

Curricular Engagement Opportunities Guide



Holy Cross

PRIOR

Performing Arts Center

Curricular Engagement Opportunities



Class visit from
LaToya Ruby Frazier
Millard Art Center, 2023

The Prior Performing Arts Center and resident Cantor Art Gallery support meaningful engagement with the arts for students across the College, advancing the Holy Cross commitment to inclusive excellence by exposing students to models of creative practice that emphasize process, experimentation, and risk. To date, more than half of the College's 64 academic programs have built events and exhibition attendance into course syllabi. We look forward to partnering with colleagues from every department to foster innovative experiential learning opportunities inspired by multidisciplinary arts, and we welcome your ideas about ways you might draw on the center's unique resources in your teaching.

The center's public-facing programming merges thrilling live events and innovative exhibitions with robust educational and outreach activities. Defined by exceptional artistic quality, interdisciplinary impulses, and the potential to spark both wonder and reflection, seasons annually celebrate artistic risk-taking and the exchange of ideas and perspectives from around the globe.

We are pleased to offer a brief, accessible guide suggesting possible points of departure for preparation and conversation. Email Marta Beyer at mbeyer@holycross.edu for guidance tailored to any Prior event and Lauren Szumita at lszumita@holycross.edu for Cantor Art Gallery activities.

Engagement Format Possibilities



Post-Lecture Men's Basketball
Meet & Greet with Hanif Abdurraqib
Luth Concert Hall, 2025

During past seasons, The Prior and Cantor have facilitated the following engagement formats:

- Brought artists into classrooms for student-driven, course-specific Q&As.
- Produced faculty-led dialogues with artists.
- Designed a cluster-wide Monsterrat event including self-reflection, group movement, and other participatory activities.
- Hosted up-close demonstrations.
- Conducted art-making activities.
- Supported faculty in designing assignments connected to specific live events in the series.
- Suggested relevant possible readings and model texts to inspire follow-up assignments.
- Facilitated masterclasses and workshops.

Why include performance?



How can engagement with live performance enhance student learning of topics that are far removed from a given art form?

Consider whether any of the following impacts of live events overlap with your course learning goals or overarching program mission for students.

01

Live events provide an experiential mode for instruction that can enliven the routine of reading, lecture, and note-taking.

02

Live events are always cultural productions in context, speaking to a particular cross-section of time, place, culture, and personalities.

[Material on this and the next two pages adapts very closely to a [faculty guide](#) produced by [UMS](#), a performing arts presenter at the University of Michigan and a winner of the National Medal of the Arts. UMS's other white papers for faculty on integrating the arts into curriculum include [Performance as a Tool for Inclusive Teaching](#) and [Discussing Performance in the Classroom](#). If you are interested in accessing or collaborating on Holy Cross-specific resources in this vein, please reach out to mbeyer@holycross.edu.]

Why include performance?



Papermoon Puppet Theatre
Boroughs Theatre, 2025

03

Live events ask students to absorb and analyze high degrees of complexity.

Performances are dynamic, complex systems, encompassing the interaction of performers with each other, performers with technical aspects of theater, performers with audience, performers with "text," performance with the culture at large, and more. Students must pay attention to detail, and quickly assess which details are important.

04

Live events require physical and mental presence for an immediate, multi-sensory experience; they are distinct from screen-based representation and abstract theory. As one professor says, "It's live, and it's real."

05

Students must actively engage in making sense rather than passively reviewing information. This sense-making can itself be a creative act.

06

Live events often support multiple viable interpretations. The outcome may be ambiguous, encouraging personal meaning-making for the individual, and questions and conversation among the group.

Why include performance?



Sphinx Virtuosi

Luth Concert Hall, 2025

07

Live events demonstrate innovation. Performances are artists' creative answers to questions; they are the embodiment of new ideas. Performance frames familiar issues in new ways, challenging students' habits and certitude.

08

Live events require empathy, an appreciation of the human condition, and recognition of the "other." It invites audience members to inhabit worlds distant from their own.

09

Live events can provide a memorable experience for students, contributing to the development of the whole person. Many students have never seen a live concert, theater or dance performance, or panel presentation.

10

Live events build community. Students share a unique, unifying experience.

Performance and engagement experiences



"It was good for students to see a working writer [and] to have them understand that writing, publishing, and even the endeavor of being a college student is a process."

–Oliver de la Paz, Faculty, on Aimee Nezhukumatathil's public lecture

"I really enjoyed analyzing the choreography choices Camille made. It also showed me the importance of storytelling through movement."

–Student on Camille A. Brown & Dancers' performance

"The performance was also an experience, having never been to a violin concert before. It was challenging, but also fascinating to decipher abstract takes on musical pieces."

