



partnership for after school education

the

Cultural Partnerships for Youth

training manual

partnership for
after school education

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Cultural Partnerships for Youth

Mission

The Partnership for After School Education (PASE), a New York City-focused organization, promotes and supports quality afterschool programs for youth, particularly those from underserved communities, enabling them to identify and reach their full potential.



About After School Education

Every day in New York City, more than 500,000 young people in low-income communities are provided safe and enriching environments in afterschool programs run by community-based agencies. PASE recognizes the crucial role these programs play in fostering young people's intellectual, emotional, physical and spiritual growth. PASE believes that academic skills should be integrated into all aspects of an afterschool program; that parents, youth and community members need to have input into program development; and that programs should make a commitment to be inclusive, foster cultural diversity, and build community.

PASE Programs and Offerings

PASE works with more than 1,400 community-based agencies, enabling a critical exchange of resources and ideas among agencies, educators, funders and other partners. PASE is New York City's premier provider of professional development for afterschool staff and youth-serving agency leaders. In its programs and initiatives, PASE promotes quality in afterschool programs and functions as a strong voice for youth. Specifically, PASE programs include:

- ◆ Professional development and training opportunities
- ◆ Demonstration projects which develop and showcase innovative programmatic practice
- ◆ Conferences, forums and publications on research, evaluation, curricula and best practices
- ◆ Advocating for more resources for the field

ABOUT THE CULTURAL PARTNERSHIPS FOR YOUTH PROGRAM

Cultural Partnerships for Youth (CPY) was a collaborative initiative of the NYC Department of Education, the Partnership for After School Education (PASE), Bank Street College of Education and leading Queens and Brooklyn cultural institutions and teaching artists. Funded by the U.S. Department of Education, the William Randolph Hearst Foundation, and the Heckscher Foundation, CPY offered afterschool programming at selected Queens junior high schools: JHS 217, IS 192, MS 72 and MS 8, as well as at The Brooklyn New School and The Secondary Schools of Law, Journalism and Research in Brooklyn.

CPY provided a diverse menu of high quality arts education, with each institution and individual teaching artist contributing in their area of greatest strength. The initiative brought experts from education, the arts, and youth development together to infuse skill-based arts education with the New York State academic learning standards.

CPY curricula promote problem-solving, self-exploration, and communication skills among youth. Some of the activities offered in the afterschool hours include:

- Drama
- Vocal/Song Writing/Recording
- Set Design
- Dance
- Capoeira Angola
- Drumming
- Sculpture
- Quilting
- Open Studio
- Mural Painting
- Creative Writing
- Leadership Development

PASE believes that through afterschool engagement in project-based creative activities we can foster enjoyment of learning. In doing so, we aim to increase school retention rates and engagement of youth. We worked with schools in which the program is based to: (a) re-connect youth with school by providing engaging arts education activities on-site; and (b) foster parent involvement in the schools through special art activities, including trips and performances by their children.

In order to ensure that the cultural institutions and teaching artists ground their art disciplines with youth development theories, PASE provided training to all those who worked directly with the youth in the CPY Initiative. In addition to providing a general orientation to the principles and objectives of the Cultural Partnerships for Youth Program, PASE provided training in the fundamentals of working with youth, which includes components focused on youth development, group management and conflict resolution as well as connecting art disciplines to academic learning standards. Finally, PASE provided supplemental support and training as requested by the cultural institutions and teaching artists.

INTRODUCTION TO PASE PROFESSIONAL DEVELOPMENT

In New York City, more than 500,000 young people in low-income communities are provided safe and enriching environments in afterschool programs run by community-based agencies every day. The Partnership for After School Education (PASE) helps build stronger afterschool programs, nurture successful young people, and create more resilient communities by connecting the more than 1,400 agencies that run those programs while developing staff and supporting quality programming. Enabling a critical exchange of resources and ideas among agencies, educators and other partners, PASE is New York City's premier provider of professional development for afterschool staff and youth-serving agency leaders. In its programs and initiatives, PASE promotes best practices in afterschool programs and functions as a strong voice for youth.

