

about the performance



A courtroom scene from Marshall. (Left to right: Josh Gad, Chadwick Boseman, Sterling K. Brown)

Before he was a justice on the U.S. Supreme Court; before he litigated one of his most famous cases, Brown v. Board of Education in 1954; Thurgood Marshall was a young, ambitious rising black lawyer for the NAACP known for fighting racial injustices in the court room. These cases—from voting rights violations to black men falsely accused of crime—would lay the foundation for important civil rights victories in the years to come.

One of those is a now little-known case that caused a scandal back in Connecticut in 1940. One cold December night, two truck drivers found Connecticut socialite Eleanor Strubing wet, scared and bruised along a dark highway in Westchester County, New York. She told police officers a startling story: Her chauffeur/butler, Joseph Spell, had taken her by force and raped her four times in her Greenwich mansion, tied her up and then thrown her from a bridge. Newspapers at the time pounced on the case with sensational headlines, such as "lurid orgy" and "night of horror." This case forms the narrative spine of the movie, Marshall, a film that takes a peek at Marshall's work before he etched his name in the history books as a famous lawyer arguing in front of the Supreme Court.

The movie, directed by Reginald Hudlin, also offers a slice of what black people in the North were up against. In the South, such accusations would have exposed a black man to mob justice and a public lynching. Though the North was less deadly and had far fewer lynching cases, black communities were still under assault. De facto segregation and discrimination were facts of life and dictated where people could live and what kind of jobs they could have. The case against Spell, played by Sterling K. Brown, is emblematic of that. Spell's word was automatically considered less convincing than Strubing, played by Kate Hudson, due to systemic white privilege. People's livelihoods were also at stake, besides Spell's life.

Black domestic workers were being fired by their fearful employers.

Marshall, played by Chadwick Boseman, was eager to take on the case. The NAACP also seized the case to galvanize support and secure funding. "Throughout the winter of 1940-41, the NAACP's fundraising letters to its Northern branches stressed the large number of Negro domestics who will be directly affected by this case and will suffer unless we do all in our power to secure justice for Spell," reads an article in Legal Affairs magazine.

The NAACP hired white attorney, Samuel Friedman, played by Josh Gad, as co-counsel. "I don't think you could find a man on the street that in any way had any sympathy for Spell or that believed that this was consensual, including me," Friedman said in an interview many years later, reflecting the attitude of many white people after reading articles about Spell, who had a checkered history. He had an arrest record and was a womanizer. At the time of his arrest, Spell and his wife, a cook, were living in the attic of Strubing's home.

Luckily, Strubing's testimony had inconsistencies while Spell's recounting of what really happened had a ring of truth: The socialite and the butler had consensual sex. But Strubing became scared of getting pregnant and panicked, and then accused Spell of rape. Despite holes in Strubing's story, Marshall and Friedman faced an uphill legal battle against a prosecutor who was a known racist. The lawyers faced death threats and abuse from passersby and through the mail. But the case—with the odds stacked against them and press who had already convicted Spell of the crime yielded a miracle: Spell was found not guilty.

Supporters such as Wilfred I. Hatchette sent congratulatory telegrams to the NAACP: "Behold mad history... Whose telegrams for once can't bear... The fruits of prejudice."

in the spotlight An interview with producer Paula Wagner

Paula Wagner, famous for producing such major motion pictures as Vanilla Sky and The Last Samurai, was a producer for Marshall. The movie was made through her production company, Chestnut Ridge Productions.

What gave the film team the idea to produce this movie?

For me, the origin came when Lauren Friedman, a longtime friend from college (Carnegie Mellon University), sent a script about a story of her father, Samuel Friedman, and how he played an important role in a case that he worked on with the great Thurgood Marshall. Samuel tried this case with Marshall because Marshall was not permitted to try the case or even speak in the Connecticut court room. When I read the script, it intrigued me. The idea was powerful. It's about a powerful person in a powerful time. I knew it was something that I wanted to get involved in, which is rare for me as a film producer, but the subject matter captivated me. I felt it was an important film to make. Marshall was written by Michael Koskoff, a lawyer in Connecticut. The story was told to him by a fellow lawyer. The case so intrigued Koskoff that he researched it thoroughly and wrote the script. I knew getting any movie made is a challenge, particularly a movie of this nature. But along the way, everybody I interacted with immediately wanted to come on board and be a part of the film.

Do you think this movie has relevance to the issues of today?

