To Do Now

A fundamental belief of the Pennsylvania Governor's Schools of Excellence is that talented students can be trained to be leaders and that they can make important contributions by exercising advocacy in their local communities. The artists who attend the Pennsylvania Governor's School for the Arts can go far in sharing their talent and serving as advocates for the arts. If you find, like participants before you, that Governor's School is a rewarding experience, then helping others through advocacy projects can be the best way to "pay back" the state that has provided this special full-scholarship opportunity. You will also find, as you apply to colleges in the future, that admissions and scholarship review committees value service activities on candidates' resumes.

The Pennsylvania Governor's School for the Arts has a planned curriculum consisting of four steps to ease you through developing personal advocacy skills and planning projects to put into action when you return home. To get the most out of the advocacy component, start RIGHT NOW by reading the attached materials and identifying the type of project on which you would like to work. Please complete the attached Advocacy Project Proposal form and send it to the PGSA office by the stated deadline.

**Step I:** Nothing is ever accomplished in a vacuum. To ensure the success of an advocacy project, you will need the support and cooperation of school or community officials. Approach a teacher and an administrator NOW to discuss the types of projects in which you would be interested. Solicit their mentorship for the coming school year and get their signatures on the attached Advocacy Project Proposal form.

**Helpful Hint:** *Do this before the end of the school year! Teachers and administrators are difficult to locate once summer break begins.*

**Helpful Hint:** *Don't have a clue about what kind of project you would like to do? First, talk it over with teachers and administrators: ask them what they would like to see happen. You can also get ideas from the enclosed list of projects that have been popular in the past. You need to make sure, however, that this is something that people need back home, and especially, you need to make sure this is something you will enjoy doing as well.*

### **To-Do List for Step I:**

- Identify local teacher or mentor. Get signature on form.
- Identify appropriate administrator. Get signature on form.
- Identify on the attached form the project you would like to initiate, or at least a problem you would like to tackle through an advocacy project.
- **Send that form to the PGSA Office/Mercyhurst College/501 E. 38th Street/Erie, PA 16546 by JUNE 16, 2008.**

**Step II, at PGSA:** What may seem overwhelming now won't be after you participate in PGSA workshops that will help you hone personal advocacy skills and break down the project into manageable, practical parts. You will visualize how it can work and what the results can be. PGSA faculty will be on hand to offer constructive criticism. You will learn what human, physical and financial resources you will need to make it happen--and how to get them.

**Step III, after PGSA:** Return home and put the project into action! Document it with photographs. Invite media attention.

### **To-Do List for Step III:**

- Visit the teacher and administrator, or the official in the community you have identified on the form.
- Remind them about your project before you leap into it.
- Review the refinements you made over the summer with them.
- Involve them: ask for their advice to rekindle support. This support will be crucial to opening doors and making things happen.

**Step IV:** It's done! Sit down and review it. What worked? What did you learn? What would you do differently?

### **To-Do List for Step IV:**

- Respond to the PGSA Follow-up Survey that will arrive in May of 2009.
- Let others know what you have accomplished. Be sure to document your efforts for scholarship applications. Blow your horn: you have done a great job!

## **WHAT'S WORKED IN THE PAST**

*what PGSA alumni have accomplished in the past . . .*

### **General Projects:**

- organized a "Creative Ideas" workshop and discussion day
- started arts appreciation and performance clubs
- organized school arts festivals
- marshaled talent for fund-raisers

### **Visual Arts Projects:**

- gave arts instruction to elementary students, guided art museum tours
- led arts club in organizing art events
- organized metal crafts demonstration
- taught drawing/painting in school
- gave art history lectures
- started a computer graphics club, taught members about animation

### **Creative Writing Projects:**

- tutored privately
- started a literary magazine
- organized a literary club and gave public readings
- launched high school writing workshops
- reported and wrote reviews for local newspapers
- organized community readings by professional poets

### **Dance Projects:**

- served as an instructor in the teacher's absence
- assisted the dance teacher and choreographed dances
- choreographed and oversaw dance activities for theater productions
- created a dance team at school that performed at sports events
- started dance aerobics classes in school
- started a drive to collect costumes and contributions for dance shoes for inner-city children

### **Music Projects:**

- gave private music lessons
- gave instrumental demonstrations in elementary schools
- organized ensembles to play at senior citizen centers and hospitals
- persuaded high school to offer higher level music courses
- conducted choir warm-ups
- created a video guide and workbook about rhythm for beginners

### **Theater Projects:**

- covered regional high school theater events for local media
- helped create a support group of parents, faculty, students and theater advisers to raise funds for theater productions
- introduced warm-up exercises
- started a performing arts group
- created and directed original plays
- organized a children's theater

- over -

## **PGSA Advocates/Leaders Have . . .**

The Research Institute of America has identified key traits which it attributes to potential leaders. Consider these:

- **INITIATIVE:** Leaders are action oriented, they are doers. They won't wait for others to get the ball rolling. Curious and conscientious, they want to get things done so they can see results.
- **PROBLEM SOLVING ABILITIES:** Leaders anticipate problems before they occur and diligently stay with them until they are solved. In doing so, they demonstrate creativity and imagination. They're not afraid to experiment with untried methods and approaches.
- **THOUGHTFUL AND REFLECTIVE MINDS:** Leaders tend to meticulously study a situation or problem from many vantage points, rather than jump at the first approach or solution that occurs to them.
- **FLEXIBILITY:** Leaders are not rigid in thinking or action, but are ready to shift gears if it means getting a task done properly and efficiently.
- **A PRACTICAL OUTLOOK:** Leaders are not idealistic dreamers, but are pragmatic individuals who work toward attainable solutions. Along with a built-in pragmatic core, they also demonstrate a willingness to step out from the crowd in order to introduce new thoughts or concepts.
- **SELF AWARENESS:** Leaders are perfectly willing to look objectively at themselves, their personalities and their work performance, and to take constructive criticism in order to improve.
- **PERSISTENCE:** Leaders are not clock-watchers. They are perfectly willing to put in long hours (arriving early and leaving late) in order to get work done properly.
- **ENTHUSIASM:** Leaders are excited about what they are doing and what they achieve. They take pride in supervising projects and making them work.

## **PGSA Advocates/Leaders Will . . .**

The Pennsylvania Governor's School for the Arts believes you already possess these eight attributes. Your selection to the program is proof! We have high expectations for your success in planning, presenting and implementing an arts advocacy project after your Governor's School experience. Please read these materials **AND GET STARTED NOW!**

We look forward to hearing about your ideas!

## PENNYSLVANIA GOVERNOR'S SCHOOL FOR THE ARTS • PGSA ADVOCACY PROJECT FORM

Please return to the PGSA Office/Mercyhurst College/501 East 38th Street/Erie, PA 16546  
by Friday, JUNE 16, 2008

PGSA Major Art Area: ☐ visual arts ☐ creative writing ☐ dance ☐ music ☐ photography ☐ theater

Please print or type information.					
	NAME	ADDRESS	CITY	ZIP	TELEPHONE
Student	_____	_____	_____	_____	_____
Teacher	_____	_____	_____	_____	_____
School Administrator	_____	_____	_____	_____	_____
If the project is proposed for a segment of the community outside of school, identify an official or authority to serve as mentor:					
Official	_____	_____	_____	_____	_____
Organization	_____	_____	_____	_____	_____
Official's Position	_____	_____	_____	_____	_____

**Brief Description of Project:** *Please print or type. You can continue the description on the back, if necessary.*

<b>Signatures:</b>	
Student _____	Date _____
Teacher _____	Date _____
School Official _____	Date _____
<i>or,</i>	
Community Official _____	Date _____

