

BANNAN GRANT PROPOSAL COVER PAGE	Date:	April 15, 2010
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1.	Proposal Title	Case Studies for the Whole Teacher: An Interactive Workshop for Current and Future Educators using Theatrical Methods					
2.	Name of Applicant	Kristin Kusanovich					
3.	Phone	408-554-5542	E-Mail	kkusanovich@scu.edu			
	Fax	408-554-2171					
4.	Type of Grant (check one)	<input type="checkbox"/> X Bannan Grant			<input type="checkbox"/> Dialog & Design Grant		
5.	Required: Provide your 4-6 letter department or program ID. This is not a fund number. (i.e. ECON for Economics Department; LACLNC for Law Clinic)						
	Department/Program ID	T	H	T	R		
	Contact Person	Robin Jigour			Extension	4989	
6.	If your department does not provide administrative assistance to manage grants, we will provide assistance. Will you be in need of assistance to manage your grant?					<input type="checkbox"/> Yes	<input checked="" type="checkbox"/> X No
7.	Total cost of proposed project:					\$	3100
8.	Amount requested from the Ignatian Center:					\$	2800
9.	Amount requested from other sources, if any (please list):					\$	
	Graduate School of Education (not confirmed)					\$	200
	Liberal Studies Program (not confirmed)					\$	100
10.	Please briefly explain what will happen to this project if you do not receive funding from the Ignatian Center: We would look for other funding sources, but presenting this opportunity to campus would be contingent on receiving some equivalent grant. We might not be able to accomplish this in the timeline that is presented here. It would be hard to modify the scope of the project as it stands, but we are very interested in finding creative ways to make this happen so would likely still proceed as best as we can.						
Department Chair or Supervisor Approval		Barbara Murray					April 15, 2010
		Name (type/print)			Signature		Date

Submit all proposals to: Theresa Ladrigan-Whelpley, Ignatian Center for Jesuit Education, Sobrato Hall, Room 34, Santa

Clara University, 500 El Camino Real, Santa Clara, CA 95053-0454. tladri@scu.edu
Electronic **copies** of proposals via email are encouraged.

BANNAN GRANT PROPOSED BUDGET	Date:	April 15, 2010
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Proposal Title	Case Studies for the Whole Teacher: An Interactive Workshop for Current and Future Educators using Theatrical Methods
Name of Applicant	Kristin Kusanovich

I estimate that I will spend the requested funds as follows:

<u>Primary Account</u>	<u>Description</u>	<u>Amount</u>	
SUPPLY	Office, lab, instruction supplies	\$	400
PHONE	Telephone charges	\$	
REPROD	Copying, printing	\$	300
MAIL	Postage, mailing, fax charges	\$	100
BSTRVL	Domestic transport, lodging, meals	\$	
INTRVL	Foreign transport, lodging, meals	\$	650
SPCEVT	Food, room charges for special event	\$	550
CONTRS	Guest speaker honoraria, research subject fees, professional services	\$	750
MISC	Publications, subscriptions, membership dues	\$	
STFSAL	Staff salaries	\$	150
SWAGE	Student wages	\$	200
FACSAL	Faculty salary	\$	
BENEXP	Benefit expenses for faculty, staff, student	\$	
	TOTAL	\$	3100

****Please Note:** In the event that this grant is awarded, your department is responsible for any associated overdrafts.

BANNAN GRANT PROPOSAL EVALUATION FORM	Date:	April 15, 2010
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Proposal Title	Case Studies for the Whole Teacher: An Interactive Workshop for Current and Future Educators using Theatrical Methods		
Name of Applicant	Kristin Kusanovich		
Phone	554-5542	Email	kkusanovich@scu.edu

Part I:	<i>(To be completed for submission along with your original grant proposal.)</i> List the intended outcomes for this project: (use additional pages if necessary)		
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Outcomes

1. After participating in the intensive workshop, students interested in the profession of teaching, faculty and staff educators across the university, some invited educators from our local community working in secondary and post-secondary education, as well as administrators looking for new ways to develop holistic views of the spiritual questions inherent in educational contexts, will be able to articulate their own vision of how to care for the “whole person” in a way that honors their spiritual wisdom, traditions and ethical choices.
2. Since this project will require a cross-section of participants that is quite diverse in terms of role, rank, experience with teaching, and spiritual tradition, potentially, it will be an occasion to form community with those whom we may never otherwise have been in contact with during our time at SCU.
3. Participants would be encouraged to see connections to their own areas of scholarship, creative practice and teaching through exposure to these unique case studies and narratives and to be intentional about applying their understandings that grew out of the workshop in future decision-making processes.
4. Participants would enjoy a reflective, creative, stimulating atmosphere in which they could articulate their spiritual traditions and share stories of how they have grounded their relationships and interactions with others based on their faith and faith journey.
5. Participants would look at several sides of issues that educational leaders face and develop empathy for others’, while at the same time developing tools to make tough, ethical decisions in the context of educational practice and institutional structures.
6. Participants would gain awareness and facility in artistic methods and processes that are affirming, confidence-building, explorative, mind-opening and communal.