PASE leads the field in offering professional development that provides both theoretical grounding and practical help for beginners, advanced practitioners, program managers, and executive directors of afterschool agencies. By investing in professional development, afterschool practitioners in New York City and across the country are better able to create innovative, effective programs for young people. Through these programs, youth develop their academic competencies as well as skills in such areas as technology, critical thinking, oral and written communication, career development, and acceptance of individuals from various backgrounds.

PASE professional development provides afterschool program practitioners with:

- Content that draws from and speaks directly to the afterschool setting.
- A conceptual framework for program practice.
- Hands-on, practical ideas and applications.
- An opportunity for participants to share experiences and hear from their peers.
- Opportunities for professional growth and resource development.

PASE's professional development begins with "fundamentals" training that provides youth practitioners with a core understanding of developmentally appropriate practice as well as practical strategies for managing groups. PASE's professional development also takes practitioners through a process of exploring how various theoretical frameworks link to hands-on daily practice. PASE also offers professional development for middle and upper-level management staff, enabling afterschool professionals to develop critical leadership and management skills, along with creative leadership strategies. These courses are unique in that they employ partnerships with exemplary organizations and institutions from the non-profit and corporate sectors, bringing diverse expertise to the table. Courses may be conducted as one-day intensives or in series. It is the fundamentals training, however, that is the core of this guide.

HOW TO USE THIS TRAINING GUIDE

The purpose of the Cultural Partnerships for Youth Professional Development Guide is to help community-based organizations (CBOs) and cultural institutions create a quality training program for teaching artists who are placed in afterschool programs. The Guide is designed to be useful to all site directors or other program managers who are responsible for training teaching artists. This Guide provides a framework for developing a Teaching Artist Professional Development Institute that infuses youth development with program practice while supporting the practitioners' skills, knowledge, and expertise.

The Professional Development Guide includes the following sections:

- I. **PASE Training Philosophy:** outlines the six core beliefs that ground all of PASE's professional development offerings.
- II. **Teaching Artist Professional Development Institute:** provides an overview of the Institute, describes the goals, and outlines sample agendas.
- III. **Principles of Training Design:** provides a framework for designing workshops, and describes strategies for maximizing a variety of teaching styles that can be incorporated into training.
- IV. **Appendix:** outlines sample activities, forms, and tip sheets that can be reproduced for training teaching artists.

I. PASE TRAINING PHILOSOPHY

PASE has six core training beliefs that are the foundation of all our professional development offerings.

We are our own best resources. We believe that people who have worked in the field of afterschool education have valuable experience, insight, and guidance to share. These “practitioner-experts” are the vanguard of the field, and should be tapped to facilitate workshops, serve as mentors, and provide technical assistance. This approach develops the field itself, as youth workers see new opportunities to develop expertise and professional profiles.

Professional development can look lots of different ways. We recognize that there are many different ways for people to develop their skills, outlooks and knowledge. Some areas may be best learned in a workshop setting, while others may be best understood by observing a program in action. Because of the wide range of learning styles and subjects, we utilize a wide range of strategies, including workshops, seminars, classes and meetings, peer agency mentoring, on-site technical assistance, and program observations. Videos, publications, and other materials are also used as professional development tools.

Professional development is an integral element to quality programs. Time and funding for professional development should be integrated into programs’ budgets and strategic plans. All staff, from teenage youth workers to executive staff, should have ongoing professional development that is relevant and engaging, regardless of their educational backgrounds or prior experience.

Professional development should draw from many fields. We recognize that youth work is a synthesis of many fields – education, child development, social work, the arts, management, and others. Professional development should draw from the most exciting developments in these fields as well as others. In order to stay fresh and relevant, professional development should continuously integrate new ideas and approaches.

Professional development should be practical. It is vital to build articulate connections between theory and practice and to adapt new material and make it relevant to the context of the afterschool field. Professional development should always give youth workers new approaches, ideas, activities or beliefs about youth work that they can take back to their program and integrate into their daily work.

We are always improving. We believe that professional development, like youth work, is based on the idea that we are never “there,” but are instead constantly looking for ways to improve and keep people engaged. We do this by providing opportunities for participants to identify needs and to plan and evaluate professional development activities. In this way, professional development is ongoing, with new ideas and approaches, and increasing levels of mastery.