## APPENDIX F: PGSE Alumni Success

PGSE Alumni	PGSE	Accomplishments
Albano, Tony	PGSA 1981	Professional Comic Magician
Applegate, David	PGSIS 1984	Sr. Science Advisor of Earthquake & Geological Hazards for the U.S. Geological Survey
Applegate, Jodi	PGSA 1980	Television anchor and news personality
Bacon, Kevin	PGSA 1974	Actor: Diner, Footloose, Apollo 13
Bida, Adriana	PGSIS 1997	Program Officer for the World Federation of Hemophilia
Boschen, Michael K.	PGSA 1989	Professional Trombonist
Browne, Timothy	PGSIS 1984	Senior Trial Attorney for the US Equal Employment Opportunity Commission
Burns, Steve	PGSA 1971	Actor/Musician: Original host of Nickelodeon's Blue's Clues
Burton, George	PGSA 1995	Musician
Crowell, Jenn	PGSA 1994	Author of <i>Necessary Madness</i>
Crumbley, Greg	PGSA 1975	Pittsburgh forensics reconstruction artist
Ding, Eric	PGSHC 2000	Research Fellow at Harvard School of Public Health and Chairman/Founder of the O Campaign for Cancer Prevention
Dodson, Neal	PGSA 1994	Actor/Producer: Movie Producer for <i>Another Cinderella Story</i>
Elfont, Harry	PGSA 1985	Screenwriter/Film Director, Movies: <i>Can't Hardly Wait</i> , <i>Josie &amp; the Pussycats</i> , <i>A Very Brady Sequel</i> , <i>Homeward Bound 2</i> , <i>Jingle All the Way</i>
Fall, Jim	PGSA 1980	Independent filmmaker and director
Farnoosh, Torabi	PGSIS 1997	Journalist/Author, TV Correspondent for financial issues on MSNBC and the show <i>Real Simple Real Life</i> on TLC
Gallagher, Megan	PGSA 1976	Actress, NY Theater; Television's "Millenium"
Gershenfeld, Mitchel	PGSA 1973	Coordinator, Cultural Events, Atlanta Summer Olympics; Founder, Michigan's All-Tuba Orchestra
Gibbon, Maureen	PGSA 1979	Author of <i>Swimming Sweet Arrow</i>
Golden, Kerry	PGSAS 1986	The Executive Director of the Commonwealth of Pennsylvania House Committee on Agriculture and Rural Affairs,
Hartman, Scott	PGSAS 1987	Chicago doctor and volunteer for humanitarian missions
Hochman, Anndee	PGSA 1979	Author, Books: "Anatomies," "Everyday Acts & Small Subversions: Women Reinventing Family, Community, and Home"
Hoenig, Ari	PGSA 1990	Jazz drummer
Jackson, Abdur Rahim	PGSA 1995	Principal dancer with the Alvin Ailey Dance Company
Jacobs, Gillian	PGSA 1999	Actress, Community
Kamin, Hester	PGSA 1992	Director of Education, Hawaii Theatre
Kasdorf, Julia Spicher	PGSA 1980	Poet
Kelly, Richard	PGSA 1982	Photographer
Kernis, Aaron Jay	PGSA 1975	The 1998 Pulitzer Prize Winner for Music Composition
Kooman, Michael	PGSA ?	Recipient of 2010 Jonathan Larson Grant
Kovacac, Kristin	PGSA 1980	Poet, editor, teacher at Pittsburgh CAPA
Lapiduss, Maxine	PGSA 1977	Executive Producer, "Home Improvement"
Laureano Cangahuala	PGSS 1982	Celestial navigator at the Jet Propulsion Laboratory
Lipski, Mary Grace	PGSA 1979	Interpreter for the Deaf, Clinton Campaign and national media
Lo, Chi Moui	PGSA 1982	Independent film producer/director and actor <i>Catfish in Black Bean Sauce</i> , <i>Kindergarten Cop</i> , <i>Buffy the Vampire Slayer</i> , <i>The Relic</i>
Mahoney, Andrew	PGSA 1977	National speaker, family therapist and gifted specialist
Maugans, Wayne	PGSA 1981	NY Theater, Film, Television Actor
Miller, Meagan	PGSA 1991	Opera singer
Mowry, Todd	PGSS 1982	Professor of Computer Engineering at Carnegie-Mellon University
Nagarajan, Anisha	PGSA 2000	Actress: Outsourced (NBC), Bombay Dreams (Broadway)
Narayan, Manu	PGSA 1990	Star of Broadway's "Bombay Nights"
Noden, Eileen G.	PGSA 1977	Dancer, Productions: <i>Rocketts</i> , <i>Will Rogers' Follies</i> , <i>42nd Street</i>
Oglesby, Jasmine	PGSIS 1993	Prevention Case Manager at the Children's Hospital of Philadelphia
Oswald, Mark	PGSA 1984	Principal Baritone for the Metropolitan Opera
Patrick Gallery,	PGSA 1978	Major New York Gallery Owner

Payne, Ursula	PGSA 1986	Dance Professor, Slippery Rock University
Quinto, Zachary	PGSA ?	Actor, <i>Heroes</i> , 24, so noTORious, J.J. Abrams' <i>Star Trek</i>
Rackin, Ethel	PGSA 1989	Poet
Rearick, Barbara	PGSA 1978	Mezzo-soprano
Roebuck, Daniel	PGSA 1979	Film ("The Fugitive") and Television Actor ("Matlock")
Savage, Joe	PGSIS 1990	Program Manager for the City of Philadelphia
Schmidt, Kirsten	PGSA 1994	<i>Stilled: A Three-Story Collection</i> , author - her time spent at PGSA was the inspiration for the book
Sebold, Alice	PGSA 1979	Bestselling author, <i>The Lovely Bones</i>
Shafer, Matthew	PGSIS, 1985	Vice President of Investments for UBS Financial Services
Shiner, Eric	PGSIS 1989	Milton Fine Curator of Art at the Andy Warhol Museum
Spicher Kasdorf, Julia	PGSA 1980	Prize-winning poet, professor at PSU
Sturtevant, David	PGSA 1979	Member of <i>Armor &amp; Sturtevant</i> , a husband and wife musical and recording artist duo
Su (Tsou), Jenny	PGSIS 1984	Popular Japanese media personality
Test, Billy	PGSA 2006	Musician
Thompson, Tess	PGSA 1992	Rhodes Scholar
Varma, Brenden	PGSIS 1993	Spokesman for the United Nations
Waltz, Lisa	PGSA 1978	Television Actress, "My So-Called Life (recurring role)" "ER," "X-Files," "Quantum Leap"
Waltz, Lisa	PGSA 1978	Actress
Wilksins, Karin	PGSA 1979	Professor of communications at the University of Texas
Zemble, Michael	PGSIS 1986	CFO of Victory International
Ellis, Monica	PGSA ?	Bassoonist with Imani Winds, faculty at Juilliard's Music Advancement Program

## APPENDIX G: National Conference of Governor's Schools affiliated programs

State	Program	Program Style	Funding	Length
Alabama	Alabama Governor's School	Comprehensive	Samford University State of Alabama Private Donors Tuition: \$430	12 days
Arkansas	Arkansas Governor's School	Comprehensive	State of Arkansas	4 weeks
California	InnersPark: California State Summer School for the Arts	Specialized: Arts	Partially funded by: State of California Private donors In-State: \$1550 Out-of-state: \$5000	4 weeks
Delaware	Delaware Governor's School for Excellence	Comprehensive	State of Delaware	1 week
Florida	Governor's School for Space & Technology	Academic	Fully funded by Florida Institute of Technology & NASA	2 weeks
Florida	Florida Governor's Summer Program for Gifted & High Achieving Students	Academic		
Georgia	Governor's Honor's Program	Comprehensive	State of Georgia	6 weeks 4 weeks/2012
Iowa	Iowa Governor's Institute	Academic	Partial funding from state Tuition	1 week
Kentucky	Kentucky Governor's Scholars Program	Academic	Fully Funded: State of Kentucky Private Donors	5 weeks
Kentucky	Kentucky Center Governor's School for the Arts	Specialized: Arts	Fully Funded: State of Kentucky Private Donors	3 weeks
Louisiana	Louisiana Governor's Program for Gifted Children	Comprehensive	In-State Tuition: \$2550 Out-of-state Tuition: \$3550	7 weeks
Mississippi	Mississippi Governor's School	Comprehensive	State of Mississippi	3 weeks
Missouri	Missouri Scholars Academy	Academic	Partially Funded: Gifted Assn. of Mo. U of Mo.-Columbia MSA Alumni Assn. Private Donors Tuition: \$700	3 weeks
North Dakota	North Dakota Governor's School <ul style="list-style-type: none"> <li>Host: ND State University</li> <li>Grades: Rising 10<sup>th</sup> &amp; 11<sup>th</sup></li> <li>Areas: Information Technology, English, Mathematics, Science, Performing Arts</li> </ul>	Comprehensive	Fully funded: State of N. Dakota	6 weeks
New Jersey	Governor's School of New Jersey <ul style="list-style-type: none"> <li>Engineering &amp; Technology</li> <li>Sciences</li> </ul>	Specialized	Private Donors	3-4 weeks
North Carolina	Governor's School of North Carolina (East & West)	Comprehensive	NC: 1973 – 2009 Tuition \$500: 2010-2011 Lost state funding: 2012: Current Funding: NCGS Foundation	6 weeks
New York	New York State Summer School of the Arts <ul style="list-style-type: none"> <li>Host: Various Colleges</li> <li>Grades: Rising 9<sup>th</sup>-11<sup>th</sup></li> <li>Areas: Ballet, Choral Studies, Dance, Jazz Studies, Media Arts, Orchestral Studies, Theatre, Visual Arts</li> </ul>	Specialized: Arts	Partially funded: New York State Private Donors Tuition: \$2000	4 weeks
Pennsylvania	Pennsylvania School for Global Entrepreneurship	Specialized	Fully funded: 2001-2009 Tuition: \$2950 US International: \$3400	4 weeks

Pennsylvania	University of Pittsburgh Health Career Scholars Academy	Specialized	Fully funded until '09 Tuition: \$2400	4 weeks
South Carolina	South Carolina Governor's School for the Arts & Humanities: Public Residential High School	Specialized: Arts	Public School	9 months
South Carolina	South Carolina Governor's School for the Arts & Humanities: Summer Programs <ul style="list-style-type: none"> <li>▪ Summer Discovery</li> <li>▪ Summer Academy</li> <li>▪ Summer Dance (open to different states)</li> </ul>	Specialized: Arts	SDisc: \$850 SA: \$850 SDance: \$2000	SDisc: 2 weeks SA: 2 weeks SDance: 5 weeks
South Dakota	South Dakota Ambassadors of Excellence Program	Comprehensive	Lost state funding: 2012 Tuition: \$595	2 weeks
Tennessee	Tennessee's Governor's Schools <ul style="list-style-type: none"> <li>▪ Agricultural Sciences</li> <li>▪ Arts</li> <li>▪ Computational Physics</li> <li>▪ Emerging Technologies</li> <li>▪ Engineering</li> <li>▪ Humanities</li> <li>▪ Information Technology Leadership</li> <li>▪ International Studies</li> <li>▪ Prospective Teachers</li> <li>▪ Sciences</li> <li>▪ Scientific Exploration of Tennessee Heritage</li> <li>▪ Scientific Models and Data Analysis</li> </ul>	Specialized	State of Tennessee	5 weeks
Texas	Texas Governor's School: Midwestern State University	Comprehensive	Fully funded: 2003-2011 Lost state funding: 2012	3 weeks
Vermont	Governor's Institutes of Vermont <ul style="list-style-type: none"> <li>▪ Arts</li> <li>▪ Asian Cultures</li> <li>▪ Current Issues &amp; Youth Activism</li> <li>▪ Engineering</li> <li>▪ Information Technology</li> <li>▪ Mathematical Sciences</li> <li>▪ Environmental Science &amp; Technology</li> <li>▪ Winter Weekend</li> </ul>	Specialized	Tuition: Arts \$1125 Asian Cultures \$950 CI & YS \$995 Engineering \$795 IT \$825 MS \$695 ES & T \$795 W. Weekend \$179	1-2 Weeks
Virginia	Virginia Governor's School Program <ul style="list-style-type: none"> <li>▪ Academic Year GS</li> <li>▪ Summer Residential GS <ul style="list-style-type: none"> <li>- Mentorship in Engineering</li> <li>- Mentorship in Marine Science</li> <li>- Agriculture</li> <li>- Humanities</li> <li>- Mathematics, Science, &amp; Technology</li> <li>- Life Sciences &amp; Medicine</li> <li>- Visual &amp; Performing Arts</li> </ul> </li> <li>▪ Summer Regional GS</li> </ul>	Specialized	State of Virginia	Various
West Virginia	West Virginia Governor's Schools <ul style="list-style-type: none"> <li>▪ Governor's Honors Academy (for rising seniors)</li> <li>▪ GS for Math &amp; Science (for rising 8<sup>th</sup> &amp; 9<sup>th</sup> graders)</li> <li>▪ GS for the Arts (for rising juniors)</li> </ul>	Specialized	State of W. Virginia	GHS: 3 weeks GSMS: 10 days GSA: 3 weeks
Wyoming	Wyoming Summer High School Institute	Academic Focus	Fully Funded: State of Wyoming Univ. of Wyoming Private donors	3 weeks



