

**EMPOWERING COMMUNITY THROUGH CREATIVE EXPRESSION
SYLLABUS & CLASS CALENDAR**

WINTER 2017

RC HUMS 341.001

Wednesdays 2-5pm

Residential College, East Quad RM 1405

Instructors

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COURSE DESCRIPTION

How can the arts affect change in communities? This Engaged Learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. The class fosters students' ability to apply the arts as a catalyst for change in issues of social justice, including as an educational tool in response to the impact of racism and classism on equal access to educational resources for children and youth in the United States. Students will develop the capacity to collaborate and partner with community members in order to formulate creative arts activities through exposure to engaged-learning practices in this class and at their weekly community-based internship. Students will choose to intern in Ypsilanti, Ann Arbor *or* Detroit at one of the exemplary arts and social justice organizations that partner with this class. This course offers students a collaborative learning experience with Residential College, School of Social Work and School of Education faculty, community artists and community members from local agencies serving families and youth. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the written and recorded work of arts innovators.

LEARNING OBJECTIVES

- Apply and articulate values, ethical standards and principals unique to arts-based engagement involving diverse populations and settings.
- Increase understanding about the ways that historically racist and class biases have systemically affected the educational and career paths of African Americans, Latinos, those living in communities with low social economic status and those with intellectual and physical disabilities.
- Identify ways to match arts-based methods effectively and ethically with community members across diverse populations and cultures.
- Understand how language and dialect affect personal empowerment.
- Learn how the arts and, specifically, creative expression, can contribute to social change and social justice at the individual, organizational and community level.

- Demonstrate ability to form alliances and collaborations and communicate empathically.
- Understand the role of the arts in the process of community, social and individual change and acquire skills in using the arts effectively for these purposes.
- Identify a range of arts-based methods that can be applied to individual and community change efforts.
- Apply in some depth at least one arts-based method in an applied community setting.
- Develop an understanding of the skills needed for community collaboration and intercultural interaction.
- Apply strategic planning design and analysis of systems (e.g. logic models) to arts-based initiatives at the community level.
- Participate in a crowdfunding campaign to support a project or need at an internship site.
- Understand the role of volunteers in carrying out the work and fulfilling the missions of arts-based programs and how they relate to the staff, artists and community members involved.
- Utilize a wide perspective of arts-based approaches that engage, strengthen and build well being at the individual, organizational and community level.

SYLLABUS AND CALENDAR OF CLASSES

All texts are made available to students through the course site on Canvas except for the book, *The Skin That We Speak: Thoughts on Language and Culture in the Classroom* Edited by Lisa Delpit and Joanne Kilgour Dowdy 2002 The New Press. **Students will need to obtain this book by the second week of class.** Usually, Amazon has used copies available. All of the required videos links are easily accessible and have subtitles.

WEEK 1 January 4th

Themes: Class orientation, Team Building, Writing Weekly Reflections, Internship Information and Selection (*see pages 15-17 for more details on internship opportunities.*)
Confirm Internship Selections by Week 2.

WEEK 2 January 11th

Themes: Continuing class orientation & team building, introduction to writing weekly reflections, internship information, training details and confirm internship selection.

Required Reading

- A. Review course syllabus

- B. Levine, Stephen K. "Art Opens to the World: Expressive Arts and Social Action"
Art In Action: Expressive Arts Therapy and Social Change (2011): pp. 21-31.

Assignment: In-class response to the question, 'What is the Purpose of Art?'

WEEK 3 January 18th

**Themes: Social Identity, Defining Social Justice, Entering and Exiting Community.
Students will:**

1. Identify own social, racial and cultural identities and group memberships and understand how these relate to arts-based engagement with community members, collaborators and others.
2. Envision what social justice could look like in specific contexts.
3. Develop understanding of group skills needed for increasing interaction and cross-cultural collaboration at the community level. intercultural
4. Demonstrate intersectional humility in communication and interactions with others. interactions with
5. Incorporate insights from those with insider and outsider statuses into social justice planning and actions.