Pending approval of your grant, Parts II & III are to be completed at the end of your grant period

Proposal Budget				
Account Number	Fund	Dept ID	Program	Activity

Part II:	Briefly describe the actual measurable outcomes of this project and the assessment tools you used: (use additional pages if necessary)
<p>The following measurable outcomes will be measured/evaluated based on written responses to post-workshop surveys and both a verbal and written reflection process that will happen upon re-convening the group following the workshop day.</p> <ol style="list-style-type: none"> 1. After participating in the intensive workshop, students interested in the profession of teaching, faculty and staff educators across the university, as well as administrators looking for new ways to develop holistic views of the spiritual questions inherent in educational contexts, will be able to articulate their own vision of how to care for the “whole person” in a way that honors their spiritual wisdom, traditions and ethical stance. 2. Since this project will require a cross-section of participants that is quite diverse in terms of role, rank, experience with teaching, and spiritual tradition, potentially, it will be an occasion to form community with those that we may never otherwise have been in contact with during our time at SCU. 	
Part III:	Describe any other outcomes of your project.
<p>Longer-term outcomes that we would also like to evaluate over a time-frame of two years, but that we think is quite feasible, would include short follow-up conversations with each participant and an on-line questionnaire’s sent out in 6 month intervals over a period of a two years. The purpose of these methods would be to gain some understanding of the short-term intangibles of the project and attempt to quantify the long-term effects of such work:</p> <ol style="list-style-type: none"> 3. Future Research and scholarship in the area of educational administration might be inspired by the workshop. 4. Creative applications of theatrical methods to work with case studies in the social sciences might be inspired by the workshop. 5. Participants, over time, may be able to report working through a complex situation in teaching or educational administration in a manner that is more grounded in spiritual questions and the mode of “cura personalis” because of approaches gleaned from the workshop. 6. The community of participants might decide to continue to develop the personal or professional relationships with one another, or continue to feel in support of one another beyond the confines of the workshop, and this could be checked through long-term follow-up evaluations as well. 	

Kristin Kusanovich
April 15, 2010

1. Title

**Case Studies for the Whole Teacher:
An Interactive Workshop for Current and
Future Educators using Theatrical Methods**

2. Statement of Purpose

Santa Clara University is educating the leaders of tomorrow. In the fields of education, the undergraduate program of Liberal Studies and the Graduate Program in Education place dozens of teachers into our schools every year and assist in the formation of leaders in community, non-profit and corporate settings. Opportunities to look at case studies arising in educational contexts, and inquiries into the humanity of decision-making processes would likely arise during our students' time in our programs, but special sessions focused on developing empathy through the enactment of those case studies in a theatrical manner are quite unusual.

This project's emphasis is "Cura Personalis," the care of the whole person, which as Father Hans Kolvenbach says, "is both a characteristic of spiritual accompaniment and a constitutive element in Jesuit education and formation. The tension contained in 'cura personalis' may be described in this way: it was Ignatius' experience that on the path to God a person needs 'cura', the help of a companion on the way, even if this spiritual adventure will be, in the Spirit who is always strictly personal." *

In the profession of teaching, many decisions, many moments that challenge the spirit, many humanistic and ethical choices are made in relative isolation. Through a communal and artistic process that deals with some of the heightened cases, these moments of crisis and challenge that happen to an individual, and are ultimately moved through on an individual level, can be shared. Individuals grappling with spiritual issues can be accompanied with a group intentionally formed to seek out such a reflective space together. Case studies in education would provide a common grounding for all participants and would allow participants to become interested in issues that may not currently be our own, but will open us up to a broader spectrum of choices and actions available to us, and that we have

processed deeply, should we encounter parallel challenges or circumstances in our own lives as educators.

Hence the reference in the title to the "Whole Teacher." In the workshop, educational researcher Dr. Jerome Cranston, PhD, from the University of Manitoba School of Education and director/choreographer Kristin Kusanovich, MFA, Theatre and Dance, Liberal Studies and Justice and the Arts, will lead participants through discussions and activities using actual case studies from Dr. Cranston's research and apply theatrical methods that let people play multiple characters and develop a spiritual framework from multiple perspectives.

This one and a half day workshop would provide training in bringing theatrical methods to case studies in the social sciences, would foster a communal intent to help each participant develop a statement of spirituality in teaching based on the Jesuit understanding of the concept of "Cura Personalis," would look at some of the more subtle and sophisticated questions arising in the teaching profession, and would revisit and affirm the stories of the participants in their experiences within the pre-teaching or teaching context.