## APPENDIX H: Governor's School Year

Month	Activities	State Director	Ed. Admin. Assoc.	Field Office	Special notes
<b>September</b>	<b>PGSE:</b> Distribution of applications and brochures, new recruitment year begins. Applications mounted online at PDE website. <b>RSSE:</b> RFGA released.		Following up on production of applications and brochures, coordinates staff to help count and pack boxes for IUs. Liaison for PDE website.	<b>PGSE:</b> Assists with counting/packing of applications and brochures. Includes information packets for IUs. Information line begins ringing in earnest. <b>RSSE:</b> Field Office tracks responses to invitation to RSSE workshop. Developing materials for RSSE workshop.	Occasionally, the brochures are not printed on time. We will follow up with a later distribution, but do not allow applications to go late because of brochure delay.  First week in Sept.: traditional vacation week for Claudia.
<b>October</b>	<b>PGSE:</b> Ideally, application materials are in all schools by end of first week in October. Recruitment starts in earnest. <b>NCOGS:</b> Annual meeting usually scheduled in October. <b>RSSE Workshop.</b>	<b>CFEE:</b> Planning for November meeting. Meeting with President to plan agenda.	<b>RSSE Workshop:</b> Co-hosts, arranges for facilities, discusses contractual responsibilities. <b>RSSE Summer:</b> Final reports due end of month, with invoices. Reviewing invoices for approval. Developing letters of notice for projects in violation of policies.	<b>PGSE:</b> Makes presentations as requested. <b>Special this year:</b> Planning for IU Coordinators' Conference. <b>RSSE Workshop:</b> Co-hosts; develops materials and agenda. <b>RSSE Summer:</b> Final reports due end of month. <b>CFEE:</b> Sends out meeting notices; prepares materials and report information as requested.	<b>Wish list:</b> Retreat for program directors and state director; PGSE newsletter to go to members of legislature.
<b>November</b>	<b>PGSE:</b> Recruitment continues. Preparing for selection process season ahead. <b>Special this year: IU Coordinators' Conference.</b> <b>CFEE:</b> Fall meeting	<b>CFEE:</b> Developing PGSE report for board meeting. Review minutes (see Field Office tasks). <b>Special this year:</b> Hosting IU Coordinators' Conference.	<b>CFEE:</b> Assisting in the developing of the report, especially for RSSE information; managing RSVPs, sending information to those not in attendance. <b>RSSE:</b> Final arrangements for December selection panel. <b>Special this year:</b> On board for IU Coordinators' Conference.	<b>CFEE:</b> Assisting in the developing of the report; developing hand-out materials; developing updated directory; taking minutes and transcribing them; managing RSVPs. <b>RSSE:</b> Developing final report from incoming final reports. <b>Special this year:</b> IU Coordinators' Conference at CSIU—setting up, coordinating, hosting, etc. <b>PGSE:</b> Managing busy information line and public e-mail; giving presentations as requested; developing templates for spring letters to applicants for all programs, including alternate information; developing ATTRA project for PGSA; developing templates for forms in use for all selection processes; develop information for alternate candidates.	<b>RSSE:</b> We need to begin long-term planning for the future; do we want to go to an electronic RFGA? Do we want to adapt aspects of it and restyle the RFGA? <b>PGSE:</b> This would be an optimum time to meet with program directors either all together or individually to review selection process instruments and procedures.
<b>December</b>	<b>PGSE:</b> Recruitment continues. <b>RSSE:</b> Selection panel convenes.	<b>RSSE:</b> Selection panel.	<b>RSSE:</b> Managing selection panel, distributing copies of grant applications, collecting and analyzing score sheets, entering data into Z score conversion. <b>PGSE:</b> Begin receiving applications. See below. <b>Budgets/Contracts:</b> Distribute to program directors for updating. Begin updating as necessary.	<b>RSSE:</b> Reading all grant applications and scoring; helping to introduce rubric to selection panel. <b>PGSE:</b> Managing ATTRA mailing for PGSA. Managing busy information line and public e-mail. Survey colleges, universities and other agencies for "Alternative Programs" directory.	Claudia traditionally takes off the week between Christmas and New Year's.
<b>January</b>	<b>PGSE:</b> DEADLINES FOR PGSA, PGSIS, PGSS, PGST; PGSA IU SCREENING; PROCESSING OF PGSIS, PGSS, PGST APPLICATIONS. Also, final reports are due from the program directors. <b>RSSE:</b> Announcement of results of selection process.	<b>PGSE:</b> The "problem" season commences. Individuals unhappy with the Field Office's firm line on deadlines may appeal to state director. Remind administrative offices, government liaisons, etc., that this is traditionally the "complaint" season and such communications should be addressed to the State Director.	<b>PGSE:</b> Opening, reviewing, sorting of PGSIS, PGSS, and PGST applications. Transfer to Field Office. Maintaining problem log. Contacting schools re problem applications. <b>RSSE:</b> Distribute announcements re funding.	<b>PGSE:</b> Supervising IU level PGSA screening; data entry and management of application records for PGSIS, PGSS, PGST; begin receiving IU reports for PGSA end of month; develop reports, forms and other data for IS, S and T selection processes; ship those records to programs at tend of month. Managing public complaints. Send Alternative Programs directory to PDE to be duplicated. <b>RSSE:</b> Develop summaries of judges' comments and scores for unsuccessful candidates.	

Month	Activities	State Director	Ed. Admin. Assoc.	Field Office	Special notes
February	<p><b>GOVERNOR'S BUDGET REVEALED.</b></p> <p><b>PGSE:</b> DEADLINES FOR PGSAS, PGSGE, PGSHC, PGSIST. Processing of IU PGSA reports. Mailing to PGSA candidates 3<sup>rd</sup> week in program.</p> <p><b>CFEE:</b> Prepare for March meeting.</p>	<p><b>BUDGET:</b> Once sum ascertained and contract amounts determined, notify program directors, request budget pages.</p> <p><b>PGSE:</b> Individuals with complaints about our deadlines may appeal to the State Director. Furthermore, unsuccessful PGSA applicants' parents may appeal to the State Director at the end of the month.</p> <p><b>At programs: PGSS and PGSIS begin screening activity.</b> State Director available for screening.</p> <p><b>CFEE:</b> Meet with President, develop agenda, prepare report.</p> <p><b>Orientation:</b> Make sure space is in place, begin planning for speakers.</p>	<p><b>PGSE:</b> Opening, reviewing, sorting of PGSAS, PGSGE, PGSHC and PGSIST applications. Transfer to Field Office. Maintaining problem log. Facilitate duplication of alternative programs directory.</p> <p><b>BUDGETS:</b> Call for budget pages for contracts. Begin processing contracts for PGSE and RSSE.</p> <p><b>CFEE:</b> Prepare report on RSSE; manage RSVPs.</p> <p><b>Orientation:</b> Work with State Director on planning.</p>	<p><b>BUDGETS:</b> Assist State Director as needed in computing contractual distribution. Developing CSIU budget.</p> <p><b>PGSE:</b> Synthesizing and troubleshooting IU PGSA reports; data entry; develop audition assignments; develop mailing to all candidates; prepare selection process materials for PGSA; post mailing in 3<sup>rd</sup> week; management public complaints and information calls; develop reports for use by PGSA audition team leaders; end of month begin entering data for PGSAS, PGSGE, PGSHC, PGSIST. Begin master database synthesizing tracking information on candidates for all programs. Assisting PGSA with management of ATTRA applications and communications.</p> <p><b>RSSE:</b> Continue to develop summaries of judges' comments and scores.</p> <p><b>CFEE:</b> Release announcements, begin preparing materials for meeting, manage RSVPs.</p> <p><b>Miscellany:</b> Identify musicians for Art On The Hill Day.</p>	The time-crunchiest month of the year for Field Office.
March	<p><b>PGSE:</b> Selection processes for all programs either underway.</p> <p><b>CFEE:</b> March meeting.</p>	<p><b>CFEE:</b> March meeting. Review minutes.</p> <p><b>PGSE:</b> Availability for some of selection processes.</p>	<p><b>CFEE:</b> March meeting; distribute materials to absent members.</p> <p><b>PGSE:</b> Availability for some of selection processes.</p>	<p><b>CFEE:</b> Distribute materials as requested; take minutes; transcribe minutes.</p> <p><b>PGSE:</b> Availability for some of selection processes; managing PGSA audition traffic; reassigning auditions; answering public questions regarding auditions; assisting PGSA audition team leaders as necessary; refining master database of all candidates, identifying "doubles"; processing final results of PGSIS, PGSS and PGST; preparing and posting letters. Merit Scholarship invitation mailing to colleges and universities.</p>	
April	<p><b>PGSE:</b> PGSA auditions continue; final selection meeting for PGSA; final processing and letters to candidates for PGSA, PGSAS, PGSGE, PGSHC, PGSIST.</p> <p><b>CFEE:</b> Plan for May meeting.</p>	<p><b>CFEE:</b> Plan for May meeting with President.</p> <p><b>PGSE:</b> Be prepared for appeals from parents of unsuccessful or alternate candidates.</p> <p><b>A-I-E Day:</b> Arts on the Hill Day sponsored by AIE, to feature PGSA musicians at legislative breakfast reception.</p>	<p><b>CFEE:</b> Plan for May meeting, manage RSVPs.</p> <p><b>Contracts:</b> Ongoing processing.</p>	<p><b>CFEE:</b> Plan for May meeting, survey program directors for summer dates and events for calendar to present; manage RSVPs, prepare report on application activity; send out announcement.</p> <p><b>PGSE:</b> Process mailings of all final notifications; coordinate "doubles" lists for program directors; produce comprehensive lists for IUs; include sample news release for IUs; produce mailing to schools with accepted students. Manage "problem" calls and complaints. Begin managing "alternate" calls. Assist PGSA with ATTRA identification and notification. Assist PGSA in developing Reunion and College Fair mailings. Assist PGSA with materials for committed students to be distributed at Orientation. Develop Merit Scholarship directory.</p>	

