

SIDEWALK CURRICULUM GUIDE
Partnership for After School Education

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WHY THE ARTS AND AFTERSCHOOL?

As a leader in afterschool education for over ten years, PASE recognizes the arts as a uniquely successful vehicle for teaching youth development skills and values. Research in the field of arts education, youth development, substance abuse prevention, and the realities of many urban families in the United States identifies the arts as a meaningful way of engaging youth in positive learning experiences. The arts empower young people to express themselves, build self-esteem, and engage in positive alternatives to substance abuse and other high-risk activities.

Afterschool Risk

The risks that adolescents are exposed to during the non-school hours are now well documented. Not only does the rate for juvenile crime peak between the hours of 3-6 pm, it is during this time that children are much more likely to become the victims of violent crime. "Latchkey" children are also at a substantially higher risk of engaging in potentially harmful behaviors, including substance abuse, participation in gangs, and unsafe sexual activities. It has been the experience of many youth practitioners, researchers and parents that kids begin to engage in these risky activities between the ages of 10 and 14 – the time period some agencies refer to as the 'gap age', during which young people are experiencing dramatic physical, social and emotional changes. Peer influence takes on a powerful new role during this period, and with the wrong stimuli, young people can set up patterns that will become increasingly hard to change as they mature.

Afterschool Potential

Afterschool can be a time of tremendous risk or potential for an adolescent. Youth-serving agencies and schools therefore have an enormous role to play, and lately these institutions are paying greater attention to the power of the arts. Quality afterschool arts programs provide young people with positive, healthy, and creative alternatives to drug, alcohol and tobacco use and other high-risk behavior during the afterschool hours. Young people in engaging afterschool programs have shown improved achievement in math, reading and other subjects while demonstrating greater self-confidence and improved social skills. At the community level, afterschool arts programs respond to another need: the need for urban youth to be seen as assets to their communities. Arts programs that effectively incorporate youth development principles are powerful tools to help young people realize their full potential and positively impact the lives of their families and communities.

Drawing from PASE's experience and current research about the arts after school, we have outlined below the numerous benefits of quality afterschool arts education:

Engaging learning: According to Howard Gardner's theory on Multiple Intelligences, the arts speak to intelligences that are not necessarily tapped in school: visual/spatial, musical, interpersonal, intrapersonal, and body/kinesthetic. This provides students with a variety of opportunities for engagement, making learning a far more enjoyable experience. In addition, nonverbal thinking allows young people to explore alternative ways of organizing and articulating information, encouraging critical thinking and creativity.

Presidents Committee on Arts and Humanities (1996). *Coming Up Taller*. Washington, DC, and Kennedy Center Alliance for Arts Education Network (2000). *The Arts Beyond the School Day: Extending the Power*. Washington, DC.

Emotional literacy: Adolescence is a period of emotional growth. The arts allow for the exploration of feelings and the expression of them in a variety of ways, enabling young people to increase their self awareness. Through exposure to the artwork of their peers allows them to break out of a sense that they are all alone. Involvement in an arts program can help young people understand their emotions and express complicated feelings and ideas more constructively.

Valuable skills: The arts allow young people to develop skills such as collaboration, discipline, and verbal and non-verbal communication. These are among the many skills that a quality program can develop in a young person, thus preparing them to be competitive in higher education or today's job market.

New perspectives: Quality afterschool arts programs immerse young people in safe creative environments outside of home and school where they can learn more about themselves through a new lens, and begin to imagine other possibilities.

Preparing for adulthood: The arts allow young people to experiment in the adult realm. Without putting themselves at risk, they can tackle mature issues through visual arts, explore sophisticated roles in a drama class, and create original music compositions that express complicated emotions.

Community connection: Afterschool arts programs make it possible for young people to initiate and take part in community action projects such as a mural, and public exhibitions and performances at a community center, school or other space. These events give young people a sense of pride that they can contribute in valuable ways to their community.

Cultural awareness: Because each artistic discipline evolves out of a rich tradition, an afterschool arts program can be a great way for young people to experience and appreciate other cultures as well as their own. This is especially important when issues of diversity and tolerance are at the forefront of our national experience.

Relevance: Quality afterschool arts programs address issues that are relevant and meaningful to young people, and remain flexible so that youth themselves can direct classroom activities toward issues that are important in their lives.

Lifelong artists: If children have a positive and meaningful experience in the arts, the arts will stay with them throughout their lives. In every stage of a person's life, creativity will be a vital tool. Making the connection to the arts early on in life becomes a tremendous advantage.

WHAT IS SIDEWALK?

Sidewalk is a year-round afterschool arts education program that exposes young people to a wide spectrum of artistic experiences (Creative Writing, Music and Movement, Theater Arts, and Visual Arts) and Personal Development. Sidewalk operates in selected community-based organizations in New York City.

Ten years of strengthening afterschool programs for at-risk urban youth has taught PASE that a successful afterschool arts program requires a strong emphasis on students' socio-emotional development. Sidewalk's unique combination of intensive arts experiences and Personal Development was created in response to continued feedback from the field that un-addressed socio-emotional issues can serve as barriers to a young person's artistic development. This provides young people not only with intensive arts experiences, but also with the opportunity to discuss socio-emotional issues that emerge from the creative process, and the chance to develop skills that will help them identify, and deal with complex emotions and interpersonal conflicts. Personal Development is a vehicle that enables young people to explore overwhelming issues through a non-threatening group process and one-on-one interaction. This integrative approach gives students multiple points of engagement in Sidewalk activities, and numerous opportunities to express themselves freely.

An effective afterschool arts program must build young people's personal resiliency to help them cope with everyday challenges, making them open and available to learn. Sidewalk's integration of Personal Development distinguishes it from other programs, and the success of Sidewalk's two years has shown us that it enables youth to grow in all aspects of their lives. The extra assistance provided through Personal Development enables students to embrace learning, the arts, and confidence in their own unlimited potential.

Knowing that teens are usually attracted to activities that are perceived as 'cool' and 'hip', Sidewalk shows an understanding of youth culture, and deals with the issues and themes that are relevant to the daily lives of urban youth. Once young people are engaged in the program, they benefit in numerous ways from participation in hands-on creative experiences with master artists and support from seasoned Personal Development instructors.

Sidewalk evolved out of the concept embodied in its name: a place where urban adolescents express their ideas, have opportunities to develop natural talents, and explore the changes within themselves and among their peers. These young people are developing relationships, acquiring skills, building self-confidence, and cultivating leadership skills as tools to make positive choices in life. The sidewalk is a path that leads to many places and takes young people as far as they want to go.

The structure of Sidewalk is as follows:

- Sidewalk operates over the course of three semesters: October – January (12-15 weeks), February – June (12-15 weeks) and July – August (6-8 weeks).
- Each semester, Sidewalkers participate in two artistic activities and a Personal Development workshop each week for duration of 12-15 week semesters.
- In Sidewalk, every semester ends with a culminating event such as a performance, poetry reading, exhibit, or dance festival.
- The young people of Sidewalk are between the ages of 10-14 and come from the community, neighborhood schools, religious institutions and existing agency programs.

The Sidewalk Staff team includes:

- Professional artists who bring expertise in a particular art form, a wealth of experience working in the field, and a passion for working with young people.
- Seasoned art therapists, social workers, and educators, who serve as Personal Development instructors, all of whom understand group work practice and offer youth many creative forms of expressing themselves.
- The Sidewalk coordinator, who plays a critical role in creating a safe and supportive learning environment by setting a positive respectful tone, making expectations clear, and monitoring the program quality to ensure that the young people's experiences are challenging and fun. The coordinator also serves as an important liaison among the community, parents, youth, staff, the agency, and PASE.

Sidewalk Goals & Objectives

The following are the primary goals for what the Sidewalk Arts Program hopes to empower youth:

- To develop **self-confidence** and a strong sense of self that will guide youth age 10 to 14 as they face challenging situations in their lives, such as peer pressure to smoke, use drugs or alcohol.
- To develop **leadership skills** through experiences that nurture independent and creative thinking, and provide opportunities for creative problem-solving.
- To instill lifelong patterns of **creative and productive self-expression**.
- To change the **perception** that urban youth are a deficit to the community, and to make sure that youth understand that they are a tremendous asset.

In order to reach these goals, Sidewalk has established the following Program Objectives:

- To offer alternate and multiple forms of expression in the arts which youth may use to help them think through their actions.
- To create an environment that encourages positive peer influence.
- To provide culturally relevant adult role models for youth on a consistent long-term basis.
- To provide youth with arts career exploration opportunities through collaborations, workshops and internships with arts institutions and creative industries.
- To increase the capacity of community agencies to offer engaging, intensive arts programming for early teens and pre-adolescents.
- To promote the widespread visibility of "building youth and community through the arts" through pro-active outreach and demonstration tactics involving youths themselves.

WHO IS THE PARTNERSHIP FOR AFTER SCHOOL EDUCATION (PASE)?

As a leader in afterschool education for nearly a decade, PASE acts as the nerve center for the afterschool/youth development field. PASE is an organization representing over 1,200 youth-serving agencies in the New York City area, and several other communities in the United States. PASE's mission is to ensure that our children and youth reach their full potential through the maximum utilization of the out-of-school hours.

Within PASE's broad mission, there are three key components:

1. Increasing the capacity of afterschool programs to provide quality services.
2. Increasing the visibility of afterschool and youth development work.
3. Advocating for increased allocation of resources to this arena.

In order to achieve these goals, PASE has positioned itself at the intersection of key sectors: Youth Development, Higher Education, Public Education, and Corporate and Private Philanthropy. Drawing on the strengths of these sectors, PASE acts as a brain trust and convener for the afterschool field. On a constant basis, PASE assesses the needs and strengths of youth and youth agencies, finds resources and forges collaborations to meet these needs. Perhaps most importantly, PASE is seen as the driving force behind the movement to professionalize the afterschool field.

A major theme in the discourse of afterschool education has been the unique potential of the arts to engage and transform youth. Increasingly, community-based organizations are turning to PASE for tools to help them start new arts programs or improve existing ones. In response to this demand for an afterschool arts education model, PASE partnered with Philip Morris to establish Sidewalk as a demonstration project in the Fall of 2001.

SIDEWALK CURRICULUM GUIDE

Guiding Principles

Sidewalk's Guiding Principles represent the core beliefs of the Program's innovative youth development philosophy. This youth development focus builds on research in the afterschool field that tells us not only about the student's academic needs, but also of their many socio-emotional needs as well. These Guiding Principles are integrated throughout the curricula and lesson plans in the curriculum. They are organized into five categories that reflect this holistic approach:

- The Individual
- The Group
- Cultural Awareness
- The Arts Experience
- Process and Reflection

PASE recognizes that community agencies differ due to their individual needs, interests, resources and limitations. As a result, the Sidewalk Curriculum Guide is not intended to provide a template for exact duplication, but instead, the curriculum intends to provide samples and guidelines that are flexible enough for agencies to adapt easily. The Guiding Principles aim to steer agencies as they integrate and adapt aspects of Sidewalk into their particular agency.

The Sidewalk Curriculum seeks to develop the following **Individual** outcomes in young people:

- Expansion of individual expression and knowledge.
- Development of increased physical comfort level and self-confidence.
- Appreciation of art and creativity.
- Overcoming inhibitions that peer pressure can generate in order to validate and draw upon individual experience.
- Expansion of individual expression and knowledge.

The Sidewalk Curriculum encourages **Community/Group** building for the purposes of:

- Positive social exchange and conflict resolution.
- Self-respect and respect for others.
- Understanding of the value of individual contribution within a group.
- Collaborative problem-solving in a group setting.
- Collaborative learning to achieve a goal.

The Sidewalk Curriculum seeks to improve **Cultural Awareness** and tolerance by allowing young people to:

- Develop appreciation for a wide variety of cultural traditions.
- Understand how to incorporate individual experiences and contemporary issues into an established art form.
- Identify their own place in the historical context of a particular art form.
- Engage in activities that celebrate their cultural experience and background.

The Sidewalk Curriculum allows for **Experiential** learning through:

- The fostering of individual creativity and expression through the composition of original material using language and tools specific to the art form.
- Developing in youth a sense of ownership of the creative process.
- Discipline and high expectations.
- Greater awareness of art in all aspects of their daily lives and in society.
- Acknowledgement of the validity and accessibility of arts professions.

Sidewalkers will engage in **Process and Reflection** through the following:

- Written and verbal guided reflection.
- Ownership of individual and collective artistic progress.
- Development of critical thinking skills and the ability to analyze class work.
- Learning about different resources available to extend arts knowledge and experience beyond the classroom.
- Involvement in the process of brainstorming.

BUILDING BLOCKS: **Creating a Strong Foundation for an After School Arts Program**

The arts are both the primary focus of Sidewalk activities as well as the medium through which the program offers students personal growth, meaningful relationships, and encouragement to instill a love of learning. Sidewalk's arts experiences enable students to work directly with professional artists and take part in advanced artistic processes with sophisticated materials and instruments.

Thus far, the implementation of Sidewalk program has revealed that certain elements of program design, qualifications of instructors, collaboration between personal development and arts instructors, and environmental conditions are critical to delivering an effective afterschool arts program. The practical insight that we have gained through the implementation of Sidewalk enables PASE to provide useful suggestions about how to establish a successful program:

Program Design

1. *Engaging Activities:* Successful afterschool arts programs must begin with exciting, fun, and relevant topics and processes. Students will not benefit from the many enriching aspects of the program if they are not excited by connections between the activities and their own lives.
2. *Youth Development Focus:* Activities should be based in a belief in the limitless potential of youth, their ability to play an active role in their own learning, and that they have an enormous amount to contribute to the world. The most successful education programs are built around the understanding that teachers will learn as much from the young people as the young people will learn from them.
3. *A Holistic Approach:* One aspect that distinguishes excellence in afterschool education is that the practitioners care for the whole child as intelligent, creative, social and emotional beings. In order to achieve this, afterschool practitioners must be flexible and comfortable playing a variety of roles to respond to the needs of young people such as artist, educator, youth worker, and mentor. This holistic approach to afterschool programming combines art, personal development, and youth development - a synthesis that deepens the impact on the adolescents who are involved.
4. *Embracing Diversity:* Urban teens today represent an enormous range of cultural backgrounds. By incorporating this rich diversity into the content of class experiences, students will gain a deeper understanding of their own cultural history and expand their knowledge of others' artistic heritage as well.

Core Competencies for Sidewalk Instructors

1. *Collaboration:* Willingness to work closely with other teaching artists, instructors, parents, and cultural institutions.
2. *Experience:* Familiarity working with adolescents, skill with classroom management, and ability to translate complex concepts for young people. In addition, it is important for the practitioner to have an understanding of youth culture and the ability to use this awareness to engage and motivate young people.
3. *Educational Theory:* Knowledge of child development, pedagogy, and diverse learning styles.
4. *Role Model:* Modeling positive behavior, effective communication and mediation methods, dedication and commitment to their profession.

5. *Focus on Achievement*: Ability to help youth set goals, plan, and take the steps to achieve them.
6. *Professional Development*: Continuous interest in improving their knowledge and practice as an artist and educator.
7. *Openness*: Flexibility to learning new ideas and changing perspectives.
8. *Community Involvement*: Ability to connect arts activities to pressing community needs and issues, and to develop action projects that enable youth to contribute to community improvement.
9. *Planning*: Skill in organizing group projects towards a culminating event while remaining open to unexpected opportunities.
10. *Documentation*: Ability to document and evaluate an arts education experience for the benefit of the afterschool/arts education fields.
11. *Youth Development Philosophy*: Belief in the potential of young people and that they each have something positive to offer to make a difference in the world beyond their community.

Collaboration Between the Personal Development and Arts Instructors

Because adolescent youth are faced with numerous physical, emotional and social changes, every interaction in their surrounding environment can be an opportunity for learning and growth. Therefore, it is best for youth if Personal Development practices are integrated into all aspects of the Sidewalk Program, and both the teaching artist and the Personal Development instructor are familiar with Personal Development principles and methods. The arts and Personal Development instructors should communicate frequently about students and critical issues that arise in activities.

Youth are often compelled to talk to adults or community members they trust. The arts often illicit this desire to share or explore personal issues and the teaching artist may be the focal point. It is essential that the instructor be prepared for this possibility, and although the teaching artist is not a counselor, they can help the student with initial exploration of a given issue, and then direct them to the Personal Development staff and/or a counselor. In order to facilitate collaboration between these two instructors, and a consistency of support and structure across all their classes, the following components are recommended for both the arts and Personal Development:

1. *Check-in and closing rituals.*
2. *Establishment and reinforcement of group expectations.*
3. *Focused reflection and discussion about previous classes and current individual and group work.*
4. *Help participants to set goals and monitor progress individually and as a group.*
5. *Help students find personal connections to their work.*
6. *Be alert to personal conflicts and other emotional issues that may be expressed metaphorically in an artistic form, and that expression of some issues may be too overwhelming to confront directly.*
7. *Model the behavior and values of a professional.*

Shaping a Creative Environment:

1. *Sacred Space*: Create a physically and emotionally safe place for young people where they can feel comfortable discussing difficult emotions and challenging issues and develop constructive relationships with their peers and adults.
2. *Manageable Class Size*: If possible, structure small classes so that youth have the opportunity to develop close interactive relationships.
3. *Reinforce Goals*: Show student progress by displaying their artwork, and decorating the classroom with material that emphasizes the guiding principles (posters, quotes, heroes, etc.) Inspire them to develop their skills further with

examples of art from various cultures and historical periods, calendars, and announcements of culminating events.

4. *Consistency*: Exhibit signs of the program's continuity and permanence so that students feel that they can rely on the programs and the adults who manage them. This will reinforce students' feelings of trust in the program.

HOW TO USE THIS CURRICULUM GUIDE

The purpose of the Sidewalk Curriculum Guide is to help community-based organizations (CBO's) and other educational institutions structure a quality program that seamlessly combines youth development with quality arts instruction in an after-school setting. This guide is designed to be useful to all site instructors including artists, creative arts therapists, social workers, and coordinators who are either starting an arts program for the first time, or expanding an existing arts program. This comprehensive Guide provides a framework for implementing a successful program that adheres to the philosophy of the Sidewalk Curriculum for teaching in four areas of the arts: **Creative Writing, Music, Movement, Acting and Storytelling, and Visual Arts**, and a section devoted to **Personal Development**, a vital component of the program. PASE recognizes that each community organization is unique, so the curriculum is structured to be as flexible and adaptable as possible.

The Curriculum Guide includes the following areas:

I. Guiding Principles: The philosophy of Sidewalk is embodied in its Guiding Principles. These suggested elements are intended to steer the development of the curricula and lesson plans, and are highlighted in each section. Further, they clarify program goals and answer the question, "What should every student gain from an afterschool arts program?"

II. Personal Development Curricula:

The Personal Development Component is what sets Sidewalk apart from other arts-based afterschool programs. A separate class from the arts activities, Personal Development uses creative activities to help students develop socio-emotional skills, explore difficult issues and feelings, learn conflict resolution and team building. The Personal Development curriculum is based on a foundation of group-work theories and youth development practice and encourages effective collaboration to better reach and positively impact the lives of youth.

III. Arts Curricula:

The Arts Curricula focus on four artistic disciplines - Visual Arts, Creative Writing, Music & Movement, and Theater Arts, and includes the following content areas:

Discipline Overview, Incorporating Guiding Principles

Semester Outline

Sample Lesson Plans

- Goals and Objectives
- Activity Description(s)
- Related Guiding Principles
- Related Learning Standards
- Personal Development Links (These are included as examples of how the two disciplines can compliment each other.)

IV. Resources:

Part four provides detailed information about cultural institutions and creative industries in New York City. This guide will make it easier for Sidewalk instructors to bring their students to visit institutions such as museums, music halls, and theaters, and incorporate resources from these cultural organizations into the afterschool activities. Beyond formal arts venues, Sidewalk instructors are encouraged to give youth an understanding that everything around us was designed by a creative person, from our clothing to the objects we use, to the spaces

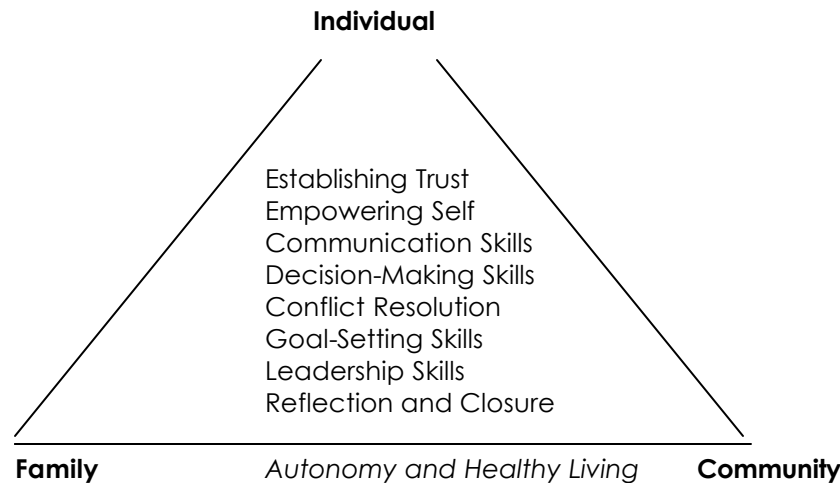
and cities we inhabit. Visits to these museums, performing arts centers, parks, professional design studios and other institutions will broaden young people's experiences, and connect their learning to a wider context. Many of these institutions offer their own arts education programming for teens as well. As young people progress through the Sidewalk program, they will gain an awareness of the numerous opportunities through which they can pursue their interest in the arts on a more serious level.

PERSONAL DEVELOPMENT

Curriculum Overview

Developed by: Clayton B. Evans & Marygrace Berberian

The goal of the Personal Development curriculum is to outline how afterschool professionals can help young people to reflect, examine and strengthen their awareness of themselves, and their relationships with their family and the greater community. This growth is achieved through a sequence of activities that enable students to understand how they contribute to and learn from a group. The following triangular configuration illustrates how issues can be explored in a semi-sequential manner from the top down, allowing issues to overlap when appropriate. Successful exploration of the listed content areas will enable Sidewalk Personal Development participants to attain the overall desired outcomes of autonomy and healthy living.



Both Personal Development and Arts instructors are encouraged to include the following **Standard Components** in their activities:

1. The group facilitator will greet each individual young person. Students will quickly and briefly “check-in” with the larger group by sharing high and low points of the week. This will be an opportunity for the facilitator to learn of any existing stressors that have affected individual members or the group community. Additionally, the issues shared could be filed for future group discussion topics.
2. Acknowledge any absent group members. The facilitator will ask one student to summarize the progress of the prior session for any members who were absent. Summarizing the last session will present a context for the content of the current session.
3. The facilitator should adhere to the guidelines for group behavior and expectations established at the start of the group. Group members will be reminded of and held accountable to the group contract.
4. It is the facilitator's role to ensure that students interact in a respectful manner. The established group guidelines can be referred to when necessary.
5. The facilitator should continually examine the interactions of group members. If conflicts are observed, they may be resolved in an appropriate manner.

6. When individual issues, such as abuse, are discussed in the group, the facilitator will follow-up appropriately by reporting the information to the appropriate supervisors in the agency, accessing necessary resources for the member, and possibly contacting the member's family and/or school.
7. The facilitator will ensure that each session has a closing activity so that members can share thoughts or questions, and the facilitator can acknowledge successes.

GROUP WORK THEORY & PRACTICE

Summary

The following suggested content areas for Personal Development are based on Social Group Work Theory as applied to the objectives of the Sidewalk Arts program (see p.7). A key premise of Social Group Work Theory is that groups (which consist of at least three members coming together for a common cause) have a life—a beginning, middle, and an ending. The members of this group (the leader included) share in this life by fulfilling certain roles and completing specific goals. The following content areas, based on Group Work Theory, are independent and can be applied for the most part to all stages of the 12-session Sidewalk semester. They are included in order to provide support and inspiration to Sidewalk instructors.

Establishing Trust

Trust is essential in order for group members to explore personal issues. Urban youth who are exposed to a host of community stressors often have difficulty establishing trust with others. Increasing the group's level of trust becomes critical so that members feel comfortable trying new experiences and thinking in new ways. During this initial stage of group formation it is important to ensure that students:

- Know the necessary “nuts and bolts” or logistics of the program (i.e. When and where to meet, and the names of the instructors, etc.)
- Contribute to a set of rules or norms, and explore how behaviors and attitudes of all group members will result in clear consequences.
- Are given the opportunity to express their feelings, expectations and desires, and share salient “outreach” points that drew them to the program (feelings should be acknowledged and normalized; conflicting expectations of members can be addressed or possibly “shelved” for future group or one-on-one discussion).
- Develop an understanding of the group's purpose and objectives.
- Engage in exercises and games that will foster trust among the group such as name games, team building activities, and games where members find things in common with each other. The facilitator will conduct activities in a consistent and empathetic manner to preliminarily establish a trusting alliance with and among group members.

Empowering Self

Students will have the opportunity to identify their individual strengths and deficits in non-threatening self-reflective activities, group discussions, and casual and/or scheduled individual discussions with the Personal Development staff. The purpose of this component of the curriculum is to heighten each member's sense of self, and, in turn, highlight the many strengths of the group. By promoting individual strengths, youth will:

- Set realistic goals for themselves and monitor their progress with the help of the Personal Development staff and other members.
- Be more confident to then address other difficult issues, and help other members through similar situations.
- Celebrate their individuality and cultural identities as members of a larger community.
- Work to acknowledge the progress and learning gained during other life experiences, identifying successful solutions and effective coping skills.
- Acknowledge the relationships shared with others in their environment.

