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# From Refugee Camp to Project [Project Proposal]

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## PSU Integrated Cluster (IC) Project Funding Process & Proposal Form

**Project Proposal Submittal Process:** All IC projects requesting funding will require the completion and submittal of three (3) forms:

- Project Proposal Form – project scope & outcomes** (*included in this document*)
- Project Guidelines Form – reflective document outlining desirable IC project attributes**
- Project Budget Form – Excel spreadsheet to facilitate budget planning**

### **Instructions for Submitting Project Proposals:**

- ✓ Download the 3 forms to your computer
- ✓ Complete the forms and save them; including the title of your project in the file name
- ✓ Forward the 3 files via email to the IC Project Manager, Ross Humer  
[rhumer@plymouth.edu](mailto:rhumer@plymouth.edu)
- ✓ Project Proposal will be logged & forwarded to the appropriate IC Guide Team

If not reviewed in advance of the submission, it is important to discuss the Project with the IC Guides to review, refine, and rework (if necessary) to obtain funding approval.

**Project Funding Review Process:** All proposed projects will be reviewed by the Cluster Guide team. Depending on the level of funding amounts being requested, the proposal request will follow the process outlined as follows:

- **Level 1:** Any project with a proposed budget of less than or equal to \$1,000 can be approved by the Cluster without additional review
- **Level 2:** Any project with a proposed budget of \$1,000 but less than \$5,000 can be approved by the IC Project Review Team, which is made up of representatives from each of the 7 Clusters (*see release time exception directly below*)
- **Level 3:** Any project with a proposed budget of \$5,000 or greater **or** requires faculty release time, must be first endorsed by the IC Project Review Team and submitted to the Academic Deans for review and approval

The project funding approvals are limited to one academic year; projects which require additional funding in subsequent years will need to be resubmitted annually for review and approval.

**Deliverables:** At the conclusion of the academic year, a deliverable to the Integrated Cluster Proposal Review Team and Academic Deans is required in order for the project director/coordinator, artist, or author and collaborator(s) to be eligible for future funding. This reporting requirement may be met by numerous means which will be identified as this process matures. It is anticipated that awardees will present their works before a wide public gathering to be scheduled during the upcoming Academic Year.

**Instructions for the PSU Integrated Cluster Project Proposal Form:** Please complete all of the elements of the following form in the spaces provided before saving and then submitting the document.

## **PSU Integrated Cluster Project Proposal Form**

**Title:** From Refugee Camp to Project

**Project Leadership:** (Identify Project Director/Manager or Co-Manager/s)

*Internal:*

Amanda Whitworth, Director of Dance, Plymouth State University

Lenore Sousa, Teaching Lecturer, Dance, Plymouth State University

*External:*

Frumie Selchen, Director, Arts Alliance of Northern New Hampshire

Sokeo, Teaching Artist, New England Foundation for the Arts, AANNH Artist in Residence

**Project Description:**

This project serves as a model/pilot program of collaboration between Plymouth State University Dance Division and General Education Creative Thought Directions and the Arts Alliance of Northern New Hampshire that focuses on creativity and identity. It engages students in both higher education and k-12 public schools in dance performance/lecture/class with professional artists. It is a first-step in establishing a long-term partnership between the PSU Dance Division and AANNH.

The project brings together:

- Plymouth State University dance students in DN courses
- Plymouth State University students enrolled in the general education CTDI: Hip Hop Performance and Culture
- Plymouth State University dance faculty
- Arts Alliance of Northern New Hampshire
- Visiting artist Sokeo Ros (partial funding from New England Foundation of the Arts)
- New Hampshire public middle/high schools

It is built around the teaching and performance opportunities created by New England Foundation of the Arts artist, hip-hop dancer, choreographer and theater artist Sokeo Ros, who will be in-residence, 10/18/16 – 10/21/16 in connection with AANNH. As a dancer, Sokeo offers the arts discipline most underrepresented in our schools and communities. He excels at an urban art form that our rural students generally encounter only through digital media. And his

personal and artistic story is that of a refugee whose family fled genocide in Cambodia, survived in a refugee camp and made their way to America to start a new life. From Refugee Camp to Project is Sokeo's one-man show (and also the title of this project) that tells the story of an individual who survived the refugee camps, thus making it to the United States where he lived in a low-income neighborhood that was filled with gangs, poverty and violence. Through hip-hop dance, traditional Khmer dance, theater and story telling, he shares experiences and stories from the refugee camps and urban life, showing how he has tried to stay away from the negative aspects found within his environments.