Month	Activities	State Director	Ed. Admin. Assoc.	Field Office	Special notes
May	<b>PGSE:</b> High activity time for declines, alternate identification, commitments. Commitment deadline for all programs should be around 7 <sup>th</sup> of May. <b>CFEE:</b> May meeting.	<b>CFEE:</b> Report on PGSE. <b>Orientation:</b> Final planning. <b>PGSE:</b> Plan for Program Directors' Meeting in June. Develop agenda. Plan speakers for opening and closing ceremonies.	<b>CFEE:</b> Assist as needed. <b>Orientation:</b> Final planning. Liaison with site. <b>PGSE:</b> Help prepare for Program Directors' Meeting in June. <b>RSSE:</b> Develop revisions for upcoming RFGA. Solicit on-site evaluators for summer RSSEs.	<b>CFEE:</b> Contribute update on application/selection process activity and statistics. <b>PGSE:</b> Monitor ongoing decline/alternate activity, update database with new information; collecting revisions for program applications from program directors; developing revisions for brochure; planning for Orientation; getting speakers. Help prepare for Program Directors' Meeting in June. Office collects and processes incoming commitment papers for PGSA, develops second round materials for accepted PGSAers. <b>RSSE:</b> Develop revisions for upcoming RFGA.	Claudia usually takes the second week of the month as vacation
June	<b>Orientation:</b> First Sunday in June. <b>Program Directors' Meeting:</b> Following Monday morning. <b>PGSE:</b> Begin last Sunday in June.	<b>Orientation:</b> Open ceremony. <b>Program Directors' Meeting:</b> Host at PDE. <b>PGSE:</b> Begin last Sunday in June. Speak at a ceremony.	<b>Orientation:</b> Facilitate with host site. <b>Program Directors' Meeting:</b> Co-host. <b>PGSE:</b> Begin last Sunday in June. Speak at a ceremony. <b>RSSE:</b> End of month, submit RSSE revisions for upcoming year. Reserve room for fall workshop.	<b>Orientation:</b> Assist as necessary; office staff provides assistance to PGSA with materials as needed. <b>Program Directors' Meeting:</b> Present "Channels of Communication," and policy reminders. <b>PGSE:</b> Begin last Sunday in June. Speak at a ceremony. Begin "Monday Morning Call-Around" and report to State Director. Finish revisions to applications and brochure, turn into PDE at end of the month.	
July	<b>PGSE:</b> Programs in session. Final ceremonies very end of month. <b>RSSE:</b> Programs in session.	<b>PGSE:</b> Visiting PGSE in session. Speak at a final ceremony. Sign letter to be duplicated to go to families with Merit Scholarship directory.	<b>PGSE:</b> Visiting PGSE and RSSE in session. Speak at a final ceremony. <b>Upcoming PGSE:</b> Begin troubleshooting the brochures and applications through the system. <b>RSSE:</b> On-site evaluation.	Visiting PGSE and RSSE in session. Monday morning call-arounds. Develops plans for Merit Scholarship mailing. <b>Upcoming PGSE:</b> Assist with troubleshooting brochures and applications through the system. Begin planning revisions for website. Office works "tidies" databases, sets up templates for upcoming year. <b>RSSE:</b> On-site evaluation. <b>Upcoming RSSE:</b> Develop announcement for RSSE RFGA and workshop.	We carry our cell phones at all times, so we're accessible round the clock. We need to be ready to dispense policy. State Director to be available to conduct due process hearings if necessary.
August	<b>PGSE:</b> Programs report final lists of students to Field Office. Merit scholarship directory sent to graduates. Planning for upcoming year. <b>BUDGET!</b> Deadline for submitting PRR this month. <b>RSSE:</b> Some programs in operation.	<b>PGSE:</b> Cover letter signed by SD to go with Merit Scholarship directory. <b>BUDGET:</b> Manage development of PRR.	<b>PGSE:</b> Facilitating production of applications and brochures, reserving space in September for distribution process. Processing Merit Scholarship Directory mailing. Facilitate mounting of PGSE applications on PDE website. <b>BUDGET:</b> Assisting with development of PRR. <b>RSSE:</b> Some programs in operation, on-site evaluation as necessary. Facilitate mounting of RFGA on website.	<b>PGSE:</b> Development of final lists of students completing Governor's Schools for IUs and Colleges/Universities participating in Directory. Develop mailing to families, IUs and Schools. Produce statistics. Survey IUs for new year directory. Updating website for new year. <b>BUDGET:</b> Do the math for the PRR. <b>RSSE:</b> Some programs in operation, on-site evaluation as necessary. <b>Upcoming RSSE:</b> Send out announcements re RFGA and workshop. Continue planning for workshop.	We can all relax and sleep at night now: the kids are home safely.

## APPENDIX I: PGSA Application, Recruitment & Selection Processes

Item	Timeline	Task	Who does what	Resources
Review application form for revision.	18 months prior to program onset operations (late spring of year preceding operations year).	Confirm dates of program operations with host institution; identify deadline dates; revise application information.	PGSE Field Office worked with PGSA administration.	See Word version 2009 PGSA Application Form.
Revise application form.	12 months prior to program (June of year preceding operations.)	Make revisions to Word Version. Confirm IU contact information. Send around for proofing.	PGSE Field Office. Sent draft to PGSA Director for approval.	1. See Word version 2009 PGSA Application Form. 2. See IU Coordinator Directory and IU information form.
Approval & duplication.	11 months prior to program (June-July of year preceding operations.) Applications should be printed by first week in September.	Submit to PDE for approval through Press & Communications Office, which approves and sends to duplicating.	PGSE Field Office submitted to PDE liaison office and followed up to assure completion.	
Review and revise procedures and policies for distribution and IU level screening.	July of year preceding operations.	Review and revise “Procedures and Guidelines” documents for IU distribution. Duplicate and collate in bright colored folders for IU coordinators. Contact IU coordinators to update addresses and contact information for directory.	PGSE Field Office.	Documents: 1. IU Checklist 2. IU Directory of Coordinators 3. IU Contacts in Schools list for IU distribution checklist (Filemaker format in High Schools database). 4. Procedures and Guidelines 5. Distribution and Recruitment Procedures. 6. Selecting Judges Guidelines 7. Letter for Contacts in the Schools 8. Sample news release.
Online publication.	September.	Once approved for duplication, Press & Communications converts to PDF and uploads to PDE server. Revise related information on program website, create links to new application forms.	PGSE Field Office followed up to assure completion. Must make sure that PDF conversion did not corrupt page breaks. PGSE Field Office revises web content.	Online: 1. Revise dates on program profiles. 2. Upload new “At-A-Glance” 3. Create links to new applications, break old links. 4. Revise helpful hints as necessary.
Physical distribution.	September	Packing, shipping to IUs; IU shipping to schools.	PGSE Field Office organized assembly line at PDE mail room facilities.	1. Develop labels from IU database. 2. Distribution & packing list (2009). 3. Folder of documents for IUs.
Recruitment.	Late September – Mid December	Strove to reach struggling schools, urban and rural audiences. Accepted invitations from IUs, schools, Migrant Ed., and others.	PGSE Field Office, PGSA administration and faculty.	1. Public Information Line. 2. Public e-mail. 3. Helpful Hints folder in this electronic file.
IU Selection Process Preparation.	September – December	Train IUs with procedures and guidelines materials distributed with applications and with periodic e-mail broadcast updates (Sept.). Call and orient new coordinators (Oct.). Get list of IU holiday schedules to inform public submitting applications (Nov.) Send IUs updated Filemaker and Excel templates for use in tracking and reporting candidates (Nov.). Develop materials for mailing to semifinalists. Send IUs revised rubrics and reminders about selection procedures. (Dec.) Revise and duplicate Semifinalist rubrics. Reserve room at Field Office for final selection (Dec.) in April.	PGSE Field Office.	1. Reporting templates for Filemaker and Excel. 2. Rubrics for first level screening. 3. Materials for semifinalist mailing: Audition Instructions, How to Change Audition sites and Questionnaires. 4. Semifinalist Rubrics.
IU Selection Process & Reporting.	January	Application deadline. “Dead time”—a day or two period before IU screening begins, to solve problems. Screening: next 10 workdays, with IUs required to e-mail electronic files at end of 10 <sup>th</sup> day and put hard copy results in 1 – 2 day trackable mail to PGSE Field Office.	PGSE Field Office supervised IUs.	See Procedures and Guidelines, Rubrics.