Communication Skills

As trust is established and members are working towards their goals, the Personal Development staff will have to be firm, consistent, and fair in ensuring the safety and expectations of the group. Some members may test staff and other members as they eventually develop confidence in this safety. Emphasis on the following areas will help to build students' communication skills:

- Learning techniques to effectively and appropriately communicate with peers and adults.
- Exploration of how verbal and non-verbal communication impacts relationships with others.
- Development of constructive and effective ways to express difficult feelings.
- Gaining greater empathetic, sensitive listening, and self-reflective skills.
- Learning specific skills of how to constructively share different opinions during artistic critiques of Sidewalk Art and artistic productions.

Decision-making Skills

As safety and communication flourish, so too will students' opinions of their accomplishments and abilities. By 'stepping back' and letting go of some of their directive powers, Personal Development instructors can allow students to express their new frame of expectations, as they now fully understand the pursuit of the program. Instructors can help students develop a sense of investment and ownership in the progress of the group by encouraging them to:

- Learn how to negotiate individual interests in decisions that impact the group and/or community.
- Increase their ability to understand situations from other perspectives.
- Contribute constructively to the shaping of the short and long-term program objectives, thus helping to shape what they should now internalize as "their" program.
- Examine the short-term and long-term outcomes that result from the choices and resulting consequences in "life" situations—examining their own, family members' and those in their community.

Conflict Resolution Techniques

Mastery of conflict resolution requires the ability to identify its various stages: escalation, intervention with an objective and optimistic approach, effective listening, clarification of the many points of conflict, and exploration of various solutions and their consequences. This is no easy task, but with the above knowledge and skills in place, young people can:

- Develop specific techniques to diffuse acute conflicts and develop skills to subsequently resolve the conflicts that emerge for them in their communities.
- Learn how to respond to conflicts in their own lives by utilizing established communication and decision-making skills.

Goal Setting Skills

During this period of the group, members should be given the opportunity to reflect on accomplishments and challenges on an individual and group scale. In order to set goals that will allow for effective closure of their shared experience, allow members to begin to look beyond this program, and applying what they have learned to other venues, students should be encouraged to:

- Identify areas within themselves that require more attention, obstacles to overcome, their internal and external resources, and strategies to pursue this growth.
- Learn how to set achievable, individualized goals within the remaining programmatic time and beyond.
- Evaluate and analyze the group's progress, and set new objectives for the remaining program time.

Leadership Skills

From the very beginning of the group, some members will exercise leadership tendencies, often in a less constructive manner. As the group progresses toward a conclusion, Personal Development Instructors should aim to nurture appropriate leadership skills of *all* members through individual, one-on-one, and group explorations and experiences by helping them to:

- Identify individual strengths based on all of the above programmatic experiences, specifically the 'Empowering Self' curriculum (see p.20).
- Take advantage of opportunities to exercise their leadership skills through service projects to the group, program, agency, family, and/or community.
- Work with peers to create a community action project, if group dynamics and resources permit.

Reflection and Closure

The conclusion of a group, especially one that has been together for a substantial amount of time, can be a challenging experience. But, building on the suggested Group Work practices above, the ending can establish a strong foundation for the "living" skills adolescents need if the following elements are integrated into session planning towards the end of the semester:

- Recognize and empathize with the various reactions to the group's ending.
- Have the opportunity to express their successes and challenges with the program, and offer suggestions for future Sidewalk Arts efforts.
- Participate in a final project (group or individual) that will allow them to "leave a mark" on the agency and program.
- Review and evaluate their own efforts in the program through portfolio and project reflection, group discussion, and one-on-one consultation with Personal Development staff.
- Give students the opportunity to express a "good-bye" to other members and staff.
- Provide "next step" resources to continue their artistic and Personal Development skills in new settings.

PERSONAL DEVELOPMENT Semester Outline

The following is a list of Key Content Areas for Personal Development, organized into a 12 session format. The purpose of this outline is to demonstrate how content areas can be included in each session. Suggested activities and group projects are offered to show how the movement in the group process is fluid and modified by the dynamics of the group. Each arts lesson plan in the curriculum includes 'Personal Development Links' that facilitate connections with Personal Development activities so that the two classes can compliment each other most effectively.

Session 1: Building Trust

- Have students mix and mingle using a "beginning group" icebreaker.
- Conduct an "opening" check-in with young people, introducing all students and staff. Personal Development staff should explore then acknowledge the various feelings that group members might have coming into the program.
- Learn each other's names through name games.
- Create initial group bonding through the sharing of their art discipline of choice, their expectations based on how the program was advertised, and on the stated general purpose and over-arching objectives. Explore where Sidewalk Arts fits with other agency programs.
- Collaborate on group norms and rules—create a poster or visual contract stating these rules, segue this into non-negotiable rules and consequences.
- Have students participate in group-building activities that will ignite important initial bonding (i.e. Commonality games that require the entire group's efforts).
- Make sure that young people know where and when to meet for the ensuing sessions, and any other logistical points.
- Use a closing activity to field questions or statements from the group members.

Session 2: Trust & Communication

- Refer to the Personal Development Standard Components (p.15) for goals.
- Review "rules/norms" poster and explore adding to it with the group.
- Students can participate in different name and group-building games from the first session.
- In this session, young people can share autobiographical information or other aspects of themselves. This should be done with great sensitivity to the members' levels of comfort. In order to establish trust, group members need to understand how they relate to the larger social context. Keep in mind that they are constantly comparing themselves in relation to others to determine how they fare.
- One suggestion is to have students write and share a brief autobiography based on items of information from the group's first brainstorm. Personal Development staff should try to guide the group to not share any experience that is too traumatic just yet (this could later be shared to the group once enough safety and coping skills are established). For young people who share traumatic experiences, Personal Development staff should offer their services privately. Invite all group members to share (possibly first in a small group, then optionally to the entire group). Encourage them to applaud each other's efforts.
- This session will offer an opportunity for instructors to introduce the process of group reflection on their work through the "Observation Session/Progress Report" model (have it

written poster-size). Students should be reminded that the purpose of group reflection is for the group to learn from each other, and develop their work as far as possible. Inform the group that a Progress Report is a quick check of work in the middle of a project, while an Observation happens when the project is done. During a Progress Report, the artist will share their ideas and have the option to share their next steps. Explore guidelines specific to these sessions:

- Young people will first be sure to thoroughly and silently view all work that is being displayed. Not all work done by the group will be up for Observation at one time. Personal Development staff may opt to put up a portion of the work so that there is a more concentrated effort to observe work.
- Students will then respond to compositions or issues that catch their attention for positives reasons; each young person should describe what it is about the piece that caught his/her attention and why. The artist(s) should remain silent and listen.
- The same student or others may add other positive observations about the piece, then comment on elements that they may not understand or that they do not feel are as strong. Group members should know that this does not necessarily mean that those elements are wrong and/or should be taken out or edited. Those framing the opinion must be as clear and specific as possible, and will be discouraged from just saying "I like it / I don't like it."
- Personal Development staff should then review the "positive" and "challenged" responses.
- The student may then respond to any or all of the responses, and share his/her intentions or process. Personal Development staff should help restate or review what they have said.
- The floor should be opened to further discussion. Each piece should be given no more than 3 minutes of discussion.
- Applause should be given for the artist, then a new piece should be chosen.
- Select compositions from various contemporary and established artists. Based on your knowledge of the artists and their intentions, be the voice for the artists.
- Have the group exercise an "Observation Session" with the work in front of them.
- Encourage young people to bring in samples of their work that they will share with the rest of the group (enlist no more than 3 volunteers at a time). Personal Development staff may need to review group rules.
- If time allows, play another group-building activity, then do a closing activity.

Session 3: Empowering Self & Communication

- Refer to the Personal Development Standard Components (p.15) for goals.
- As this is the third session, it is important to remind the group of the program's goals, discuss their understanding of them and encourage them to offer additional suggestions about class expectations. This discussion will serve to provide consistency and solidify the routines established.
- During this session, another group-building activity can be facilitated to further develop group cohesion.
- As the focus is on routine, one of the three volunteers can be asked to put up their work. (Refer to the Observation Session guidelines.) The remaining two artists display their work, applying the Observation guidelines. Discuss with the artists what it felt like to put work up in front of the group. Be sure that the group applauds the efforts of the artists, and recognize the group for their honesty and constructive feedback.
- Inform students about the 'self portrait' project that they will start next week. In order for students to prepare, provide time for them to think about who they are (beliefs, fears, desires, hopes, strengths, weaknesses, resources, family influences...) and at least three goals that they have for the program. Notify young people that this will be something they will submit to Personal Development staff and explore one-on-one with staff starting in session 4. List questions on the wall to guide students' exploration, and separate them into pairs so that they can share their answers with each other. Bring the pairs back to the

larger group and ask for general responses—surprises, challenges, something that interested them about their partner, etc. Invite up to three other volunteer artists to share their work during the next session.

- A closing activity should be offered to end the group experience.

Session 4: Self-Empowering, Communication, & Decision-making

- Refer to the Personal Development Standard Components (p.15) for goals.
- The purpose of this session is to examine preferences, learn how to make choices and then express those opinions in the larger group.
- One suggestion to facilitate that process is a group field trip. The group will need to decide where they will go and what they will explore on a field trip within a 30-40 minute radius during Session 6. The objective of the field trip will be for students to divide into small teams and for each team to be responsible for gathering different information, which they will later present to the larger group. The small teams will be randomly assigned, and each team member will have a role that will be chosen by the group (Personal Development staff should list some suggestions—documentary photographers, journalists, illustrators, interviewers, statisticians, scouts, etc.). Personal Development staff should guide discussions and decisions to reinforce group expectations, and the program objectives. In preparation for the trip, review appropriate conduct and procedures during field trips, and post these on the classroom wall.
- Building on the observation activities from the previous session, three volunteer artists can be invited to display no more than three pieces each at the same time.
- Apply the observation session guidelines, discuss the experiences with the artists, and encourage the group to applaud all efforts.
- During this session, the "Self-Portrait" project can be introduced. Two thematic suggestions that will encourage thoughtful reflection in their work are 'A Self Portrait As My Greatest Strength' and 'My Greatest Obstacle'. Although a variety of media can be used, collage works very well for this project. Group members can collage found images from newspapers and magazines, working from a neutral, pre-drawn 'head' outline that is divided down the middle to illustrate the polar characteristics in order to illustrate their strengths and weaknesses. This project should take one full session (half of Session 4 and half of 5).
- While students are working on their portraits, Personal Development staff will meet with them individually to explore their view of the program thus far, and their self-reflection piece from the previous session. Personal Development staff should offer students a chance to ask any questions and/or offer an opinion about the program and/or the Self Portrait project. Personal Development staff should spend at least three to five minutes with each young person. If necessary, announce to group that the remaining students will be seen during the following session.
- If time allows, have a brief Progress Report.
- Invite artists to display their work that has been created in the Sidewalk Arts programs thus far (Drama and Movement, or Music students can perform their pieces near end Session 5). These pieces will not receive a full Observation Session review.
- A closing activity should be offered to end the group experience.

Session 5: Communication & Decision-making

- The fifth session marks the beginning of the mid-phase of group development. More intensive work and reflection takes place. Refer to the Group Work Theory and Practice Summary (p.16) for goals.
- Facilitators can provide time for students to complete their portraits while Personal Development staff meets with remaining group members one-on-one. Invite artists to display work; provide refreshments as in an impromptu "gallery opening." Allow young people to respond to the artists' work in a casual manner. The Observation Session for the portraits can be completed.

- Time could be allowed to give small field trip teams a chance to check-in with each other. Review logistics, necessities and guidelines for field trip during next session.
- A closing activity should be offered to end the group experience.

Session 6: Decision-making & Leadership

- Refer to the Personal Development Standard Components (p.15) for goals.
- In preparation for the field trip, have the small teams sit together to check-in with each other. If the groups consist of more than three members, have members elect a 'captain' whose job is to make sure the team is focused, check in with Personal Development staff while in the field, and wield a tie-breaking vote on team objectives. Review where the group is going, how, and when they are expected to return. Ask for questions, and review field trip guidelines and expectations. The field trip should be close enough for members to travel to, explore, meet as small teams, break, return, and briefly discuss. The gathered material can be presented during Session 7.
- A closing activity should be offered to end the group experience.

Session 7: Decision-making, Conflict Resolution & Leadership

- Refer to the Personal Development Standard Components (p.15) for goals.
- The focus of this session is decision-making, conflict resolution and leadership. Whenever possible, try to take advantage of opportunities to connect activities to previous sessions and reinforce important lessons learned thus far.
- If the suggested field trip activity has been implemented, give small field trip teams time to organize the information that they gathered, and present it to the group. Refer to 'Observation' guidelines for the presentations.
- Facilitate a group reflection about the field trip experience as a whole, exploring how decisions were made, and how roles were executed. Ask captains specific questions about their experience—challenges and successes. Abiding with group expectations, have the other members provide feedback about how their captains performed their roles, and observations of the other captains.
- Select an issue from the field trip discussion to use as an example of conflict. It may be necessary to exaggerate the issue in order to create clear opposing issues and to take it fully "away" from the team the issue originated from. Having identified the conflict, encourage the group to suggest methods of resolving it. From the group's suggestions, chart the necessary steps towards exploring and resolving a conflict. Personal Development staff will have to "plug in" known strategies, and/or help the group properly sequence the brainstormed strategies. Challenge members to apply their conflict resolution strategies during the week at home, school, or with friends, and report back to the group.

Session 8: Decision-making & Conflict-Resolution

- Refer to the Personal Development Standard Components (p.15) for goals.
- Students will share conflict resolution experiences, including successes, and challenges. Highlight one or two issues and explore with the group additional ways to approach the situation. Have the young people refer back to conflict resolution strategies they helped devise earlier on. Edit or add where necessary at this point in the group process. Challenge students again to find opportunities in their "everyday lives" to apply conflict resolution guidelines.
- Review Sidewalk Arts near the three-quarters mark. Post objectives of art discipline(s) and Personal Development, share what has been done thus far, and what needs to be done next. Have students brainstorm projects that will fulfill goals of the objectives. Personal Development instructors will have to help students think about the feasibility of some suggestions.
- An engaging activity for students is to work on a community action project. Personal Development instructors should first facilitate a brainstorm with students about pressing

needs and issues in their community. Next, they should develop ideas or projects (such as a mural, park clean-up or public service poster campaign), and vote on one idea that is popular as well as realistic. The project idea that is selected will enable them to contribute in valuable ways to their own community improvement. Students should be asked to develop plans that they will present during Session 9.

- A closing activity should be offered to end the group experience.

Session 9: Decision-making, Conflict-Resolution & Goal-setting

- Refer to the Personal Development Standard Components (p.15) for goals.
- Personal Development staff should remind students that three sessions remain.
- Instructors should be mindful of the impending end of the group. One reaction to impending separation is anxiety. Various emotions of participants should be acknowledged, but there will also be evidence of larger issues that should probably be addressed best one-on-one.
- Give young people time to prep for their community action project presentations, and then give each member or team(s) 2-3 minutes to present their piece. With their approval, have other students ask questions for clarity or more information. Then the group should choose one (maybe two) project(s) that can be completed by or before the first half of Session 11.
- A closing activity should be offered to end the group.

Session: 10: Goal-setting, Leadership & Reflection

- Refer to the Personal Development Standard Components (p.15) for goals.
- Explore with students how they feel about having only three sessions left (including 10). A student-made calendar can help outline the process of termination: visualizing accomplishments, ending activities planned, and a project deadline.
- Work is continued on the community service project.
- A closing activity should be offered to end the group experience.

Session 11: Leadership & Reflection

- Refer to the Personal Development Standard Components (p.15) for goals.
- Personal Development staff should be cognizant of students' feelings and responses to 'endings' and loss, and allow them to voice feelings, frustrations, successes, and anxieties. Allow time for participants to exchange numbers and talk about what they are doing next.
- After the suggested activity, young people will present the community project, and discuss the experience.
- Give students time to think about their goals, 6 months from the present date, a year from the date, then five years from the date. Group members should list what might be their obstacles towards reaching these goals, and the strengths, resources, and plans that will take them closer to realizing these goals.
- While they are in reflection, try to touch base with each student individually, offering additional material or information the member may use to continue study in his or her artistic discipline of choice).
- Have young people share their reflections with the larger group. Personal Development staff should then survey the group for general reactions.
- Invite all students to display work from art disciplines for Session 12.
- A closing activity should be offered to end the group experience.

Session 12: Reflection & Closure

- It is important to offer opportunities for students to express their feelings about the conclusion of the program. A Graffiti Wall could be created to allow young people to chart feelings or thoughts around the ending of the group.
- During the check-in, have group members share something specific that they will take from this experience, and something they feel they gave to the group.

- Give students an opportunity to say goodbye directly to each member and Personal Development staff. Help the group realize the many ways people react to ending a significant experience. Personal Development staff should model their own feelings around the group coming to a close.
- Have a casual "gallery opening" where students put up their work, exchange contact information, and enjoy refreshments.
- Gather the group for one last time to present awards and/or certificates.
- Young people can also create a personalized card for every other member in the group. Or, "Student Salutes" can also be created by having each student write a positive message about another member of the group on a designated banner. Each young person will then have a banner inscribed with messages from other members.
- Give students one last opportunity to say good-bye. Then have the group perform a final closure activity and applaud each other's efforts.

PERSONAL DEVELOPMENT
Lesson Plan Sample – Week 1
Developed by: Clayton B. Evans

Week 1: First Personal Development Session

Goals and Objectives:

- To establish and foster cohesion among members.
- To develop and document the group guidelines.
- To identify the expectations members hold for Personal Development.

Materials: Poster paper, markers, tape, chairs in a circle or oval, two balls or clean rolled up socks, a medium size kick ball, and an 18" to 30" stick.

Activities:

Graffiti Wall: The purpose of this activity is to help members focus their thoughts on specific topics that will be explored during the duration of the program. Post three questions on large pieces of paper around the room. Have members respond to these questions using colored markers as they enter the room. The questions are: What is the purpose of art? What kind of art do you appreciate the most (painting, writing, dance, music, etc.)? Who has been an influence on your artistic development? *(This activity begins 5 to 10 minutes before "official" beginning and ends 5 minutes into program time.)*

Introduction of Instructors and Program; State the General Purpose of the Personal Development component of Sidewalk Arts

Name Game: The Sock Game. The purpose of the game is for members to memorize each other's names and to have fun. The Personal Development instructor will stand with students in the circle holding one rolled-up sock. The first thing members should do is pass the sock around the circle and clearly state their own name. The next step is to state one's own name then the name of someone across the circle, making eye contact with that person, and then toss the sock underhand to that person. Personal Development instructors should emphasize making eye contact and tossing the sock gently underhand, because time should be spent repeating the names, not looking around for the sock or making someone feel unsuccessful trying to catch a sock. Instructors will initiate the game and make sure that every member of the circle received the sock once. Pause the game and see if any member is willing to try to name everyone in the circle. Encourage the group to applaud the effort. The last step is for members to only state the name of the person they wish to gently toss the sock to (they no longer need to state their own name). Again, eye contact is important because instructors will add the second sock once the first one has been tossed a few times. Two socks will then be flying around the circle. Instructors should pause the game and ask for another volunteer or two to name everyone. Applaud all efforts.

The first "Check-in": Have members sit in a circle or oval, and share their name, a reason why they joined the program, and at least one response to the Graffiti Wall. Personal Development instructors should post their reasons for joining (Program

Expectations) on a new piece of poster paper, and identify the commonalities in the responses to the Graffiti Wall and Program Expectations.

Restate the purpose and the over-arching objectives of the Sidewalk Arts Program and the Personal Development component. Encourage the group to share what Personal Development means to them, and/or what they thought or felt about coming to Personal Development today. Personal Development instructors will need to acknowledge and normalize feelings, answer questions, correct assumptions, and relate members' expectations to the purpose and objectives of the program.

Group Contract: The Dough Person. The purpose of this activity is to elicit from the group behaviors and characteristics they would like to have in the group in order to make it a safe and respectful environment that is conducive to learning. A dough person (cookie-shaped person) should be drawn on poster paper. For an older group, this cookie-shaped image may be too juvenile, therefore substitute an "older" image or symbol such as a circle or an illustrated scroll. Point out to the group that inside the shape will be characteristics and behaviors the groups wants to have that will create and sustain this safe and respectful environment. Instructors may need to give the first example by writing with a marker inside the shape a positive attribute for the group (i.e. the phrase "listen to each other"). Encourage other attributes or behaviors. Give plenty of opportunities to add to the shape. Ask them to suggest consequences if members continue to break the rules of the group. Instructors may have to talk about other non-negotiable rules such as: no fighting, no vandalism, no destroying other's property, etc. Instructors should elicit comments and questions about what was discussed. It is optional to have group sign the group norms.

Group-Building Activities: Pass the Ball. The purpose of this activity is for members to work as a team to pass the ball around the circle using only their feet. The group may need to adjust their chairs so that their out-stretched feet are 4 to 6 inches apart from each other (closer than 4 inches will not present much of a challenge, and beyond 6 inches is too challenging too soon). Restate that each member will pass the ball around the circle using only their feet. If the ball should touch the ground, the group will then try to pass it all the way around to the new starting point. Emphasize that teamwork is crucial—those who are not receiving the pass can still help by extending their toes to prevent the ball from rolling too fast in either direction. Instructors will begin the game and be verbally encouraging throughout. Have the group applaud its efforts at the end.

Group Process Discussion: Q&A and Announcements. Answer any questions the group may have. Confirm that members know where and when to meet during the next session.

Closing Activity: The Talking Stick. The purpose of this activity is for members to have an opportunity to express their thoughts at the end of a session. Instructors will show the stick to the group, explaining that the Talking Stick is a ritual adapted from the Iroquois Nation. "Iroquois" in translation means "peaceful." Perhaps they were a peaceful nation because each night every member of their group had an opportunity to express his or her thoughts when they held the stick. Only the person in possession of the stick was allowed to speak. However, the person with the stick could not ask other people questions because no one is allowed to answer. If a member wished not to speak, then their silence was also "heard." In this activity, keep comments brief and pass the stick safely to the next person. Members may eventually add strips of cloth, lanyard, and other items to the stick as a symbol of some shared memory. End by placing the stick on the floor and applaud.

PERSONAL DEVELOPMENT
Lesson Plan Sample –Week 6
Developed by: Marygrace Berberian

Week 6: (Mid-Phase Activity) Puzzle of Change

Goals and Objectives:

- To identify challenges relating to the developmental transition of adolescence.
- To develop problem-solving skills.
- To broaden understanding of similarities shared by peers, thereby reducing feelings of isolation.

Materials:

1. Large mural paper divided into puzzle pieces. There should be one puzzle piece allocated for each member, each at least providing 9" x 12" of drawing space. The edges of each puzzle piece should be outlined and indicate which side should be facing up.
2. Pastels, markers, crayons, and colored pencils.

Activities:

Have students discuss feelings and experiences regarding "change." Young people will be asked to recall memories of having to start a new school, move to a new neighborhood or cope with people coming into or leaving their families. Make a list of their feelings about change on an easel pad or paper on the wall.

Ask students to share their thoughts about the challenges of being an adolescent in the context of "not being still a kid and not yet a grown-up". Members will brainstorm current stressors related to functioning at school, at home and with peers. Each member will privately select one stressor affecting him/her at the present time.

Give each student a piece of a large group puzzle. Ask young people to identify strengths, resources or resolutions that can aid in the challenges created by the life changes. The puzzle piece will depict both the difficulties of change as well as efforts to cope with the change. Group members will be instructed to use images or words that depict the situation figuratively or abstractly. The group will then join the pieces together to complete the group puzzle. Together, students will look at the result and discuss the challenges of the life change and the resources, strengths and resolutions identified.

Follow-up Goals:

- Students can continue to develop a pool of resources and skills to deal with challenges of adolescence.
- The instructor should monitor the situations currently confronting individual group members and provide necessary intervention such as individual counseling or community referrals as necessary.

PERSONAL DEVELOPMENT
Lesson Plan Sample – Week 11
Developed by: Clayton B. Evans

Week 11: Final Personal Development Session

Goals and Objectives:

- Give participants an opportunity to explore their feelings towards concluding the program.
- Allow students to share their good-byes and receive recognition for their participation.

Materials:

Larger paper, markers, tape, chairs in a circle or oval, ball of yarn (optional scissors), resources for other programs, certificates or awards, refreshments.