The project consists of 4 distinct parts:

1. PSU student experience (master class/lecture demonstration) with NEFA artist Sokeo Ros for students enrolled in any dance technique course and/or students enrolled in DNDI2500 Hip Hop Performance and Culture
2. Subsidized lecture demonstration by Sokeo Ros for 2 – 3 middle/high schools in central and northern NH
3. Public performance of Sokeo's work in North Conway, NH at Kennett High School where students (from public schools and PSU) will have the opportunity to rehearse and perform with Sokeo on 10/21/16.
4. Post performance workshop for k-12 students and teachers created and implemented in the schools by PSU dance division faculty in connection with dance division students enrolled in DN3500 World Dance DN3270 Advanced Modern Dance and DN4010 Dance Practicum.

### **Project Goals and Outcomes:**

#### **1. Project Goals – Briefly identify and describe the objectives of this project**

##### **1. AANNH and PSU will make the first foundational steps in establishing a long-term partnership**

- AANNH provides on-going school programs in lakes region and northern NH and connects community and institutional partners whenever possible. The collaboration between AANNH and PSU will create opportunities for direct service within the performing arts community.

##### **2. University students will have direct experience with professional artist**

- Arts, culture, & heritage are vital to New Hampshire's quality of life -- strengthening education, building community, & stimulating economic development & tourism. Guest artists facilitate an inclusive and creative environment while working together to connect individuals, arts & cultural businesses, organizations & ideas.

### **3. PSU will subsidize cost of master class or workshops with Sokeo for 1 – 2 K-12 public schools**

- As part of its mission the Arts Alliance works directly with interested administrators, teachers, parents and community volunteers to plan and adapt programming to the needs of individual towns, and helps locate and develop funding sources for local programs. In those communities where arts or cultural organizations exist, the Alliance collaborates with them to support their work. PSU Integrated Cluster support, both financial and educational, will make this opportunity available to schools that would not otherwise be able to engage in this programming.

### **4. PSU faculty and practicum students will develop, curate and implement workshop for public schools post performance**

- Current PSU students will use different modes of inquiry to research, develop and design workshops for K-12 students that connect creativity to identity. Throughout time, dance has been a creative mechanism for social justice, peaceful protest, communication and innovation. These large themes are connected across DN focused courses and will be applied to workshop making as part of a curricular experience for our diverse group of students.

### **Student Learning Outcomes – Outline the expected student learning outcomes**

#### **PSU Students**

1. Students will integrate the knowledge and modes of thinking from two or more disciplines (Art, Dance, Theater Production, World History) and work through the creative process in a way that would not have been possible through single disciplinary means.
2. Students will begin to demonstrate a disciplinary understanding of the fields of Art, Dance, Theater Production, World History) by using knowledge and modes of thinking as defined below:

Four dimensions of disciplinary understanding: Knowledge, Methods, Purpose, Forms:

- *Knowledge*: Ability to use key elements, concepts, relationships, theories, and schools of thought in the discipline.
- *Methods*: Ability to engage in modes of inquiry that characterize the discipline, research methods, evidence, creation.
- *Purpose*: An understanding of the goals that drive disciplinary inquiry and the ways in which knowledge can be used.
- *Forms*: Ability to use the languages and forms of communication typical of the discipline (essays, artworks, scientific reports)

## K-12 Students

### **From National Dance Standards**

**RESPONDING:** *Understanding and evaluating how the arts convey meaning*

#### **Anchor Standard #7: Perceive and analyze artistic work.**

- **Enduring understanding:** Dance is perceived and analyzed to comprehend its meaning.
- **Essential Question:** How is a dance understood?

**Middle school:** Analyze recurring patterns of movement and their relationships in dance in context of artistic intent.

**High school:** Explain how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre specific dance terminology

#### **Anchor Standard #8: Interpret intent and meaning in artistic work.**

- **Understanding:** Dance is interpreted by considering intent, meaning and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure and context.
- **Question:** How is dance interpreted?

**Middle school:** Explain how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context. Explain how these communicate the intent of the dance.

**High school:** Analyze and interpret how the elements of dance, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. Use genre specific dance terminology.

#### **Anchor Standard #9: Apply criteria to evaluate artistic work.**

- **Understanding:** Criteria for evaluating dance vary across genres, styles and cultures.
- **Question:** What criteria are used to evaluate dance?

**Middle school:** Discuss the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and develop artistic criteria to critique the dance using genre-specific dance terminology.

**High school:** Compare and contrast two or more dances using evaluative criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific

dance terminology. Or, Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.