Item	Timeline	Task	Who does what	Resources
Processing IU results.	End January – 3 <sup>rd</sup> week February	Incoming IU electronic results are imported to master PGSA Filemaker database. This material is proofed against paper lists and Personal Data Forms for semifinalists. Make sure all lists agree. Follow up problems with IUs. Assign auditions (see below). Run letters. Collate semifinalist mailing. Stuff mailings to unsuccessful and semifinalist. Keep double candidates straight.	PGSE Field Office.	See Procedures and Guidelines.
Assigning Auditions.	2 <sup>nd</sup> week February.	Assign each semifinalist an audition session, taking care to track double candidates and split them between sessions at one site. Confer with PGSA Director regarding special concerns at sessions or sites and assignment limits for particular sessions.	PGSE Field Office, with input from PGSA Director.	See “Assigning Auditions,” Word document.
Mailing after IU selection process.	Mid 3 <sup>rd</sup> week February.	Taken down to and released into mail at PDE.	PGSE Field Office, PDE mailroom.	<ol style="list-style-type: none"> <li>1. Unsuccessful letter is report format in Filemaker file.</li> <li>2. Semifinalist letter is report format in Filemaker file.</li> <li>3. Audition instructions backed by map of site.</li> <li>4. Questionnaire.</li> <li>5. How to Change Audition Sites document.</li> </ol>
Audition management.	March – April.	Organize and send records and Long Form table of candidates. Conduct auditions, managing requests to change audition assignments, answering questions. Prepare materials for final mailing.	PGSA Director manages on road auditions and staff. PGSE office manages public communications and organizing records.	See Semifinalist Rubrics, Questionnaires. See final mailing materials listed below.
Final selection process.	April.	PGSA Director and Team Leaders gather at Field Office to draw up lists of accepted, alternate, no shows and unsuccessful candidates.	PGSE Field Office, PGSA administration.	
Mailings	April (end of 3 <sup>rd</sup> week, beginning of last)	No-show or withdrawn candidates do not get letters. Unsuccessfulls get simple letter. Alternates get letter and form to return if interested. Accepts get several forms. Lists are proofed carefully, mailings sent out through PDE.	PGSE Field Office	<ol style="list-style-type: none"> <li>1. Unsuccessful letter (in Filemaker report format)</li> <li>2. Alternates: cover letter (in Filemaker) see Alternate Reply Form. Set deadline for return before or by deadline for accepts.</li> <li>3. Accepted students: cover letter (in Filemaker), Decline Form, Student Commitment Form (in Filemaker report format), Parent Commitment Form, Parent Information Form, Health Certificate (dancers get appended statement), Policies statement, Elective Nomination Form, Checklist.</li> </ol>
Dissemination of final results.	First week in May	All PGSE results lists sent to IUs with sample news release; list of accepted students only sent to high schools. Sent through PDE mailroom.	PGSE Field Office	

## APPENDIX J: Semifinalist Rubrics

### 2008 PGSA Semifinalist Creative Writing Evaluation Form

	Exceptional	Proficient	Average	Basic
<b>MANUSCRIPT</b> <i>Contains</i> <input type="checkbox"/> Fiction <input type="checkbox"/> Poetry	<input type="checkbox"/> Some or all is own initiative. <input type="checkbox"/> Reveals significant experimentation and experience. <input type="checkbox"/> Successfully conveys original conceptual themes. <input type="checkbox"/> Shows practice, experimentation and knowledge in technique and form. <input type="checkbox"/> Reveals highly developed personal style and originality. <input type="checkbox"/> Language is vivid, rhythm firm.	<input type="checkbox"/> Majority is an energetic response to exercises or assignments. <input type="checkbox"/> Reveals experimentation, but emphasis in one form or genre. <input type="checkbox"/> Strives for conceptual/thematic substance. <input type="checkbox"/> Shows awareness and some experimentation with technique and form. <input type="checkbox"/> Reveals developing style. <input type="checkbox"/> Above average language, grasp of rhythm.	<input type="checkbox"/> All work is response to exercises or assignments. <input type="checkbox"/> Emphasizes one genre overall. <input type="checkbox"/> Attempts to address themes with uneven success. <input type="checkbox"/> Relies on basic techniques/forms. <input type="checkbox"/> Mimics conventional styles. <input type="checkbox"/> Language is ordinary, lacks sensitivity to rhythm.	<input type="checkbox"/> Shows low energy response to class prompts. <input type="checkbox"/> Is superficial exploration of one or two genres or forms. <input type="checkbox"/> No conceptual or thematic dimension. <input type="checkbox"/> Underdeveloped technique. <input type="checkbox"/> Shows no awareness of style variety. <input type="checkbox"/> Language is flat, no attempt to form rhythm.
<b>NARRATIVE STATEMENT</b>	<input type="checkbox"/> Creative; mature voice; imparts significant information.	<input type="checkbox"/> Clever; information is largely predictable.	<input type="checkbox"/> Ordinary or predictable; non-revealing; lacks self awareness.	<input type="checkbox"/> Underdeveloped, lacks energy; reveals immaturity.
<b>NEW WORK</b> <i>Optional</i> <input type="checkbox"/> Fiction <input type="checkbox"/> Poetry	<input type="checkbox"/> Shows growth in technique, style, voice and conceptuality since original manuscript material. <input type="checkbox"/> Reveals evidence of a practicing writer. <input type="checkbox"/> Consistent with manuscript quality.	<input type="checkbox"/> Shows some growth or differentiation in one or more components since original manuscript material. <input type="checkbox"/> Reveals evidence of continued effort. <input type="checkbox"/> Semi-consistent with manuscript quality.	<input type="checkbox"/> Shows considerable practice of form without advancement of style or technique. <input type="checkbox"/> Lacks revision and energy. <input type="checkbox"/> Quality less than manuscript.	<input type="checkbox"/> Little or no new work. <input type="checkbox"/> Poor quality, sketchy.
<b>INTERVIEW</b>	<input type="checkbox"/> Uses literary language. <input type="checkbox"/> Reveals ownership of ideas. <input type="checkbox"/> Reveals understanding of writing's function as cultural force. <input type="checkbox"/> Reveals interest in trying new ideas, genres and techniques. <input type="checkbox"/> Is aware of established writers and movements. <input type="checkbox"/> Is self aware, interested in writing future. <input type="checkbox"/> Aware of writing process and revision. <input type="checkbox"/> Is an independent, literate reader.	<input type="checkbox"/> Generally articulate. <input type="checkbox"/> Reveals general understanding of literary principles and terminology. <input type="checkbox"/> Conveys interest in trying new genres and approaches. <input type="checkbox"/> Shows understanding of own work. <input type="checkbox"/> Is self possessed and interested in specific writing professions. <input type="checkbox"/> Largely reads challenging literature for class. <input type="checkbox"/> Understands revision.	<input type="checkbox"/> Is responsive to questions. <input type="checkbox"/> Reveals some understanding of writing conventions. <input type="checkbox"/> Is somewhat successful in explaining own work. <input type="checkbox"/> Does not explain interest in writing convincingly. <input type="checkbox"/> Is not an independent reader, does not grasp connection between reading and writing. <input type="checkbox"/> Revises mechanics.	<input type="checkbox"/> Is uncomfortable discussing writing and artistic concepts. <input type="checkbox"/> Lacks awareness of own work. <input type="checkbox"/> Lacks self possession. <input type="checkbox"/> Reads only genre fiction. <input type="checkbox"/> Does not revise.
<b>WRITING PROMPT</b>	<input type="checkbox"/> Is highly creative response to prompt. <input type="checkbox"/> Reveals strong skills. <input type="checkbox"/> Is consistent with quality of application manuscript.	<input type="checkbox"/> Shows grasp of concept of prompt. <input type="checkbox"/> Shows some haste and unfinished application of skills. <input type="checkbox"/> Generally consistent with quality of application manuscript.	<input type="checkbox"/> Formulaic response. <input type="checkbox"/> Skills uneven. <input type="checkbox"/> Is somewhat less than quality presented in application manuscript.	<input type="checkbox"/> Misunderstands prompt. <input type="checkbox"/> Skills low. <input type="checkbox"/> Is unprepared for assignment. <input type="checkbox"/> Quality far below that of application manuscript.
<b>COMMENTS</b> <i>Preferred Area of Concentration (check one)</i> <input type="checkbox"/> Fiction <input type="checkbox"/> Poetry				