–Student on Johnny Gandelsman's performance

"Julia Keefe's class visit was great! I really enjoyed learning about her process of songwriting and the music theory behind it."

–Student on Julia Keefe Indigenous Big Band's residency

"The performance, production, and communication from The Prior were all excellent."

–Morris Collins, Faculty, on The Acting Company's performance of August Wilson's *Two Trains Running*

"Individual feedback was fantastic -- it was great to hear advice on how I could improve my work from someone who has spent their life composing and producing music."

–Student on Jeremy Flower's residency

"I was able to see another side of the play beyond the written text. It added a lot of emotion which I think is important. I think the company members provided interesting perspectives and I really enjoyed getting to ask them questions in class."

–Student on The Acting Company's residency with August Wilson's *Two Trains Running*

Connect with The Prior

Christine Sun Kim's Work




What themes emerged in Kim's interview in *Walker Art*?

In what ways did the conversation between these artists engage with ideas from our courses?

Montserrat Class Visit
with Christine Sun Kim
Ciampi-Condon Hall, 2026

Manager of Artistic and Engagement Initiatives Marta Beyer is available to help coordinate class participation in the Prior's visiting artist residencies. This includes discussing with faculty potential content connections and class format ideas as well as determining scheduling options. Marta can also help facilitate class attendance at Prior Presents performances and concerts and offer resources to deepen student engagement.



Christine Sun Kim | Deaf Death
February 19, 2026 | 6:00 PM

Christine Sun Kim is a Berlin-based artist who works with sound, language, and the complexities of communication. She uses musical notation, infographics, and language—both in her native American Sign Language (ASL) and written English—to create drawings, site-specific murals, paintings, video installations, and sculptures.

In her lecture-performance *Deaf Death*, Kim explores the frequent autoconnection of "deaf" to "death" in text-based technologies. Through a study of popular media, memes, disability signage, and recent headlines, Kim questions what defines disability, and how different definitions reflect fears and hopes for the future.

Also be sure to stop by the Cantor Art Gallery to see Kim's mural *Mind Touch Touch Touch*.

Get to know the artist Christine Sun Kim

- [Artist website](#)
- [Artist Instagram](#)
- [ARTS1: Christine Sun Kim in "Friends & Strangers" 2023](#)
- [Art Base: "I Hope I Become an Artist," Christine Sun Kim](#)

Dive into Kim's projects especially her recent exhibition at the Whitney Museum of American Art

- [SOBES: "Christine Sun Kim Works in All Cases 2025"](#)
- [New York Times: "An Artist Expands the Landscape of Sound 2022"](#)
- [Somerset House Channel: "Edges of Sign Language"](#)
- [Museum of Modern Art YouTube Channel: Christine Sun Kim The Sound of Temperature Rising](#)
- [Factory International YouTube Channel: "Tour of Capturing the City Christine Sun Kim \(NYC 2021\)"](#)
- [Ocula: "Christine Sun Kim and Niels Van Tonghe Activate New Possibilities"](#)
- [New York Times Style Magazine: "The Language of Friends 2021"](#)
- [Pop-Up Magazine: "Artist Christine Sun Kim Reaffirms Closed Captions"](#)
- [New York Times Events: "Art Leaders Network 2018: Sound Deaf: Expanding the Experience of Listening Beyond Sound"](#)
- [Rubin Museum: Christine Sun Kim: "The World is Sound 2017"](#)

Go deeper and learn more about her artwork

- [Frieze: "Christine Sun Kim on Breaking the Echo Chamber 2022"](#)
- [François Ghérald: "Takuma, L.O., Vaghtough 2021"](#)
- [Decey's Guides: "SOUL For The Future 2021"](#)
- [Miroslav Klemperer Art Museum: "Christine Sun Kim: Stacking Trauma"](#)
- [Hepcatology: "My Sisters Deaf Culture: Christine Sun Kim Undoes the Complexity of Misinformation 2021"](#)
- [New York Times: "Performed at the Super Bowl, You Might Have Missed Me 2020"](#)
- [Flash Art: "Essential Music: Christine Sun Kim 2020"](#)

Explore Deaf culture and Deaf related resources

- [The ASL App: "FAQ on Deaf Culture"](#)
- [Rochester Institute of Technology \(RIT\): "Deaf Culture"](#)
- [Hans & Voices: "Deaf Culture and Community"](#)

Go further with resources in the Holy Cross libraries

- [Article by Christina Yang: "CHRISTINE SUN KIM with Christina Yang"](#)
- [Article by Barbara Rodriguez Muñoz: "Access as Generative Site: In Conversation with Christine Sun Kim"](#)

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Contact Marta, the Manager of Artistic and Engagement Initiatives, at mbeyer@holycross.edu to discuss how your classes can be involved in the 2026-27 season!