Even though Marshall is set in the 1940s, it is very relevant today, last year and the year before. When I got involved five years ago, it was relevant then. It will always be relevant because it's a cautionary tale of two great men who became brothers in the pursuit of justice. It deals with important issues: racism, politics versus justice, doing the right thing, and allowing the judicial process to take place properly in this country. People are innocent until proven guilty, that is the word of this country. This is a case like that. I love court room dramas and watching them unfold. I love true to life courtroom dramas. Besides being an important film, it speaks to people about social issues. It is also a very compelling, dramatic movie because you watch this story unfold, and you don't know what will happen. To me it has flavors of great movies like 12 Angry Men and To Kill a Mockingbird, movies that dealt with real issues and, at the same time, were compelling films. It speaks to the fact that we have to be constantly vigilant about our values as a culture and as human beings. Thurgood Marshall was one of the great Americans. He was a positive example in who he was and how he lived his life. I love movies that inspire people, but also entertain and give a positive message.

How hard was it to make this movie? One of the lead actors is a person of color. And it's not a superhero movie or a sequel movie?

It was very challenging to make this movie because of exactly that. It wasn't an action film; it wasn't a sequel; BUT it was a superhero movie. Thurgood Marshall in his time was a superhero. What he did, the changes he made, the influence he had over major decisions; that takes a superhero. So I think we made a superhero movie, and actually we had the Black Panther! Chadwick Boseman is a great actor. Sterling K. Brown, Kate Hudson and Josh Gad—we had a stellar cast. The whole filmmaking team had absolute belief in this cast. Reginald Hudlin, our director, who came early on, was passionate about the story. That kind of belief and passion helps fuel the engine of making a film, it really does. We were determined to get this film made. Everybody had a part in this process. Whatever it took, we did what we had to do, which was put together this amazing cast. We knocked on every door and people were surprisingly supportive. We made this movie on a very limited budget. We shot it in Buffalo, New York, and had the support of the New York film bureau. Buffalo could not have been more supportive. We found beautiful locations authentic to the period. Making this movie was about passion, love and a belief in somethina.

What do you hope audiences will get from this movie?

Well, I hope audiences will enjoy the story. There is humor, there is suspense. I hope they enjoy it as a movie in and of itself. Reginald Hudlin really made this palatable for people to watch. This is not medicine. Hopefully the first response is they really like the movie. Second, it will enhance their understanding of people and allow them to look at a true to life view of the past and apply the kind of things that came out of this movie to their own lives: fairness, justice and working with other people to solve problems.



inspired ideas in the classroom

		Teacher Focus	
P	Prepare for the performance	Who was Thurgood Marshall? Using video clips of Thurgood Marshall, help students learn and understand the importance of Thurgood Marshall and the NAACP. Thurgood Marshall-Mini Biography https://youtu.be/DxtMbk-qcLk 5 Facts About Thurgood Marshall Movie Mob https://youtu.be/6LmG-paJCxA	
E	Experience the performance	How to experience the performance: Before Thurgood Marshall became famous he was just a man with a mission. Listen to the song "STAND UP FOR SOMETHING" from the Marshall soundtrack by Andra Day and Common. https://www.youtube.com/watch?v=2GhY7qXGx-0 1. What would you have stood up for during the era of the movie? 2. Pay attention to when the song is played in the movie. What is going on during that time?	
R	Reflect, respond and read	What parts of the movie resonated with your students? Discuss: 1. How Sam Friedman got on the case. 2. What Thurgood Marshall carried in his briefcase. 3. Joseph Spell and the plea deal. 4. The confidence of Thurgood Marshall.	
F	Focus	Have your students read and discuss the lyrics to the song "STAND UP FOR SOMETHING." What do these lyrics mean? "You can't just talk the talk, You got to walk that walk"?	
0	Originate	Express yourself: Discuss with your students, the various ways to share their creativity. Explain how the arts serve as a way for them to express themselves in a universal way. Give examples of the different art forms which can be used to promote social justice (dance, film, theater, music, spoken word, drawing, painting, sculpture, murals). Look at the video of "STAND UP FOR SOMETHING" from <i>Marshall</i> and "THIS IS AMERICA" by Childish Gambino to give your students ideas for creativity. Listen to the words in these songs. Pick phrases from the songs that resonate with you. Discuss with your students, current examples of social injustices in the news today.	
R	Rehearse	Help your students get their message across to other students to "STAND UP FOR SOMETHING." Review with your students, current examples of social injustices in the news today. Help students plan for their protest by reviewing their phrases. Allow them to create based on the phrases that captured their attention. Enlist the help of visual arts teachers in your school to help students create. Organize and rehearse a gallery walk of the signs created in the class, inviting other classes to come in and view what your students have created.	
M	Make magic	Organize your classroom so each group has room to present their protest sign. Invite other classes and administration into your room to see what the students have created.	