Activities:

Graffiti Wall: The purpose of this activity is to help members focus their thoughts on specific topics that will be explored throughout the duration of the program. Post one or two questions on the large roll of paper taped to the wall. Have members respond to these questions using colored markers as they enter the room. The questions are: What is a favorite memory of the program? What is something you'd like to say to other members or instructors? *(This activity begins 5 to 10 minutes before the "official" beginning and ends 5 minutes into program time—5 minutes.)*

Check In: Memory Web. The purpose of this activity is to give students an opportunity to reflect on their experiences in a program. Present the ball of yarn to the group. Explain that the group will share something they feel they got out of the program and something they feel they gave to the program. Once a young person has shared, he or she should wrap a piece of yarn around his or her finger and pass the yarn across the circle to the next person until the yarn is passed to instructors (who will purposely be last). Instructors should then allow group members to see the network of threads connecting each other—representative of the shared memories. One option is to then cut a small piece of yarn for each child to wrap and tie around a finger. The group should applaud efforts. *(10 minutes)*

Explore Feelings: Acknowledge the many feelings and reactions to ending the program. Encourage students to express what they are thinking. Share and discuss possible next steps for the young people, such as new programs within and outside of agency. Hand out resources. *(10 minutes)*

Opening: Use one last art exhibit as an excuse to have a little party. Encourage students to exchange contact information, and simply enjoy being with each other. *(15 minutes)*

Last Goodbyes: Get the group together in a circle one last time. Hand out certificates or awards to all members. Instructors should avoid handing out "best of..." certificates. Rather, they should explore giving certificates "for the member who loved to laugh." Then give the group one last opportunity to comment on their experience or to say goodbye. *(15 minutes)*

Closing Activity: Rain. The purpose of Rain is to have the group work as a team to simulate the sound of rain. Explain how the group will perform certain hand movements to create the sound of rain. This will be similar to the way dominoes fall in succession—one domino is

dependent upon the one before it, or like in a baseball stadium, when each section does the wave. Instructors should have students quickly practice the wave just by raising their hands. Ask them to try to focus only on the sound, and try not to talk. The sequence of Rain is: finger to the lips (symbolizing silence), rub palms, snap fingers, clap hands, clap thighs, pound heels, clap thighs, clap hands, snap fingers, rub palms, and finger to lip. Pause in the lingering silence, then have group applaud its own efforts.

CREATIVE WRITING

Curriculum Overview

Developed by: Michele Kotler, Community Word Project, Executive Director
Mary Rice, Community Word Project, Teaching Artist

This is a general guide for the Creative Writing component. It is meant to be flexible and adaptable to the needs and interests of each individual afterschool program and the teaching artists. In an effort to expose young people to multiple writing genres, we have created a curriculum that fuses poetry, fiction, and playwriting. Young people will have the opportunity to use these forms of writing to create both individual and collaborative pieces such as dramatic monologues, fictional narratives, and group poems.

Guiding Principles:

- Immersion in the practice of various genres of creative writing will enable young people to express their ideas, visions, thoughts and opinions about themselves and their communities. A variety of writing explorations will help them gain confidence in their voices and decisions.
- Instructors will inspire young people through exposure to a variety of different writing styles and creative tools from different cultures and historical periods.

Standard Classroom Activities:

At the start of the semester, young people should create a set of group rules that will set the tone for each class regarding behavior, respect, attitude and participation. It is recommended that each classroom session should be structured to include the following standard activities:

Check-In: A 10-minute group check-in can serve as a transition from the school day to afterschool, set the tone for the class, and give students the opportunity to come back together as a group. The check-in can consist of one or any combination of the following:

- sharing a detail from their day
- a free-write that shares an experience of a past day or week
- speaking about an aspect of the previous session's content that they liked or disliked

Warm-Up: A warm-up will introduce the material that will be explored during the session. A 15 – minute warm-up can consist of introductory activities that include one or all of the following depending on the focus of the week's main exercise:

- Group work to develop the necessary components of community such as trust, communication, mutual respect and collective gathering of ideas.
- Activities that review the skills explored in the previous week's session.
- Activities that link the skills explored in the previous week's session to the current week's session.
- Kinesthetic work that explores how the body and movement of the body can influence, inform and prepare for the written work (that will be developed in the main activity).
- Verbal skill-building that exposes young people to new ways of using written and oral language traditions to accurately express themselves.

Main Exercise: The main exercise will focus on that week's particular skill area. Main exercises will build on the warm-up and delve into a specific aspect of creative writing. Each main exercise will draw upon the prior week's session to further develop the abilities for the young people to discuss and define their individual and group voice. Main exercises may include:

- Writing individually and in small groups to examine or explore a new creative writing method.
- Examining a creative text that offers examples of a particular writing style or literary device.
- Reading a dramatic work that brings a creative text to life or provides material to inspire their writing.
- Listening to music, watching a video or looking at photographs/visual art as a way to connect various art forms and be influenced by other creative resources.

Wrap-Up: These will give young people an opportunity to reflect upon the day's activities and review the session. Wrap-ups may include:

- A group discussion about how a style of writing can influence the exploration of a particular issue.
- A sharing of the writing that was created in the main exercise.
- A reflective journal entry.
- A review of the session's material through an interactive exercise that gives young people the chance to reflect on a specific skill they gained and/or achieved.

Instructor's Role: In each of the above activities, the teaching artists will encourage young people to take ownership of the material by connecting each session to issues, concerns and interests that are relevant to their lives. The instructor will give individual and group feedback and encourage peer discussion to help students to develop strong writing voices. In addition, the teaching artist will act as a role model by participating in all writing activities.

Tools:

- Instructors may choose to have students do much of their writing in a **journal**.
- Young people will gather their individual and group writings in a **writing portfolio** that will highlight their growth as creative writers and showcase their ability to use different creative writing methods to articulate themselves.
- Selected writings from students' portfolios can be collected to create an **anthology**.

Writing Devices

Young people will be introduced to and encouraged to explore a variety of writing genres including poetry, fiction and playwriting. The following literary devices will be explored: voice, details, description, image, character, tone, rhythm, alliteration, sequence, point of view, perspective, revision, and performance.

Essential Components:

The following guidelines can help to shape a one-semester afterschool creative writing program:

Skill-Building:

- Young people should have a working understanding of how to use literary devices and different creative writing genres to express themselves as individuals and as a group.

Interpretation of Creative Text:

- Students should develop skills needed to understand, interpret and analyze poems, stories and monologues.

Culture and History:

- Children should gain an understanding of the cultural and historical context of the various creative writing texts they are exploring in the different sessions.

Application:

- Once they are familiar with the various writing genres, young people should feel comfortable choosing one that they believe will best suit a particular topic they want to explore in their writing.
- Young people will be able to apply the literary devices they just learned to their own writings.

Cooperative Learning:

- Using group-building exercises, students should develop a sense of community and create a safe space in which everyone feels comfortable expressing himself or herself.
- Young people should work together to strengthen each other's individual voices through peer discussion.

Discussing and Defining Individual and Group Voice

- Students should apply their understanding of literary devices and different creative writing genres to develop their own voice, which will lead to the creation of a group voice.
- Young people should draw upon examples of creative texts to understand what characteristics define an individual and group voice.

Creative Linking

- Children will draw upon music, multi-media and the visual arts as a way to connect various art forms and be influenced by other creative resources.

Performance/Sharing

- Young people will transform their creative writings into performances for each other and their community by staging one of the following: dramatic monologues, fictional narratives, and group poems.

Feedback and Assessment

- Students will receive individualized feedback and assessment from the teaching artist in a safe and positive manner. Young people will also have opportunities to respond to and analyze their own and each other's work in a positive and constructive manner applying their knowledge of literary devices.

Resources

- Interact with and know community resources such as libraries, spoken word venues, local theater houses, bookstores, and local writers.

CREATIVE WRITING

Semester Outline

Created by: Michele Kotler, Executive Director, Community Word Project

Mary Rice, Teaching Artist, Community Word Project

(Adapted from the Community Word Project's Collaborative Writing Curriculum)

This Creative Writing Curriculum plan can be adapted to meet the needs of young people at any level. In addition, it is intended to be flexible enough to lend itself to the various backgrounds of writing instructors who will bring their individual experiences, strengths and teaching styles. This curriculum fuses poetry, fiction, and playwriting in an effort to expose young people to multiple writing genres. While the curriculum provides a sequence of instruction for these literary devices, teaching artists may switch the interchange the order of the concepts to best suit the strengths and the interests of the young people.

In order to make creative writing meaningful for the students, teaching artists should supplement activities with writing samples that are relevant to the concerns and interests of the young people. Teaching artists should also feel free to draw upon other creative disciplines such as drama, visual arts, music and multi-media to enhance each session and reinforce young people's understanding and exposure to the creative process. Young people will have the opportunity to fuse different creative writing genres to create both individual and collaborative pieces such as dramatic monologues, fictional narratives and group poems. The curriculum outlined below will culminate in a choral poem.

1. Introduction of Class Structure, Expectations and Group Contract

- Create a set of group rules that will set the tone for each class regarding behavior, respect, attitude and participation.
- Explore the differences and similarities of poetry, playwriting and fiction.

2. Introduction of Voice

- Create a group definition of 'voice' and explore different kinds of voices through dramatic work, examining characteristics such as emotion, tone, identity and volume that influence how a voice sounds.
- Write in the voice of someone in your community.

3. Introduction of Details, Description and Image

- Explore how descriptive details make the written word come alive as images.
- Examine how details allow someone else to have x-ray vision into our perception of the world.
- Discover how description gives dimension and individual exactness to a character, a place, a time or an object.
- Write a description of an object that uses as many details as possible.
- Bring in two pictures that focus on a person.

4. Point of View and Perspective

- Define first person, second person, third person and narrator.
- Explore how perspective affects how you see, what you see, and how you interpret what it is you are experiencing.
- Describe a photograph that is across the room and describe a photograph that is right in front of you.
- Write from the point of view of the person in the photograph that is in front of you.

5. Character and Characteristics

- Create a character by writing a dramatic scene.
- Write a monologue for that character.
- Explore what a 'characteristic' is and how it works to define a person in a poem, a monologue and a story.
- Create a character based on a composite of the people in one's life.
- Using details and characteristics, describe that composite character that is a composite of people in your life that you care about.

6. Tone

- Define what 'tone' is and how it can be used to make someone understand what a character is feeling and experiencing.
- Have young people choose an excerpt of a play, poem or short story and will read it aloud in a variety of tones.

7. Rhythm, Alliteration and Sound

- Define 'rhythm' and how it can be used to show emotion, time, place and mood.
- Define 'alliteration' and 'sound' and how they enhance the flow of the writing.
- Write original poetry lines with particular attention paid to how each line sounds.
- Young people will revise original lines of poetry by adding alliteration and paying attention to how the sound of each line emphasizes the meaning of that line.

8. Sequence/Beginning-Middle-End

- Explore the chronology of a piece of writing.
- Experiment with re-ordering the sequence of events.
- Create a group poem by sequencing the lines of original poetry revised in previous sessions.
- Young people will use a piece of writing from their portfolio and re-order the sequence of events or the lines of the poem to create a new piece of writing.

9. Creating A Choral Poem

- Discuss and define various forms of collaborative creative writing.
- Choose different literary devices from poetry, playwriting and fiction to design a choral poem that will be transformed into a performance.
- Have young people choose segments from their portfolios to be incorporated into the choral poem.

10. Refining A Choral Poem

- Create a compilation of the group's writing to form one choral poem.
- Explore the tone, rhythm, characters and perspective that will shape the collaborative performance.
- Explore ways to bring written work to life through movement, intonation and voice.

11. Rehearsing A Choral Poem

- Assess the progress of the collaborative piece, and work to refine the piece for performance.

12. Performance

- Performance of choral poem.
- Post-performance discussion that will assess the outcome of the piece.

CREATIVE WRITING

Lesson Plan Sample – Week 5

Created by: Michele Kotler, Executive Director, Community Word Project
Mary Rice, Teaching Artist, Community Word Project
(Adapted from Community Word Project's Collaborative Writing Curriculum)

Week 5: Character and Characteristics

Goals and Objectives: Young people will learn the literary terms 'character' and 'characteristic' and begin to explore how to create a character by choosing characteristics. Young people will also learn how to create a character by building a composite from isolated characteristics of people in their life. Once this composite is created, they will begin to create a monologue using that character's voice.

Activities

Check In: Go around and discuss a 'high point' of their day as well as a 'low-point.'

Warm-Up:

- Young people are asked to walk around the room. Once they begin to walk they are given a specific emotion such as scared or happy and the group walks without talking or touching and focuses on using their bodies and facial expressions to convey this emotion.
- The teaching artists will ask everyone to freeze and then give a different emotion for the group to embody and will do this for five emotions.
- The teaching artists will build on the exercise by adding specific characteristic gestures to the emotion such as 'when she is nervous she always pulls her hair' and the group will begin to move around the space embodying that characteristic.

Main Exercise:

- Young people will be asked what was different about walking around expressing an emotion versus walking around connecting a gesture to that emotion. Teaching artists will hear a few suggestions.
- The teaching artist will write the word "characteristic" on the board and ask if anyone can define it.
- Ask young people to think about something physical they always do such as tapping their foot when waiting for a train, always saying "um" in between words, going to the fridge the minute they walk into the house, or twirling a ring on their finger when they are thinking.
- Introduce the idea that a characteristic is physical gesture or an emotional behavior that are habits and when you think of a person you can picture them doing these gestures or behaviors.
- Ask young people what word they see in characteristic and underline word, "character."
- Encourage students to think about a characteristic of someone they know and how this characteristic helps shape how they think of him/her.
- Write a few characteristics on the board and choose one that will serve as an example for the writing exercise. Ask the group to give you an age and ask if this character is a boy or girl. Once the group decides upon an age and gender, ask the group to work together to suggest different defining features about this character. The teaching artists

might want to prompt the group with questions: Is he/she a good person? Is he/she easy to get along with? What is he/she good at?

- Once the group has a list of detailing features, the instructor can ask the group to think about what this person reveals about themselves when they express anger, silliness, or fatigue. This will re-focus the group return to thinking about characteristics.
- Then the group will choose two or three characteristics from the group composite character and use these characteristics to begin to create their own character.
- Drawing upon the previous week's exercises, the group will give voice and details to this character by beginning to write a letter in the voice of this character. The character can be a composite of people in the participant's life that they care about.

Wrap-Up: Young people will share some of their writings and together the group will note the characteristics of the created character.

Guiding Principles:

- Expansion of individual expression and knowledge.
- Development of increased physical comfort level and self-confidence.
- Collaborative learning to achieve a goal.
- The fostering of individual creativity/expression by providing the opportunity to compose original material utilizing vocabulary specific to the art form.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

PERSONAL DEVELOPMENT LINK

Activity: Personally Speaking

Developed by: Clayton B. Evans

Goal: To explore the strengths and struggles of one's self through the personification of various characteristics.

Materials: Loose leaf paper and an example list of a staff or a fictional person's personified characteristics.

Activity:

- Have students define the terms "personification" and "characteristics." Explore and post examples of characteristics with the group: creative, resourceful, social, shy, quiet, discriminating, adventurous, etc.
- Allow young people time to list their own personal characteristics. Have members choose characteristics that are complimentary, or that oppose each other, and explore why. When does this happen most often? In what ways are they revealed to the public (if at all)? Does any characteristic dominate? Which characteristic would you prefer to dominate? Is there any other characteristic that could help?
- Students will then make these characteristics come to life and have them talk/argue with each other. Before they do this, provide an example of personification that members can examine for characteristics that complement or oppose each other. Give members ample time to write.

- Have them share their writing with a small group of no more than four members. Encourage members to ask questions and/or give feedback.
- Next, bring it back to the large group. Get volunteers to share their pieces and point out similarities.

Group Discussion: What was it like to write/reflect on characteristics? What was it like to share something so personal? Have members share any discoveries about themselves or others. Have members applaud all efforts.

CREATIVE WRITING

Lesson Plan Sample – Week 7

Developed by: Michele Kotler, Executive Director, Community Word Project
Mary Rice, Teaching Artist, Community Word Project
(Adapted from Community Word Project's Collaborative Writing Curriculum)

Week 7: Rhythm, Alliteration and Sound

Goals and Objectives: Young people will learn the literary terms “alliteration” and “sound” and how the use of these literary devices can enhance the flow of their writing. They will begin to write lines of poetry with particular attention paid to how the line sounds and it can affect the meaning.

Activities:

Check-In: Go around the room and encourage each person to say an emotion that they are either currently feeling or that they experienced during the day using the same sound as the beginning sound of their name. For example, Mary might say “marvelous” or “moody” or “magnificent.”

Warm-Up:

- Write the word “sound” on the board and ask the group to work together to brainstorm how many words they can add to the board that have the same beginning sound of the word “sound.” For example; snake, surround, soothe. The teaching artists should be careful to differentiate between words that sound alike versus words that rhyme.
- The teaching artists will introduce the term alliteration and ask if anyone knows what it means. The artists will hint that we have been using alliteration both in the Check-in and in the Warm-Up.
- The group will learn the definition, and think of words that have the same sound (not necessarily the same letter) as the beginning of their names.

Main Exercise:

- Each group member will work with a particular line, focusing on the beginning sound of that line and, while drawing upon previous writing exercises, will use details and images to complete the line. For example, “Sound is the faucet dripping” or “Sound is my mother saying, ‘Be safe’” or “Sound is the door slamming.”
- Once each group member has written two or three lines he/she will choose the line he/she likes best.
- Ask students to add alliteration to that line. For example, “Sound is the freaky faucet dripping for days.” The alliteration happens with ‘freaky’ and ‘faucet’ and ‘dripping’ and ‘days.’
- Encourage the group to use more than one alliteration.

Wrap Up: Young people will share their lines and as a group we will note the alliteration and how the alliteration made the line flow.

Guiding Principles:

- Expansion of individual expression and knowledge.
- Appreciation of art and creativity.
- Collaborative learning to achieve a goal.

- Development of a sense of ownership among young people.
- The fostering of individual creativity/expression by providing the opportunity to compose original material utilizing vocabulary specific to the art form.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, movement and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: “Me Vibes”

Developed by Clayton B. Evans

Goal: To help young people to explore who they are, and what they can do through the use of alliteration, sound and tempo in poetry and/or prose.

Materials: A poem, piece of prose, or video of a written piece that exhibits a good example of alliteration and a sense of voice and tempo, plus a brief biography of that writer. A great example is Nikki Giovanni's “Ego-Tripping.” In addition, students will need loose-leaf paper, pencils, poster paper and a marker.

Activities:

- Explore with the group a definition for “poetry” and “prose.” Review the definition for alliteration and also explore “voice,” and “tempo.” Survey the group for those who write poetry, write in a journal, create short stories (or novels), and/or compose rap. Ask members to share what they write about and why.
- Share with the group that they will be creating a piece of writing—poetry or prose that tells the group a little more about who they are and what they can do. This brief piece will use alliteration, express one's voice (being funky or angry or sassy or cool is okay here), and will exhibit a certain sense of tempo. Use the example of Nikki Giovanni and her poem *Ego-Tripping* again. (Posting the poem in large print or making copies for the group to follow along would be helpful.) Challenge the group to listen and look for alliterations, her unique voice, and tempo, as well as attitude and other stylistic devices. Read the piece. Survey the group for the above devices.
- Have the group list their own abilities, accomplishments, strengths, talents, potential, and even fantasies on a piece of loose leaf. Once they've had time to list these, have them think of a statement or poem that will include as much of the listed abilities and accomplishments while consciously using alliteration, letting their voice come through, and playing with tempo. Members should be given ample time to complete a draft. Have members share their pieces in small groups of no more than four members. Then get volunteers to share with the entire group.

Group Discussion: What was it like to write a piece like that? Were there any challenges, surprises, or successes? Make sure the group applauds all efforts.

MUSIC

Curriculum Overview

Developed by: Brenda Maloy, Carol Mezzacappa, Feijão L. Milligan II,
Kim Wiley-Schwartz and Yorel Lashley

The Sidewalk Music Curriculum is meant to be flexible and adaptable to meet the needs and interests of each individual Sidewalk Site and the teaching styles of individual teaching artists. This guide will facilitate the instruction of different types and styles of music, both instrumental and vocal. The following points are encouraged for every music class regardless of the genre or type of music being explored and taught. In order to continually challenge, educate and inspire students as they progress through the program, teaching artists may use this guide to delve deeper into the individual art form/musical style in the second semester with a returning group of young people, or a Sidewalk site may choose to offer an introduction to a new and different musical style.

Guiding Principles:

- Develop comfort and confidence in creating and understanding music.
- Collaborate with peers in a musical team to work toward a common goal through performance.
- Explore how other cultures have used sound to communicate, evoke and inspire, and have participants develop a stronger connection with their own unique cultural traditions.

Site Requirements for Music Classes:

- Dedicated clean space for classes with ventilation and ample room to move.
- CD, cassette player.
- Keyboard (and other instruments as required by music program).
- Video recorder and video monitor.
- Active resource library including, but not limited to: books, videotapes, music and anatomical diagram of skeleton.
- A healthy light snack should be provided to Sidewalk young people prior to the start of classes each day.
- There should be direct regularly scheduled communication and interaction between Music Teaching Artists and Personal Development Instructors.

Standard Classroom Activities:

It is recommended that each classroom session be structured to include the following standard activities:

- A vocal warm-up or, where instrumental music is being taught, a skill-building section, including the following:
 - Anatomical references with visual supports to build technical vocabulary and introduce young people to the anatomical/mechanical basis for vocal and/or instrumental work (names of muscles, etc.).
 - Full vocal/physical warm-up exercises.
 - Sequential warm-up utilizing a series of different exercises, which will be added to and built upon in subsequent classes. References to prior class warm-ups should be stressed in order to instill a deeper understanding of technique.
- Review of skills and music from prior week's class(es) to instill a development of class material, build language and foster an understanding of technique.
- Introduction of new material, linked to prior class material.

- Teacher-guided creative exploration of composition/sound-making in small to large groups to foster cooperative working experiences and group problem solving.
- Verbal sharing of materials explored in class in order to develop articulation of thoughts and ideas so young people begin to learn how to talk about what they are doing and viewing using appropriate music vocabulary.
- Specific and individual feedback as well as group observation and feedback.
- Adding elements of movement to the music (i.e. staging of songs, movement with instruments) wherever appropriate.

Essential Components:

Warm-up and Skill Building Exercises

- Young people should master a series of warm-up exercises to build skills for the musical instrument/vocal style they are studying.

Protocol and Technical Skills

- Students should be able to demonstrate knowledge of the protocol used and technical skills needed for the musical instrument they are studying.

Individual Interpretation of Music/Listening and Analytical Skills

- Instructors should emphasize skills required to listen to and analyze at least one piece of music on the instrument being studied. In the case of vocal music, elements of lyric structure and song structure must be incorporated.

Culture and History

- Young people will gain an understanding of the cultural and historical context of the specific musical form they are studying.

Composition

- Students will compose individual/group music pieces or songs for voice or instruments preferably to be performed at the end of the semester.

Interpretation

- Instructors should guide students in examining and interpreting at least one musical piece from a distinctively "non-American" culture.

Introduction to Musical Concepts

- Young people will be introduced to and explore elements of the following musical concepts: Tempo, Rhythm, Musical style, Song structure and composition, and Rhyme Scheme (where appropriate).

Vocabulary

- Students will learn to use the appropriate musical vocabulary integral to the form of music being studied.

Academic Links

- Staff should guide students to make connections between music and academics (i.e. Language Arts –rhyme schemes, themes; Science – anatomical principles for singing; Math –rhythm, tempo, phrasing).

Presentation

- Participation in a final presentation/sharing which may take different forms: Open class, Lecture-demonstration, Informal performance, Formal presentation/performance

Cooperative Learning

- In order to gain knowledge and experience from working as a part of an ensemble, young people will participate in and be guided through a cooperative learning project. Guided work, closely monitored by the teaching artist, should include work in pairs/dyads, trios, small groups, and large groups.

Feedback and Assessment

- Young people will receive individualized feedback and assessment from the teaching artist(s) in a safe and positive manner. Young people will also have opportunities to respond to and analyze their own and each other's work in a positive and constructive manner using appropriate musical vocabulary.

Resources

- Young people will interact with and know community resources (i.e. people in the community involved in the art form, arts centers, theaters, etc.).

MUSIC: West African Drumming Structure, Skills and Semester Outline

Developed by: Yorel Lashley, Drum Power, www.mydrumpower.com

Recommended Class Structure:

1. Without drums, learn and review vocabulary, rhythms, parts, breaks, drum maintenance and hand care, and record new information in journals.
2. Using the drums, practice basic drills and exercises for developing tonal variation & technique, and play rhythms reviewed earlier.
3. Play rhythms – these will change and evolve each week.

Skills to be Developed:

1. **Self-Exploration:** Development of self-expression and self-esteem.
2. **Empathy:** Sensitivity and empathy towards others.
3. **Music Skills:** Drumming technique and rhythms, rhythmic meter, syncopation, dynamics and drum maintenance.
4. **Discipline:** Focus energy to achieve positive outcomes.
5. **Accountability:** Take responsibility for their own behavior, attendance, punctuality, practice and success.
6. **Goal Setting:** Outline what they would like to achieve in the program and in the future, and create practice plans for their own musical development.
7. **Self-Reliance:** Focus on their own growth and choose to employ their own energy.
8. **Thinking & Reasoning:** Mental development and concentration are required to understand and replicate complex rhythms and arrangements.
9. **Physical Health Maintenance & Development:** Developing drumming technique requires coordination, dexterity, physical training and stamina.
10. **Cooperation & Team Work:** Working together as an ensemble of performers allows them to see the real importance of teamwork first-hand. The musical style promotes community; the various musical elements fit together and support one another.
11. **Positive Energy Focus:** Have a positive point of focus for energy and stress release.
12. **Leadership Opportunities:** Taking charge of various activities develops leadership skills.