Workshop facilitators Jerome Cranston and Kristin Kusanovich will guide the inquiry into these and other pertinent questions for educational leaders. The workshop will foster community across many sectors of SCU, let people develop and explore shared experiences, challenge participants to critically analyze and compassionately perceive the dignity of each player in the real case studies, and allow the group to perform their small group works, within the context of the workshop, in meaningful, expressive ways. We hope that by offering this kind of opportunity to teachers and future-teachers alike that we might give people a place to explore and develop themselves, their relationships with others and strengthen their faith.

3. Methods

The group would be formed by a wide-ranging and extensive questionnaire eliciting interest several months before the project. The selection process would be focused on getting as diverse a group together as possible, in the multiple meanings of diversity, and on finding people for whom this

work might most resonate with their current careers, life interests and studies.

The group would have readings to accomplish before the workshop. Participants would gather on a Friday evening for a dinner and first reflection session, then re-convene on a Saturday from 9 am to 4 pm.

The sessions would include group discussion, small group workshops with scripts, development of case studies into theatrical presentations, sharing of the case studies through embodiment of the characters, feedback about the key spiritual turns and ethical decision-making involved at each moment in a scenario, and a folding in of the participant's own teaching and administering experience in light of the findings and meanings constructed by the group.

Movement, vocalization, music, props, simple set, visual art, text, poetry and environmental setting would all be employed in the service of the expressive task of bringing the nuances of the case studies to life in a relational way between "players."

4. Timetable

The "Whole Teacher"

Workshop will occur in the Winter or Spring of 2011. It will require identifying participants several months in advance and planning the weekend in conjunction with other university events and commitments. It will happen over a Friday afternoon/evening and a Saturday all day workshop, likely in the Sobrato Commons or in the Music and Dance or Theatre buildings.

5. Relevance to past and future teaching and research of applicant

This kind of exploratory performance work is essential to my research/scholarship as a performing artist and teacher. It is revealing to enable situations in which a diverse group of educators may be allowed and encouraged to manifest their creativity and draw in deep moral and spiritual concerns. In my scholarship/creative work I always try to work very challenging material and enter new terrain as an artist. I am currently conducting joint research in the performativity of teaching with Dr. Cranston and presenting for the first time in Montreal in the Spring of 2010. Having the opportunity to invite him to campus allows SCU to benefit from his visit with not only his direction in this workshop,

but also, potentially with a cross-section of classes that he will guest lecture in. We are currently in communication with all educational programs on campus about this possibility.

While I am still a performing artist, choreographing and directing theatre and dance works, I have moved into some written scholarship work in the last year that is very exciting for me. So this project, being a blend of both, is very intriguing and timely for me at this point in my career as a teaching-scholar. Some of my recent research in the area of dance and ethics has strengthened my passion for intricate character studies and for what the discipline of the working process has to offer participants in revealing the spiritual underpinnings of our movement through the teaching profession.

6. Relevance to Bannan Institute Criteria

The case studies that we will use enliven the dialogue about the presence of God's grace in the delicate, very vulnerable moments of the life of an educator. In the middle of conflict and discord, the kinds of dilemmas that are revealed in the case studies, God's presence in all things, especially the small, the everyday, and the overlooked deserves to be reckoned with. It is our hope that this workshop will be a memorable experience for participants of their spiritual strengths and ability to turn to another colleague or friend who is accompanying them, at times, for that care of the "whole person" that is so deserved, and needed. Dr. Cranston and I met at Collegium, the week-long spiritual retreat for educators from Catholic universities across the U.S. and with our small group immediately came upon these case studies as a central topic for grappling with the precise questions of our identity, our treatment of others, and our courage to do so with faith, mindfulness and conviction. This project is also informed by Ms. Kusanovich's experiences in the first year group of the Ignatian Faculty Forum, and is in some ways an outgrowth of the learning that has occurred as a result of her participation in that.

7. Recent Grants/Fellowships Received

Arts Council Silicon Valley First 5 Arts Residency
Grant for Visiting Master
Artist, 2005- 2010

Vocational Course Development Grant

Tapestry Arts in the Community Grants, 2004-2008.

Bridge and Gate Culture Foundation Grant to direct Malan Flower, a collaboration with artists from Beijing and Shanghai at the Flint Center, Cupertino, 2005.

Markkula Center Hackworth Grant for "Ethics and Esthetics" A Stance in Dance" presented at International Conference on Dance, Ethics and Politics in Helsinki, 2004.

Bannan Grant for Noche Oscure- the poems of San Juan de la Cruz, The Book of Job, The Book of Ruth video installation, Morning Prayers movement, music and writing intensives and performance and The Rich Boy, a theatrical adaptation of F.Scott Fitzgerald's short story at Mayer Theatre, 2001-2007.