**CONNECTING:** *Relating artistic ideas and work with personal meaning and external context.*

Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.

- **Understanding:** As dance is experienced, all personal experiences, knowledge and contexts are integrated and synthesized to interpret meaning.
- **Question:** how does dance deepen our understanding of ourselves, other knowledge, and events around us?

**Middle school:** Observe the movement characteristics or qualities observed in a specific dance genre. Describe differences and similarities about what was observed to one's attitudes and movement preferences.

**High school:** Analyze a dance to determine the ideas expressed by the choreographer. Explain how the perspectives expressed by the choreographer may impact one's own interpretation.

Anchor Standard #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

- **Understanding:** Dance literacy includes deep knowledge and perspectives about societal, cultural, historical and community context.
- **Question:** how does knowing about societal, cultural, historical and community experiences expand dance literacy?

**High school:** Analyze dances from several genres or styles, historical time periods, and/or world dance forms. Discuss how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate.

3.

### **Rationale and Impact:**

Considering the questions below, please write your project rationale and impact statement.

Include how this project will further the Mission and Vision of PSU with respect to 1) fostering collaboration across disciplines; 2) addressing a relevant societal issue, and 3) establishing relationships with community partners, external institutions, companies, non-profits, schools, government agencies, etc. and 4). Making an impact

How does this proposed project advance the Integrated Cluster mission and vision? How does this project facilitate high impact teaching and learning, cross-disciplinary collaboration, student engagement and partnership involvement, and real world problem exploration? What are the anticipated impacts of this project?

Is this project an extension of work already in progress, or an entirely new endeavor? Does it integrate with areas that team leaders are already teaching or is it an opportunity to delve into unfamiliar content or a bit of both?

### **Project Rationale and Impact Statement:**

This project seizes the opportunity to proclaim art's capacity for affecting social change, deconstructing history, and experimenting with the ways we engage with the world around us. As students, teachers and faculty research, consider, view and practice dance-based information they engage in the creativity necessary to thrive in our complex and changing world. People need to understand the creative processes that lead to the generation of ideas and to engage in new interpretations of existing ideas. While this is not an entirely new endeavor for any of the proposed partners, it is an expansion of our offerings. We have been inspired by the quote below:

**“Art is more than a series of images that are disembodied. Art is objects that live in real places, economies, spaces, architecture.” -Trevor Paglen**

Cross-disciplinary collaboration is evident as PSU students from dance technique and theory courses come together with students taking general education course grounded in Performance Studies and History (Hip Hop Performance and Culture). Similarly, many of the PSU students targeted in this project are pursuing Interdisciplinary degrees concentrating on education and business. The project will encourage PSU students to synthesize experience and knowledge by:

1. Recognizing that performances are “actions” where “behavior” is the object of study
2. Participating in artistic practice
3. Considering the relationship between studying performance and doing performance is integral
4. Engagement in creative work is actively involved in social practices and advocacies

Similarly, middle and high school students in our state will be challenged to appreciate aesthetic forms, to use their imaginations, and to develop the skills and attitudes that allow creativity to flourish: independence and non-conformity, the ability to organize and reorganize information, and the confidence to think in new ways.

Direct access to visiting artist Sokeo Ros will be a tremendous and transformative experience as themes and stories of conflict, social justice and creativity is at the heart of his offerings. He is much more than a hip-hop dancer: he's a choreographer, theater artist and educator with an important story to tell. Born in a Cambodian refugee camp in Thailand, Sokeo came to the U.S.



at age three and grew up in the projects of Providence, Rhode Island. As a teenager he immersed himself in dance -- and ever since he has used his art as a way to reach young people, in his own city and beyond. He is the Director of the Hip-Hop Dance Program at Everett: Company, Stage and School in Providence and his work has been viewed and celebrated throughout the Northeast.

While NH students, in general, may not face the particular pressures of immigration or urban exposure, they certainly struggle with broad themes of identity, place, purpose and societal obligations which can all be derived from Mr. Ros' lecture demonstrations, performances and master classes.

This is a first-step in establishing a long-term partnership between the PSU Dance Division and AANNH. Sharing of resources offset costs for all hosting entities and directly connects to the cluster mission that states that "transformative learning and social change is best accomplished working collaboratively with students, faculty, and community partners". Our new university vision further explains that we are "an ever-growing creative community," so it is essential that we spearhead creativity-oriented projects in the founding cohort of cluster projects.