Required Reading

- A. Langhout, Regina Day. "Where am I? Locating Myself and its Implication for Collaborative Research." American Journal of Community Psychology 37 (2006): pp. 267-274.
- B. Bryan Stevenson's TED Talk on Identity and Injustice http://www.ted.com/talks/bryan_stevenson_we_need_to_talk_about_an_injustice
- C. Delpit, Lisa Start reading "The Skin That We Speak" Introduction and Chapter One "Language and Identity" (pp. xv-25)

Assignment Due: Reflection #1

WEEK 4 January 25th

Theme: The Power of the Arts for Change; the arts as a tool for individual, community and organizational empowerment. An introduction to the historical context of the arts, specifically the theatre arts, as a tool to confront social ills. An historical backdrop to the ways in which creative expression has been used by both communities as well as individuals in response to oppression and the marginalization of social groups. Students are introduced to the work of community

activists, teachers and artists Dorothy Heathcote and Hector Aristizabel.

Students will:

1. Learn about pedagogies that promote the healing of individuals and communities through arts interventions, specifically Aristizabel's Blessing Next to the Wound.
2. Be introduced to British drama in education specialist Dorothy Heathcote's Mantle of the Expert pedagogy and practice engaged-learning methodologies in order to add new skills to their arts-intervention toolkit.

Required Reading

- A. Thompson, James and Schechner, Richard. Why 'Social Theatre'? The Drama Review New York University and MIT Fall 2008
- B. Lefer, Diane, The Blessing Is Next To The Wound" The Sun 358 (2005) pp.5-13
- C. Heathcote, Dorothy and Bolton, Gavin. Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education. Forward by Cecily O'Neill (1995) pp. vii-24.

Recommended

Kappula, Katri. Dorothy Heathcote's Living Through Drama in General and Religious Education. Fellowship Report. The Farmington Institute 1999.)

Assignment Due: Reflection #2

WEEK 5 February 1st

Theme: Using the arts as a platform for individual and community healing. Guest arts practitioners visit the class to share how their art forms have impacted them both personally and professionally. Each guest will present about their work and dialogue with students about their creative process and what they have learned.

Required Reading & Viewing

- A. View performance by spoken word poet Jamila Lyiscott http://www.ted.com/talks/jamila_lyiscott_3_ways_to_speak_english?language=en
- B. Sandahl, Carrie Disability Art and Artistic Expression
- C. Lalvani, Priya and Broderick, Alicia A. "Institutionalized Ableism and the Misguided 'Disability Awareness Day': Transformative Pedagogies for Teacher Education"

Assignments Due: Reflection #3 i&-class site reports

WEEK 6 February 8th

Themes: Debrief on last week's guests and the disability activism articles: inherent tensions of being an ally. How can community art affect social change?

Students will:

- 1. Discuss what constitutes community art and in which ways art in the public domain addresses community concerns.**
- 2. Consider the dialogue that public art provides between artists and communities.**
- 3. Add to their toolboxes with arts-based techniques.**

Required Reading

- A. Kwon, M. Public Art and Urban Identities.**
- B. Cotter, H. A broken city. A tree. Evening. New York Times 2007**
- C. Barndt, Deborah, Wild Fire: Art as Activism. (pp TBD)**

Assignments Due: Reflection #4 & in-class site reports

WEEK 7 February 15th

Theme: Language and Power, the Power of Language Referring to Lisa Delpit's book, *The Skin That We Speak*. Students will:

- 1. Identify the ways in which individuals experience language as a personal reflection of gender, race, class and/or sub-culture through the sharing of personal experiences.**
- 2. Deepen understanding of how language and communication (code-switching) impact community practice and arts methodologies.**
- 3. Identify how the power of language/language of power is significant to the goals of personal and community empowerment.**
- 4. Examine the complexities of being an ally.**

Required:

Selected chapters from *The Skin That We Speak: Thoughts on Language and Culture in the Classroom* by Lisa Delpit and Joanne Kilgour Dowdy

Assignments Due: Reflection #5 & in-class site reports.