The following outline is intended to be flexible so that instructors can adapt it according to their teaching style and to the childrens' interest. Only seven lessons are listed below, in order to leave room for instructors to expand on particular themes as needed to fill the twelve sessions.

Week 1: Introduction to the art form and its history

- What is "the art form"? Demonstrate. Why do you, the instructor, value it?
- The instructor shares their own personal musical history.
- Provide a history of the musical form.
- Cultural Significance: Is it a part of the musical styles that youth enjoy? How? Which forms/artists? Has it influenced American culture? How?
- Explore any connections between the musical form and the cultural backgrounds of the young people.
- Are there geographical distinctions and styles for this art form?
- Explore any inherent connections between the musical form being taught and other art forms (e.g.: if teaching traditional drumming look at its relationship to dance).
- Demonstrate the respect and sensitivity necessary to participate in this musical form.

Week 2: Guidelines for constructive participation & developmental skills

- In addition to explaining the instructor's expectations for constructive participation and the behavioral requirements of the art form, the instructor should explain the youth development outcomes that the group will benefit from so that they too are aware of the life skills they are gaining. The young people's awareness of both the art form's behavioral requirements and youth development outcomes expected empowers them to do their best to create and maintain the necessary atmosphere.
- Code of conduct necessary for the sessions and why it is necessary.
- Explanation of key developmental skills (discipline, team work, patience etc.).
- Explanation or creation of motto or mantra (if applicable).

Week 3: Musical Elements of West African Drumming Curriculum

- Roles & Presentation of the instrument(s)
 - DunDun
 - Djembe & Kacinke Kacink
 - Technique for playing Djembe & Dun Dun:
 - Parts of every rhythm
 - Accompaniment parts
 - DjunDun parts
 - Calls or breaks
 - Solos and improvisation
 - The break to STOP
 - Call & Response
- Musical System for learning to play, and learning rhythms
 - The Djembe Vocabulary
 - Tonal Variation and Hand Placement
 - Exercises & Drills: The Basic Exercise
 - Traditional Rhythms: Koteba, Djondon
 - Non-traditional rhythms: Conga, Power

Week 4: Advanced Rhythms: Fro Koroba, Ngri, Wolossodon, Kuku, Donba, Lamba, Dundunba

- Continue to follow recommended class structure for each class: review roles, instruments, and learn new musical systems.

Week 5: Playing for and with Dancers

- Continue to follow recommended class structure for each class: review roles, instruments, and learn new musical systems.
- Explain and demonstrate:
 - the relationship between Music and Choreography
 - keeping tempo consistent and changing tempo to energize the dancers
 - using improvisation to accent choreography

Week 6: Hand Care and Preventing Injury

- Continue to follow recommended class structure for each class: review roles, instruments, and learn new musical systems.
- Discuss:
 - how to play strong without injury
 - treating normal soreness
 - the importance of moisturizing

Week 7: Drum Maintenance

- Tuning and Roping Drums
- Changing & Repairing Skins/Heads
- Weather Effects

o General Care

MUSIC: West African Drumming

Lesson Plan Sample – Week 1

Created by: Yorel Lashley, Drum Power, www.mydrumpower.com

Week 1: Introduction

Goal and Objectives:

Introduce the musical form, its cultural context/significance, the guidelines for the class and begin learning the technique.

Activities:

Program Introduction:

- Musical demonstration.
- What is West African Drumming?
- What will they be learning? How? (artistically & developmentally).
- Requirements: Commitment to program and attendance; teamwork; respect fellow young people, teaching artists and self; discipline; fun.

Introduction of the drums

- Have they seen them before and where?
- Where do they come from?
- What is the cultural importance /history?

Begin Vocabulary, Technique, Koteba

Guiding Principles:

- Team/Community Building
- Discipline and Respect
- Building Vocabulary

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: Hand Contract

Developed by: Marygrace Berberian

Goals:

- To contribute individually to the desired qualities of a respectful, cooperative group.
- To identify the qualities of the group that are less desirable and disruptive to the dynamic.
- To offer members an opportunity to gain ownership in the group.

Activities:

- Ask students to consider essential qualities for achieving and maintaining respect and cooperation in the group.
- On a large piece of paper, group members will place one hand with fingers pointed towards the center. The outline of the hand will be traced in markers or crayons. The group members will each consider five elements they believe are most important to successful group functioning. Each statement or element will be written on one of the five outlined fingers.
- Once students have shared their five individual elements with the group, they will be asked to consider what is critical to keep out of the group. Members can each contribute one or two thoughts such as insults or racism. Write these words beyond the hands on the outer perimeters of the papers.
- The group will then review what will be both included in and excluded from group dynamics. Members can sign their names near their drawn hands in contractual agreement. The group name can also be designed for the center. This contract of hands should be hung in the group space.

MUSIC: West African Drumming Lesson Plan Sample – Week 3

Created by: Yorel Lashley, Drum Power, www.mydrumpower.com

Week 3: Building an Ensemble

Goal and Objectives: Review the drumming vocabulary, master the parts to Koteba and Power as individuals and as an ensemble and work on listening skills through call and response.

Activities:

Review drumming vocabulary and drums

- Where are they from?
- Parts of every rhythm.
- Oral quiz on vocabulary.

Participant-led basic exercise

Students lead the warm-up basic exercise that develops hand technique and ability to produce the different tones of the djembe drum which are "tone", "slap" and "bass."

Play Koteba and power rhythms

- Learn and practice the Djembe drum parts to both rhythms
- Learn and practice thr Dundun parts to both rhythms
- Learn the Breaks to both rhythms

Play call and response game

Allow students to be creative by taking turns leading the group in a 'follow the leader' game where they create and play short phrases that are repeated by the group in unison.

Guiding Principles:

- Develop leadership skills.
- Proper use of instruments.
- Develop creative process.

Related Learning Standards:

1. **Creating, Performing, and Participating in the Arts:** Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. **Knowing and Using Arts Materials and Resources:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. **Responding to and Analyzing Works of Arts:** Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
4. **Understanding the Cultural Dimensions and Contributions of the Arts:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

PERSONAL DEVELOPMENT LINK

Activity: Focus Chain

Developed by: Marygrace Berberian

Goals:

- To identify positive affirmations to keep focused and disciplined in artistic practices.
- To share strength and perseverance with other group members.

Activity:

- Members will physically examine a real chain to see how chains are joined. The strength of a chain is the interlocking design.
- Members will be asked to reflect on the discipline and focus involved in being a professional performing artist. How can performers stay focused to perform their best even under pressure?
- Members receive 8 - 10 cut colored paper strips. They are asked to write affirmations on the strips. Once all have been completed, members can read their affirmations to the group.
- Each strip will then be added to others by linking the paper strip by stapling. Writing should face outward. The group will be challenged to create a really long chain and encouraged to think of the chain when performing in the other disciplines. Members will be encouraged to rely on the strength of their links to each other and make them as strong as a chain.

MUSIC: Vocal Music/Songwriting Semester Outline

Created by: Kim Wiley-Schwartz, Artistic Director, Project Ikat

Each vocal music teacher has his or her own way of working. This 12-week curriculum is just one suggested approach for vocal instructors. Each teaching artist can integrate a repertoire of his or her own choosing according to his or her area of expertise.

In order to make the vocal music study as meaningful as possible, it is important to consider the population with whom you are working. When vocal music study is presented as a static form of study, young people may have trouble relating to it. In order to engage students in the activity, instructors should choose songs that have a form or content that is familiar and relevant to urban middle-school youth. If students are excited and interested, they will have more success in the classes. Choosing appropriate repertoire and adding staging to the songs will help. Adding new vocal lines to arrangements, constructing codas, even playfully re-writing lyrics, (where appropriate) can help the young people make connections with the songs.

The goal is for young people to leave the experience having learned the value of raising their voices together, feeling that those voices were heard and that they made an artistic contribution to the community through performance.

This course of study is designed to culminate in a performance for the community. This can be informal or staged for parents, instructors and other young people. Wherever possible, sites should strive to put together a larger scale community performance. Participation in a performance stresses the point that young people make an impact on their community by communicating their thoughts and feelings as singers and songwriters. In order to prepare for the end of the semester, the instructor should consider the final presentation. Whenever possible, young people should be encouraged to contribute to the material being studied, and the choice of songs to be performed.

Week 1: Introduction to Vocal Study, Class Behavior and Expectations

- Identification and study of vocal cords and production.
- Exploration of breathing techniques.
- Introduction to vocal warm-up pattern.
- Rounds as harmony-builders.
- Why do we sing?

Week 2: The Sounds Around You

- Vocal warm-ups expanded.
- Rounds continued.
- Blending vocal harmonies (basic 1,3,5 chord-building).
- Creation of sound pictures.

Week 3: A Cappella Traditions

- Vocal warm-ups with young people taking "solo" spots.
- Discussion of listening protocol.
- Listening and analysis of Ladysmith Black Mambazo's A cappella songs – singing technique and musical style.
- How was singing used in pre-Apartheid South Africa?

- Young people begin learning “Siyahumba,” or a comparable South African freedom song.

Week 4: Call and Response

- Vocal warm-ups, young people lead a section.
- Continued work on “Siyahumba” in Zulu and English.
- Call and Response is introduced. As they learn the technique, young people lead calls and experiment with musical improvisation.

Week 5: What’s in a Rhyme?

- Review of vocal warm-up and song from previous week.
- Concept of rhyme is introduced and young people write phrases using rhyme.
- Rhyme scheme is introduced and young people analyze it in a few modern-day lyrics (as appropriate for their age group).
- Young people are introduced to group choral piece, in this case “Imagine”, lyrics and music by John Lennon.
- Analysis of rhymes and rhyme scheme used in the song.
- How does the song spread a message?

Week 6: Imagine

- Call and response is woven into the warm-up.
- As young people work on “Imagine,” they are encouraged to add lines of echo to the verses and harmonies to the chorus.
- The new arrangement is solidified and improved.

Week 7: The Beginnings of Songwriting

- Short vocal warm-up.
- Young people work in groups of four to create four line raps about themselves.
- Young people present their raps to the larger group and the group is encouraged to constructively critique and modify.
- Exploration of song structure including verse, chorus, AABA and the “hook.”

Week 8: Issues of Identity

- Young people list things that are most important to them or shape who they are.
- Groups vote on a theme to write a group song about.
- Young people work in pairs to construct hooks for the theme.
- Hooks are put on the board, and the group discusses them and votes on the one with the most writing potential.
- Song structure is chosen, if possible.

Weeks 9 & 10: Songwriting

- Don’t forget to warm-up.
- The teaching artist crafts song about identity with the group. Lyrics are written, and music is composed.
- It is strongly suggested that the teaching artist writes some music in between the two sessions to push the process forward. Young people can be assigned solos if they want them.
- Students will be learning the song as you go.

Week 11: Preparation for Performance

- Teaching artist stages songs that the young people have worked on during the session, in this case “Siyahumba,” “Imagine” and their original identity song. This combination should be simple – solos help cut down the amount of time needed for the group to learn the original song.

Week 12: Dress Rehearsal

- Young people practice their songs and prepare for performance for the last session of the semester.

MUSIC: Vocal Music/Songwriting **Lesson Plan Sample - Week 1**

Developed by: Kim Wiley-Schwartz, Artistic Director, Project Ikat

Week 1: The Sounds Around You

Goals and Objectives: Young people are introduced to vocal technique and the group singing experience through a series of vocal warm-ups and exercises. Students explore and understand the rhythms and patterns found in sounds around them and learn to create a group sound picture.

Activities:

Warm up

- Breathing exercises.
- Lip trills, sung tongue twisters, addition of new exercises.
- Try to sing the tongue twisters by themselves as solos.

Rounds continued

- Learn "Rose Red" and explore minor sounding harmonies.
- Work on "Fast Food Round" with hand motions.
- Teacher chooses specific phrases to work on to emphasize the creation of harmony.

Blending vocal harmonies

- Sing through scale using numbers.
- Combinations of 1, 3 and 5 are used to create chords.
- Learn patterns using numbers such as 1, 1, 1, 7, 1 and 3, 4, 3, 4, 3 and 5, 6, 5, 5, 5.
- Divide the group into three sections and the patterns are sung simultaneously to create harmonies.

Creation of Sound Pictures

- Sit in a circle.
- Make the sounds of an ocean, then build the sound picture from a quiet ocean, to one in a storm and back to quiet.
- Create the sounds of the city.
- Create the sounds of a jungle or forest, depending on which they can imagine best.
- The group makes a sound picture "composition" using rhythms from the most successful environment.
- Discuss the creation of group work.

Guiding Principles:

- Demonstrating proper protocol for vocal techniques.
- Cooperative working experiences.
- Experiencing original compositions.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

PERSONAL DEVELOPMENT LINK

Activity: The Real Sidewalk

Developed by: Marygrace Berberian

Goals:

- To identify the positive and negative influences in our community.
- To better understand the composition of our immediate environment.

Activity:

- Based on the compositional work completed in the "Creation of Sound Pictures," students will be asked to think about environmental elements that exist in their communities.
- Ask students to create a composition of the environment by brainstorming all the components, both positive and negative, that coexist in the community. Young people might identify the abandoned buildings or the sound of the construction or the police checks.
- Create 'snapshots' or drawings of the community on torn newsprint papers. These papers will then be mounted on a large mural to express how all the snapshots interact in a community composition, essentially forming the real sidewalk.

MUSIC: Vocal Music/Songwriting
Lesson Plan Sample - Week 7
Created by: Kim Wiley-Schwartz , Artistic Director, Project Ikat

Week 7: The Beginnings of Songwriting

Goals and Objectives:

Young people create four-line raps using rhymes and rhyme scheme to describe themselves. Students will understand two different modern song structures and demonstrate an understanding of 'hook', to be used in writing an original song in later classes.

Activities:

Warm up:

- Students participate in call and response exercise from previous weeks.
- Individual students lead call and response and have a chance to sing solo.

Writing Raps

- In groups of four, young people help each other to create four line raps about each of the young people in the group. They explore rhymes stemming from:
Names – i.e., *My name is Kim, I don't go to any gym.*
Locations – i.e., *I live in Cobble Hill, which is certainly a thrill.*
Favorite Activities – i.e., *I love to sing and dance, so you should give me a chance.*
- Smaller groups rehearse to share with entire group.

Presenting Raps

- Students share the raps they have created.
- The group discusses each one, exploring the rhyme scheme and what the young people used to create rhymes, etc.
- Young people make suggestions and modifications are made to the four line raps.

Song Structure

- The teaching artist introduces song structure – Verse, chorus and AABA.
- Students look at lyric sheets with various song structures.
- Students use examples from the radio to show understanding.
- The teaching artist shows how 'hooks' are used to create interest in songs.
- The group looks at hook sheets and tries to match simple ideas to well-crafted hooks.

Guiding Principles:

- Cooperative working experience.
- Experiencing original composition.
- Giving constructive feedback to each other.
- Individualized attention.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

PERSONAL DEVELOPMENT LINK**Activity: Advice Pillows**

Conceptualized by: Gillia Neckles and Amy Kuzniar

Developed by: Marygrace Berberian

Goals:

- To identify critical advice to help adolescents.
- To develop and build supports that can be used during difficult times.

Activity:

- First, students will learn how pillows are used by different cultures in rituals, and explore the pillow as a source of support. Young people will be encouraged to identify other supports that they can use in their daily lives.
- In small groups, students will be asked to brainstorm and develop a collective voice to share advice on adolescence. This advice will be written in rap form to connect to the individual descriptions created in Songwriting. The written advice will be enclosed in a pillow that will be made using various decorative fabrics and trimmings. The small groups will collectively construct these large pillows.
- The created pillows and the enclosed messages can be shared and then ceremoniously passed onto younger members in the agency in order to assist with challenging discussions about adolescent issues.

MOVEMENT

Curriculum Overview

Developed by: Carol Mezzacappa, Feijao Mark I. Milligan and Salim Rollins

"The body says what words cannot." –Martha Graham

This is a general guide for the Movement component of the Sidewalk Curriculum Guide. It is intended to be flexible and adaptable to meet the needs and interests of each individual Sidewalk Site and the teaching styles of individual teaching artists. This guide will facilitate the instruction of different types and styles of movement, whether creative movement, modern dance, mime, or a folkloric, traditional or culturally specific form of dance. The following points are suggestions that can be applied to every movement class regardless of the style of movement being explored and taught.

Guiding Principles:

- Involve young people in an experiential, vigorous, and physical experience.
- Help students develop confidence and awareness of their bodies as tools for expression and communication.
- Facilitate group dance activities that enable students to develop collaborative skills as they express complex ideas and narratives through synchronized movement.
- Celebrate and explore how movement has been used in diverse cultural traditions.
- Learn how to discuss and analyze movement and vocabulary unique to this discourse.

Standard Classroom Activities:

The following components are suggested in order to help the reader structure a balanced mixture of activities that will make learning fun and engaging. Each classroom session can be structured to include the following standard activities:

Warm-ups:

- Anatomical references with visual supports to build technical vocabulary and introduce young people to the anatomical/mechanical bases for various human movements, (names of muscles, etc.).
- Full body warm-up exercises to involve all of the major muscle groups.
- Sequential warm-up utilizing a series of different exercises which will be added to and built upon in subsequent classes. References to prior class warm-ups should be stressed in order to instill a deeper understanding of movement, the body, and to build technique and develop muscle memory.

Reinforce class goals: Practicing certain movement phrases and repeating verbal descriptions can focus the class toward mastering a certain movement composition.

Review: Re-learning movements from prior week's class will help to build a solid understanding of class material, vocabulary, technique and muscle memory.

Introduction: New material will expand students' understanding of movement, and solidify their knowledge of skills.

Teacher-Guided Creative Exploration: Conducted in small to large groups, this will model cooperative working experiences and group problem solving.

Articulation: As students practice verbal discussion of ideas and material explored in class, they will gain confidence and a sense of ownership in their understanding of movement. This

will enable young people to move freely between the roles of "performer" and "audience," which will allow them to provide constructive critical feedback to their peers. The instructor will give specific and individual feedback, as well as group observation and feedback.

Essential Components:

Replication: Learn to replicate movement.

Interpretation: Learn to interpret movement individually.

Phrasing: Create individual movement phrases by exploring choreographic/compositional devices such as: improvisation, canon, theme & variation, ABA form, symmetry & asymmetry, and use of abstract, seasonal and human themes.

History and Culture: Gain an understanding of the history of the art form. Appreciate and learn the history and development of the dance/movement art form.

Movement Concepts and Vocabulary: Introduction to and exploration of elements of dance/movement concepts: locomotive/non-locomotive movements, shape and size, use of levels, rhythm and tempo, direction and focus, qualities of movement/use of energy in movement, spatial patterns, and the opportunity to use appropriate movement/dance vocabulary integral to the form of dance/movement being studied.

Academic Links: Make connections between dance/movement and academics and life, (i.e. Language Arts – sequencing, themes, verbs; Science – anatomical principles, use of energy/force/scientific principles; Math – shapes, rhythm, tempo, phrasing).

Presentation: Participate in a final presentation/sharing which may take different forms: open class, lecture-demonstration, informal performance, and formal presentation/performance.

Cooperative Learning: Be guided through cooperative learning in order to gain knowledge and experience from working as an ensemble. Guided work, closely monitored by the teaching artist, should include work in pairs/duets, trios, small groups, and large groups.

Feedback and Assessment: Make sure that each student receives individualized attention from teaching artist(s) in a safe and positive manner. The teaching artist(s) should give the group members the opportunity to respond to and analyze their own and each other's work in a positive and constructive manner using appropriate dance/movement vocabulary.

Resources: Interact with and know community resources (i.e. people in the community involved in the art form, arts centers, theaters, etc.).

Guidelines for Attire:

For both teaching artists and young people, attire should be "Respectable Dress," and ensure the comfort and safety of all young people.

Teaching Artists:

- Comfortable, appropriate attire for movement which is adaptable to floor work, standing, and/or aerial movements (including movements which may take you upside down.);
- Suggestion for female dance/movement instructor: Wear a leotard under a t-shirt/dance shirt and leggings/dance pants so that any "inappropriate" skin will not be displayed;
- General Rule of Thumb: "The bottom of the top should be over the top of the bottom."
- No dangling jewelry.

Young people:

- Comfortable clothing for movement.
- Appropriate footwear (no sandals, platforms, etc.).

- No midriff tops.
- No dangling jewelry for dance classes.

MOVEMENT: Modern Dance/Creative Movement

Semester Outline

Developed by: Carol Mezzacappa, Artistic/Executive Director
(Adapted from *Young Dancers In Repertory's Modern Dance/Creative Movement Curriculum*)

This 12-week Modern Dance/Creative Movement curriculum can be adapted to meet the levels (technical, emotional, intellectual, physical) of the young people. This curriculum does not refer to a particular style of modern dance technique (i.e. Graham technique, Humphrey-Weidman technique, Cunningham technique, Horton technique, etc.). Rather, it affords young people a well-rounded basic dance education, through dance concepts, which may be explored and developed by all young people. This curriculum also lends itself to the varied backgrounds of dance educators/teaching artists, each of whom will contribute his/her own strengths and individual teaching styles.

The week-by-week order of the concepts and areas of study below may be altered and changed depending upon the dance educator/teaching artist's primary focus. However, during each class – and to further the exploration of the dance concepts outlined below – young people should have an opportunity to create their own movements and movement phrases. This exploration will lend itself to the eventual understanding of choreographic/compositional principles (which may be explored in subsequent semesters of modern dance/creative movement study).

Whenever possible, the dance educator/teaching artist should relate dance concepts to daily life and/or life experiences. Visual aids (photographs, magazines, books, videotapes, etc.) should be used to complement and enhance the teaching process and help young people further understand dance concepts.

Week 1: Introduction of class principles

- Locomotive and non-locomotive movements.
- Exploration of basic traveling movements and sequences.
- Exploration of gestures.
- Compare, contrast and combine locomotive and non-locomotive movements.

Week 2: Exploration of Shapes & Size

- Curves, linear, symmetrical, asymmetrical.
- Small, medium, large.
- How does exploring size change the design of shapes?

Week 3: Use of Levels

- Low, middle, high, in the air.
- Combine use of levels with locomotive, non-locomotive, shapes, size.
- What happens to the movements and movement phrases when using levels?

Week 4: Aerial movements (jumps)

- 5 basic types of aerial movements:
 - two feet to two feet (jump)
 - two feet to one foot (sissoné)
 - one foot to one foot (hop)
 - one foot to two feet (assemblé)
 - one foot to the other foot (leap)

Week 5: Turns

- Stationary.
- Traveling through space and “across the floor.”

Week 6: Falls

- Breaking down the technique of falls (Side falls, back falls, etc.)

Week 7: Dance History

- Putting modern dance/creative movement in historical context.
- What is modern dance; why was it “formed”?
- Introduction of Modern Dance pioneers, choreographers and dancers.
- What do choreographers/dancers communicate?
- View videotapes, photographs, etc.
- Examine concepts outlined above through videos, photos, etc.

Week 8: Tempo

- How does the rate of speed of movements/movement phrases affect the original intent of the movements?

Week 9: Adding Rhythm

- What is the difference between tempo & rhythm? How are they related?
- What happens to movement phrases when different rhythms are added?

Week 10: Directions, Spatial Patterns & Focus

- How do directions and spatial patterns change the intent of the movements?
- Communicating with your body; focusing energy on different parts of your body.

Week 11: Qualities of Movement – Use of Energy

- Using different dynamics to make movements more interesting by using action words/verbs.

Week 12: Informal presentation

- Open class: invite visitors to observe.
- Lecture and demonstration of dance concepts explored during the semester.

MOVEMENT: Modern Dance/Creative Movement

Lesson Plan Sample – Week 1

Developed by: Carol Mezzacappa, Artistic/Executive Director

(Adapted from Young Dancers in Repertory's Modern Dance/Creative Movement Curriculum)

Week 1: Locomotive & Non-locomotive Movements

Goals and Objectives: Young people will explore and understand the difference between locomotive and non-locomotive movements. For locomotive movements, young people will explore: walking, running, skipping, chassé (slide), galloping, rolling, etc. For non-locomotive movements, young people will explore gestures and movements which remain stationary in addition to other actions such as twisting, bending, shaking, swinging, etc.

Activities:

Warm-up:

In the first class, it is suggested that the dance educator fully explain anatomical placement for the proper execution of warm-ups. This will need to be stressed and reinforced in subsequent classes. The dance educator should also physically assist young people with placement. The following introductory warm-ups can be repeated, expanded, and built upon in subsequent classes in order to allow the young people to improve their skills and build confidence in their accomplishments:

- Sitting down – flex and point; isolations (head, shoulders, ribs); stretching; bending.
- Standing – pliés and relevés (parallel, first, second positions); rolling through the spine; isolations standing (head, shoulders, ribs, hips); swinging movements (sagittal, lateral). These isolations are non-locomotive gestures, as are the majority of the warm-ups.

Creative Phrases: Non-locomotive movements/gestures

- Ask young people to execute a gesture/non-locomotive movement they do each day. These might be eating, waving hello, brushing their teeth, brushing their hair, writing, or other gestures.
- Have students experiment with combining three non-locomotive movements.
- Present gestures to the class – are the gestures clear? Elicit feedback from others in the class.