Student Activity	NJ Student Learning Standards
After viewing 5 Facts About Thurgood Marshall Movie Mob, answer the following questions: 1. Who was Thurgood Marshall? 2. What organization did Thurgood Marshall work for? 3. How did Marshall make history in 1967? 4. Why did Marshall seek to get payback against the University of Maryland?	Social Studies: 6.1.12.A.6.c Relate the creation of African American advocacy organizations (i.e., the National Association for the Advancement of Colored People) to United States Supreme Court decisions (i.e., Plessy v. Ferguson) and state and local governmental policies. 6.1.12.D.13.a Determine the impetus for the Civil Rights Movement and explain why national governmental actions were needed to ensure civil rights for African Americans.
As you listen to the song "STAND UP FOR SOMETHING" during the movie, think about what motivated Thurgood Marshall. 1. Are there injustices in our world today that you would stand up for? 2. What are you willing to fight for?	Visual and Performing Arts Standards Standard 1.4 Aesthetic Response and Critique NJSLSA.SL2. Comprehension and Collaboration Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.
Think about: 1. What other recent cases in the news does this case remind you of? 2. If this case were being tried today do you think Joseph Spell would get a fair trial? 3. How important is confidence in being able to stand up for what you believe in?	NJSLSA.SL5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.
Emotion: What emotions does this movie conjure up? What emotions does the song conjure up? How does it make you feel to listen to the conversations in the movie? How would you feel if you were Joseph Spell?	Visual and Performing Arts Standard 1.4 Aesthetic Response and Critique Social Studies 6.1.12.D.14.b Assess the effectiveness of actions taken to address the causes of continuing urban tensions and violence.
Create: Visual and Performing Arts: What are some of the injustices happening in our world today? Have you ever participated in a non-violent protest? Use the phrases from "STAND UP FOR SOMETHING" to create signs for a protest about current examples of injustice in our world today. Make sure your signs are big enough for people to read from a distance. Use color and graphics.	Visual and Performing Arts Standard 1.2 History of Arts and Culture
Illustration: Tell the story of a current social injustice in our world today through a drawing. Use phrases from the song "STAND FOR SOMETHING" as your text. Organize a silent walk around the school with the signs. Notice the response from others as you walk.	Visual and Performing Arts Standard 1.4 Aesthetic Response and Critique
Share your creative piece with your peers and the school administration. Share your passion and reasoning for the phrase you picked for your poster. What current event did you choose to associate with your poster? Encourage your audience to create something in response to a social injustice. Ask your audience for feedback and comments. Discuss ways to non-violently protest social issues happening in your world, school or community.	Visual and Performing Arts Standard 1.3 Performance VNJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

audience.

community.

standards

new jersey student

learning standards



The N.A.A.C.P. demonstrates against school segregation during the Civil Rights Movement.

NJ Arts Standards

1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theater and visual art.

1.2 History of Arts & Culture All students will understand the role, development and influence of the arts throughout history and across cultures.

1.3 Performance All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theater and visual art.

1.4 Aesthetic Response & Critique All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theater and visual art.

National Arts Standards

- 1: Generate and conceptualize artistic ideas and work.
- 5: Develop and refine artistic techniques and work for presentation.
- **6:** Convey meaning through the presentation of artistic work.
- 7: Perceive and analyze artistic work.
- 8: Interpret intent and meaning in artistic work.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

NEW JERSEY STUDENT LEARNING STANDARDS

Social Studies

6.1.12.A.6.c Relate the creation of African American advocacy organizations (i.e., the National Association for the Advancement of Colored People) to United States Supreme Court decisions (i.e., Plessy v. Ferguson) and state and local governmental policies.

6.1.12.D.13.a Determine the impetus for the Civil Rights Movement and explain why national governmental actions were needed to ensure civil rights for African Americans.

6.1.12.D.14.b Assess the effectiveness of actions taken to address the causes of continuing urban tensions and violence.

English Language Arts

NJSLSA.SL5. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.W4.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS www.state.nj.us/education/cccs/2016/ela/