WEEK 8 February 22nd

Theme: Education, An Issue of Social Justice. Visiting education specialist Dr. Simona Goldin provides an historical backdrop to the current racist and classist inequalities in education policy and teaching practices in American schools. She poses the questions, 'why is education the social justice issue of our time?' and, 'why is it that so many children have permission to fail?' Disparities in K-12 classrooms are examined through the lenses of race and class and linked to the community sites.

Required:

- A. **150 Different Ways of Knowing: Representations of Knowledge in Teaching** S Wilson, L. Schulman and A. Reichert
- B. **Dear Zora: A Letter to Zora Neale Hurston 50 Years After Brown.** The Graduate Center, CUNY
- C. **How Bad Is the School-to-Prison Pipeline? Fact sheet and community discussion.**
<http://www.pbs.org/wnet/tavissmiley/tsr/education-under-arrest/school-to-prison-pipeline-fact-sheet/>
- D. **TED Golden Gate ED 'Growing Roses in Concrete' Jeff Duncan-Andare 13 mins.**
<http://www.bing.com/videos/search?q=jeff+duncan-Andare+TED+Golden+Gate+Growing+Roses+in+Concrete&view=detail&mid=7FB872776EE8ADAB65EB7FB872776EE8ADAB65EB&FORM=VIRE>
- E. **"The Problem We All Live With" from "This American Life" Archives #562 7/31/2015 interview with Nicole Hannah-Jones from the New York Times. 58 mins. 12 mins.**

Recommended:

Creativity and Education: Sir Kenneth Robinson on Changing Education Paradigms with RSAanimate 11 mins 40 secs.

<http://www.bing.com/videos/search?q=sir+kenneth+robinson+on+creativity+and+education&view=detail&mid=775EDF829E4B8B284A1C775EDF829E4B8B284A1C&FORM=VIRE6>

"The Character Test" Paul Tough's New York Times article and/or listen to "This American Life" Archives #474 "Back to School" 9/14/2012, interview with Paul Tough, 57 mins.

Dame Gillian Lynn "Wriggle-Bottom" www.npr.org/2014/10/04/353679082

Assignments Due: Reflection #6 & in-class site reports

WEEK 9 March 1st

NO CLASS SPRING BREAK

WEEK 10 March 8th

Theme: Representations of Internship Sites through Creative Expression. Students will:

1. Share a form of creative expression that best represents the environment of their internship site by facilitating examples of activities they have experienced or another creative medium that represents the environment of their internship site.
2. Reflect on the challenging aspects of using the arts to represent the realities of other people.
3. Report on how things are going at their sites – revisit community engagement and what students have learned about the use of the arts in community settings.

Required:

- A. Mendeloff, Kate. "Taking Action: Teaching Participatory Community-Based Theater." Community Arts Network. 2001. Art in the Public Interest. 5 Jan 2009.
- B. Westlake, E.J. "The Children of Tomorrow: Seattle Public Theater's Work with Homeless Youth."
- C. Anna Devere Smith: "Notes From the Field: Doing Time In Education"
<http://www.pbs.org/newshour/bb/anna-devere-smith-tackles-school-prison-pipeline-stage/>

Recommended:

"Four American Characters"

www.ted.com/talks/anna_devere_smith_s_american_character

Assignments Due: Reflection #7 & in-class site reports.

WEEK 11 March 15th

Theme: Augusto Boal's Forum Theatre, part of his pedagogy of the Theatre of the Oppressed. Students will workshop Boal's Forum Theatre and learn a few of the Theatre of the Oppressed methodologies that could be used at their internship sites.

Required:

- A. Paterson, Doug and Mark Weinberg. *We are All Theater*. Community Arts Network. 2002. Community Arts Network, Art in the Public Interest. 5 Jan 2009.
- B. Kanter, Jodi. "Disciplined Bodies at Play: Improvisation in a Federal Prison" 2007

Assignment Due: Reflection #8

WEEK 12 March 22nd

Theme: A primer to preparing a Kickstarter/Indiegogo campaign. This class examines the need for and effectiveness of evaluating arts methodologies and their impact on communities. An interactive and discursive class on the rationales and methods for assessing arts interventions in communities. Also a review of how to research and develop proposals when seeking funding for projects in preparation for the crowdfunding projects. Practicing the art of the elevator speech - how to 'sell' a proposal. (View Kickstarters from fall semester.) The how-to of Logic Models.