II. TEACHING ARTIST PROFESSIONAL DEVELOPMENT INSTITUTE

Overview

All teaching artists for the Cultural Partnerships for Youth Program, whether affiliated with a cultural institution or acting as independent consultants, attend a PASE Teaching Artist Professional Development Training Institute developed collaboratively with Bank Street College, Division of Continuing Education. This four-day institute is divided in two parts. The first part occurs over two and a half days before the program start-up. The goal is to orient teaching artists to the program model, introduce them to youth development principles, and provide them an opportunity to teach each other about their art forms.

The second part of the Institute occurs in the middle of the program cycle to provide teaching artists with an opportunity to share best practices, discuss the program, and problem-solve challenges.

Institute Timeframe

Orientation and Program Design	Before Program Starts	2.5 days
Program Best Practices and Challenges	Mid-cycle	1.5 days

Institute Goals

The first portion of the Institute provides an orientation to the program and PASE's principles for working with youth. Upon completion of the first part of the Institute, teaching artists will:

- Understand the CPY program model, mission, goals, and program structure
- Have identified key stakeholders and how to create effective partnerships
- Be familiar with youth development theories and how to link these theories with their practice
- Possess strategies for supporting a *Personal Development* component within the arts program activities
- Have practiced linking arts program activities with academic learning standards
- Know how to manage groups and behavior challenges

By the end of the second half of the Institute, teaching artists will better understand conflict resolution strategies and how to help youth use these strategies while managing their own conflicts. Additionally, teaching artists will have had an opportunity to share their challenges

with program implementation and develop strategies for resolving these challenges. Additionally, teaching artists will learn additional strategies for infusing literacy with the arts to further improve the program and help build literacy skills among the youth participants.

Fundamentals of Working with Youth

The following are guidelines that form the basis of PASE's Fundamentals of Working with Youth training and are incorporated into the first part of the Institute.

Participants should understand:

- 1) An overview of developmental stages
- 2) The need to envision a young person's world through the youth's lens
- 3) The importance of identifying and addressing individual needs within a developmental framework
- 4) The importance of both peer and adult social environments to support and propel youth forward in development
- 5) Possible developmental differences based on culture and gender
- 6) The importance of planning long-term activities – especially for older youth – which are challenging and “youth driven”
- 7) The importance of on-going communication through a variety of channels

CPY Elements

Along with the grounding in the fundamentals of working with youth, three elements of the CPY initiative inform the design and goals of the training institute: academic learning standards; personal development; and effective partnerships.

Academic Learning Standards

Professional teaching artists bring knowledge of arts standards to their work with youth. Working in partnerships with schools, it is imperative that CPY address the academic learning standards and have teaching artists explicitly draw the connection to these standards (in this case the New York State Education Department Standards). While connections can be made to social studies and math standards, emphasis within CPY is placed on connecting the arts to the English Language Arts (ELA) standards. Participants experience a literacy and arts activity and using the ELA standards, identify which standards are being met.

Personal Development

The CPY program model includes a session devoted to personal development instruction that is led by a social worker or counselor. Personal development works with students in

self-exploration and cultivates skills in communication, decision-making, conflict resolution, empowerment, and leadership. These are important skills that should be reinforced and supported through the arts component. Therefore, it is imperative that the teaching artists are familiar with personal development principles and methods. During the Institute, participants experience personal development activities and identify ways they can infuse these principles into their work. They also develop systems for communicating with personal development instructors.

Effective Partnerships

CPY is based on effective partnerships between schools, community-based organizations, higher education, and cultural institutions. Teaching artists need to understand the larger scope in which they are operating. Therefore, the Institute provides a section on identifying stakeholders and their interests in order to establish and maintain effective partnerships.

III. PRINCIPLES OF TRAINING DESIGN

Upon the completion of both parts of the CPY Professional Development Institute, teaching artists are invited to participate in a Training of Trainers so that they can act as co-facilitators and help train future teaching artists together with experienced PASE trainers. The Training of Trainers focuses on teaching learning styles and group training principles. It also provides the teaching artists with a framework for designing a workshop agenda and activities to facilitate during the workshop as well as strategies for maximizing resources in the room while facilitating.