## 2008 PGSA Semifinalist Dance Evaluation Form

		Exceptional	Proficient	Average	Basic
<b>TECHNIQUE CLASS</b> <b>Knowledge:</b> ____  <b>Alignment/Traveling:</b> ____  <b>Joint/Muscle Range:</b> ____  <b>Response to Music/Rhythmic Clarity:</b> ____  <b>Muscular Control:</b> ____		<input type="checkbox"/> Demonstrates a strong knowledge dance technique and a mastery of skills. <input type="checkbox"/> Demonstrates correct postural alignment center floor and traveling. <input type="checkbox"/> Demonstrates an exceptional range of motion in joints, and a suppleness of muscles.  <input type="checkbox"/> Demonstrates a strong relationship to the music and rhythmic clarity. <input type="checkbox"/> Demonstrates a great deal of muscular control both center traveling.	<input type="checkbox"/> Has a knowledge of dance technique, terminology and sufficient mastery of skills. <input type="checkbox"/> Demonstrates correct postural alignment on some exercises but not all. <input type="checkbox"/> Demonstrates a good range of motion in joints, and suppleness of muscles in some exercises but not all. <input type="checkbox"/> Demonstrates some relationship to the music and some rhythmic clarity. <input type="checkbox"/> Demonstrates muscular control while center, but is inconsistent when traveling.	<input type="checkbox"/> Has a basic understanding of dance technique and a limited mastery of skills. <input type="checkbox"/> Demonstrates an understanding of correct postural alignment, but cannot apply these principles while moving. <input type="checkbox"/> Has a limited range of motion and has difficulty maintaining flexibility in all exercises. <input type="checkbox"/> Demonstrates rhythmic clarity but little relationship to the music. <input type="checkbox"/> Has some difficulty maintaining muscular control both center and traveling.	<input type="checkbox"/> Shows little or no formal dance training. <input type="checkbox"/> Shows no understanding of correct postural alignment. <input type="checkbox"/> Has very little range of motion and is brittle when moving. <input type="checkbox"/> Has very little rhythmic awareness.  <input type="checkbox"/> Lacks muscular control/
<b>RESPONSE TO PROMPT:</b> _____		<input type="checkbox"/> Performs original movement specific to the assignment.	<input type="checkbox"/> Performs original movement with a limited understanding of the assignment.	<input type="checkbox"/> Performs cliché movement with some understanding of the problem.	<input type="checkbox"/> Is unwilling to experiment in an improvisational manner.
<b>PREPARED SOLO</b>		<input type="checkbox"/> Demonstrates a clear use of space and stage composition. <input type="checkbox"/> Has a mastery of movement dynamics and a wide dynamic range. <input type="checkbox"/> Demonstrates a mastery of the communicative potential of dance.	<input type="checkbox"/> Uses spatial patterns well but has a limited understanding of stag composition. <input type="checkbox"/> Exhibits an understanding of dynamics, but is inconsistent in their execution. <input type="checkbox"/> Communicates the theme of their dance with the viewer.	<input type="checkbox"/> Demonstrates little understanding of spatial concepts, but uses entire space. <input type="checkbox"/> Exhibits some understanding of dynamics and occasionally incorporates them in their dancing. <input type="checkbox"/> Attempts to make an emotional connection with the audience.	<input type="checkbox"/> Has little spatial awareness. <input type="checkbox"/> Shows no understanding or sensitivity to movement dynamics. <input type="checkbox"/> Is withdrawn, making little connection with the audience.
<b>Dance Idiom:</b> <input type="checkbox"/> Ballet <input type="checkbox"/> Pointe <input type="checkbox"/> Modern <input type="checkbox"/> Jazz <input type="checkbox"/> Lyrical	<b>Space:</b> ____  <b>Dynamics:</b> ____  <b>Communication:</b> ____	<input type="checkbox"/> Displays a willingness be to a contributing member of an artistic community. <input type="checkbox"/> Has had a variety of dance experiences and is open to new ideas.	<input type="checkbox"/> Is willing to be a member of an artistic community. <input type="checkbox"/> Has a limited scope of dance experiences but is open to new ideas.	<input type="checkbox"/> Shows a willingness to cooperate with faculty and peers. <input type="checkbox"/> Is open to new ideas.	<input type="checkbox"/> Appears to be self-centered. <input type="checkbox"/> Is not receptive to new ideas.
<b>POTENTIAL</b> <b>Preferred Area of Emphasis:</b> <input type="checkbox"/> Ballet <input type="checkbox"/> Modern <input type="checkbox"/> Jazz					
<b>COMMENTS</b>					

## 2008 PGSA Semifinalist Music Evaluation Form

	Exceptional	Proficient	Average	Basic
<b>Prepared Piece</b>	<input type="checkbox"/> Exceptional execution of demanding literature. <input type="checkbox"/> Controlled, effortless intonation. <input type="checkbox"/> Technique and tone are exceptional. <input type="checkbox"/> Phrasing and rhythm are controlled and contribute to appropriate style. <input type="checkbox"/> Work is fully expressive; possesses strong musicality. <input type="checkbox"/> Dynamics are appropriate, employed expressively.	<input type="checkbox"/> Execution of challenging literature is strong. <input type="checkbox"/> Intonation is controlled, with few flaws. <input type="checkbox"/> Technique and tone are developed but forced. <input type="checkbox"/> Phrasing and rhythm are effective; style performed with uncertainty. <input type="checkbox"/> Expression and musicality are not as developed as technical skills. <input type="checkbox"/> Dynamics are controlled but lack shape.	<input type="checkbox"/> Emphasis on execution is purely technical, a few errors; literature is moderately challenging. <input type="checkbox"/> Intonation is inconsistent and lacks confidence. <input type="checkbox"/> Phrasing is inconsistent and sparse. <input type="checkbox"/> Low effort put into expression and musicality. <input type="checkbox"/> Dynamics are applied unevenly.	<input type="checkbox"/> Many technical errors in execution, even in basic literature. <input type="checkbox"/> Intonation skills are underdeveloped. <input type="checkbox"/> Phrasing is lacking; no effort at introducing style. <input type="checkbox"/> Does not seem to be aware of role of expression and musicality. <input type="checkbox"/> No dynamics.
<b>Sight Reading</b>	<input type="checkbox"/> Strong execution. <input type="checkbox"/> Presents melody, rhythm, and meter correctly, with appropriate style. <input type="checkbox"/> Fully conveys phrasing and expression. <input type="checkbox"/> Full control of dynamics.	<input type="checkbox"/> Execution is largely accurate. <input type="checkbox"/> Somewhat taut rendering of melody, rhythm and meter. <input type="checkbox"/> Phrasing, style, expression and musicality could use more presence. <input type="checkbox"/> Expresses dynamics well.	<input type="checkbox"/> Execution is achieved with some mistakes. <input type="checkbox"/> Uninspired presentation of melody, rhythm and meter. <input type="checkbox"/> Limited expressive qualities. <input type="checkbox"/> Dynamics are uneven.	<input type="checkbox"/> Misinterprets melody, rhythm and meter. <input type="checkbox"/> Is unable to apply expression or style. <input type="checkbox"/> No control over dynamics.
<b>Improvisation</b>	<input type="checkbox"/> Strong execution. <input type="checkbox"/> Genuinely creative and enthusiastic performance. <input type="checkbox"/> Employs phrasing, style, expression and musicality effectively.	<input type="checkbox"/> Good execution. <input type="checkbox"/> Performance relies on traditionalism. <input type="checkbox"/> Is agreeable in performance. <input type="checkbox"/> Attempts to apply phrasing, style, expression and musicality.	<input type="checkbox"/> Fair execution. <input type="checkbox"/> Performance is uninspired. <input type="checkbox"/> Struggles with concept. <input type="checkbox"/> Little expression and musicality.	<input type="checkbox"/> Brings little skill to execution. <input type="checkbox"/> Response reveals confusion, reluctance or intimidation.



<b>Vocal Production</b>	<input type="checkbox"/> Projection and tone are produced with well developed skills and authority. <input type="checkbox"/> Full command of pitch. <input type="checkbox"/> Diction/language is precise. <input type="checkbox"/> Posture supports projection; jaw is flexible. <input type="checkbox"/> Has developed strong phrasing and style. <input type="checkbox"/> Strong interpretation of character and theme. <input type="checkbox"/> Strong solo presence.	<input type="checkbox"/> Projection and tone are produced well but with visible effort. <input type="checkbox"/> Pitch is largely accurate. <input type="checkbox"/> Diction/language is effective. <input type="checkbox"/> Appropriate posture, jaw is somewhat flexible. <input type="checkbox"/> Phrasing and style is studied. <input type="checkbox"/> Conveys grasp of character/theme. <input type="checkbox"/> Establishes solo presence.	<input type="checkbox"/> Projection and tone are unremarkable or uneven. <input type="checkbox"/> Pitch is inconsistent. <input type="checkbox"/> Diction/language is not clear. <input type="checkbox"/> Posture and jaw are not strategically positioned. <input type="checkbox"/> Uneven or mannered phrasing/style. <input type="checkbox"/> Conventional interpretation, no grasp of character. <input type="checkbox"/> Solo presence is unremarkable.	<input type="checkbox"/> Project and tone are weak. <input type="checkbox"/> Significant errors in pitch. <input type="checkbox"/> Diction/language is vague. <input type="checkbox"/> Posture and jaw position adversely affect production. <input type="checkbox"/> Phrasing is overly affected or uncontrolled. <input type="checkbox"/> No interpretative skills. <input type="checkbox"/> Unable to establish solo presence.
<b>Composition</b>	<input type="checkbox"/> High understanding of musical form. <input type="checkbox"/> Work is highly creative, original. <input type="checkbox"/> Displays desire to experiment. <input type="checkbox"/> Thematic development skills are exceptional. <input type="checkbox"/> Orchestration is sophisticated. <input type="checkbox"/> Strong sense of evolved style.	<input type="checkbox"/> Musical form is strong, lacks some coherence. <input type="checkbox"/> Work is creative, lacks breadth. <input type="checkbox"/> Displays some experimentation. <input type="checkbox"/> Skilled thematic development. <input type="checkbox"/> Skilled orchestration. <input type="checkbox"/> Style is evolving.	<input type="checkbox"/> Musical form lacks coherence. <input type="checkbox"/> Lacks thematic development. <input type="checkbox"/> Focus is narrow. <input type="checkbox"/> Orchestration is simplistic. <input type="checkbox"/> Highly conventional style.	<input type="checkbox"/> Form is not apparent. <input type="checkbox"/> Lacks originality. <input type="checkbox"/> Shows no efforts to experiment.. <input type="checkbox"/> Lacks knowledge of orchestration techniques. <input type="checkbox"/> Lacks style altogether.
<b>Overall Performance Rating</b>	<input type="checkbox"/> Outstanding technical command of instrument, voice or compositional skills. <input type="checkbox"/> Extraordinary style and musicality. <input type="checkbox"/> Exceptional reading abilities. <input type="checkbox"/> Eager to experiment and be creative.	<input type="checkbox"/> Good technical command of instrument, voice or compositional skills. <input type="checkbox"/> Appropriate style and musicality. <input type="checkbox"/> Proficient reading abilities. <input type="checkbox"/> Curious about experimentation and creativity.	<input type="checkbox"/> Adequate technical command. <input type="checkbox"/> Some sense of style and musicality. <input type="checkbox"/> Adequate reading skills. <input type="checkbox"/> Willing to experiment and be creative.	<input type="checkbox"/> Lacks acceptable level of technical skills. <input type="checkbox"/> Limited or lacking sense of style and musicality. <input type="checkbox"/> Low level reading skills. <input type="checkbox"/> Uninterested in creativity.