Students will:

- 1. Participate in exercises that help with the 'selling' of an idea that they want to fund by creating a clear and short mission statement that explains the intention of their project.**
- 2. Using examples of different types of logic models, the internship teams will create a logic model for their project proposal that their Kickstarter/Indiegogo campaigns will, potentially, fund.**
- 3. Apply strategic planning design and analysis of systems (e.g. logic models) to arts-based intervention at the community level.**
- 4. Learn of some important and controversial case studies on how arts intervention programs affected and altered a community's culture.**
- 5. Determine appropriate and ethical data collection and analytic methods for evaluation.**

Required:

- A. Bagamoyo College of Arts et al. "Participatory action research on HIV/AIDS through a popular theater approach in Tanzania." *Evaluation and Program Planning*. 25 2002) pp. 333-339.
- B. Stern, Mark J., and Susan C. Seifert. *Civic engagement and the arts: issues of conceptualization and measurement*. University of Pennsylvania, School of Social Policy & Practice, 2009. Read Part Three, pp. 35-47 & The Conclusion, pp. 56-57.
- C. And look at:

<http://kickstarterguide.com/2012/06/13/examples-of-great-pitch-videos/generosity.com>

<http://www.wired.com/2014/12/indiegogo-life-crowdfunding/>

Recommended Resources:

Health and Behaviour: A Systematic Review of the Literature. Journal of Health Psychology. 13.2 (2008): 251-264.

Innovation Network. Evaluation Plan Workbook. Washington, D.C.: Innovation Network Inc. Innovation Network. Logic Model Workbook. Washington, D.C.: Innovation Network Inc.

Kellogg Foundation. Logic Model Development Guide. Battle Creek, MI: Kellogg Foundation, 2004.

Assignment Due: Final weekly reflection #9

WEEK 13 March 29th

Theme: Preparing for Kickstarter/Indiegogo presentations. Practicing the art of the elevator speech – how to ‘sell’ a proposal. (View Kickstarters from fall semester.)

Students will:

1. Participate in exercises that help with the presentation of an idea that they want to fund.
 2. Review rubrics for logic models, assessment of outcomes, budgets and timelines that will be included in the Kickstarter/Indiegogo presentations.
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WEEK 14 April 5th

Theme: Students present their Kickstarter/Indiegogo Project Proposals to a panel of community stakeholders and crowdfunding experts

WEEK 15 April 12th

Themes: Last Class, Evaluating Experience & Closure

Assignment Due: Kickstarter and Indiegogo campaigns with annotated notes.

WEEK 16 April 19th

Assignment Due: Final Self-Evaluative Essay

RESOURCES, ASSIGNMENTS, RUBRICS & INTERNSHIP DETAILS

Resources

All of the class readings are available on-line and available to students that register for this class except for one book that is required reading and students will need to obtain for themselves. This *The Skin That We Speak* Edited by Lisa Delpit and Joanne Kilgour Dowdy, The New Press 2002. (Amazon has them used.)

Assignments & Rubrics

Weekly Reflections

Each week students will submit a reflective log that is double-spaced, minimum of two-pages, which includes a response to the readings and video links, reflects upon the internship and classroom experiences and, when possible, connects them together.

The reflections provide students with an opportunity to analyze and process experiences as they happen, communicate directly with the supervising teacher, give a private forum to air personal triggers caused by the work, when possible, integrate the readings and the course work with the internships and show evidence that the weekly assigned texts have been read in preparation for the next class. Additionally, these reflections will become a record of the semester that students can refer back to when they write their final reflective essay.

If the readings of a particular week do not directly relate to the experiences at the internship, students will still include their response in a separate section in their reflection entitled, "Response To Readings." Students are required to submit a total of 9 reflections over the course of the semester starting the third week of the class, with an additional final self-evaluative reflection due at the end of the semester.