Workshop Design & Framework

In order to help a teaching artist learn how to design training, the Training of Trainers workshops also focus on workshop design and review some essential elements including:

- Creating a safe environment (i.e., community building activities, group norms).
- Making it explicit that activities in workshop model what can and should be happening in youth programs.
- Exploring definitions, perceptions, and terms (i.e., direct instruction, webbing activities, brainstorming, etc.)
- Making connections between theory and participants' experiences (reflective activities, role plays, etc.)
- Exploring feelings (i.e., role plays, case studies, art, games, etc.).
- Challenging participants' assumptions and beliefs (role plays, reflective writing, etc.)
- Opportunities to practice (role plays, scenarios, etc.)

Additionally, during the Training of Trainers, teaching artists have an opportunity to learn core components that make up a framework for implementing the workshop they design. This framework helps to provide structure for any workshop, regardless of audience, length of time or venue. When facilitating a workshop, the teaching artist should:

- Establish and relay goals and objectives for the workshop.
- Consider what s/he expects participants to be able to do as a result of the training, and how s/he will measure outcomes.
- Provide a clear overview and rationale for the content and training process.
- Determine the expectations of the participants.
- Match the training goals with the participant expectations.
- Follow an established agenda.
- Provide both the theoretical framework and practical application.
- Identify ways to use the training content and process in the agency/CBO.
- Provide time for discussion and reflection.
- Provide a summary or wrap-up for the workshop.

Maximizing Teaching Styles

In order to facilitate workshops successfully, teaching artists should also keep in mind that participants come with varied experiences, skills and ways of learning. The Training of Trainers encourages teaching artists to use participants' own personal and/or professional experiences to promote a creative environment conducive to learning. Additionally, workshops should be designed to utilize various learning styles. Howard Gardner's *Theory of Multiple Intelligences* provides a good foundation for understanding different learning styles. Paired work and small group work also support different learning styles. During the Training of Trainers, teaching artists also learn strategies for engaging participants in hands-on learning while ensuring that content and delivery are in keeping with the participants' age and experience.

APPENDIX

- 1) Teaching Artist Training Institute: Sample Day One Agenda
- 2) Sample Activity (Day One): Stakeholder Analysis Form
- 3) Teaching Artist Training Institute: Sample Day Two Agenda
- 4) Sample Activity (Day Two): Freeing the Word
- 5) Sample Activity (Day Two): Strength Tree
- 6) Teaching Artist Training Institute: Sample Day Three Agenda
- 7) Teaching Artist Training Institute: Mid Session Sample Agenda
- 8) Training of Trainers: Training Design Guidelines
- 9) Training of Trainers: Sample Trainer Skills Self-Assessment Questionnaire



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APPENDIX 1: Training of Teaching Artists Institute Sample Agenda Day One

Morning

Breakfast & Networking

Opening Activities

- Welcome & Introductions
- Ice Breaker
- Group Expectations- Brainstorm

Review Agenda & Institute Goals

Program Overview: Discussion on Program Mission, Goals, Partners, Roles

Each Partner Speaks to their Resources

Break

Stakeholder Analysis, “What Does it Mean to Run Programming at a School?”

Pot of Gold Activity (Goal-Setting for Partnership)

Visioning Success: “Star Child”

Afternoon

Introduction to Youth Development

- Reflection Activity: “Remember when? 7th grade year”
- Discussion of Developmental Stages
- Link to Overview of Youth Development Principles
- Introduction to Developmental Assets (Search Institute framework)

Break

Youth Development Continued

- The Role of Afterschool: Putting it to Practice
- Art as Inquiry: “What is Art?” Links to Youth Development Principles

Closing & Reflection

- Expectations & Concerns



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APPENDIX 2: Training of Teaching Artists Institute Day One Sample Activity: Stakeholder Analysis Form

Stakeholder or Stakeholder Group: _____

1. What are three major attributes you will need to know in dealing with a key stakeholder?

- _____
- _____
- _____

2. Why is this project important to the stakeholder?

3. List the criteria for successfully dealing with stakeholders.

4. What are ways you can prepare to handle potential critical incidents?

5. Create a mission statement for dealing with stakeholders.



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APPENDIX 3: Training of Teaching Artists Institute Sample Agenda Day Two

Morning

Breakfast & Networking

Opening Activities

- Ice Breaker
- Overview of Day - Comments on Day 1

Brainstorm: What is Literacy?