NJ SOCIAL STUDIES www.state.nj.us/education/cccs/2014/ss/

NJ WORLD LANGUAGE www.state.nj.us/education/aps/cccs/wl/

NJ ARTS

www.state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS

www.nationalartsstandards.org



cultural connections

From bondage to freedom and a continuous fight to secure civil rights gains

Before the Civil War, an estimated 3.9 million black people were in bondage, according to the Harvard historian Henry Louis Gates Jr. After the conflict, the U.S. Congress passed the 13th Amendment which banned slavery. The 14th Amendment, ratified in 1868, declared that "all persons born or naturalized in the United States" were citizens, with a special focus on making former slaves American citizens. The 15th Amendment made law that no person would be denied the right to vote "on account of race, color, or previous condition of servitude." With the ballast of these amendments, former slaves experienced rights that whites took for granted. They voted, bought land, worked for wages as free people, and left plantations for better opportunities, and most importantly, to find relatives who were sold off. An interesting legacy of this period, dubbed the Reconstruction Erg, was that "an estimated 2.000 black men served in some kind of elective office during that erg," according to a 2008 article in The Nation. Among those elected officials were Mississippi senators Hiram Revels and Blanche Bruce, and Louisiana Governor P.B.S. Pinchback. These jobs were fraught with danger: Black politicians suffered abuse when they traveled to Washington D.C. and some even received death threats. These dangers were just a taste of what was to

Black people's fragile gains earned during the Reconstruction Era started eroding when Rutherford B. Hayes was elected president in 1877 amidst backroom politicking. Hayes, a Republican, ascended the highest office of the land after his party "struck a secret deal with Southern Democrats in Congress, who agreed not to dispute the Hayes victory in exchange for a promise to end Reconstruction and withdraw federal troops from the South," according to historian Roger D. Bridges.

Officials in Southern states, already incensed at the elevation of former slaves, became more hell-bent on disenfranchising black people through "Jim Crow" laws, a rigid system of segregation and apartheid that made black people lower caste than whites and as a way to control many aspects of their lives. Under a doctrine of separate but equal, blacks could not use the same facilities as whites—from restrooms to schools—many of which were ill-equipped and poorly run compared to their white equivalents. Blacks were also denied the right to vote via poll taxes, literacy tests and other arbitrary rules that were rooted in racism. To maintain this racial order, whites engaged in violent acts of terrorisms against black communities. Historical records show chilling numbers: "a total of 4,084 racial terror lynchings in 12 Southern states between the end of Reconstruction in 1877 and 1950, and another 300 in other states," reads a Guardian article. White mobs sparked devastating pogroms against black communities like "the Tulsa, Oklahoma, neighborhood of Greenwood in 1921, after a black man was falsely charged with raping a white woman in an elevator." The neighborhood was razed and as many as 300 people died in a matter of hours, historians say.



Thurgood Marshall marches during the Civil Rights Movement.

The North, though a relatively less deadly place for black people, had its own issues. De facto segregation dictated where people lived, what jobs they could get, what schools they could attend, among other examples. Violence would erupt in the North such as New York City. In the Harlem race riot of 1935, the rumor of a black teenager's death sparked a confrontation between angry black residents, who felt frustrated by the city's de facto racism and the white-only police force. The Federal Housing Administration, started in 1934, insured that racism manifested in the built environment via the practice of redlining—"refusing to insure mortgages in and near African-American neighborhoods,—which led to segregated neighborhoods (aka urban ghettos), poor schools and less job opportunities for black people.

It is from this milieu that gave rise in 1909 to the NAACP, with one of its main missions to document and eliminate lynching. "Many credit the NAACP report 'Thirty Years of Lynching in the United States, 1889-1919' and the public debate that followed with drastically decreasing the incidence of lynching," reads the organization's website. The start of the 1930s saw the NAACP become a powerful and productive bulwark on combating state-mandated segregation via judicial and legislative actions. Probably one of



the most important cases that the NAACP and Thurgood Marshall litigate was Brown v. Board of Education in 1954, which did away with the false, racially-motivated policy of separate-but-equal in schools.

Since the 1960s, the well-being of the black population in America has increased, but still lags behind in many measures compared to whites, from health, education, jobs to wealth. The legacy of Jim Crow laws, segregation, and redlining are still incorporated into the African-American experience, as attested in the aforementioned metrics. Education advocates have documented a "school-toprison pipeline" whereupon black children are disproportionately punished compared to their white peers. Black children are more likely to drop out and become exposed to the criminal judicial system. "African Americans are incarcerated at more than five times the rate of whites," according to the NAACP.

With these stark conditions as the backdrop, the next generation of activists who have followed Thurgood Marshall's footsteps are focused on combating persistent cases of de facto school segregation, racial health disparities, racial police profiling, and economic injustice.

"Freedom is never given; it is won."

-A. Philip Randolph, civil rights activist

vocabulary



Protesting Jim Crow Admission Policy at Ford's Theater, Baltimore, Maryland. Paul Henderson, 1948. Maryland Historical Society, HEN.00.A2-156.

Carceral state

Carceral means relating to prison or jail. Social scientists and reporters use the term 'carceral state' to refer to the practice of mass incarceration in America. The war on drugs, which disproportionally impacted minority communities, saw many black and Latino people funneled into the country's massive penal system, which has exploded in growth since the 1970s.