This project aligns with the visionary charge and is unique in that that it poses questions rather than solutions and answers. This not only produces art, leadership and engagement that enhances our culture and community, but also gives our students, in all levels of education, the ability to integrate knowledge and perspectives in a more conceptual, rather than problem-based, way. This kind of interdisciplinary practice will be helpful, for future artists, but also for scientists, entrepreneurs and global leaders—indeed for anyone who hopes not just to contribute to the world, but to shape it.

All students involved in this project will be highly impacted through direct access to visiting artist Sokeo Ros. They will hear his stories, learn foundational movements in hip-hop dance and Khmer traditional dance, and consider the history of immigration, economic tragedy and urban pressure through creating their own stories and movement studies. Additionally, those students available will have the unique opportunity to perform with Sokeo Ros, tying their personal stories into an exhibition open to the public. PSU faculty and students will synthesize the entire experience into post-performance workshops for students and teachers that reflect on the experience and make connections to National Standards and Frameworks in the context of Performance Studies, Performing Arts and World History.

## Project Team

**PSU Project Participants** (essential core team participants including faculty and staff)

Name	Position/ Title	Project Role	Discipline/ Specialty	Email
Amanda Whitworth	Director of Dance	Collaborator, Teaching Artist	Dance, Performance Studies	aewhitworth@plymouth.edu
Lenore Sousa	Teaching Lecturer, Dance	Collaborator, Teaching Artist	World Dance, Dance Technique	lsousa@plymouth.edu

**Non-PSU Project Participants** (stakeholders; partners; academic institution; etc.)

Name	Organization	Project Role	Discipline/ Specialty	Email
Frumie Selchen	Arts Alliance of Northern New Hampshire	Director, Site Coordinator,	Community Arts Programming	frumie@aannh.org
Sokeo Ros	New England Foundation for the Arts, AANNH	Guest Artist	Hip Hop History, Technique and Theater	info@aannh.org
Kennett High School	Holly Fourgure	K-12 Coordinator and Host	Integrated Arts Education and Dance	h_fougere@sau9.org

**Student Participant Profile** (Identify the student population/s to be engaged in the project.

Identify if this has been or is planned to be incorporated into curricula)

Class/ Student Organization/	Role in Project	Academic Level	Academic	Total Student
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Individuals		(Undergraduate or Graduate)	Discipline	Population
<b>PSU Courses:</b> <b>DN2500 Hip Hop Performance and Culture</b>  <b>DN3050 World Dance</b>  <b>DN3270 Advanced Modern Dance</b>  <b>DN4010 Dance Practicum</b>	Students	Undergraduate	General Education (Creative Thought, Global Awareness) and Dance	55
Middle/High School	Students	K-12	Public Education	50 – 150+

## **IRB (Institutional Review Board) Compliance**

IRB Compliance: <http://www.plymouth.edu/office/institutional-review-board/>

- This project DOES NOT require IRB compliance
- This project DOES require IRB compliance (*complete below*)

IRB Approval Status: Select an Option

IRB Approval Date: [Click here to enter a date.](#)

Any funding approvals of IRB-required projects are contingent on obtaining IRB approval.

## **Project Management: Timeline and Milestones**

Identify the timeline for the project including start, completion, and major project milestones. A closing report will be required as a part of the project funding process.

**Project Start Date:** 10/3/2016

**Project Complete Date:** 2/1/2016

<b>Project Milestone</b>	<b>Milestone Description</b>	<b>Target Completion Date</b>
<b>Funding</b>	<b>Finalize funding opportunities through AANNH and PSU</b>	<b>10/10/2016</b>
<b>Artist Workshops at PSU</b>	<b>Sokeo Ros visits PSU to implement 1-2 master classes/lecture demonstration</b>	<b>10/20/2016</b>
<b>Artist Workshops in public middle/high schools</b>	<b>Sokeo Ros visits schools in the lakes and mountains of NH to implement lecture demonstration and performances.</b>	<b>10/21/2016</b>
<b>Rehearsals and Performance with Artist</b>	<b>Rehearsals and Performance with Sokeo Ros for performance opportunity at Kennett High in North Conway, NH</b>	<b>10/21/2016</b>
<b>PSU curated workshops</b>	<b>Post-experience workshops implemented by PSU faculty in collaboration with PSU students for middle/high schools</b>	<b>2/1/2017</b>

Please identify any pre-project education or training for students, faculty, and staff that would be helpful for your project team to have in advance to begin work on a strong footing (e.g., skill training, concepts), and identify any training and education that you are willing to help provide during the preparatory period for the project team before team work formally begins.

Student Education/ Training Requirements: n/a