Creative Traveling Phrases: Locomotive movements

- Ask young people to describe/name different ways we travel.
- Encourage students to demonstrate different traveling steps/movements.
- The dance educator can compose a locomotive phrase for young people to replicate.

Combining Locomotive & Non-locomotive Movements: Observations and feedback

- The dance educator devises a movement phrase combining both locomotive and non-locomotive movements.
- Ask young people to create individual phrases using locomotive & non-locomotive phrases (this may work as a solo, in pairs, trios, or in small groups).
- View everyone's/each group's phrase.
- Elicit observations from young people.
- The instructor gives feedback to each group & the class.

Guiding Principles:

- Expansion of individual expression and knowledge.
- Collaborative problem solving in a group setting.
- Written and verbal guided reflection.
- Self-respect and respect for others.

Related Learning Standards:

- Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
- Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
- Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK**Activity: Getting to Know You Icebreaker**

Developed by: Marygrace Berberian

Goals:

- Students will begin to share aspects of themselves using non-verbal, playful communication.
- Young people will pair with another member to identify commonalities shared.

Activities:

- Students will begin by interviewing another member in the group.
- Based on the information that the students learn, each pair will create a diagram of intersecting circles ("Venn Diagram") that illustrates their shared differences and similarities.
- The pair will then be asked to create and share two identified similarities with the group using skills of physical expression learned in Movement. They will act out the similarities in a charade-like manner. The remaining students will observe and try to guess what is being communicated.
- This experience will help students to learn more about each other at this early stage of group formation.

MOVEMENT: Modern Dance/Creative Movement

Lesson Plan Sample – Week 11

Developed by: Carol Mezzacappa, Artistic/Executive Director

(Adapted from Young Dancers in Repertory's Modern Dance/Creative Movement Curriculum)

Week 11: Qualities of Movement/Use of Energy

Goals and Objectives: Students will explore both heavy and light movements to understand that they require different energy and usage of muscles. Diverse movement qualities can make a composition more interesting.

Teaching Aids:

Balloons, heavy bag (or other heavy item).

Activities:

Warm-up:

Building upon the warm-up already established in prior weeks:

- Sitting down: pushing gestures with arms and legs, work with a partner to push and pull; resist each other; add resistance to sagittal swings.
- Standing: additional bending in all directions with the torso; floating gestures with the arms and legs.

Experience Heavy Movements and Gestures

- In a circle, the dance educator passes a heavy bag or object around the circle, and young people pass the item to each other.
- After going around the circle a few times, ask students to replicate the movements and movement quality without the heavy item, focusing on the same use of musculature.
- Encourage young people to put this action in different parts of the body.
- Take these movements through space.

Experience Light Movements and Gestures

- Once again, the teaching artist should ask students to form a circle, and pass a balloon to each other.
- After handing the balloon to each other, young people tap or toss the balloon to each other.
- Have students pass the balloon to each other using different parts of their bodies, trying not to let the balloon fall on the floor.
- Try to replicate these movements and movement quality without the balloon.
- Take these movements through space.

Observations and Feedback

- It is important that the dance educator give students specific, positive and constructive feedback on their creative movement. Encourage young people to share their thoughts about how they felt producing these movements that contrast heavy and light. How did they use their bodies differently?

Combining Heavy and Light Movement Qualities – Observation & Feedback

- The dance educator composes a movement phrase combining both heavy and light movements and movement qualities that they demonstrate for students.

- Young people try to replicate phrase as they travel across the floor.
- Taking a phrase from a prior class, ask students (alone, in pairs, trios, or small groups) to add the qualities of heavy and light. Students can present these to the rest of the class.
- Elicit observations and feedback from the class about how the phrase has changed.
- The instructor should give his or her own feedback to the class.

Guiding Principles:

- Expansion of individual expression and knowledge.
- Collaborative problem solving in a group setting.
- Written and verbal guided reflection.
- Self-respect and respect for others.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: Walking in Another's Shoes

Developed by: Marygrace Berberian

Goals:

- To explore perceptions and assumptions based on personal appearance.
- To examine the different aspects of self through character exploration.

Activity:

- Students will choose cards with different pictures of shoes. Each person should examine the shoe and imagine a type of person or a character that would walk in the shoes.
- Ask young people to walk around the space and pretend that they are walking in those shoes. Depending on the comfort level of the group, students should be encouraged to begin to use their body and voice to further develop the character.
- Each student should have the opportunity to share the differences and similarities that they have with that particular character.
- Young people should be encouraged to reflect on the assumptions that they made about the character based on the shoes, and discuss how assumptions are often made based on appearances.
- Students can share their thoughts in general about how assumptions are made about people based on how they present themselves. When were their assumptions towards others proven incorrect after getting to know the person better?

MOVEMENT: Capoeira Angola Semester Outline

Developed by: Feijao Mark I. Milligan and Salim Rollins

Week 1:

- Discuss what young people know about Capoeira Angola. Provide students with an overview of the history, culture and philosophy of Capoeira Angola. Explain how enslaved Africans developed this combination of African/Brazilian dance/martial arts as a means to counteract the oppression of slavery.
- Lead students through a full body stretching and warm-up routine.
- Demonstration of Roda (movement and bateria).
- Guide young people through an introduction to the following movements: Ginga, Mea Lua and Negativa
- Provide time for a group feedback discussion at the end of class.

Week 2:

- Begin with a full body stretching and warm-up routine.
- Review the movements of Ginga, Mea Lua and Negativa.
- Guide students to explore new movements of Role, Chapa and Rabbo da Arraia
- Encourage the group to reflect about the day's activities in a feedback discussion.

Week 3:

- In order to encourage good habits and provide consistency for the class, lead students through a full body stretching and warm-up routine at the start of class.
- Review movements from the last session: Ginga, Negativa, Role and Chapa.
- Demonstrate the new movements of Au and Tesoura.
- Introduce the Roda protocol
- Encourage group feedback

Week 4:

- Full body stretching and warm-up routine.
- Review the movements of Ginga, Negativa, Role, Mea Lua, Rabbo da Arraia, Au and Tesoura.
- Learn the Bateria basics: Agogo, Reco Reco.
- Show part one of the film presentation: "Catman" or "Quilombo."
- Provide time for a group feedback discussion at the end of class.

Week 5:

- Full body stretching and warm-up routine.
- Review all the movements learned so far, the Bateria basics, and learn Atabaque, and Pandeiro.
- Show the second half of the film presentation "Catman" or "Quilombo."
- Review movements.
- Group feedback discussion.

Week 6:

- Full body stretching and warm-up routine.
- Reflect on all the lessons learned so far, and encourage students to develop their own sequences using a freestyle or improvisational approach to the movements.
- Review movements, especially Bateria.

Week 7:

- Full body stretching and warm-up routine.
- Review movements and Bateria.
- Learn the Corrido basics: "Sim3-Nao3."
- Provide time for a group feedback discussion.

Week 8:

- Full body stretching and warm-up routine
- Review movements, Bateria (call and response), and Corrido basics ("Sai Sai Cataria").
- If possible, invite a visiting Capoeira artist to demonstrate and work with students.
- Group feedback discussion.

Week 9:

- Full body stretching and warm-up routine.
- Review Bateria, Basic Chamadas (Chamada de Frente, and Chamada de Costa). Also, incorporate the basic Chamadas into Jogo (game).
- Group feedback

Week 10:

- Full body stretching and warm-up routine.
- Review movements, Bateria and Chamadas.
- Review the Roda protocol.
- Guide students in rehearsal for the final presentation.

Week 11:

- Full body stretching and warm-up routine
- Review movements, and Bateria.
- Conduct a final project rehearsal

Week 12:

- Present the final Capoeira performance for an audience!

MOVEMENT: Capoeira Angola Lesson Plan Sample – Week 1

Created by: Feijao Mark I. Milligan and Salim Rollins

Week 1: Introduction

Goals and Objectives:

This class will establish a fundamental cross-cultural connection through vocabulary and movement. Young people will be guided through the basic Capoeira positions, learning to string independent postures into fluid movements. They will also be taught the names and linguistic translations (from Portuguese to English) of the basic movements: Ginga, Negativa, Rabbo da arraia, fundamental Capoeira Angola movement vocabulary.

Activities

Warm Up:

- Full body stretching and warm-up routine.

Historical Context:

- Provide students with a lecture about the history and nature of Capoeira Angola. Explain how this combination of African and Brazilian dance and martial arts was developed by enslaved Africans as a means of counteracting the oppression of slavery.

Main Exercise:

- Guide students through an introduction to the Ginga movement married to rhythm, tempo and song.
- Demonstrate the progression from Ginga to Negativa and Rabbo da Arraia.
- Organize students in pairs, and have them move across the space exchanging Rabbo da Arraias.
- Explain and demonstrate how Rabbo da Arraias and Negativas complement each other.
- Help young people to gain a basic understanding of Capoeira attack and defense.

Wrap-Up:

- Lead students in a reflective discussion about what they learned and experienced today.

Guiding Principles:

- Body awareness through movement.
- Foster understanding of communal work.
- Cooperative working experience.
- Cultural and historical links.

Related Learning Standards:

- Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

- Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
- Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
- Understanding the Cultural Dimensions and Contributions of the Arts: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

PERSONAL DEVELOPMENT LINK

Activity: Human Music Machine Icebreaker

Developed by: Marygrace Berberian

Goals:

- To engage students in a collective experience that relies on individual contributions.
- To join with others in a community-building activity.

Activity Description:

- Organize young people into groups of five.
- Ask each student to develop his or her sound. Explain that these sounds will be composed into a larger musical rhythm with the other members of the small group.
- Encourage students to discuss sequencing and speed of their collective piece. They should consider the other members of their group, their sounds, and how they will combine them with the appropriate volume and timing.
- Together, the group of five will practice and then perform its human music machine for the larger group.
- The instructor can elect to raise or lower the volume of the machine and change the speed.
- This icebreaker offers a collaborative opportunity to respect each member's contribution.

MOVEMENT: Capoeira Angola

Lesson Plan Sample – Week 8

Created by: Feijao Mark I. Milligan and Salim Rollins

Week 8:

Goals and Objectives:

This class will review and cover basic Capoeira music composition and song structure. Young people will be taught Afro-Brazilian/Capoeira musical protocol through a call and response format. They will also be taught phrases and expressions of the Portuguese language through the songs they sing and the translations of those songs.

Activities:

- Full body stretching and warm-up routine.
- Review movements, Bateria call and response, and Corrido basics: "sai sai catarina."
- Group feedback.

Corresponding Guiding Principles:

- Develop musical composition skills.
- Foster understanding of communal work.
- Cooperative working experience.
- Group problem solving.
- Cultural and historical links.

Related Learning Standards:

1. **Creating, Performing, and Participating in the Arts:** Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. **Knowing and Using Arts Materials and Resources:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. **Responding to and Analyzing Works of Arts:** Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
4. **Understanding the Cultural Dimensions and Contributions of the Arts:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

PERSONAL DEVELOPMENT LINK

Activity: Acceptance

Developed by: Jeanne Foti

Goals:

- To discuss various prejudices in society.
- To define what acceptance means amongst cultures.
- To explore how prejudices impact the group as well as the larger world.

Activities:

- First, the group leader should raise the topic of prejudice, define it, explain why it is so damaging, and therefore why it will be unacceptable in the group.
- This session is intended to increase the group's awareness and acceptance of other cultures. The lesson may be linked to the culture learned in Capoeira. The prejudices identified in the group do not indicate that group members hold those feelings.
- In order to affirm safety in the group, it is important to explain that any prejudices that are identified by students will not be linked to that person. Sometimes it is necessary to explore a variety of points of view in order to explore a social issue. Members would be asked to share examples of prejudices in our society.
- One suggestion for an icebreaker is called, "How do I identify myself?" In this exercise, young people review various words on the wall before being asked to go to the wall they identify with the most. Students should then describe why that word best describes them and answer if just one word can really describe who you are. Next, young people will read the story of "The Green People." In this story, one character, John, is prejudiced against green-haired people. Ask students to consider how John became prejudiced.
- Encourage students to discuss their own encounters with prejudice. Has someone formed a prejudice against you based on your age or how you look?
- What are some ways we can break the cycle of prejudice? Young people will share a discussion of prejudice and then consider the various positive aspects of the differences between people. To conclude the discussion, brainstorm solutions of acceptance and tolerance.

ACTING & STORYTELLING: Theater Arts Curriculum Overview

Developed by: Nelson Monroe and Jenny Seaquist

Theatre is a collaborative and inclusive art form, and generally benefits from a “more the merrier” approach. Anyone can find a place and a function within the community formed around a performance. It is a natural conduit to pull unique talents from all parts of a community setting. As a result, theater instructors are encouraged to use the opportunity to engage all the class participants in dramatic exploration.

The curriculum below assumes a performance of some kind at the end of each semester. The skill areas are listed in the order they should be approached with each building upon the other. All areas should continue to be developed throughout the class, rehearsal, and performance process. Some of the techniques and areas of study (ex: stage combat, theatrical styles) may be more appropriate for advanced young people. Many of the areas also naturally blend together. For example, accents and dialects under ‘Vocal’ can also be an important element of characterization. Some skills may be repeated under different areas such as ‘Improv’.

Discussion of the activities is as important as the activities themselves, in order to allow for thoughtful reflection on the experience. The following questions can get you started:

- What was the goal of the exercise?
- Was it accomplished?
- Why? How? Why not?
- How could the goal have been accomplished?
- Could it have happened another way? Show us.

It is always desirable to have more than one performance to celebrate and showcase the group's accomplishments at the end of the semester. Theatre is a living exchange and therefore each performance inevitably changes and gives the opportunity for different learning experiences for all young people.

Guiding Principles:

Theatre is inherently an interdisciplinary medium. Its raw material draws upon the individual's experiences and imagination through a collaborative process that culminates in a live performance for, and inclusive of, a larger community. Because of theatre's all-inclusive process, each of the general guiding principles of the Sidewalk Curriculum should be applied, most notably:

- Developing confidence in creative and dramatic performance.
- Understanding the individual's value within a group and supporting the creative teamwork that goes into a formal performance.
- Exploring how drama has been used across cultures and throughout history.
- Developing critical thinking skills through analysis of a variety of forms of drama: student performances, live professional theater, TV and film.

Site Requirements for Theatre Arts Classes:

Space

- Dedicated, clean, large, flexible, ventilated space.
- Secure storage for class supplies.
- Access to a chalk board, dry erase board or chart paper.

Supplies

- A binder for each young person for scripts and work done in class.
- Pens, pencils, hi-lighters, erasers, markers, crayons, coloring markers, tape, and paperclips.
- Construction or drawing paper.
- Chalk and eraser, dry erase markers and eraser, markers.
- Blank 3x5 or 4x6 index cards (for kids to write on).
- Access to photocopying.
- Storage boxes for all the above.

Optional elements for class: The following are recommended to have at the onset of the class, but may also be added as the class progresses:

- CD/Cassette player.
- Globe/World Map.
- Access to library/internet information.
- "Who, What, Where Cards": A group of index cards each with a different person, such as astronaut, landlord, baker; another group of cards with objects such as eggbeater, car, toothbrush, etc; another with locations such as beach, bedroom, outerspace; another group with weather such as rain, hail, sunshine. These cards are filed in an index card box under such headings as make sense to you. These are invaluable resources for beginning improv and characterization as the actors develop their techniques.
- Vocal cards: A group of index cards with tongue twisters, enunciation sentences and short vocal exercises also sorted in an index card box.
- Prop bag: A group of props and costumes such as hats, scarves, apron, cell phone, plastic glass, rain coat, etc. to use in theatre games.
- Secure storage and boxes for the above.

Performance Requirements: The following is a list of necessities for any performance. It can be adjusted according to what resources are available and the complexity of the performance. For example, the light booth may range from being the light switch in the corner to a real light booth in the back of the house, but there is a lighting area nonetheless.

- Material to be performed. This can range from a script to a rehearsed open class exhibition.
- Actors.
- Director/designer.
- Stage or clean, large, flexible, ventilated space with performance and audience space.
- Green room/holding area for actors.
- Dressing/changing area for actors.
- Seating for the audience.
- Assistants to help manage the audience, help with actors offstage, be stage hands, help to strike the set, and perform other jobs.

Optional elements for the performance:

- Set.
- Costumes.
- Props.
- Secure storage for set, costumes, and props.
- Construction area for performance set, costumes, and props.
- Lights.
- Sound, including microphone(s).
- Production elements such as advertising, or programs.

- Food for actors (very helpful if you have younger actors who will be performing in the early evening and haven't eaten supper yet.)
- Celebration party after performance.

Standard Classroom Activities:

The following procedures outline a standard class structure. In place of the physical warm-up, it may be more helpful to give the first 5 or 10 minutes of the class to a noisy, physical game of the young people's choosing. Depending upon the game, this can get their "ya-ya's" out and warm them up at the same time. The beginning of class can also be used as a time for all to transform the room into the theatre space. Leave time at the end for the room to be put back into place.

- Hellos, greetings, a few minutes of conversation to build friendships and mentoring relationship.
- Space transformation.
- Vocal warm-up emphasizing breathing control and articulation muscles.
- Physical warm-up.
- Imagination warm-up. During rehearsal, this can be combined with the performance material.
- Material for that lesson/ rehearsal.
- Cleaning up of space.
- Closing activity.

Essential Components

Vocal: In order to ensure that young people are heard and understood on stage, they must master the following:

- Appropriate breathing techniques.
- Articulation and enunciation.
- Dialects and accents.

Physical: Students should explore their bodies as their own unique physical instrument. This exploration includes but is not limited to the following areas:

- Mastery of physical actions and responses.
- Awareness of spacial relationships.
- Connection between emotions and their physical manifestation as it relates to creating characters.
- Blocking and stage movement.
- Stage combat.

Character Development: Young people should understand the fundamentals of how to create characters through creative explorations of these and other aspects:

- Gesture.
- Movement.
- Posture.
- Voice.
- Spacial relationship.
- Environmental factors.
- Observation.
- Sense memory exercises.
- Motive and point of view explorations.
- Interaction with other characters.
- Improvisation.
- Exploration of different cultures and segments of humanity.
- Props and costumes.

Ensemble Building: The class should learn to work together in an ensemble. Building self-esteem and confidence within a group setting can happen through these and other exercises:

- Sharing and articulating opinions and ideas.
- Providing positive criticism and support for other actors.
- Trust exercises.
- Group problem solving.
- Improvisation.
- Focus and concentration.
- Group outings and trips.

Scene Work: Young people will explore characters through working with text by:

- Practicing literacy skills.
- Exploring the myriad of connections between emotions and words.
- Developing different ways of expressing and exploring words.
- Exploring connections between text and action.
- Examining point of view.
- Monologues.
- Two character scenes.
- Multiple-character scenes.

Technical Theatre: Students will gain theatre vocabulary and technical skills in the following areas as they learn how each applies to performance. This will include the history and cultural contexts of:

- Props.
- Costumes.
- Make-up.
- Set design.
- Stage craft.
- Lights.
- Sound.
- Production elements such as budget, advertising, and front of house management.
- The Stage Manager.
- The Director.
- The Playwright.

Playwriting: Young people will understand the different components of a play in order to create their own performance materials. The components of scriptwriting and playwriting include but are not limited to:

- Plot.
- Conflict.
- Dialogue.
- Monologue.
- Character.
- Action/blocking.
- Technical elements such as prop, costume, scenery.
- Cultural settings.
- Time period and/or history of story.
- Theatre history.
- Styles of theatre (tragedy, comedy, farce, theatre of the absurd, etc.)
- Young people will create their own performance material through the application of these and other skills: Improvisation, Creative writing, Focus and concentration, and Observation.

Performance: Young people will participate in a culminating performance event to develop the following:

- Application of skills learned.
- Understanding of the community and skills needed to mount a production.
- Focus and concentration under the scrutiny and pressure of an audience.
- Confidence in one's abilities.
- Ownership of one's actions and abilities.
- Community outreach and appreciation.
- Assessment for continuing studies and classes.

ACTING & STORYTELLING: Theater Arts Curriculum Outline

Developed by: Nelson Monroe and Jenny Seaquist

Week 1: Introduction

- Initiate a discussion about theater by asking students to share their personal experience: Have they performed in a play? Seen a play? What have they liked and disliked?
- Explain how theatre is a collaborative discipline/art, and outline the different roles and responsibilities of actors and ensemble members.
- Lead students through a physical warm up of the body and face and explain its importance.
- Introduce improvisation and theatre games that will build students skills of observation, breathing techniques and collaboration.
- Close the discussion with a guided reflection discussion where students can share their opinions and ideas, and begin to develop their ability to form critical analysis of theater.

Week 2

- Begin each class with a physical warm up of body and face in order to reinforce good theater habits.
- Introduce the vocal warm up and explain its importance.
- Review information from prior session: the discussion about theater and theater professionals, and improvisation.
- Introduce basic theatre concepts: play elements, types of theater, and staging.
- Conduct another improvisation focusing on awareness of spatial relationships between actors, articulation, enunciation, and developing techniques in physical actions and responses, and gestures and movement.
- Lead students in a closing reflection discussion Closing/reflection routine

Week 3

- In preparation for viewing the upcoming live performance, introduce elements of script work (conflict, plot, dialogue, characters, action, style of play), and aspects of technical theater (props, costume, scenery, lights, sound).
- Take students on a field trip to see a live performance, or invite live performers to present at the site.
- Discuss and analyze the performance, modeling positive criticism.

Week 4

- Warm up.
- Review information from prior session.
- Conduct an improvisation focusing on character work and the connection between words and character, and emotions and physical manifestations.
- Introduce a script and read through it together.
- Brainstorm the scenery, costumes and props for the production of the script.
- Close with a reflection discussion.

Week 5

- Warm up.
- Review the information from prior session.
- Lead students through an improvisation that reviews character work, and dramatic pieces between two people.

- Read the script again, and encourage young people to take part in a casting discussion. Explain key criteria for making casting decisions. Determine final casting for the play.
- The instructor, as the "Director" should give a short speech on the importance of all roles in the cast and the performance, and assign roles to youth. Give out take-home scripts.
- Discuss the topic of responsibility in a play.
- Read the script together with everyone in their roles.
- Have students begin memorizing lines.
- Together, write letters to parents outlining expectations, and rehearsal information for the upcoming performance.
- Close with a reflection.

Week 6

- Warm up.
- Review information from prior session
- Lead an improvisation focusing on character work specific to the play, and emphasizing the concept of 'give and take' on stage.
- Establish work stations: the main stage, props and scenery, assistance with lines.
- In order to help with visualization, have the actors draw images which represent their characters or the scenery.
- Close with a reflection.

Week 7

- Warm up.
- Review information from prior session.
- Conduct an improvisation focusing on skills that they will need for the play.
- Review work stations: On the main stage, director blocking; backstage: props & scenery; offstage: lines.
- Close with a reflection.

Week 8

- Warm up.
- Review information from prior session.
- Rehearse selected acts from the play.
- Review work stations.

Week 9

- Warm up.
- Allow the youth to lead an improvisational activity.
- Review information from prior session.
- Rehears selected acts from the play.
- Review work stations.
- Discuss technical aspects of the performance such as lighting and sound.
- Close with a reflection.

Week 10

- Warm up.
- Allow the youth to lead an improvisational activity.
- Review information from prior session.
- Run-through the entire performance in sequence if possible. All actors should be backstage under the supervision of the stage manager and selected adults/volunteers.
- Review work stations:

Main stage: director continues focusing on refining play, integrating technical aspects, interactions of actors, vocal skills, timing of entrances and exits.
Backstage or wings: actors wait quietly for scene entrance under the direction of the stage manager, who also deals with props entrances and exits.

Off stage: actors running lines with another facilitator.

- Introduce sound effects.
- Close with a reflection.

Week 11

- Lead students in a group activity to build energy & excitement.
- Review information from prior session.
- Run-through the performance in a final dress rehearsal, focusing on technical details.
- Close with a reflection.

Week 12

- Present the final performance to an audience.
- Have a cast party.
- Conduct an evaluation of the program

ACTING & STORYTELLING: Theater Arts
Lesson Plan Sample – Week 2
Created by: Nelson Monroe and Jenny Seaquist

Week 2: Theater Concepts and Skills

Goals and Objectives:

- To perform in one theatrical production of a pre-existing work.
- To have young people develop stage terminology and demonstrate knowledge through stage blocking.

Activities

Warm –up:

- Physical warm up.
- Introduce vocal warm up and importance.

Introduction to Basic Theatre Concepts:

- Identify elements of the play.
- Discuss different types of theatre.
- Explain 'staging.'

Improvisation/Theatre Games Focus: [We need an explanation about this from the artist]

- Covering Ground (focusing, listening, group warm-up).
- Three Things (observation).
- Stage Picture (spatial relationships).
- Tongue Twisters (articulation and enunciation).
- Shop Keeper (beginning improv, character and response).