## 2008 PGSA Semifinalist Performance Theater Evaluation Form

AUDITION	Exceptional	Proficient	Average	Basic
<b>VOICE</b>	<input type="checkbox"/> Strong, controlled and dynamic projection, with developed resonance. <input type="checkbox"/> Diction is clear and expressive <input type="checkbox"/> Inflections and stresses are natural and enhance meaning and context of words.	<input type="checkbox"/> Strong projection, with resonance. <input type="checkbox"/> Diction is clear. <input type="checkbox"/> Inflections and stresses are appropriate and expressive.	<input type="checkbox"/> Volume only; no dynamic or modulation. <input type="checkbox"/> No effort at enunciation beyond normal speech patterns. <input type="checkbox"/> Inflections and rhythm are candidate's normal speech patterns.	<input type="checkbox"/> Does not project, breathy, lacks resonance. <input type="checkbox"/> Diction is muddy or does not rise above actor's own dialect. <input type="checkbox"/> Lack of /inappropriate inflection., does not convey character.
<b>MOVEMENT</b>	<input type="checkbox"/> Displays physical grace and presence, infused with energy. <input type="checkbox"/> Natural and consistent with meaning and context of words, and physically inventive. <input type="checkbox"/> Reveals sense of the whole body as an expressive instrument.	<input type="checkbox"/> Displays relaxation in performance. <input type="checkbox"/> Consistent with meaning and context of words, and with appropriate scale of movement. <input type="checkbox"/> Uses body with energy.	<input type="checkbox"/> Lacks relaxation or energy. <input type="checkbox"/> Either over or under exaggerated in context of character. <input type="checkbox"/> Uses parts of body with expression, but lacks integration of the whole.	<input type="checkbox"/> Is excessively tense, lacks sense of body as an expressive instrument. <input type="checkbox"/> Inconsistent with character and action in scene. <input type="checkbox"/> Performance flags.
<b>CHOICE OF MATERIAL</b>	<input type="checkbox"/> Within range of experience & interpretation. <input type="checkbox"/> Material has dimension and artistic merit.	<input type="checkbox"/> Appropriate to talents. <input type="checkbox"/> Material has artistic merit.	<input type="checkbox"/> Beyond range or overly simple. <input type="checkbox"/> Material is popular, lacks resonance.	<input type="checkbox"/> Beyond range and understanding.
<b>OVERALL PRESENTATION</b>	<input type="checkbox"/> Specific choices in action and intention. <input type="checkbox"/> Inhabits character, brings high sense of understanding to role. <input type="checkbox"/> Interpretation is truthful, fully engaging. <input type="checkbox"/> Establishes the presence of absent partner(s), creates a "give and take" in the scene. <input type="checkbox"/> Can respond to new stimuli, can be directed.	<input type="checkbox"/> Actions are appropriate though general in conception. <input type="checkbox"/> Grasps meaning of role, establishes character's personality. <input type="checkbox"/> Attempts truthfulness. <input type="checkbox"/> Establishes own presence, but does not give sense of absent partner(s). <input type="checkbox"/> Can respond to direction.	<input type="checkbox"/> Actions are not specific to character. <input type="checkbox"/> Displays superficial understanding of role and play. <input type="checkbox"/> Performance is not particularly convincing. <input type="checkbox"/> Performance unconnected to audience.	<input type="checkbox"/> Choices in interpretation poor or lacking. <input type="checkbox"/> Does not convey understanding of role and play. <input type="checkbox"/> Performance lacks confidence. <input type="checkbox"/> Material is indistinguishable.
<b>IMPROVISATION</b>	<input type="checkbox"/> Is freely spontaneous, organic, and generous with other players; takes risks. <input type="checkbox"/> Is fully responsive to imaginative situations and drives drama forward. <input type="checkbox"/> Plays with joy, energy, relaxation, lively instincts, and high degree of expressiveness.	<input type="checkbox"/> Maintains engagement with other players and gives offers. <input type="checkbox"/> Sustains imaginative responses to situation, can move drama forward. <input type="checkbox"/> Takes some risks; displays intuition or instincts, plays with energy and enthusiasm, shows flexibility.	<input type="checkbox"/> Engages with other players, but incompletely or intermittently. Only partially characterizes; weakly engaged in drama. <input type="checkbox"/> Hesitance or lack of feeling for situation. <input type="checkbox"/> Plays with low energy or with excessively tension.	<input type="checkbox"/> Blocks or negates offers. <input type="checkbox"/> Doesn't engage imaginatively to offers, or displays hostility. <input type="checkbox"/> Responds only partially with voice or body, lacks energy, enthusiasm, or spirit of play: is fearful.
<b>COMMENTS</b>				

## 2008 PGSA Semifinalist Photography Evaluation Form

	Exceptional	Proficient	Routine	Basic
<b>Overall Portfolio</b>	<input type="checkbox"/> Aesthetic compositions that are balanced and well composed, with subject matter and statement clearly communicated. <input type="checkbox"/> Present a breadth of interests and experiences and a willingness to experiment. <input type="checkbox"/> Reflect original, critical thinking. <input type="checkbox"/> Presented with care given to size, mounting, and consistency of presentation; there are no distracting blemishes.	<input type="checkbox"/> Generally balanced, well composed, the subject is clear but the statement lacks depth or understanding. <input type="checkbox"/> Reflect some willingness to experiment though emphasizes a particular interest (such as portraiture or nature). <input type="checkbox"/> Seem to spring from original ideas; they reflect ambition. <input type="checkbox"/> Are mounted appropriately and are assembled carefully.	<input type="checkbox"/> Aesthetically presented but no conceptual dimension. <input type="checkbox"/> Lack breadth and depth. <input type="checkbox"/> Ideas seem to come from assignments or mimic photographic conventions. <input type="checkbox"/> Are mounted inappropriately; little consistency in size. Blemishes are evident.	<input type="checkbox"/> Snapshots, no attempt to create a composition. <input type="checkbox"/> Do not reflect aesthetic experimentation. <input type="checkbox"/> Reveal no critical thinking or understanding of aesthetic concepts. <input type="checkbox"/> Placed in an album; no attempt at presentation.
<b>Technical Considerations</b>	<input type="checkbox"/> Reflect strong technical knowledge base, either of traditional 35mm cameras and their controls. <input type="checkbox"/> Student is at level of producing own prints or making sophisticated use of computer production techniques.	<input type="checkbox"/> Suggest strong technical knowledge base, primarily of digital cameras or traditional cameras with some automatic functions. <input type="checkbox"/> Student is at introductory level of traditional print process.	<input type="checkbox"/> Show mastery of some controls of traditional cameras or high use of digitals. <input type="checkbox"/> Traditional photographs were developed by someone else; or, low use of computer techniques.	<input type="checkbox"/> Reflect little knowledge of those controls that operator can use to create compositions. <input type="checkbox"/> Developed by commercial bulk developing services.
<b>Aesthetics and Quality</b>	<input type="checkbox"/> Black and white prints display depth of tone and scale, form and value separation. <input type="checkbox"/> There is a justification for use of color, displaying emotion and mood. <input type="checkbox"/> Print deviations (solarization, tone-line breakdown, high contrast) enhance subject matter. <input type="checkbox"/> Light is effectively used through value priorities and emphasis.	<input type="checkbox"/> Black and white prints display some flaws in depth of tone, scale, form and value separation. <input type="checkbox"/> Color is used without discrimination. <input type="checkbox"/> Print deviations are technologically accurate. <input type="checkbox"/> Light is applied with technological accuracy.	<input type="checkbox"/> Color is used exclusively, without discrimination. <input type="checkbox"/> Print deviations are not distinguishable. <input type="checkbox"/> No effort is made to apply light with value priorities or emphasis.	<input type="checkbox"/> Photographs are largely color snapshots. <input type="checkbox"/> Technical aesthetic considerations are not in evidence. <input type="checkbox"/> Results are accidents.
<b>Interview</b>	<input type="checkbox"/> Communicates a clear vision of photo-graphic aesthetics in reference to own work. <input type="checkbox"/> Communicates understanding of photographic arts history, movements, and artists. Speaks of influences. <input type="checkbox"/> Uses aesthetic and technical terminology with authority. <input type="checkbox"/> Interest based on artistic communication.	<input type="checkbox"/> Communicates a grasp of aesthetics in reference to own work. <input type="checkbox"/> Uses aesthetic and technical terminology knowledgeably. <input type="checkbox"/> Interest based on enjoyment of process.	<input type="checkbox"/> Expresses rudimentary knowledge of aesthetics and technical terminology. <input type="checkbox"/> Unable to explain own work meaningfully. <input type="checkbox"/> Interest based on skills mastery and career connections.	<input type="checkbox"/> Perceives photography as a skill set without aesthetic dimension. <input type="checkbox"/> Cannot explain own work. <input type="checkbox"/> Cannot explain interest satisfactorily.
<b>On-site Assignment</b>	<input type="checkbox"/> Understands prompt. <input type="checkbox"/> Response is enthusiastic, exploratory, articulate, aesthetic, and reveals critical thinking.	<input type="checkbox"/> Understands prompt. <input type="checkbox"/> Response relies on formula ideas; language is not precise.	<input type="checkbox"/> Guesses at prompt. <input type="checkbox"/> Response is superficial. No attempt to use aesthetic language.	<input type="checkbox"/> Does not understand prompt. <input type="checkbox"/> Response does not relate to prompt.
<b>COMMENTS</b>				