Center for Science, Technology and Society Grant and Dean's Travel Grant
To assist with travel and lodging costs for dance and technology project at MIT Media Lab in summer of 2003 with Seymour Papert, Marvin Minsky and Jacques d'Amboise.

Bannan Grant for Morning Prayers: a meditation on the spirit renewed
To conduct intensive movement, music and writing workshops and create an original solo dance work in collaboration with poet/playwright Erik Ehn at the Mayer Theatre on themes of spirituality and globalization, 2002.

Santa Clara University Fellowship for Technology Innovation
For developing website and directing international project "Dancing on the Web, Dancing over the Ocean" with dancers from Bay Area and Senegal, 2001.

Santa Clara University Fellowship for Technology Innovation for "Dancing on the Web, Dancing over the Ocean." An internet-based cultural collaboration between dancers from SCU and Senegal, Africa, 2001.

Bannan Grant for The Rich Boy Project
To bring Theater of Happiness troupe from Minneapolis to perform an original adaptation of F. Scott Fitzgerald's "The Rich Boy" at Mayer Theatre, 2001.

Arts Build Communities Grant, Silicon Valley Arts Council
Choreographic fellowship to collaborate with an Art and Technology Network in Palo Alto for "Dancing on the Web" project., 2001.

Artist-in-Residence Grant, Tapestry Educational and Community Outreach Program
To conduct two long-term dance immersion residencies in Alum Rock District elementary schools, 2001.

Career Opp. Grant, National Endowment for the Arts and MN State Arts Board
To develop original choreography for one-woman show and tour to Santa Clara University, 1999.

Lila Wallace/Reader's Digest Foundation Award
To direct adaptations of literature for the stage at Hennepin Center for the Arts, Minneapolis, 1995.

8. Publications or other results of most recent internal grant completed

Vocational Discernment for Performing Artists, Vocation Grant, 2008

Created a course module for THTR 9, Defining the Performing Artist, a requirement for Theatre and Dance Majors, that helps students reflect on key texts in vocational discernment and apply it to a life in the arts.

California Dance Educator's Association Magazine
Composition in Community: Dance and Community-Based Learning at Arrupe Center, 2003 publication.

SCU President's Report

The Rich Boy Project, supported by Bannan Institute, 2003 publication.

Dance Magazine, The Chronicle of Higher Education, Santa Clara Magazine and San Francisco Chronicle have all featured articles on Ms. Kusanovich's "Dancing on the Web" project funded by the 2001 Fellowship for Technology Innovation. A presentation on the results of this collaboration and a panel discussion will be held at Stanford in November 2001.

Anticipated impact of project on student learning

I feel that this project will support and contribute to an environment of enrichment and excellence that we seek to foster for our students here at Santa Clara University. We plan to connect with the greater university community through both conversations in the classrooms and by opening this up to all years of students at SCU. It is a rare that a theatrical methods-based workshop is offered to people in the fields of education, and a comfort with performance of any sort is a real plus in the training of our student-teachers.

*From the opening speech by Fr. General Peter-Hans Kolvenbach at the beginning of the course-workshop on 'Spiritual Accompaniment in the Ignatian Tradition' (Rome, January-February 2007) organized by the Society's Secretariat for Ignatian Spirituality.

9. Itemized Budget

Income

Bannan Grant		2800
Graduate School of Education &/or Theatre & Dance Dept	(not confirmed)	200
Liberal Studies	(not confirmed)	100
Total Income:		3100

Expenses

SUPPLY	Office, lab, instruction supplies	Workshop supplies, props, art supplies	400
PHONE	Telephone charges	n/a	
REPROD	Copying, printing	Reading packets, fliers publicizing opportunity to students, staff and faculty, applications, evaluations.	300
MAIL	Postage, mailing, fax charges	Mailing of case studies, journals, scholarly articles.	25
BSTRVL	Domestic transport, lodging, meals	n/a	
INTRVL	Foreign transport, lodging, meals	Transportation for Dr. Cranston from Winnipeg, Manitoba	650
SPCEVT	Food, room charges for special event	Simple dinner for 20 participants and 2 facilitators, refreshments and lunch at the workshop, and tea/coffee for follow-up meeting	625
CONTRS	Guest speaker honoraria, research subject fees, professional services	Honorarium for Dr. Cranston	750
MISC	Publications, subscriptions, membership dues	n/a	
STFSAL	Staff salaries	Technical assistance with workshop, slide show creation,	150

		preparing space and adjusting space for different component of workshop	
SWAGE	Student wages	1 student to assist Ms. Kusanovich in months prior to workshop and to handle participant's needs at workshop, and to assist with organizing follow-up and assessment	200
FACSAL	Faculty salary	n/a	
BENEXP	Benefit expenses for faculty, staff, student	\$	75
	TOTAL	\$	3100