Closing/Reflection Routine

Guiding Principles:

- Expansion of individual expression.
- Appreciation of art and creativity.
- Development of critical thinking skills and the ability to analyze art form/class work.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK
Activity: You Know What I'm Sayin'?
Developed By: Clayton B. Evans

Goals:

- To help members explore non-verbal forms of communication that they see everyday
- To help members develop a greater awareness of "what" and "how" they communicate with others

Activity: Interpretation

- In this activity, students will be asked to identify what the group leader is attempting to communicate within a short improvisation or excerpt from a TV show (turn the sound off, no sound is necessary and may even give away too much information).
- The instructor should list, for all to see, the group's brainstormed interpretation of the character.
- Have the group briefly negotiate to narrow the list down to two interpretations. If the piece was an improvisation, have it written beforehand on an index card and allow a member of the group read it to confirm the group's interpretation accuracy. If it is a video, replay the scene with sound (rewind a little before and after the scene so that members can have a better context).
- Check off where the group's guesses matched. Explore if the unmatched interpretations were wrong or were just another way of interpreting the non-verbal cues. Were there any cultural or gender differences in reading certain non-verbal cues?

Activity: "You Know What I'm Sayin'?" The purpose of this exercise is for members to explore the many ways that non-verbal communication is interpreted and misinterpreted.

- Have students face a partner. Tell them that they will be non-verbally communicating with the person across from them for no more than 5 second a piece.
- Call out one-word "triggers" like "Please!" Ask one of the pairs at a time to express to the other their "Please!" Look, and then have them switch. Call out at least two other "triggers". Briefly discuss if any pairs had very different ways of expressing the same thing non-verbally.
- Have four to six scenes written on index cards and then divide the group evenly. A "scene" might be: An elderly person is nervous about a group a young people coming her way on a path, she then communicates something different when they walk by. Another "scene" might be: A community activist is trying to get people to sign a petition—some people sign and some ignore him/her.
- Have young people read over their scenes, assign roles, and even rehearse the scene away from the eyes of the other groups. Once the groups are ready, have them come back and perform their pantomime. Instruct the audience to look for the non-verbal forms of communication.
- After each performance, discuss the many ways people communicated. Finally, have students pair up and share with a partner things that they are aware of that they often convey non-verbally (some members may have to use an emotion or state of mind to stir their memory—when they are sad, happy, confused, bored, or want a favor).
- Have young people come back to the big group to process and reflect. Why do we communicate non-verbally? What is useful about it? What can be destructive or unproductive about non-verbal communication? What should we be aware of when we are intentionally using non-verbal communication?

ACTING & STORYTELLING: Theater Arts
Lesson Plan Sample – Week 6
Created by: Nelson Monroe and Jenny Seaquist

Week 6

Goals and Objectives:

- To perform in one theatrical production of a pre-existing work.
- Young people will establish rehearsal routines related to ensemble building.

Activity

Physical/Vocal Routine

Improvisation/Theatre Games Focus:

- Explore how 'Give and Take' works in theater.
- Conduct short improvisations developing characters specific to the play.

Establish Work Stations:

- On the main stage, it is the director's role to 'block' the play.
- The stage manager is responsible for coordinating the props and scenery.
- Off stage, there needs to be someone to help actors with their lines.
- Management of technical aspects such as sound and lights is essential.

Visualization:

- In order to develop a strong sense of the performance, actors will draw images which represent their characters and the scenery.

Close with a guided reflection on the day's activities

Corresponding Guiding Principles

- Learning to collaborate to achieve a goal.
- Learning the value of individual contributions within the group.

Related Learning Standards for Theatre 2:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: Building a Bridge

Developed By: Clayton B. Evans

Goals:

- To help members learn how to work in a team or practice teamwork.
- To help members reflect on when they choose to be leaders, followers, observers, and non-participants.

Materials: Poster paper, a marker to write with, pens and loose leaf. For the Bridge—8 plastic cups, 12 plastic straws, 12 tongue depressors or large ice cream stick (or 16 small ice cream sticks), glue, (4) 2' strips of masking tape, 4 pieces of 9x12 drawing paper, 4 pencils, 4 scissors, one toy car no larger than 2" wide in any direction, a large drawing of a simple bridge divided into four even sections (4"-6" wide, no more than 24"-28" long, that rises no higher than the full height of a plastic cup).

Activities: Building a Bridge

- Brainstorm with students about what key elements are needed for building and maintaining a team. Post these elements. In addition, explore what the role of a captain is. When is it not necessary to have a captain? Have the group give examples of good teams from popular culture and why they are good teams—is it always a winning record that makes it a good team? What does an observer do? What is a non-participant?
- The purpose of this activity is for the entire group to work as a team to build a bridge. The challenge is that young people will be divided into four groups. Remember, these four groups are all still part of the same team. Each group will be responsible for building a segment (or one quarter, to be exact) of a bridge. Each group will get the same exact materials, which they may use as they wish, but when the parts of the bridge are finally put together, a car will need to successfully roll over the entire bridge. Each group will be given their segment of the posted design.
- The following schedule should be posted as well.
 - For the first 10 minutes, the groups will be working independently from each other as they build their portion of the bridge, and elect a captain.
 - Between the 10 and 15-minute mark, the captain from each group will be allowed to "make contact" with the other groups to check measurements, offer suggestions, and barter supplies (remember, you have only 5 minutes total to make contact with the other three groups). At the 20-minute mark all groups will come together, but initially only the elected captain from each group will be allowed to assist in the full assemblage of the bridge.
 - Any student from any group may give advice to their captain to fix or fasten parts of the bridge together, and the captain will eventually be allowed to "tag-team" with a member of his/her group to take their place. At the 30-minute mark, all construction must stop, and the car will test the integrity of the bridge. Encourage the group to applaud all efforts no matter what the result.
- Process the experience. What was the experience like in general? How did groups choose a captain; what was the criterion? What was it like being a captain? What was the biggest challenge/easiest task? Give young people an opportunity to reflect on their own participation. Post a few questions for them to consider: At what times did you lead, follow, observe only, or tune out? What were some reasons for your actions?

- If you were elected a captain: What did you do to deserve to be a captain? If you were not elected to be a captain: How did you feel about not being elected captain?
- Share your overall observations about being part of a team. Have students share some or all of their reflections with their bridge group, then bring it back to the large group. Ask for comments in reaction to the self-reflection: any self-discoveries, or things you may have learned from others? Review and tie up the many issues about teams, about roles, about being aware of one's own role when working with others. Encourage the group to applaud all efforts.

VISUAL ARTS

Curriculum Overview

Created by: Chloe Garcia-Roberts, Elaine Crisostomo and Rebecca Goyet

This is a general guide that is intended to facilitate the instruction of different types and styles of Visual Arts. It is meant to be flexible and adaptable to meet the needs and interests of each individual community agency and the teaching styles of individual teaching artists. The following points can be applied to every Visual Arts class regardless of the discipline. In order to continually challenge, educate and inspire Sidewalk students as they progress through the program, teaching artists may use this guide to delve deeper into the particular art form, or apply its guidelines to an entirely different artistic discipline.

Guiding Principles

- Engage in various visual arts disciplines to develop confidence creating meaningful images and objects that express ideas, perceptions, and opinions.
- Practice working as a group on collaborative creative projects.
- Develop critical awareness of how objects, images, are designed and created.
- Explore visual arts traditions from diverse cultures throughout history.

Standard Classroom Activities The following elements are recommended for each classroom session:

Artistic and cultural references to the class project and specific art media: This may be accomplished by showing young people works of art by different artists of different backgrounds, traditional artwork from different cultures or general examples from the art history.

Introduction of new materials: Lessons should be as materials-rich as possible in order to expose students to the methods and processes of a serious professional artist. To create this environment, a wide variety of supplies should be available, and teachers should demonstrate how they can be used and manipulated. As lessons progress throughout the semester, activities can build on previous experiences, in order to help students develop their mastery of materials and processes.

Archive: Encourage students to keep a sketchbook with notes and drawings from each class, and keep finished work in a portfolio folder, which can be made inexpensively with cardboard. This will enable students to review important points from earlier classes, build their own individual artistic archive, master arts vocabulary, and reinforce a solid understanding of arts techniques and processes.

Group inspiration: Demonstrate group brainstorm techniques to unify the group and encourage creative thinking. This will foster cooperative working experiences and group problem-solving as ways of executing the artistic project.

Reflection: Establish individual and group work time where the instructor will give specific and individual feedback, as well as group observation and discussion.

Communication: The instructor should model appropriate verbal analysis of artwork, and introduce visual art vocabulary. In these discussions, young people will begin to learn how to discuss and articulate their own thoughts and ideas concerning art and its processes.

Respect and Responsibility: Students should be informed that appropriate class behavior is based on respect – for themselves and their artwork, each other, the materials and the space. An important part of this is 'group clean up,' an essential final step of the art class. Clean-up promotes ownership and responsibility for the materials and facilities used.

Site Requirements for Visual Arts Classes:

- Dedicated, open, clean space with ventilation
- Access to a sink and a place to dispose of materials
- Storage space for supplies and works in progress
- An active resource library including slides, books, and video
- Slide projector and screen

Optional resources and technology:

- Kiln
- Full functioning darkroom
- Video camera
- VCR/monitor
- Computers, printer, scanner, zip drive or other large storage drive

Examples of Different Types of Visual Arts:

Animation	Interior Design
Architecture	Jewelry Design
Basic Metalworking	Mask Making
Book Arts	Mural Making/Public Art
Calligraphy	Painting
Ceramics	Photography
Collage	Printmaking
Computer Graphics	Puppet Making
Drawing	Set Design
Fashion Design	2D and 3D design/sculpture
Graphic Design	Urban Planning
Industrial / Product Design	Video and Film
Installation Art	

Essential Components

Discovering Art

- Explore questions about artwork, art making and artists in their community and in their world. Involve young people in finding sources of information from the Internet, the library or field trips.
- Examine and explore the visual, tactile, spatial and temporal art elements in the community and world around them.

Personal Expression

- Identify and draw upon a range of personal experiences and thoughts to express individual meaning in making their art.
- Encourage students to develop their individual artistic abilities by searching for their own unique creative solution to the assignments.
- Develop the ability to express themselves by communicating ideas, feelings, and meanings in various media.
- Understand the expressive elements of visual arts that evoke emotion, such as joy, sadness, or anger.
- Create meaningful images with a variety of media, using personal experience as a context.
- Acquire self-discipline, individual and creative thinking when creating their own works of art.

Technical Skills

- Learn how to use a variety of art materials and technologies specific to a medium.
- Expand and refine their artistic knowledge and skills by working with a variety of media, tools, and processes.
- Learn how to use visual art tools, instruments and equipment specific to a medium, to create and learn about art, such as brushes, scissors, easels, kilns, and cameras.
- Use technology in the study and creation of art, such as computers, presses, and video equipment.
- Understand and apply media, techniques, and processes.

Visual Arts Vocabulary

- Be introduced to the vocabulary and specific elements of visual arts concepts specific to a medium: tone, shape, texture, color, repetition, movement, perspective, composition, line, form, value, and space.
- Learn appropriate terminology and vocabulary specific to visual arts and its various media.

Aesthetic Composition and Design

- Develop ideas, plan, and produce individual and group works of art
- Solve problems and challenges based in thinking about visual arts techniques to convey a finished work that is cohesive and meaningful.
- Develop ideas, plan, and produce individual and group works of art.
- Solve visual arts problems and challenges based in thinking about and using visual arts techniques to convey a finished work that is cohesive and meaningful.

Art History

- Young people will learn different cultural aspects and historical context of their artistic medium.
- Choose and evaluate a range of artists by exploring diverse genres, periods, styles, and subject matter.
- Understand the visual arts in relation to history and culture.

Art Criticism

- Learn to talk and write about their artwork as it relates to their personal experiences and their choices in artistic technique.
- Realize the relationship between technical means, artistic technique, and their artistic goals.
- Describe and evaluate media, processes, and meanings of works of visual arts, and make comparative observations.
- Acquire the ability to identify and examine separate parts as they collaborate on creating group works of art.

Presentation

- Collect, display, exhibit, present, and evaluate their artwork.
- Learn to make informed, insightful responses to artists, their peers, and their own work of art.
- Reflect and evaluate their own work and develop sensitivity to the art of others.

Community and Outreach

- Create relationships with professional artists and artistic resources within their community.
- Participate in art-related activities and events in their community.
- Be exposed to various visual arts careers and opportunities for advanced support and instruction.
- Realize the relationship of visual arts among the other arts disciplines.
- Demonstrate their achievements in visual arts individually and collaboratively with an opportunity to exhibit, show or present their work.

VISUAL ARTS: Design Curriculum Overview

Developed by: Nell Daniel

Design is all around us and impacts every aspect of our lives. So, naturally, young people who are engaged in the design education process learn to think critically about the objects, messages, apparel, built and digital environment all around them. Most importantly, they become empowered to create their own design solution to the problems that they care about.

The process begins with analysis of the function, aesthetics and marketing of objects and concepts that they encounter, reinforcing an understanding that design is created according to the goals and point of view of an individual or corporation. Next, young people are given the opportunity to re-design an object such as a graphic message in the media, built structure, cooking utensil, furniture object, or transportation device. This helps young people to build confidence that they can make a contribution to changing their world. Design allows them to bring the whole world into their repertoire of creative work, confirming their potential to play an important role in shaping our society's future.

Guiding Principles

Each of the Sidewalk Guiding Principles are integrated into the following 12-week Design Curriculum, encouraging individual growth, community-building, cultural awareness, experiential learning, and reflection. However, the discipline of design is particularly well-suited to facilitate growth in three key areas by making them fun:

- **Community/Group-building:** Collaboration, listening, sharing ideas, and conflict resolution are essential in the professional design world because designers must always work as a part of a team to create the final product, whether it is a graphic message, a product, built or digital space.
- **Experiential learning:** is easy in design if young people are given the opportunity to make something that they are passionate about. Young people are especially excited to learn how things are created in the adult professional world, and have the opportunity to experiment in this realm. This motivates young people to try to reach higher standards, teaching them discipline and giving them the confidence in their ability to create. Most importantly, this proves that they have unique ideas, and that they have a valuable contribution to make to the world.
- **Reflection:** The design process consists of the following progression: analysis, imagination, creation and further analysis. Embodied in this process is a curiosity about resources and sophisticated critical thinking and that extend beyond the classroom.

Standard Classroom Activities

Group brainstorm: Listing ideas on easel pad paper, hanging them around the room for reference gets everyone's juices going and helps young people develop ideas.

Individual sketchbook work: Working privately in a sketchbook or journal is a terrific habit for young people to develop, and they should be encouraged to use it throughout the semester in and out of class. By putting their ideas down on paper they will be surprised by the other thoughts that come together. This is also a great way for young people to practice writing and drawing without judgment from others. Privacy is extremely important to teenagers!

Small group work: Decide on one idea together, how to create it and delegate tasks. This is a safe way for young people to practice listening, sharing their ideas, and resolving conflict. An instructor or staff member should 'float' between groups to facilitate this process. Collaboration is another extremely important skill for adolescents to develop.

'Critique': Presentation and discussion: each group shares their idea, and describes their process, in particular what surprises, challenges, and triumphs they experienced. Encourage the rest of the group to contribute comments and questions. This enables young people to learn from each other how to tactfully offer critical and positive feedback. Insist on applause after each group or student presents.

Site Requirements for Design

- Dedicated, open clean space with ventilation and tables for young people to work.
- Access to a sink and a place to dispose of materials
- Storage space for supplies, works in progress and finished pieces.
- Access to a resource library, and slides if possible.
- Slide projector and screen if possible.

VISUAL ARTS: Design Semester Outline

Created by: Nell Daniel

This 12-week design curriculum is just one approach to a semester-long design education overview. The reader is encouraged to make changes in order to adapt it to the needs of their community organization.

Week 1: Introduction: What is design?

- Discussion of how design is all around us. Some provocative debate topics are: "What is design?" Can design be defined as problem-solving and change? "What is the difference between art and design?" Some say that the primary difference is that design has a function and art does not. What do you think? Name some professionals who work as designers. What do they design? List examples on an easel pad in a large group brainstorm.
- Activity: In the sketchbook, have young people create lists and drawings of all the designed objects that you have interacted with today. ("When I woke up this morning, I used an alarm clock, a toothbrush, got dressed, ate breakfast...") Who designed these? What had to be considered, function or appearance? Do any of these objects communicate a point of view? You designed your appearance today - what are you trying to communicate about yourself? Allow young people to take turns sharing.
- Bring in books of design and/or magazines (try to include not just fashion, but also cars, home & garden, business...) Ask young people to find an example of something that is good design, and take turns sharing with the class and saying why.

Week 2: Symbols and Media

- Lead a discussion about symbols and signs. Are they the same? How do they help us to function? What is a logo? What is its purpose and which ones are the most memorable and recognizable? List them on the easel pad.
- Activity: Using black markers of varying sizes and thick white paper, have young people experiment with different graphic treatments of their name. Introduce them to the concept of positive and negative space, and have them play around with positive and negative space. Encourage young people to try to create a variety of different kinds of line quality, shape, texture, and rhythm to 'evoke' different feelings. Can they change letters to look like shapes and symbols? Can they invent their own symbols?
- The assignment is for young people to create a logo for themselves, that tells us something about their personality or what is important to them.
- Brainstorm sketching method: Have young people create a grid of 16 or more squares in their sketchbook or on white paper. Encourage young people to try a different thumbnail sketch idea in each square of the grid, and then choose their favorite and produce their final piece.
- Hang pieces on the wall and lead young people in a discussion, modeling the critique process. Important: stress that the point of a critique is not to be critical, but for everyone to share their ideas, surprises, successes and challenges so that the group can learn from one another.

Week 3: The Message: Text & Images

- Provoke a discussion about media and the messages that we are bombarded with every day - on TV, in magazines, on the internet, billboards, subway ads, etc. List some of the different messages that advertisers are trying to convey. What is their purpose? What are some of the tools that they use to grab our attention? Be sure to include descriptions of visual elements such as color, line, composition, photographic elements, type, but also tone (such as subtlety, aggression, sense of humor, sarcasm, etc.).
- Individual sketchbook reflection: If you could say something loud to your community and grab everyone's attention, what would you say? Discuss social issues such as cultural awareness, AIDS awareness, encouraging people to vote, etc.
- Either in small groups of 3 or individually, and ask young people to decide on one idea that they want to develop further. If the group cannot agree, tell them to vote or pick out of a hat. Sketch out a variety of different posters for their message in pencil. Then, in color, create their final version.
- Critique.

Week 4: Animation

- What is animation? Give examples, and describe different styles. Is it meant to look realistic? Or are these just more complicated symbols that tell a story?
- Discuss the basic stages of the conflict resolution process. Choose a different pair of young people for each stage and ask them to role-play each of the stages. Ask young people to 'freeze' on moments of high emotion, and direct young people to observe facial expressions and body language.
- Individually, ask young people to draw in their sketchbooks: create characters of their own, and put them into a sequence showing the four stages of conflict resolution.
- For the final version, give young people small slips of paper of uniform size to draw their final piece so that it can be made into a flip-book. Optional: put all the drawings together into one flip book, photocopy and distribute one to each young person so that he/she can take it home.

Week 5: Adornment Part I

- Elaborate on the first day's discussion, asking young people to think of different examples of dress throughout history and from diverse cultures. (If possible, have them bring in images). Ask them: "How do you design your appearance? What choices do you make and why? What do you want to communicate about yourself through your clothing and style of dress? What do you NOT want to say!?" Does this change for different situations, such as a job interview, family events or hanging out with friends?
- Ask young people to imagine that they are going to a foreign country where they do not speak the language. Have them design a piece of jewelry that would communicate something about them. If possible, look at books from a library about styles of adornment from across a variety of cultures and throughout history. Consider pendants, chains, rings, toe-rings, tiaras, etc.
- Start sketching.

Week 6: Adornment Part II

- Choose a jewelry making medium that is most convenient and affordable for you (there are a variety of hardening clays, or flexible wire...). Demonstrate the properties and limitations of this medium to the class, and encourage the class to experiment.
- Create the final adornment piece that communicates something about them.
- Critique. You may want to ask young people to guess.

Week 7: Architecture Part I

- Discussion: What is architecture? If possible, take a walk around the neighborhood and carefully observe the buildings and structures. Encourage young people to draw and make notes in their sketchbooks. Look at the front entryway of buildings and introduce young people to the term 'façade': this is the face of the building. What are the building's facial expressions like? What do they communicate? Are they welcoming, serious? Point out the variety of materials used, the purposes of different buildings. How do they interact with outdoor space?
- When you get back to the classroom, if possible, show books or slides of a wide range of architecture to 'blow their minds' and inspire them to think that there are infinite possibilities. Stretch their imaginations: pyramids, Japanese temples, the Vietnam veterans memorial, Frank Gehry, etc. Reinforce themes such as facades, function, materials, purpose.
- If there is time, have young people present which types of architecture they like best and say why.

Week 8: Architecture Part II: Interior Spaces

- Large group brainstorm (list ideas on easel pad): How do different buildings and spaces impact you? Do some spaces inspire and others do not? Can you name a positive and negative example? (It is always easier to start with the negative.) What about the space makes it influence you the way it does? Describe the lighting, the materials used in the environment, the furniture, sound, etc.
- Decide to have your class work individually one of the following: Design an ideal learning space, or design your own ideal room, or combine them.
- Introduce materials: paper, bristol board, foam core, colored paper, fabric, pipe cleaners, balsa wood rods. Very important: Demonstrate safe ways of using x-acto knives and hot glue guns. If necessary, you can buy thin foam core and use scissors. Or you can set up x-acto and hot glue 'stations' which are always supervised. While these materials do raise safety concerns and require supervision, there is an enormous benefit to using them because they make it possible to produce impressive models, giving young people a feeling of importance, and a sense that they are learning something that is adult and professional. Experience has shown that when young people appreciate the trust that you put in them to handle something serious, they rise to the occasion.
- Demonstrate materials (board, paper, x-actos, etc) and how young people can get started creating the shape of their room: is it square, rectangle, round, hexagon? Build the base first, according to its shape. Does it have windows for natural light? Columns?
- Allow young people to work individually on their models to create their space and the furniture in it.
- Critique.

Week 9: Architecture Part III: Buildings

- Large group brainstorm: Ask the students: What does your community need? If one could add one building to your community, what would it be? What is the purpose and who works there? What shape does it need to be? How does it use natural light? How do people move around? Does it incorporate an outdoor space? How does its appearance communicate a message? List ideas on easel pad.
- Give young people 5-10 minutes to work alone quietly in their sketchbooks to develop their ideas.
- Place young people in groups of 4-5 and have them decide (or vote, draw out of a hat) one idea.

- Work on building their models.
- Critique.

Week 10: Urban Planning Part I

- Invite one or more people (it is ideal to have as many different points of view as possible) to visit the class who know some history of the neighborhood. If possible, borrow or get books that show old photographs of the neighborhood. Go for a walk and try to see evidence of this history. Why are things laid out the way they are? Who made these decisions and why?
- Individually or in small groups, have young people create maps in their sketchbook showing where things are. If you can photocopy a street map for them to draw on, that is best. Develop different color codes for different elements such as: stores, religion, education, health, residential, transportation, parks, and mark them on the map.
- Once you return to the classroom, discuss what they found. What is their opinion about how the buildings relate to each other: does it make sense how things fit together? What's missing? Are there other ways that it could work better? Very important: Have young people write their ideas down in their sketchbook (to be used next week).

Week 11: Urban Planning Part II

- Building on last week's analysis and discussion, have young people break into small groups. They should share their ideas for how to create a better urban planning model for their community. Stress that in the real world, community members can be active on community boards and in politics to influence urban planning. Who are their community leaders?
- Together, young people in small groups should combine their ideas, and decide on a plan to build a model showing their ideas.
- Build models. Because of time constraints, these must be limited but can still show their ideas. You may want to encourage them to use only one or two materials (such as board for built objects and green tissue paper for parks and trees.)

Week 12: Final Celebration

- Arrange young people's work into an exhibition, getting their help with this as much as possible – this is exhibition design!
- Invite parents, friends and community members to this presentation of their work. If there is interest, you may want to highlight the urban planning projects to share with community leaders.
- Final presentation, critique, celebration!

VISUAL ARTS: Design
Lesson Plan Sample – Week 3
Developed by: Nell Daniel

Week 3 The Message: Text & Images

Goals and Objectives

- To encourage young people to think critically about the media (print, radio, TV, billboard advertisements, internet), and to understand that if they are not questioning the media, they are being manipulated by it to some degree.
- To look for a point of view in media samples and identify how it is expressed.
- To engage young people in hands-on activities that are modeled on the professional design process, making it accessible so that they can identify it as a career possibility for themselves if they wish.
- To empower young people to feel confident creating their own graphic designs that articulate their point of view.

Activities

Large Group Discussion:

- Graphic Design technically refers to the combination of words and images.
- Ask young people: Where do you see examples of this? What is the purpose of some of those examples: to sell something? To convince you of a different point of view? To communicate safety information? To make the community better? Include some examples of social issues such as cultural awareness, AIDS awareness, encouraging people to vote...
- Try to think of as many examples as possible.

Investigation:

- Focusing the discussion on the visual elements of graphic design, ask young people to do one or more of the following on their own: draw an example from memory (MacDonald's logo, Stop Sign, Recycling Logo), or go through magazines to find examples, or walk around in an urban area copying messages into their sketchbooks.
- Ask them what about the message grabs their attention and makes it memorable. As young people share their examples, make a list of visual elements that are graphic tools: line, color, shape, manipulation of type, 3-D illusions, symbols, similarity to another recognizable symbol.
- What are some non-visual tools that grab your attention and make an image memorable? For example, tone, such as subtlety, aggression, sense of humor, sarcasm, etc.