The weekly reflections are due before class starts each week.

End of Semester Self-Evaluation Essay

This essay should be a minimum of four pages, double-spaced, and will provide students with an opportunity to evaluate experiences in this course focusing on their individual contributions and insights. This paper is due one week after classes end.

Questions to consider when writing this essay are:

1. How responsible was I as a classroom citizen and as a contributor at my site?

2. What have I learned about myself and what were the surprising and take-away moments?
3. Which of the course's learning goals informed me on issues about which I previously, I knew little or nothing?
4. What have I learned about the subject and the practice of the arts as tools of empowerment?
5. What have I learned about the community with which I was engaged? Do I have any continuing plans that may include social justice and/or the arts?

Site Reports

Each internship group will give a 5-minute BRIEF oral descriptive report about their site in the first few weeks of their internship. The report should include:

- The mission of the host organization.
- A cell phone video of the site (email to Deb to show in class)
- The demographic of the participants.
- The role of the intern and focus of the internship.
- Any challenges or barriers that the internship team is facing.
- The apparent strengths and needs of the organization.

Kickstarter/Indiegogo Crowdfunding Project Proposals

These campaigns will be presented at the end of the semester to a panel of community stakeholders. The purpose of this assignment is for students to evaluate the strengths and needs of their site and to:

1. Assess and diagnose community needs and assets in order to gather information, increase participation and strengthen social diversity at their site.
2. Research and present to visiting specialists a creative arts or fundraising idea that may be used next semester at their site.
3. Create a Kickstarter/Indiegogo proposal that will engage, inform and motivate a panel of potential funders.

What should this class do at your site next semester? We are constantly in search of new ideas to make this programming more effective—and we're asking for your help. Your assignment: create a Kickstarter or Indiegogo proposal for a project that will involve RCHUMS 341 students and community members at your internship site.

This project should use the creative arts to build upon the strengths and address the needs of the community your site serves OR a business model to help fund and sustain programming. The point of this assignment is for you to suggest to us, based on your experiences, what project would be a good fit for both U-M students and community

participants to maximize the learning experience of each.

Check out examples of effective and successful Kickstarter/Indiegogo campaigns at:

<http://kickstarterguide.com/2012/06/13/examples-of-great-pitch-videos/generosity.com>

<http://www.wired.com/2014/12/indiegogo-life-crowdfunding/>

Let's suppose that next semester you have been appointed to be the leader at your site. Propose a project that will take place over an entire semester or as a stand-alone project. Required information to include and questions to consider:

- a. Why this project for this group?
- b. What will the theme be? Create a brief **mission statement** that clearly explains the goal of this proposal.
- c. What are the expected outcomes of this proposal and how will you **evaluate the outcomes?**
- d. What steps will be taken to get to that outcome? **Please provide a timeline.**
- e. How does this project build upon the strengths and address the needs of the community? Please back up these claims with evidence.
- f. Has this idea been tried before and if so, what happened, what were the impediments to its success and how would you address those challenges?
- g. What materials will you use to address the theme at your site?
- h. What will U-M students do? What will they gain from this experience?
- i. What will the community members do? What will they gain from this experience?
- j. Produce a **brief yet compelling video** (no more than three minutes long) that conveys the most important elements of the proposal as well as ask for viewers to contribute financially.
- k. **Provide a logic model** for your project.
- l. How much money will this project cost? **Provide a detailed budget.** Some personnel costs are covered by the agency but you should check before assuming that their time will be covered. All invited specialists like artists should be accounted for in your budget so check how much they charge. Also account for any materials or transportation costs.

Each internship team, will show their Kickstarter/Indiegogo campaigns to a panel that includes at least two of our community partners. The oral feedback given by the panel to the proposals should be recorded in note form and then submitted with the Kickstarter/Indiegogo campaign by the last class.