Activity: Literacy and Arts Experience

- Passage Reading
- Response:
 - Brainstorm (group)
 - Phrases (individual)
 - Order into Poem (whole group)
- Arts: Create music and movement response to poem
- Present

Break

Literacy and the Arts

- Debrief Experience
- Making Connections to ELA Standards
- Exploring Texts (books, poetry, etc.) Graphic Organizers, Language Development, Writing and the Arts

Afternoon

Introduction to Personal Development through Activities

- Activities: Graffiti Wall, Name Game, Group Promises

Links between Personal Development & Program Practice

- What is Personal Development?
- Overall Goals of Personal Development
- PD as Structure for Group Management & Instructional Design for CPY

Community Building and Engagement Strategies

Journaling

Break

Incorporating ELA Standards and Personal Development

- Sample Daily Session Outlines

Closing & Reflection



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APPENDIX 4: Training of Teaching Artists Institute Day Two Sample Activity: Freeing the Word

- 1) Reading: 1st Amendment (or Passage that speaks to 1st Amendment Issues)
Can be read aloud by teaching artist, followed by silent reading by students, followed by students reading aloud in unison
- 2) Brainstorm: Response to “Freedom”
Participants brainstorm 1-word responses to “Freedom”. Write on note cards and share aloud
- 3) Verbal Steal the Bacon- Placing cards face up in middle, participants “steal” cards from center of room. Should end up with 4 cards total.
- 4) “Freedom” Phrase- Using words gathered, each participant develops a phrase about freedom
- 5) “Freedom” Poem - As a group, participants order phrases into poem
- 6) Arts Response to Poem– Divide into two groups.
 - Group A develops movement response to poem
 - Group B develops a musical response to poem
- 7) Share Response



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APPENDIX 5: Training of Teaching Artists Institute Day Two Sample Activity: Strength Tree

- 1) Show the group a blank pre-cut leaf and ask them to write down one or more positive characteristics about themselves that they feel they use every day. (You may be more specific, like a characteristic they use in school or around their friends, etc.)
- 2) These attributes would be written on a pre-cut leaf, decorated with markers, and later on, taped to each branch. (Encourage participants to use color generously.)
- 3) When participants are ready to share, they will share what they wrote in their leaf and attach it on a branch. Then "pass it on" to other participants.
- 4)"Pass it on" refers to giving someone a high five, hug (which kids usually won't do unless they really know each other), wink, head nod, or shoulder pat.
- 5) The facilitator has the group observe the array of strengths members shared as individuals, and also how the tree is symbolic of the strength of the group as a whole.
- 6) Applaud the group's effort in the end.

Note: Can draw tree outline beforehand.



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APPENDIX 6: Training of Teaching Artists Institute Sample Agenda Day Three

Morning

Breakfast & Networking

Opening Activities

- Welcome back; review of Day 1 & 2 accomplishments
- Overview of Day
- Warm-Up Activity

Defining Community

Reaching Our Potential Together

Collaborations

- Review and Discuss Characteristics of Successful Collaborations & Pitfalls

Strategies for Managing Groups: Group Development Principles

Break

Strategies for Managing Groups (continued)

- Agree/Disagree Exercise: Appropriate Behavior; Roles and Responsibilities; Goals

Understanding Roles & Responsibilities

- Program Policy
- Clarifying Responsibilities (Meetings, Reflecting and Reporting); Review Work Plan, Session Outline, Trainer Reflection Form; Attendance; Student Assessment; Annual Survey)

Reaching for Success: Program Action-Planning

Closing & Reflection

- Reflection Exercise
- Evaluations



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APPENDIX 7: Training of Teaching Artists Institute Sample Agenda Day 4

Morning

Breakfast & Networking

Opening Activities

- Welcome Back
- Overview of Day
- Warm-Up Activity

What Do We Know About the Youth We Teach?