Reflection:

- Allow young people to have at least 10 minutes of quiet time alone to work in their sketchbook. Remind them of the many different purposes of graphic messages. Ask them to consider "If you could say something loud to your community and grab everyone's attention, what would you say?" Encourage them to write, draw, and list their ideas.

Hands-On Activity:

- Either in small groups of 3 or individually, ask young people to decide on one idea that they want to develop further. If the group cannot agree, tell them to vote or pick out of a hat.

- Once they have their idea, encourage them to sketch out a variety (about 15 or more possibilities) of different versions in pencil on larger paper. This will make the point that there are infinite ways to solve a problem.
- Remind them that their designs should use all of the visual and non-visual elements we listed above? – the point is to use these to make your message as graphically strong and memorable as possible. You may want to tell them that they will have to identify these when they present their pieces during the critique.
- When they are ready, have young people create their final version using markers. Young people should have at least 20 minutes to do this.

Critique:

- Remind the group that the purpose of a critique is for the class to benefit and learn from each other's experience.
- One at a time, ask young people to show their graphic messages, talk about the process they went through and identify the surprises, challenges and successes they encountered.
- When they are finished explaining, encourage the rest of the class to respond – not what they 'like' or 'don't like,' but what specifically they can identify as strong visual or non-visual elements, what makes the piece original, etc.
- Always applaud when a young person has finished sharing!

Corresponding Guiding Principles

- Development of increased physical comfort level and self-confidence.
- Expansion of individual expression and knowledge.
- The fostering of individual creativity/expression through the opportunity to compose original material utilizing the vocabulary specific to the art form.
- Young people awareness of art in their daily lives and the various roles of art.
- Acknowledgement of the validity of art as a profession and a practice that can be a part of daily life.
- Written and verbal guided reflection.
- Development of critical thinking skills and the ability to analyze class work.

Related Learning Standards

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: Reaching Us!

Created by: Marygrace Berberian

Goals:

- To identify the current issues that be advocated on behalf youth.
- To discuss the social and political injustices against urban youth.
- To develop proactive interventions for youth to feel empowered and have their voices heard.

Activity:

- Relating to Week 3 in Design (The Message: Text and Images), ask young people to identify issues currently facing urban youth. Have students brainstorm injustices experienced, and discuss whether these injustices are perceived or real and the participating factors that play into the injustices.
- Encourage students to create an advertising campaign to reach and educate other youth. They should combine text and image to communicate key ideas that reflect the needs of the target audience.
- This activity will encourage young people to consider what approaches they best relate to and how they can effectively communicate critical issues to peers.

VISUAL ARTS: Design
Lesson Plan Sample – Week 8
Created by: Nell Daniel

Week 8 Architecture Part I: Interior Spaces

Goals and Objectives

- To encourage young people to observe and analyze the built environment, and consider the impact it has on our lives.
- To consider how structures and spaces can improve the way that people work, play, and interact with each other, and foster awareness and appreciation of diverse cultures.
- To enable young people to exercise their ability to express their ideas in a 3-Dimensional format, and create a realistic model for how they imagine that things can be otherwise.
- To empower young people with a sense that they have control over their physical world.

Activity Descriptions

Large Group Discussion

- Introduce Architecture – Ask young people what architecture is, and what it is not. Can they list examples?

Investigation

- If possible, look at examples from slides or books of a wide range of different types of architecture: pyramids, thatch huts, Roman coliseums, gothic churches, Gaudi, modern skyscrapers and houses, Frank Gehry, etc.
- As you discuss these examples, ask young people to try to identify similarities and differences, and come up with a list of elements of architecture: shape, scale (the building's relationship to the human size – a great math connection), materials, function, aesthetics, how it integrates light and the outdoor environment.
- Encourage discussion.

Reflection

- Allow young people to work quietly in their sketchbooks for 10 minutes on the following assignment: "Have you found that some spaces inspire you and others do not?" It is always easier to start with the negative: using writing and drawing ask them to "list some examples of spaces that do not inspire you and make it hard to learn. Why is this? Describe the lighting, the materials used in the environment, the furniture, sound, etc. Now list places where you are inspired and why?"
- When they are finished, ask young people to go around the room and share what they found.

Hands-On Activity

- Introduce the design problem. Choose one of the following: Design an ideal learning space, or design your own ideal room, or combine them. They will be creating a 3-Dimensional model of their space.
- Demonstrate materials: paper, bristol board, foam core, colored paper, fabric, pipe cleaners, balsa wood rods. Very important: demonstrate safe ways of using x-acto knives and hot glue guns. If necessary, you can buy thin foam core and use scissors. Or you can set up x-acto and hot glue 'stations' where these are always supervised by yourself or another person. While these materials do raise safety concerns and require supervision, there is an enormous benefit from using them because they make it possible to produce

impressive models, giving young people a feeling of importance, and that they are learning something that is adult and professional. Experience has shown that the young people appreciate the trust that you put in them to handle something serious, and they will rise to the occasion.

- Model safe habits of using an x-acto knife to cut board. Show them how to get started creating the shape of their room: is it square, rectangle, round, hexagon? Build the base first, according to its shape. Does it have windows for natural light? Columns?
- You may also give a brief demonstration of how to use measuring to plan their structure, and take advantage of the opportunity to practice math.
- Allow young people to work individually on their models to create their space and the furniture in it. They should pay close attention to the elements of architecture that they identified earlier: shape, scale, materials, function, aesthetics, how it integrates light and the outdoor environment.

Moderate a critique

Corresponding Guiding Principles

- Development of increased physical comfort level and self-confidence.
- Expansion of individual expression and knowledge.
- Collaborative problem-solving in a group setting.
- Collaborative learning to achieve a goal.
- Engagement in activities that celebrate their cultural experience and background.
- The fostering of individual creativity/expression by providing the opportunity to compose original material utilizing the vocabulary specific to the art form.
- Development of a sense of ownership among young people.
- Firm discipline in a safe and supportive creative environment with high expectations.
- Young people awareness of art in their daily lives and the various roles of art.
- Acknowledgement of the validity of art as a profession and a practice that can be a part of daily life.
- Written and verbal guided reflection.
- Development of critical thinking skills and the ability to analyze class work.

Related Learning Standards

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: Our Island

Conceptualized by: Laura Buonomo & Zeke Young

Developed by: Marygrace Berberian

Goals:

- To identify most critical resources for survival.
- To prioritize real and tangible resources in current living situation.
- To negotiate needs with peers to develop a mutually supportive environment.

Activity:

- In connection with Weeks 8 through 11 in Design, have young people create a design for an island to support the needs of young people.
- Students would be first asked to devise a list of ten items that they value most. In sharing the list with the group, members would then have to compromise their list to come up with a limited number of supplies. Supplies could be concrete such as a CD player or less tangible such as love.
- Challenge young people to develop a plan for what resources they would need to bring if they were going to share the space of an island. Students should use skills of negotiation and problem-solving to choose resources. They should consider the value of resources provided in their current living situation. Together, the group would design and supply the island space to reflect preferences and resources identified and negotiated.

VISUAL ARTS: Printmaking and Collage Semester Overview

Developed by: Chloe Garcia-Roberts

Week 1: Introduction to the basic concept of collage, abstraction, and composition

- Give examples of different artists who illustrate these concepts in their work.
- Using paper young people will create a mosaic collage working with the theme of shape.

Week 2: Introduction to color and color theory

- How do different colors look together? What do different colors convey? We will look at some of Josef Albers' examples and the color wheel.
- Using origami paper and wallpaper swatches of different patterns, young people will create a collage that contrasts and juxtaposes different colors.

Week 3: Texture

- The class will begin with a look at some famous examples of artists using texture in their work. How are familiar objects changed with an unfamiliar texture?
- Young people will create a collage depicting a common everyday object such as a spatula, television, or pillow done using a new texture.

Week 4: Color, Shape, Texture Exercise

- Young people will be shown examples of artists who illustrate this combination.
- Using materials provided, young people will create a collage using all three elements.

Week 5: Combining Mixed Media and Text

- Collage is often used to integrate several different artistic mediums. In this class we will look at artists who combine text and photography into their collage.
- Young people will create a collage using color, texture and shape that also integrates pictures, drawing, photography or text.

Week 6: Final Collage Project

- The final collage class will integrate the precepts discussed in prior classes.
- Young people will create another collage using their own discretion and vision.
- The class will end with a young person critique and discussion looking at the progression of work.

Week 7: Introduction to printmaking and plate printing

- Explanation of tools and processes.
- Examples of different techniques as illustrated by different artists.
- Young people will create simple collagraph plates out of cardboard shapes.
- The process of printing a plate will be demonstrated.
- Young people will print their plates, and use their working experience from the first print to create more complicated prints by reworking their old plates.

Week 8: Texture Collographs

- Using different textures, young people will create plates that in two dimensions convey the textures used to print them with.

Week 9: Introduction to the Intaglio technique

- This technique produces the opposite effect of the Collograph. The session will be started with a thorough demonstration and plenty of examples to facilitate the young people in visualizing the final print.
- Young people will create a simple plate and print it.

Week 10: Field trip to a Museum or print shop

Week 11: Intaglio/Collograph Combination Prints and Multiple plate printing

- The Intaglio technique can be combined in one print with the collograph technique. Young people can also create prints using multiple plates and multiple colors.

Week 12: Portfolio presentation, matting and cutting/ final class critique

- Celebrate with a culminating event presentation and party!

VISUAL ARTS: Collage
Lesson Plan Sample – Week 4
Developed by Chloe Garcia-Roberts

Week 4: Color, Shape, and Texture

Goals and Objectives:

To introduce the young people to and familiarize them with the basic concepts of design--color, shape and texture. Integrating the individual exercises that we have done previously, we will move on to a more advanced idea of composition, one that involves creating a harmony of disparate parts.

Activities

Examples of Artists: Present the young people with different examples of well-known artists who highlight the combination of these elements in their work: Motherwell, Rauschenburg, Malovich. Discuss their work, and what messages are emphasized through the use of collage.

Hands-On Exercise: After the discussion, students will each be given a piece of tag-board. They will be presented with three large boxes. Each of the boxes will be filled with materials belonging to the category of either color, shape or texture. For example, the color box will be filled with colored paper, scraps of wallpaper, origami paper etc. The young people will then be asked to create a collage that involves one or more objects from all three of the element boxes.

Youth-led Critique: Return to the language used at the beginning of the class. What choices did they make? Why? What do their choices convey?

Guiding Principles:

- Young people will learn vocabulary and learn how to use tools specific to printmaking and collage.
- They will also perceive how objects, images, and feelings are translated to a medium and create meaningful images using their own personal experiences as a context.
- Young people will gain confidence in their individual artistic choice.
- They will also begin an exploration of the expanded horizons that integration of different media can create. Young people will talk about their work in a concluding presentation and critique.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: The Whole Picture

Developed by: Marygrace Berberian

Goals:

- To examine how voice, tone and body affect communication.
- To practice how variations in communication can affect our interrelations.
- To consider the reactions of others when certain communication is employed.

Activity Description:

- Prepare in advance three boxes filled with cards. The three boxes will be labeled "Voice," "Tone" and "Body." These boxes will hold cards indicating variations. For example, the "Voice" Box will hold cards with the following written words, "Soft," "High," "Squeaky," "Rough," etc.
- Students can choose cards from two or more of the boxes and participate in role-plays. Ask each partner in the role-play to reflect on how the variation in voice, tone and body language impacted the communication dynamic.
- Young people can repeat the role-play utilizing more appropriate voice, tone and body language to communicate ideas.

VISUAL ARTS: Printmaking and Collage
Lesson Plan Sample – Week 7
Developed by Chloe Garcia-Roberts

Week 7: Collographs

Goals and Objectives:

Using their prior knowledge and explorations, young people will begin the process of visualizing a finished print through the creation of a plate and printing it.

Activities:

Introduction:

Introduce the tools and language of printing; brayer, roll, plate, registration mark, proof, print, and give examples from several different techniques of printmaking.

Refer back to the issues of color and shape that were explored in collage, and lead a discussion about the process the students experienced and the work that they created.

Hands-On Exercise:

- Explain to the young people that they will create a simple cardboard collograph by gluing down cut out shapes on another piece of cardboard.
- Demonstrate the process of rolling out ink and inking a plate, and let students try it on their own.
- Once everyone has tried one print, pause and lead a discussion of what worked and what did not work. Provide an opportunity for them to build on their new knowledge of outcomes to either rework their plates or create a new one, beginning to step into more complicated conceptions and patterns.
- Introduce the two-plate print, and show examples of this process.
- Have students create a new plate and experiment with printing both onto the same paper.
- Introduce the blended roll: a roll of ink with several colors blended either vertically or horizontally.

Guiding Principles:

- Young people will learn vocabulary and learn how to use tools specific to printmaking and collage.
- They will also perceive how objects, images, and feelings are translated to a medium and create meaningful images using their own personal experiences as a context.
- Young people will gain confidence in their individual artistic choice.
- They will also begin an exploration of the expanded horizons that integration of different media can create. Young people will talk about their work in a concluding presentation and critique.
- Young people will begin the process of artistic revision and experimentation.

Related Learning Standards:

1. Creating, Performing, and Participating in the Arts: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.
2. Knowing and Using Arts Materials and Resources: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

3. Responding to and Analyzing Works of Arts: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

PERSONAL DEVELOPMENT LINK

Activity: Bridging Goals

Conceptualized by: Zeke Young and Laura Buonomo

Developed by: Marygrace Berberian

Goals:

- To support members' ability to set individual goals.
- To identify emerging obstacles and possible resources for goal attainment.

Activity Description:

- Facilitators will present the concept of adolescence as a bridge between childhood and adulthood. Members will be asked to work in groups of three to build a bridge that channels a land of childhood to a land of adulthood. What kind of bridge is needed? What kind of water exists below? Where are they specifically in their passage on the bridge?
- Members will construct the bridge using three-dimensional materials. Upon completion, the group will present their construction to the larger group.
- The Personal Development facilitator will discuss commonalities and differences noted in members' perceptions of childhood and adulthood. Facilitators will ask members to reflect on the needed resources to support the completion of members' transitions over the bridge. If time permits, individual members can consider a current goal they have set.
- Using the bridge as the activity metaphor, members could then identify their desired destination, current position in the goal attainment, resources and obstacles identified in striving to achieve the goal.

PASE SIDEWALK ARTS PROGRAM
Resources/Links

The following arts resources are provided in order to help Sidewalk instructors extend the students' arts experiences to include the wealth of cultural institutions in the New York City area. This list of Cultural institutions includes: contact information, visitation procedures, and current exhibitions and events.

ARTS RESOURCES IN NEW YORK CITY

BRONX ARTS ENSEMBLE

Address: c/o Golf House, Van Cortlandt Park

Website: N/A

Phone: (718) 601-7399, fax: (718) 549-4008

E-mail: baeconert@aol.com (education contact)

Fees: \$700 - \$1500 school performance (varies program to program).

Hours/Season: Sept - June

Arts Offerings: Music

Places to Eat: No food services

Group Visiting

Info: Free summer series available. Make reservations 2 months in advance. Grade levels K - 12th.

Misc. Notes: **BAE presents an annual children's performance series **Concerts are held at Fordham University, parks, Woodlawn Cemetery, and the Riverdale YM-YMHA. **Music types: jazz, classical, and salsa.

BRONX COUNCIL ON THE ARTS

Address: 1738 Hone Ave

Website: www.bronxarts.org

Phone: (718) 409-1265

E-mail: N/A

Fees: Fees can vary.

Hours/Season: Year-round

Arts Offerings: Arts provider

Places to Eat: No food services

Group Visiting

Info: Grade level varies as do max program size and reservation lead time.

Misc. Notes: **BCA sponsors community cultural programs with lectures, workshops, demonstrations and interactive theater education programs that focus on health. **Provides arts education programs for children in the Bronx public schools.

BRONX DANCE THEATER

Address: 286 E. 204th St (at Bainbridge Ave)

Website: N/A

Phone: (718) 652-7655

E-mail: N/A

Fees: \$6 per student

Hours/Season: Year-round

Arts Offerings: Dance

Places to Eat: No food services

Group Visiting

Info: Grade level: K-12, max group size is 60. Reservation lead time is 1 month.

Misc. Notes: **School groups can participate in workshop performances in ballet, jazz, or modern dance or attend a Jazz/Tap Show. After these performances, the artists will talk to the students about their fields in a workshop. **Programs are located at schools or at BDT facility. **BDT facility is fully accessible to the disabled.

BRONX MUSEUM OF THE ARTS

Address: 1040 Grand Concourse (at 165th St)

Website: www.bxma.org

Phone: Visit website

E-mail: N/A

Fees: \$30 - \$160 per group

Hours/Season: Year-round

Arts Offerings: Visual Arts**Places to Eat:** No food services*Group Visiting***Info:** Adult assistance required for younger groups. Reserve 3 wks in advance. Programs at facility, schools and other locations. Ages: preK - adult.**Misc. Notes:** **The Interpretive Art Program (IAP) offers students an opportunity to apply core curriculum principles to a cultural experience. IAP is led by museum-trained instructors and is offered in 1.5hr or 3hr sessions. **Satellite Gallery Program offers thematic exhibitions to non-traditional settings in the Bronx.**BRONX RIVER ARTS CENTER****Address:** 1087 E.Tremont Ave (at E.177th St)**Website:** www.bronxriverart.org**Phone:** (718) 589-5819**E-mail:** gnathan@bronxriverart.org;

Executive Director

Fees: Tours and classes are free. Workshops vary in cost.**Hours/Season:** Can vary**Arts Offerings: Visual Arts****Places to Eat:** No food services*Group Visiting***Info:** Tours are given btwn 11am-2pm. Grades K - 12th. Workshops require a \$35 reservation fee. Daily classes available for kids grades 4-12 in ceramics, photography, mixed media, drawing, and painting.**Misc. Notes:** **Gallery is fully accessible by wheelchair. **Curator gives private tours focusing on the works in gallery exhibitions. **Must park on streets.**HOSTOS CENTER FOR THE ARTS AND CULTURE****Address:** 450 Grand Concourse(at 149th St)**Website:** N/A**Phone:** (718) 518-4242, box office: (718) 518-4455**E-mail:** N/A**Fees:** Admission prices vary**Hours/Season:** Year-round: Mon-Fri, 9-5pm. Box office: Tues-Fri, 12-6pm. Sat & Sun, 2 hrs before a performance.**Arts Offerings: Visual Arts****Places to Eat:** Small café on premise*Group Visiting***Info:** Call for more details about group rates and sizes.**Misc. Notes:** **Limited on-site parking available. **Hostos co-presents Community Works, which is an annual performance series. **The Hostos Connection is an assortment of multi-cultural theater, music and dance. **Groups are taken on guided tours of the gallery, and participate in art workshops afterward. **HS students can subscribe to the Longwood Arts Journal.**LEHMAN COLLEGE ART GALLERY****Address:** 250 Bedford Park Blvd West (at Paul Ave)**Website:** www.lehman.cuny.edu**Phone:** (718) 960-8731**E-mail:** Ada_Cruz@hotmail.com;

Educ.Contact:Ada Cruz

Fees: \$4 per student, Bronx public schools FREE gallery: \$1 per student**Hours/Season:** Oct - May/June**Arts Offerings: Visual Arts****Places to Eat:** No food services, may bring bag lunches*Group Visiting***Info:** Performing arts and art gallery available to students. Grade level: K-12. Max group size 30 kids, must reserve 6wks in advance.**Misc. Notes:** **Parking on streets or in college lots. **Program location is at

the facility only, performers do not travel to

schools for performances.

LONGWOOD ARTS PROJECT

Address: 965 Longwood Ave
(btwn Beck & Kelly St)
Website: www.bronxarts.org
Phone: (718) 931-9300; fax: (718) 409-6445
E-mail: N/A
Fees: Prices vary
Hours/Season: Sept-June, Gallery:
Thurs-Fri 12-5pm, Sat until 4pm.
Arts Offerings: Arts provider
Places to Eat: Café nearby

Group Visiting
Info: Group size 30, 1 adult required for every 10 children. Make reservations 2 days in advance
Misc. Notes: Visit Website for more information.

MIND-BUILDERS CREATIVE ARTS CENTER

Address: 3415 Olinville Ave (at E. Gun Hill Rd)
Website: www.mindbuild.htm
Phone: (718) 238-1231
E-mail: N/A
Fees: Prices Vary
Hours/Season: Oct-June, Mon-Fri 9am-8:30pm, Sat 10-7pm
Arts Offerings: Arts provider
Places to Eat: No food available

Group Visiting
Info: Group size depends on space, 1 adult for every 10 children. Located at schools and other locations.
Misc. Notes: **Mind-builders Positive Youth Troupe stages musical productions focusing on teen concerns. **The Ra'Anna Dancers perform modern jazz, African dance, tap and ballet. **The Jazz and Chamber ensembles perform classical, jazz, rhythm, blues, and pop music.

MUTI-CULTURAL MUSIC GROUP

Address: 144 Briggs Ave in Yonkers
Website: www.multiculturalmusic.com
Phone: (914) 375-4096
E-mail: multimus@aol.com
Fees: Fees vary
Hours/Season: Year-round
Arts Offerings: Music
Places to Eat: No food at site

Group Visiting
Info: MMG will send musicians to NYC public schools for group instruction. Call for age and group size details. Classes for children ages 5-17 is \$250 per kid
Misc. Notes: **MMG holds the World Music Summer Institute for music teachers, artists and administrators. **Handicap access varies among locations.

ARTS AT ST. ANN'S

Address: 157 Montague St. (at Clinton St.)
Website: N/A
Phone: (718) 834-8794 (718) 834-8117
for the stained glass studio

E-mail: sacranyc@aol.com is the education contact email address
Fees: Call the box office manager for details (718) 858-2424

Hours/Season: Performances are offered from Oct-Dec, Mar-May. Stained glass studio is open year-round.
Arts Offerings: Visual Arts
Places to Eat: No food services

Group Visiting

Info: call for details

Misc. Notes: **Stained glass studio for ages 6 and up only. **Groups can get special rates, call to inquire. **Wheelchair access in theatre, not in bathrooms.

BROOKLYN ARTS COUNCIL

Address: 195 Cadman Plaza West
Website: www.brooklynarts.council.org
Phone: (718) 625-0800, fax: (718) 625-3294
E-mail: Contact the Executive Director on main line
Fees: Vary
Hours/Season: Vary
Arts Offerings: Arts provider
Places to Eat: Availability varies from location to location.

Group Visiting

Info: Maximum group size varies as does reservation lead time and duration of lesson. Grade levels vary with performance as well.

Misc. Notes: **BAC employs artists for classroom instruction in music, dance, theater, and visual arts. **Artists set up presentations at various public schools throughout NYC.

BROOKLYN ARTS EXCHANGE

Address: 421 Fifth Ave (btwn 7th and 8th St)
Website: N/A
Phone: (718) 832-0018, fax: (718) 596-0051
E-mail: gowarts@aol.com
Fees: Fees vary
Hours/Season: September - June
Arts Offerings: Arts provider
Places to Eat: No food services

Group Visiting

Info: Grade level: Pre-K through 12th grade. Max group size is 30, min is 13. Bag lunches permitted on trips

Misc. Notes: **BAE produces a wide range of dance, theater, music, and performance art productions. **Education and community outreach: public school residencies, workshops, classes and festivals. **Programs located at BAE facility, schools and other locations.

BROOKLYN CENTER FOR THE PERFORMING ARTS (AT BROOKLYN COLLEGE)

Address: Campus Road and Hillel Place
Website: www.brooklyncenter.com
Phone: (718) 931-4460, fax: (718) 951-4437
Email: bcbmail@bklncenter.brooklyn.cuny.edu
Fees: \$4 per person, and 1 adult admitted free for every 15 children
Hours/Season: October - April

Arts Offerings: Theater

Places to Eat: Vary among locations

Group Visiting

Info: Grade level: K-12, programs run at 10:15 and noon. Make reservations in advance. Subscription discounts are available.

Misc. Notes: **Only partially accessible to the disabled: ground level and bathrooms only, no access to the balcony. **The School Time Matinee series presents six concerts throughout the season, call for more info.

BROOKLYN CHILDREN'S MUSEUM

Address: 145 Brooklyn Ave. (at St.Mark's Ave)

Website: www.brooklynkids.org

Phone: (718) 735-4400 fax: (718) 604-7442

E-mail: gc@bchildsmus.org

Fees: call museum for details

Hours/Season: Summer Group Adventures begin on May 1st.

Arts Offerings: Visual Arts

Places to Eat: Vending machines & picnic area in park.

Group Visiting

Info: School group Summer Adventures: \$50 per class or \$2 per person (50% deposit required at the time of booking)

Misc. Notes: **Parking available on streets. **Museum is fully accessible to the disabled. **Max group size is 25 for kids preK - 1st grade and 35 for grades 2 - 6.

BROOKLYN MUSEUM OF ART

Address: 200 Eastern Pkwy (at Washington Ave and Prospect Park)

Website: www.brooklynart.org

Phone: (718) 638-5000 X234 fax: (718) 857-6620

E-mail: nathan.sensel@brooklynmuseum.org

Fees: Adults \$6, seniors/students \$3, members/kids under 12 enter free

Hours/Season: Wed. - Fri. 10-5pm, Sundays 11-6pm, Closed Mon. & Tues, Tgiving, Xmas, NYD

Arts Offerings: Visual Arts

Places to Eat: Small museum café

Group Visiting

Info: Guided tours of the permanent collection: Adults \$9, seniors/kids \$7, Guided tours of special exhibitions: Adults \$12, seniors/kids \$10

Misc. Notes: **No outside food allowed, groups larger than 15 not allowed in museum café. **Gallery/Studio Program (for ages 6+), \$135 per program, scholarships available. Call (718) 638-5000 X230 for more details.