## 2008 PGSA Semifinalist Technical Theater Evaluation Form

	<b>Exceptional</b>	<b>Proficient</b>	<b>Routine</b>	<b>Basic</b>
<b>OVERALL PORTFOLIO</b>	<input type="checkbox"/> Reveals valid experiences in more than one design area or extensive background in one. Reveals high energy. <input type="checkbox"/> Has mastered skills in more than one area or has evolved skills in a single area. <input type="checkbox"/> Is well organized, with thorough document-ation and attractive, formal presentation. <input type="checkbox"/> Reveals original, conceptual and critical thinking. <input type="checkbox"/> Reveals leadership. <input type="checkbox"/> Reveals insight into dramatic literature and the interpretative power of technical design.	<input type="checkbox"/> Reveals valid experiences in one or two design areas. <input type="checkbox"/> Has mastered basic skills in one or two design areas. <input type="checkbox"/> Is organized, documentation and presentation is basic. <input type="checkbox"/> Reveals desire to make original, conceptual contributions to collaborative activities. <input type="checkbox"/> Grasps role of technical design in presenting drama. <input type="checkbox"/> Reveals a desire to work.	<input type="checkbox"/> Reveals introductory experiences in more than one design area or moderate experience in a single field. <input type="checkbox"/> Skills are introductory level. <input type="checkbox"/> Portfolio is a collection of work samples, not organized in presentation format. <input type="checkbox"/> Student follows instructions well but does not offer leadership. <input type="checkbox"/> Ideas are clichéd or copies.	<input type="checkbox"/> Has had superficial experience in one design area. <input type="checkbox"/> Has mastered few skills. <input type="checkbox"/> Portfolio is disorganized, no attempt at presentation. <input type="checkbox"/> Ideas are few and unoriginal.
<input type="checkbox"/> <b>Scene Design</b>	<input type="checkbox"/> Mastery of scale, perspective, color, and dimensional shading. <input type="checkbox"/> Original, effective ideas.	<input type="checkbox"/> Reveals understanding of scale, perspective, dimension, and color. <input type="checkbox"/> Ideas rely on established models.	<input type="checkbox"/> Execution of scale, perspective, dimension and color is superficial, flawed. <input type="checkbox"/> Ideas are clichéd or copies.	<input type="checkbox"/> Lacks understanding of scale, perspective and color, many mistakes. <input type="checkbox"/> Ideas are incomplete.
<input type="checkbox"/> <b>Costume Design</b>	<input type="checkbox"/> Designs are original. <input type="checkbox"/> Masters mood, scale, fabrics, texture, ornamentation, historical accuracy, color.	<input type="checkbox"/> Designs depend on models. <input type="checkbox"/> Is strong on historic detail, color and ornamentation.	<input type="checkbox"/> Designs are copies. <input type="checkbox"/> Grasp of design components is introductory.	<input type="checkbox"/> Designs are cartoonish copies, poorly executed.
<input type="checkbox"/> <b>Lighting Design</b>	<input type="checkbox"/> Creates organized schedules and cue sheets for instruments, position, gels, intensity. <input type="checkbox"/> Keys instrumentation, scale, color and overlay to plot.	<input type="checkbox"/> Follows schedules and cue sheets. <input type="checkbox"/> Reveals understanding of uses of equipment in relation to plot.	<input type="checkbox"/> Follows organized instructions. <input type="checkbox"/> Can operate equipment	<input type="checkbox"/> Disorganized. <input type="checkbox"/> No vision of how lighting assists interpretation of play.
<b>ON-SITE ASSIGNMENT</b>	<input type="checkbox"/> Understands problems in play that can be solved through technical design. <input type="checkbox"/> Designs are a creative, skilled response to the play. <input type="checkbox"/> Is consistent with prepared portfolio.	<input type="checkbox"/> Reveals understanding of play's plot and characters. <input type="checkbox"/> Relies on clever but conventional design approaches to play. <input type="checkbox"/> Is mostly consistent with portfolio.	<input type="checkbox"/> Approach is organized but does not reveal understanding of play. <input type="checkbox"/> Quality lags behind portfolio.	<input type="checkbox"/> Is not ready to make own interpretative decisions through elements of theater design.
<b>INTERVIEW</b>	<input type="checkbox"/> Background in a breadth of productions, both design leadership and crew work. <input type="checkbox"/> Experience interpreting texts. <input type="checkbox"/> Uses language of design and dramatic literature to communicate ideas.	<input type="checkbox"/> Has had meaningful experience in a few productions, largely crew. <input type="checkbox"/> Uses design terminology effectively. <input type="checkbox"/> High interest in doing more.	<input type="checkbox"/> Has put in considerable time as crew member on school musicals. <input type="checkbox"/> Does not express aesthetic concepts.	<input type="checkbox"/> Little experience. <input type="checkbox"/> Unaware of demands and realm of tasks of theater design.
<b>COMMENTS</b>				

## 2008 PGSA Semifinalist Visual Art Evaluation Form

Component	Exceptional	Proficient	Average	Basic	
<b>Portfolio Work</b>	<input type="checkbox"/> Some or all is own initiative. <input type="checkbox"/> Reveals significant experimentation in more than one medium. <input type="checkbox"/> Successfully conveys original conceptual themes. <input type="checkbox"/> Shows practice, experimentation and knowledge in technique. <input type="checkbox"/> Reveals highly developed personal style and originality.	<input type="checkbox"/> Majority is an energetic response to class assignments. <input type="checkbox"/> Reveals experience in several media, but emphasis in one. <input type="checkbox"/> Responds with understanding to conceptual prompts. <input type="checkbox"/> Shows awareness and some experimentation with technique. <input type="checkbox"/> Reveals developing style.	<input type="checkbox"/> All work is response to class assignments. <input type="checkbox"/> Emphasizes one medium overall. <input type="checkbox"/> Attempts to address conceptual prompts with uneven success. <input type="checkbox"/> Relies on basic techniques. <input type="checkbox"/> Mimics conventional styles.	<input type="checkbox"/> Shows low energy response to class prompts. <input type="checkbox"/> Is superficial exploration of one or two media. <input type="checkbox"/> Has no conceptual dimension. <input type="checkbox"/> Uses underdeveloped technique. <input type="checkbox"/> Shows no awareness of style dynamics.	
<b>Sketchbook(s)</b>	<input type="checkbox"/> Are multiple, show long-term development and personal ideas. <input type="checkbox"/> Are used to experiment, practice. <input type="checkbox"/> Are used to develop ideas which are evident in completed art work <input type="checkbox"/> Show growth in technique, style and conceptuality.	<input type="checkbox"/> Consist of one or two developed volumes. <input type="checkbox"/> Are used largely for practice and assignments. <input type="checkbox"/> Generate a few ideas for completed art work. <input type="checkbox"/> Show some growth over time.	<input type="checkbox"/> Is largely one book, recently acquired habit. <input type="checkbox"/> Largely used for class prompts. <input type="checkbox"/> Shows considerable practice of form without advancement of style or technique. <input type="checkbox"/> No connection to portfolio.	<input type="checkbox"/> Does not keep sketchbook or keeps disorganized collection of basic pencil sketches. <input type="checkbox"/> Not used for experimentation or informed practice. <input type="checkbox"/> Quality not consistent with prepared portfolio.	
<b>Interview</b>	<input type="checkbox"/> Uses aesthetic language. <input type="checkbox"/> Reveals ownership of ideas. <input type="checkbox"/> Reveals understanding of visual art's function as cultural force. <input type="checkbox"/> Reveals interest in trying new ideas, media and techniques. <input type="checkbox"/> Is aware of established artists and movements. <input type="checkbox"/> Is self aware and interested in arts future.	<input type="checkbox"/> Is articulate in general. <input type="checkbox"/> Reveals general understanding of aesthetic principles and terminology. <input type="checkbox"/> Conveys interest in trying new media. <input type="checkbox"/> Shows understanding of own work. <input type="checkbox"/> Is self possessed and interested in specific arts professions.	<input type="checkbox"/> Is responsive to questions. <input type="checkbox"/> Reveals some understanding of artistic principles. <input type="checkbox"/> Is somewhat successful in explaining own work. <input type="checkbox"/> Does not explain interest in art.	<input type="checkbox"/> Is uncomfortable discussing art work and artistic concepts. <input type="checkbox"/> Lacks awareness of own work. <input type="checkbox"/> Lacks self possession.	
<b>Drawing Assignment</b>	<input type="checkbox"/> Highly creative response to prompt. <input type="checkbox"/> Reveals strong skills. <input type="checkbox"/> Is consistent with quality of portfolio.	<input type="checkbox"/> Understands concept of prompt. <input type="checkbox"/> Shows some haste and unfinished application of skills. <input type="checkbox"/> Quality generally consistent with portfolio.	<input type="checkbox"/> Responds to prompt with more craft than concept. <input type="checkbox"/> Skills uneven. <input type="checkbox"/> Is somewhat less than quality presented in prepared portfolio.	<input type="checkbox"/> Misunderstands prompt. <input type="checkbox"/> Skills low. <input type="checkbox"/> Is unprepared for assignment. <input type="checkbox"/> Quality far below that of prepared portfolio.	
<b>Comments</b>					
<b>Preferred Area of Concentration (circle one)</b>	<b>Architectural Design</b>	<b>Ceramics</b>	<b>Media Arts</b>	<b>Painting</b>	<b>Sculpture</b>