Rubric for Kickstarter/Indiegogo Proposal Project:

In order to receive a grade of 20 the following needs to be included in the proposal presentation:

- All members of the team shared equitably in the development and execution of the proposal.
- Clear goal or goals and the rationale for the project proposal with

evidence of research and communication with site representatives as to the viability of the proposal. Additionally, describe how guidance had been sought on how to make the proposal truly collaborative whilst making sure that the needs of the site were being met.

- A brief (2-3 minute) video pitch presentation that clearly and creatively reflects the project components.
- Realistic budgets and detailed plans for raising funds if applicable.
- Evidence of communication with city or other supervisory bodies if the project requires
- A realistic timeline.
- A Logic Model with Outcomes and any Measurable Actions.
- Evidence of a method for assessing the outcomes of the proposal.

their permission for

Once the presentation has been given, the teams take notes whilst listening to the feedback and questions from the panel. This annotated feedback reflects that the presenters understand the response they received from the panel of experts.

Final submissions

Kickstarter/Indiegogo proposals and the accompanying annotated notes are due on the final day of class.

Internships

This is singularly the most important element of this course. Students must be dependable (being on time, being prepared, being as flexible as possible) as well as willing to fully engage and participate. This means students must make an effort to roll up their sleeves and get involved. Talk to people and be open to learning from the site leader, their team, the participants and the community. The sites are very different and therefore the internship experience may vary greatly between sites. Not all of the internships will have hands-on opportunities. Be prepared to learn as well as contribute and be ready to provide what the partnering agency needs, even if that differs from expectations. Respect feedback and take it in the spirit in which it is given. Your input is very important as well so be open to both receiving and giving feedback in mutually respectful exchanges with the site leaders.

The broader goals for the internships are for students to:

1. Learn to identify a range of arts-based methods that can be applied to social justice causes and specifically to individual and community change efforts.
2. Formulate plans and strategies that involve individuals and diverse racial, ethnic, social groups in order to set goals, generate programs, make organizational decisions, respect differences in communication and problem-solving styles and that involve collective action.
3. Apply at least one arts-based method in an applied community setting.
4. Understand the role of volunteers included in and fulfilling the mission of arts-based programs and how they relate to staff, artists and community members involved in the collaborative project.
5. Present at least one oral report in class that highlights micro and macro observations and experiences from the site.

What is Expected of a Student Participating in This Class

This class includes units that are team-taught by instructors with varying teaching styles. They share a commitment to engaged and interactive learning so students will be expected to participate in activities and exercises that may be quite physical, including role-play and games. Active participation is expected with accommodations if a student has barriers to any aspects of the class. Students should make sure to let us know ahead of time when possible as we want the class environment to be inclusive and to respect all learning styles and abilities.

Active participation can be demonstrated in several ways, some examples are: read the texts that have been assigned, participate in discussion, volunteer for in-class exercises, bring experiences or problems from real life groups to class discussion, thoughtfully process classroom experiences, take risks in sustaining dialogue on difficult issues such as racial and ethnic identity, issues of class, and physical disability.

Attendance Policy

We have a great responsibility to our community partners and our class only meets once a week therefore an unexcused absence from class or the internship site will result in student's final grade dropping by half a mark. More than three absences could affect a student's ability to complete the course successfully. Frequent tardiness to class and internships will also affect a student's participation or site-work grade and evaluation.

Breakdown of Grading Percentages

Site-Work = 30%

Weekly Reflection Assignments = 20%

Participation in Class & Self-Evaluation Essay = 20%

Creative Representations of Internship = 10%

Kickstarter/Indiegogo Proposal Project = 20%

Community Partners & Internships - Winter 2017

The following are the internships options available for this semester. In the best interests of students there should be no fewer than two interns at each site. The commitment is anything from two to five hours a week depending on the site. Students can select as many as they feel they can commit to and carpooling is available for most of the sites.

Transportation

If transportation to and from a site is challenging The Center for Engaged and Academic Learning, The Ginsberg Center and U-M Zip cars may be able to provide loaner cars or offer low rental costs. It's possible that the course can help defray some portion of any necessary transportation costs. In order to have access to these cars students are required to fulfill an orientation and training and have a clean and current driver's license. For this reason it's a good idea to sign up asap so as to avoid missing critical internship days.