- Share Accomplishments
- Inspired Moments
- Challenges
- Brainstorm Solutions

Break

Reaching Our Potential Together: Where we are in our Partnerships

- Negotiating Challenges

Afternoon

Culminating Events

- Types of Culminating Events
- Back planning for Events

Art Share

- Teaching Artists Lead an Activity



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APPENDIX 8: TRAINING OF TRAINERS INSTITUTE TRAINING DESIGN GUIDELINES

PASE believes that the following elements need to be considered when designing strong workshops, institutes, seminars and other professional development offerings.

I. Content

- What is the topic/subject of the training?
- How was that topic selected?
- Do you know the topic well or do you have to do some additional research?
- What is the best training format (i.e., single workshop, seminar, series) to get topic across to the intended audience?

II. Preparation

- A. **Participants:** *Knowing who is participating ensures that the training can be geared to their needs, experiences, and aspirations.*
- Number of participants: Size of the audience impacts kinds of activities, discussions, room set-up and number of handouts.
 - Agency: What types of agencies are represented at the training?
 - Job description: What role do the individuals play in their agency?
 - Experience: How many years have the participants been in the field; what is the range of their experiences in and out of the afterschool field?
 - Likely expectations of the participants: What do the participants expect to get from the training session?
 - How registered: Self-selected training; registered by supervisor.
- B. **Materials & Documents:** *Clearly written and attractive materials offer a framework to follow, reinforce content, and provide supplemental information and resources.*
- Pre Training: Provide a list of suggested readings, forms or tasks that the participants can do in advance of the training to set the training in the context of their agency work.
 - Pre Training: Create annotated agenda which identifies objectives, purpose and explanation of each activity, timeframe, materials needed, and who (if co-facilitators) does each piece.
 - During Training: Provide an agenda with the purpose, activities and timeframe.
 - During Training: Provide a packet of handouts that is clearly related to the agenda and is a stimulus to the training.
 - During Training: Identify handouts and activities that can be used at the agency for programming, supervision, training, etc.
- C. **Timeframe:** *Consider the time needed to cover the material*
- How much time is allotted to each piece to develop it fully?
 - Have I built in flextime to account for the unexpected?

III. Training process

A. Framework for the training:

- Establish and relay goals and objectives for the workshop.
- Consider what you expect participants to be able to do as a result of the training and how you will know.
- Provide a clear overview and rationale for the content & training process.
- Determine the expectations of the participants.
- Match the training goals with the participant expectations.
- Follow an established agenda.
- Provide both the theoretical framework and practical application.
- Identify ways to use the training content and process in the agency/CBO.
- Provide time for discussion and reflection.
- Provide summary or wrap-up for the workshop.

B. Create settings conducive to learning: *Tap into participants' backgrounds /experiences and involve them in using the training to meet their own needs.*

- Use participants' own personal and/or professional experiences.
- Utilize various learning styles.
- Engage participants in hands-on-learning.
- Ensure that content and delivery are in keeping with the participants' age and experience.
- Work in pairs and/or small groups.

C. Activities: *Activities promote the development of skills and application to the needs of each individual. There should be a product or process that the participants can use.*

- Use icebreakers when appropriate.
- Provide interactive experiences.
- Use lecture when appropriate.
- Engage participants in discussion.
- Provide guided practice of skill, technique, or activity.
- Create a product.
- Incorporate a time for reflection, i.e. journals, partner chats.

IV. Ensure that the activities have application at the CBO/Agency:

- Identify activities that are useful at the CBO/agency.
- Identify those that have application for training their own staff.
- Identify those that can be used with students in their programs.
- Provide "assignments" and a way to give feedback –e-mail, training buddies, or follow-up meeting.



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APPENDIX 9: TRAINING OF TRAINERS INSTITUTE SAMPLE TRAINER SKILLS SELF-ASSESSMENT QUESTIONS

On a scale of 1-5, with 1 being basic and 5 being expert, please rate your skill level for the following:

	BASIC					EXPERT				
1) Ability to create a workshop based on my practice as an artist.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2) Ability to manage time well as a trainer.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3) Ability to develop workshop materials.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4) Ability to plan and facilitate a workshop with a colleague.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5) Ability to help a group debrief the learning through discussion.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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