De facto segregation or discrimination

A term to describe how Northern communities practiced segregation by custom, in practice (de facto) and not by law (de jure) against black people. Jim Crow laws were segregation by de jure. Real estate agents steering black families from buying homes in white neighborhoods is an example of de facto segregation.

Jim Crow laws

A system of apartheid in the South that codified that blacks were inferior to whites. This manifested in segregated facilities such as schools; racially motivated laws to prevent black people from registering to vote and voting in elections; and other forms of discrimination. The laws' aims were to keep blacks disadvantaged in many aspects of their lives.

Lynchings

Public murders committed by mobs of people who take the law in their own hands. A common form of lynching was hanging a victim from a pole or tree. Other forms of lynching included being set on fire, dragged by cars, or shot at point blank range. Many lynchings were of African-American men who were accused of rape or being sexually inappropriate towards white women.

Pogrom

Russian word "to wreak havoc, to demolish violently," according to the United States Holocaust Memorial Museum. It most often refers to the organized mass terror and killings inflicted by non-Jews against Jews in the Russian Empire and in parts of Europe. Historians have used the term to describe how white mobs, such as the KKK, engaged in mass slaughter against black communities.

Reconstruction Era

The period of time after the Civil War involved rebuilding the United States addressing inequities of slavery, and social and economic issues. The process of rebuilding the South presented significant challenges and resistance. The purpose of the process was to assist the South to become a part of the Union again.

Redlining

An unethical and discriminatory practice by banks and other financial institutions in refusing to lend money for mortgages or offer investment in or near African-American neighborhoods. This practice led to segregated inner city ghettos and concentrated pockets of black poverty.

School-to-prison pipeline

A term to describe how black children are disproportionately punished compared to their white peers in schools. Black children are more likely to have a negative educational experience, drop out and become ensnared in the criminal judicial system.

White privilege

How society and institutions confer advantages on white people, compared to people of color. These advantages include not being subject to racial bias.

resources

Websites:

Marshall

http://marshallmovie.com

Marshall IMDB page

https://www.imdb.com/title/tt5301662/

Thurgood Marshall NY Times obituary ttps://www.nytimes.com/1993/01/25/us/thurgood-marshall civil-rights-hero-dies-at-84.html

"Thurgood Marshall, Badass Lawyer" https://www.theatlantic.com/magazine/archive/2015/10/ thurgood-marshall-badass/403189/

NAACP Legal Defense and Educational Fund on Thurgood Marshall

http://www.naacpldf.org/thurgood-marshall

What to Know About the Real Case That Inspired the Movie Marshall

http://time.com/4972645/marshall-movie-true-story/

The State of Connecticut v. Joseph Spell http://www.legalaffairs.org/issues/March-April-2005/ feature_sharfstein_marapr05.msp

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http://www.courant.com/entertainment/movies/ hc-marshall-film-bridgeport-attorney-1008-20171007-story.html

"Mission: Impossible Producer Paula Wagner on Making Thurgood Marshall Movie"

https://variety.com/2017/film/news/hollywood-paulawagner-thurgood-marshall-movie-1202618271/

"The Case Thurgood Marshall Never Forgot" https://www.smithsonianmag.com/smart-news/case-thurgoodmarshall-never-forgot-180964637/

Videos:

Thurgood Marshall nominated to U.S. Supreme Court, archival footage

https://www.youtube.com/watch?v=ri0NwkwkkoE

Chadwick Boseman interview https://www.youtube.com/watch?v=PI9z2DwnpkI

Thurgood Marshall Biography full episode https://www.youtube.com/watch?v=pw6s89Nmyv4

United States Courts tribute to Thurgood Marshall https://www.youtube.com/watch?v=kAZdZFa3Okl

Five former clerks on Thurgood Marshall's legacy https://www.youtube.com/watch?v=33LSsNtJuzY

NAACP history

https://www.youtube.com/watch?v=JXi2IM7-NB8

NAACP members on the future of civil rights under President Donald Trump https://www.youtube.com/watch?v=iMHWwKsOSGo

Background on Brown v. Board of Education https://www.youtube.com/watch?v=1siiQelPHbQ

Obituary on Linda Brown of Brown v. Board of Education https://www.youtube.com/watch?v=dyBgJCDfNbQ

Thurgood Marshall and the Groveland Boys case https://www.youtube.com/watch?v=bCgkFYZn7pk

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(partial Isiting)

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e arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

e arts at nipac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email artseducation@njpac.org. Visit www.njpac.org/education

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