BROOKLYN PHILHARMONIC ORCHESTRA

Address: 30 Lafayette Ave (at BAM)

Website: www.brooklynphil.org

Phone: (718) 636-4137

E-mail: N/A

Fees: ticket prices vary

Hours/Season: call for concert times

Arts Offerings: Music

Places to Eat: BAM Café is open before performances and during intermission

Group Visiting

Info: call for details

Misc. Notes: **On-site parking lot. **Handicapped access. **School-time concerts March through May: must reserve tickets 2 months in advance. **Programs available for kids grades K - 9.

BROOKLYN PUBLIC LIBRARY

Address: Grand Army Plaza

Website: www.brooklynpubliclibrary.org

Phone: (718) 780-7700 or (718) 638-7314 to reach the manager

E-mail: N/A

Fees: FREE
Hours/Season: Open year-round
Arts Offerings: Education
Places to Eat: No food services

Group Visiting
Info: Grades K - 8
Misc. Notes: **Handicap access varies from branch to branch. Best to call with your inquiry.

ROTUNDA GALLERY

Address: 33 Clinton St (btwn. Pierrepont & Cadman Plaza West)
Website:
www.bkny.net/rotunda/default.asp
Phone: (718) 875-4047, fax: (718) 488-0609
E-mail: rotunda@brooklynx.org
Fees: \$40-\$75 per group & depending on program
Hours/Season: Program season is Sept. - June, Mon-Fri 10-11:30am
Arts Offerings: Visual Arts
Places to Eat: No food services

Group Visiting
Info: Max group size is 30, must make your reservations 1 month in advance.
Misc. Notes: **Parking available on streets or in commercial lots. **Fully wheelchair accessible. **Rotunda holds contemporary Brooklyn art

URBAN GLASS

Address: 647 Fulton St. 3rd Fl.
(enter on Rockwell Pl)
Website: www.urbanglass.com
Phone: (718) 625-3685; call Beth Lipman, the Director of Education
E-mail: N/A
Fees: Groups of up to 25 \$150 Over 25 is \$200
Hours/Season: Season is Jan - July and Sept - Dec, Mon to Fri by appointment.
Arts Offerings: Visual Arts
Places to Eat: No food services

Group Visiting
Info: Reservations need 1 month advance notice. 1 adult must be present for every 4 kids.
Misc. Notes: **Fully wheelchair accessible.
**Parking available on the streets.

YOUNG DANCERS REPERTORY

Address: P.O. Box 205037 (in Manhattan) or 231 60th St
Website: www.youngdancersinrep.org
Phone: (718) 567-9620
E-mail: ydr@youngdancersinrep.org
Fees: \$4-\$5 per person for performances
Hours/Season: Times of performances vary

Arts Offerings: Visual Arts
Places to Eat: No food service available
Group Visiting
Info: Education contact email: cmgydr@worldnet.att.net. Performances are year-round events for kids grades K - 12.
Misc. Notes: **YDR is a PASE community partner. **Classes are held at public schools or at the Center for Dance Studies, also at area theaters

AARON DAVIS HALL FOR PERFORMING ARTS

Address: City College of NY,
135th St & Convent

Website:

www.ccnycuny.edu/campus/tour/davis.html

Phone: (212) 650-6900; fax: (212) 862-4600

E-mail: N/A

Fees: Performances at facility are \$4 per person

Hours/Season: Season is Oct - June

Arts Offerings: Theater

Places to Eat: Bag lunches permitted

Group Visiting

Info: Make reservations 1 month in advance. Grades K-12. Located at schools and at the City College of NY.

Misc. Notes: **Center focuses on the teaching of jazz, classical, and Latin music through dance, theater, film, and spoken word. **Free on-site lot for car parking, buses on street. **Fully wheelchair accessible.

ALVIN AILEY AMERICAN DANCE CENTER

Address: 211 W. 61st St. (btwn W. End & Amsterdam)

Website: www.alvinailey.org

Phone: (212) 767-0590; fax: (212) 767-0625

E-mail: N/A

Fees: Varies accordingly

Hours/Season: Sept-June, 9-4pm

Arts Offerings: Dance

Places to Eat: Bag lunches allowed

Group Visiting

Info: Maximum group size 200 (30 min. minimum). Grades K-9, 1 month advance reservations. Schools must provide performance space in order to host performance. Call the Arts-in-Education coordinator at (212) 467-0590 ext. 242

Misc. Notes: **Cars must park on streets or in commercial lots. **Fully wheelchair accessible.

AMERICAN MUSEUM OF NATURAL HISTORY

Address: Central Park West (at 79th St.)

Website: www.amnh.org

Phone: (212) 769-5200

E-mail: better to call

Fees: Adults \$10, Kids 2-12 \$6, seniors/students \$7.50, members free

Hours/Season: Daily 10am - 5:45pm, closed Thanksgiving, Christmas and New Years Day

Arts Offerings: Visual Arts

Places to Eat: Large food court open daily

11-4:45pm (other dining options available as well)

Group Visiting

Info: NYC school groups enter FREE (out of town school groups \$4 per student)

Misc. Notes: **Car and bus parking available on 81st but very expensive. **IMAX movies available for an extra fee **Space shows run every 1/2 hour. **Visit

www.amnh.org/education/reserve.html for an in-depth look at the touring options available. **Wheelchair access

BALLET TECH

Address: 890 Broadway 8th Fl. (at East 19th St)

Website: N/A

Phone: (212) 777-7710

E-mail: N/A

Fees: All students participate on a scholarship basis.

Hours/Season: Sept-Oct, April-June

Arts Offerings: Dance
Places to Eat: No food available

Group Visiting
Info: Dancers participate on an individual basis.
Misc. Notes: **Very serious commitment for skilled dancers. **Students must audition to be accepted into program.

BLOOMINGDALE SCHOOL OF MUSIC

Address: 323 W.108th st (Broadway & Riverside Dr.) NYC
Website: www.bloomingdalemusic.org
Phone: (212) 663-6021; Fax: (212) 932-9429
E-mail: N/A
Fees: Fees vary, and generous scholarships are available.
Hours/Season: Season is Sept-June

Arts Offerings: Music
Places to Eat: No food at site
Group Visiting
Info: Ages K - adult for the Afterschool and Saturday programs. Private and group instruction available as well.
Misc. Notes: **Teacher workshops available for training in music. **Site only partially accessible to the handicapped. **Be sure to enquire about scholarship money early in the season.

CENTRAL PARK WILDLIFE CENTER (OR CP ZOO)

Address: 830 5th Ave (at 69th St.) NYC
Website: N/A
Phone: (212) 861-6030
E-mail: N/A
Fees: Adults \$2.50, kids 3-12 \$.50, seniors \$1.25, kids under 3 FREE.
Hours/Season: Open year-round
Arts Offerings: Visual Arts
Places to Eat: Restaurant/snack bar available

Group Visiting
Info: Variety of programs available for pre-K to 6th grade. Make reservations 3-4 mos in advance. Max group size is 35. Workshops available for families on the weekends. Education Dept: (212) 439-6518.
Misc. Notes: **Fully wheelchair accessible. **Restaurant/Snack bar on the premises. **"Snooze at the Zoo" is a sleepover for families (call for a brochure). Reservations required. **Partially accessible to wheelchairs.

CITY CENTER

Address: West 55th (btwn 5th & 6th Aves)
Website: www.citycenter.org
Phone: (212) 249-0430; fax: (212) 246-9778
E-mail: N/A
Fees: \$10 per student
Hours/Season: Through Fall/Spring
Arts Offerings: Dance/Theater
Places to Eat: No food available

Group Visiting
Info: Students must apply the spring before the school year begins. Location of performances at facility only. For junior high school kids. All classes ages 3 to adult, maximum group size 25.
Misc. Notes: **The Young People's Dance Series - full year curriculum of dance and performance art. **City Center is a NYC landmark performing arts center. **Program called "Dancing Through Barriers" which uses dance to allow kids

to address personal struggles while

exposing them to the arts as well.

DANCE THEATER OF HARLEM

Address: 466 W. 152nd (btwn
Amsterdam & St.

Website:
www.dancetheaterofharlem.org

Phone: (212) 690-2800

E-mail:
jwong@dancetheaterofharlem.org

Fees: Adults \$5, kids \$2.50 for the open
house

Hours/Season: During school years and
school hours

Arts Offerings: Dance

Places to Eat: No food available

Group Visiting

Info: Maximum group size 25

Misc. Notes: Visit Website for more information.

EL MUSEO DEL BARRIO

Address: 1230 Fifth Ave (104th) NYC
10029

Website: www.elmuseo.org

Phone: (212) 831-7272 fax: (212) 831-
7927

E-mail: info@elmuseo.org

Fees: Adults \$5, seniors/students \$3,
members/kids under 12, enter free

Hours/Season: Wed. - Sun: 11-5pm,
Thanksgiving, Christmas and New Years
Day.

Arts Offerings: Visual Arts

Places to Eat: call (212) 831-7272 for
food information

Group Visiting

Info: Guided tours (+ sketching/writing activity)
are Wed - Sat 11-4pm (maximum 30 kids, 1
adult required for every 10 students) Fees: \$60
for 30 kids

Misc. Notes: **Hands-on Workshops: \$100 for
30 kids ages K-12. Wed - Fridays, 3 wks
advance reservation required. **NYC's only
Latino Museum.

FILM SOCIETY OF LINCOLN CENTER

Address: Walter Reade Theater 165
West 65th St (on the Upper Plaza Level,
btwn Broadway & Amsterdam)

Website: www.filmlinc.com

Phone: (212) 875-5610; Box office:
(212) 875-5600

E-mail: N/A

Fees: Ticket prices vary

Hours/Season: Call box office for times
of performances

Arts Offerings: Visual Arts

Places to Eat: No food service
available

Group Visiting

Info: Call the Group Sales office for group
ticket deals at (212) 875-5370. Performances at
facility only. Attendees may be ages 3 - adult.
Order tickets 2 weeks in advance.

Misc. Notes: **"Reel to Real" every Sat & Sun
at 2PM. **Fully wheelchair accessible.

INTERNATIONAL CENTER OF PHOTOGRAPHY

Address: 1130 5th Ave (at 94th St)
Website: www.icp.org
Phone: (212) 860-1777; fax: (212) 360-6490
E-mail: cway@icp.org
Fees: Guided tours are free. \$10 per group for writing workshops. \$300 per group for polaroid workshops.
Hours/Season: Museum Hours: Tues. 11-8pm, Wed-Sun 11-6pm.
Arts Offerings: **Visual Arts**
Places to Eat: Museum restaurant

Group Visiting
Info: Family programs available throughout year. Group visitors contact: (212) 860-1776 x154. School groups ages K - 12. Max group size is 40.
Misc. Notes: **ICP functions both as a museum and as a center for workshops for groups of all ages and sizes. **Museum is wheelchair accessible.

INTREPID SEA-AIR MUSEUM

Address: Hudson River at 12th Ave.and 46th St. NYC
Website: www.intrepid-museum.com
Phone: (212)245-0072
E-mail: N/A
Fees: Adults \$10, kids 12-17, seniors and vets \$7.50
Hours/Season: Open Year-round
Arts Offerings: **Visual Arts**
Places to Eat: Cafeteria

Group Visiting
Info: Many programs for families: "Seafest" in the summers for families. No reservations needed.
Misc. Notes: Visit Website for more information.

MANNA HOUSE WORKSHOPS

Address: 338 E.106th St. NYC
Website: N/A
Phone: (212) 722-0223
E-mail: N/A
Fees: Fees vary among workshops.
Hours/Season: Season is Oct-June, hours vary
Arts Offerings: **Music**
Places to Eat: No food at site

Group Visiting
Info: Maximum group size is 6. Make reservations 2 weeks in advance. Many services provided to NY public schools
Misc. Notes: **Manna House provides lectures, demonstrations, & arts-in-education services. **Individual music lessons and jazz concerts available at facility by appointment only. **Manna House is not-for-profit.

MUSEUM OF TV AND RADIO

Address: 25 W. 52nd St (btwn 5th & 6th Aves) NYC
Website: www.mtr.org
Phone: (212) 621-6600 (from 12-1, 3-5pm)
E-mail: N/A

Fees: Adults: \$6, Kids/Seniors \$4 Kids 13 and under \$3 \$50 per group
Hours/Season: Tues-Sun 12-6, Thurs til 8, Fridays til 9pm
Arts Offerings: **Visual Arts**
Places to Eat: Restaurant in museum

Group Visiting

Info: Make reservations 4-6 wks in advance. Open year-round (camps/community groups in summertime only). Max school group size 35, camp groups 25.

SONY WONDER TECH LAB

Address: 550 Madison Ave (at 56th)
NYC

Website:
www.wondertechlab.sony.com

Phone: (212) 833-8100

E-mail: N/A

Fees: FREE admission to all exhibits

Hours/Season: Open year round, closed Mon & major holidays. Tues-Sat 10-6pm, Thurs: 10-8pm, Sun: noon-6pm

Arts Offerings: Visual Arts

Places to Eat: No food available

Misc. Notes: **MTR has a collection of 75,000 programs of all varieties. **Fully accessible to the handicapped. **Annual International Children's Festival. **Grades 3 – college

Group Visiting

Info: Various programs available for school groups located at facility. (212) 833-5415 call to make a reservation for a group.

Misc. Notes: **Fully wheelchair accessible.

TADA!

Address: 120 W.28th St. (btwn 6th & 7th Aves) NYC

Website: www.tadatheater.com

Phone: (212) 627-1732

E-mail: N/A

Fees: \$3-\$12 to attend the performances

Hours/Season: During school year: 4 days per week afterschool and Saturdays

Arts Offerings: Theater

Places to Eat: No food at site

Group Visiting

Info: Visit website for more information.

Misc. Notes: **TADA! Is a children's production/acting/viewing outlet. for kids to create their own plays. **"Rainbow Stages" is a less intensive program in the musical-theater/drama arena. **Scholarships are available to all students, but are limited--1st come, 1st serve. **Disability access is partial.

THIRD STREET MUSICAL SETTLEMENT

Address: 235 E. 11th St. (btwn 2nd and 3rd Aves) NYC

Website: N/A

Phone: (212) 777-3240

E-mail: N/A

Fees: No set prices but class prices are reasonable and tuition assistance is available.

Hours/Season: Season year-round except August

Arts Offerings: Music

Places to Eat: No food at site

Group Visiting

Info: Programs for kids above age 2. Maximum group size is 35. Make reservations 1 semester in advance.

Misc. Notes: **Music Instruction on the Lower East Side (MILES) is a program that teaches music and movement classes to students during school hours. **Groups are from grades K - 6. **Center is fully accessible to wheelchairs.

TURTLE BAY MUSIC SCHOOL

Address: 244 E.52nd St. (btwn 2nd and 3rd Aves) NYC

Website: www.tbms.org

Phone: (212) 753-8811

E-mail: N/A

Fees: \$12000 per student/per class (scholarship fund and work/study program available).

Hours/Season: School year only

Arts Offerings: Music

Places to Eat: No food at site

Group Visiting

Info: Music teachers go to NYC public schools for 30 to 40 min weekly music lessons for grades K - 6, instruments are provided. Max group size is 35. Make reservations 2 weeks in advance.

Misc. Notes: **Private and group instruction available in all music disciplines. **No wheelchair access.

AMERICAN MUSEUM OF THE MOVING IMAGE

Address: 35 Avenue at 36th St, Astoria, NY 11106

Website: www.ammi.org

Phone: Admin. Office:(718) 784-4520

Info. & Directions: (718) 784-0077

E-mail: grouptours@ammi.org

Fees: Adults \$8.50, Kids 5-18 \$4.50, seniors/students \$5.50, members/kids under 5 enter free

Hours/Season: Tues. - Fri: 12-5pm, Sat & Sun: 11-6pm, closed Jan. 21st, Feb. 18th, April 1st

Arts Offerings: Visual Arts

Places to Eat: Café with light snacks and sandwiches

Group Visiting

Info: Group entrance: \$3.50 per student, supervisors free.

Misc. Notes: **Must make reservations for group tours. **Staff development workshops available FREE. **Visit "This Week" on website for special screenings.

COLDEN CENTER FOR THE PERFORMING ARTS

Address: 65-30 Kissena Boulevard (off the eastbound service)

Website: www.coldencenter.org

Phone: (718) 544-2996; Box office: (718) 793-8080

E-mail: N/A

Fees: \$3-\$24, student and senior discounts available. For groups: one adult free with every 15 tickets purchased

Hours/Season: Box Office: Mon, Thurs, Fri 10am-4pm, Wed until 8pm. Summer: Mon-Thurs, 10am-4pm, and 1 hour before all performances.

Arts Offerings: Theater

Places to Eat: Bag lunches permitted in college cafeteria

Group Visiting

Info: Program season: Oct-May. Program hours: 10am, 10:30am, or noon. Maximum group size: concerts none, workshops 50. Reservation lead time: 2 months

Misc. Notes: **Grade level K-8. **Free parking on campus lot. **Handicapped accessible, assistive listening devices available.

FLUSHING TOWN HALL: FLUSHING COUNCIL ON CULTURE AND THE ARTS

Address: 137-35 Northern Blvd.
(at Linden Place)

Website: N/A

Phone: (718) 463-7700

E-mail: N/A

Fees: Adults \$3, students and seniors \$2, children \$1. Group Fees: Art classes and workshops \$3 per student, otherwise \$1.50 per student, teachers and chaperones free.

Hours/Season: Mon-Fri 10am-5pm

Arts Offerings: Arts provider

Places to Eat: No food service.

Group Visiting

Info: Program season: Oct-June or Apr-June, depending on program. Program hours: Mon-Thurs 10am and 11:30am. Maximum group size: 35. Reservation lead time: at least two weeks

Misc. Notes: **At least 2 adults. **Parking lot available on Linden Place behind building buses on site lot. **Handicapped accessible.

ISAMU NOGUCHI GARDEN MUSEUM

Address: 32-37 Vernon Boulevard
(at 33rd Road)

Website: www.noguchi.org

Phone: (718) 204-7088

E-mail: museum@noguchi.org

Fees: Suggested donation: adults \$4, students and seniors \$2

Hours/Season: Apr-Oct Wed-Fri 10am-5pm

Arts Offerings: Visual Arts

Places to Eat: No food service

Group Visiting

Info: Program hours: Tues-Fri 10am, by appointment. Maximum group size: 30. Reservation lead time: 1 month

Misc. Notes: **Grade level 2-9. **NYC public schools free. **1 adult for every 10 children. **Parking on streets

JAMAICA CENTER FOR THE ARTS AND LEARNING

Address: 161-04 Jamaica Avenue

Website: N/A

Phone: (718) 658-7400

E-mail: N/A

Fees: Vary

Hours/Season: Mon-Sat 9am-5pm, days with evening classes.

Arts Offerings: Arts provider

Places to Eat: Bag lunches permitted with prior notice.

Group Visiting

Info: Program Season: Sept-June. Program hours: vary. Reservation lead time: workshops ongoing basis, performances first come first served.

Misc. Notes: **Classroom teachers required to participate in workshop. **Grade level K-adult. **Parking on streets or in commercial lot nearby. **Handicapped accessible.

P.S. 1 CONTEMPORARY ART CENTER

Address: 22-25 Jackson Ave.

Website: N/A

Phone: (718) 784-2084

E-mail: www.ps1.org

Fees: Suggested donation: \$5 per person

Hours/Season: Wed-Sun 10am-6pm

Arts Offerings: Visual Arts

Places to Eat: Cafeteria

Group Visiting

Info: Program season: year-round. Program hours: vary. Maximum group size: varies. Reservation lead time: varies

Misc. Notes: **Parking on streets. **Handicapped accessible.

QUEENS MUSEUM OF ART

Address: New York City Building
Flushing Meadows
Website: www.queensmuse.org
Phone: (718) 592-9700
E-mail: N/A
Fees: Suggested donation: adults \$3,
children and seniors \$1.50, children
under 5 free
Hours/Season: Wed-Fri 10am-5pm, Tues
by appointment (groups only)

Arts Offerings: Visual Arts

Places to Eat: No food service

Group Visiting

Info: Program season: Sept-June. Program
hours: 10am-12:30 pm. Maximum group size:
30. Reservation lead time: at least 2 months.
Fees: vary

Misc. Notes: **Free on site parking lot.
**Handicapped accessible

QUEENS SYMPHONY ORCHESTRA

Address: 31-00 47th Ave.
Website: www.queenssymphony.org
Phone: (718) 786-8880
E-mail: dbqsomd@aol.com
Fees: Varies
Hours/Season: Office: 9am-5pm
Arts Offerings: Music
Places to Eat: No food service

Group Visiting

Info: Program located at schools and other
locations. Program season: school year.
Program hours: vary. Reservation lead time: as
soon as possible

Misc. Notes: **Free concerts 3 mornings in
March. **Free open rehearsals. **In school
programs fees are negotiable. **On campus
parking lot at the Colden Center.
**Handicapped accessible.

QUEENS THEATER IN THE PARK

Address: New York State Pavilion
(Flushing Meadows)
Website: www.queentheatre.org
Phone: (718) 760-0064
E-mail: N/A
Fees: Admission:varies
Hours/Season: Hours vary. Box office open
Tues-Sat 10am-6pm
Arts Offerings: Theater
Places to Eat: Concession stands

Group Visiting

Info: Large groups are asked to call ahead for
information and reservations.

Misc. Notes: **Grade level preK-12. **On-site
parking lot. **Handicapped accessible.

SOCRATES SCULPTURE PARK

Address: Broadway at Vernon Blvd.
Website: www.socratessculpturepark.org
Phone: (718) 956-1819
E-mail: N/A

Fees: Free

Hours/Season: Daily 10am-sunset

Arts Offerings: Visual Arts

Places to Eat: No food service

Group Visiting

Info: Program season: year round.
Program hours: by appointment
Maximum group size: 20-25 (smaller

groups preferred). Reservation lead time: 1-3 months

Misc. Notes: **Grade level K-12.
**Parking

on streets

JACQUES MARCHAIS MUSEUM OF TIBETAN ART

Address: 338 Lighthouse Ave.
(off Richmond Road)

Website: www.tibetanmuseum.com

Fees: varies according to program

Hours/Season: Apr-Nov, Wed-Sun 1-5 pm, Dec-Mar by appointment

Arts Offerings: Visual Arts

Places to Eat: Picnic lunches permitted outdoors

Phone: (718) 987-3500

E-mail: N/A

Group Visiting

Info: Program season: Sept-June Mon-Fri by appointment, \$3.50 per student. Maximum group size 35. Off-premise parking nearby for buses. Reservation lead time: 3 weeks

Misc. Notes: **At museum, groups must have 1 teacher plus 2 chaperones per class

STATEN ISLAND CHILDREN'S MUSEUM

Address: Snug Harbor Cultural Center,
100 Richmond

Website: www.kidsmuseum.com

Phone: (718) 273-2060

E-mail: prog@kidsmuseum.com

Fees: \$4 for children ages 2 and under free. For group: \$3.50 per student, adults free.

Hours/Season: School year: Tues-Sun, noon-5pm, summer: Tues-Sun, 11am-5pm

Arts Offerings: Visual Arts

Places to Eat: Picnic tables, vending machines, cafeteria at Visitor's Center.

Group Visiting

Info: Contact School Group Coordinator at (718) 273-2060 x137. Program season: Sept-June 10am-closing. Maximum group size: one class per exhibit at museum, reservation lead time: as soon as possible.

Misc. Notes: **On-site parking lot.

**Handicapped accessible

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES

Address: 75 Stuyvesant Place (at Wall Street)

Website: N/A

Phone: (718) 727-1135

E-mail: donapagano@aol.com

Fees: Suggested donation: adults \$2.50, students and seniors \$1, SI Ferry collection:

adults \$1, children 12 and under \$.25

Hours/Season: Mon-Sat, 9am-5pm. SI Ferry

Collection: daily 9am-2pm

Arts Offerings: Visual Arts

Places to Eat: No food service

PUPPETWORKS

Address: 338 Sixth Avenue (at 4th St)

Website: www.puppetworks.org

Group Visiting

Info: Program season: year-round, hours vary.

Maximum group size: 35. Reservation lead time: 1 month. \$70 per group, guided ferry ride \$75

Misc. Notes: **On-site parking lot, buses park on Richmond Terrace

Phone: (718) 965-3391

E-mail: puppetwork@aol.com

Fees: Adults \$7, Kids \$6, Groups 20-100 people: \$4.50 per person

Hours/Season: Mon-Fri 10:15am, 11:30am, 12:45pm

Arts Offerings: Theater

Places to Eat: no food permitted in theater, no eatery *Group Visiting*

Info: Group size: 20 person min, 100 max call general manager for more details at (718) 965-3391

Misc. Notes: **Parking on streets, **Theatre is handicapped accessible, bathrooms are not. **Discount on performances at 12:45pm: \$3.25 per person