Their websites for further information are:

- ❖ performance about self-empowerment and connection to community.
- ❖ Additionally, students who are interested in working with Matrix in their administration or production areas can arrange an individual internship with either Amy Thomas in the Education program or Megan Buckley-Ball, the Executive Director.

Where: Matrix Theatre, 2720 Bagley St. Detroit 48216 Tel: 313-967-0999

Transportation: Your own, carpool or U-M.

Faculty supervisor: Kate

SALT & CEDAR is located at the Eastern Market in Detroit. Megan O'Connell uses the space to connect the graphic arts, letter press printing, music, community gatherings and food. This internship is flexible for scheduling and relies upon students being willing to go with the flow of what Megan needs, from sorting and organizing, to projects that are more directly related to using the printing press and helping with Salt & Cedar's public events. Check out the website at saltandcedar.com.

Internship Details From Megan: "I'm looking to have interns assist with day-to-day operations at the press including learning the basics of typography and hand-compositing type and actually running a few jobs. We also need to see through the Indiegogo campaign that the fall term's interns are launching. Sara and Daniel have spoken about continuing on as volunteers to help manifest this, as well. Per usual, there will be special events (concerts, film screenings readings, book launches, workshops, and a few dinners) for them to help with, should they be interested."

Where: 2448 Riopelle Street, Detroit 48207. Tel: 313-498-6860

Transportation: Your own, car pool or U-M.

Faculty supervisor: Deb

TELLING IT is a community-based program that supports the healing and learning needs of under-served school-age youth using best practices from social work and education filtered through the creative arts so they can lead safe, healthy and fulfilling lives.

In collaboration with community partners, local artists and trained support teams, Telling It establishes safe and creative environments for children and teens in order to: *expand emotional literacy, practice soft skills that are essential for effective social interaction, empower self-agency, reframe self-image, activate change when change is desired, build cognitive skills, address obstacles, stimulate writing and literacy skills.*

Telling It works in partnership with this class and with SOS Community Services, Avalon

Housing, Parkside Community Center,

Ypsilanti Community Middle School,

the

Washtenaw County Sheriff's Office.

www.lsa.umich.edu/tellingit

Internship Details: No maximum quota on how many interns can be at each site, though no less than two. Students that intern at a Telling It site will participate alongside the site leader, the agency social worker and the support team in the implementation of the program. Each site meets 30 minutes before the participants arrive to pre-brief and for 45-60 minutes after the participants leave to de-brief with the team. Towards the middle of the semester interns will have leadership opportunities culminating in their developing and

implementing two sessions with guidance and supervision from their site leader and from Deb. The following are the site options and details for winter 2017.

Telling It Parkridge/Kids

Where: Parkridge Community Center, 591, Armstrong Drive, Ypsilanti 48197

When: Mondays 3:30-6:45pm starting with training on January 16th. Please bring a photocopy of your ID, either a driver's license or passport.

What: Weekly sessions with 7-11 year old children.

Transportation: Your own, carpool or U-M.

Site leader and faculty supervisor: Deb

Telling It Parkridge/Teens

Where: Parkridge Community Center, 591, Armstrong Drive, Ypsilanti 48197.

When: Mondays 5:30-8pm starting with training on January 16th. Please bring a photocopy of your ID, either a driver's license or passport.

What: Weekly sessions with 13-18 year old teens.

Transportation: Your own, carpool -Mr U

Site leader: Marv Gundy 734-660-8854

Faculty supervisor: Deb

Telling It Avalon

Where: Pauline Apartments, 1500, Pauline Blvd. Ann Arbor 48103

When: Tuesdays 3:30-7pm starting with training on January 17th.

Please bring a photocopy of your ID, either a driver's license or passport

What: Weekly sessions with 8-12 year old children.

Transportation: Carpooling available.

Site leader and faculty supervisor: Deb

Telling It YCMS (Ypsilanti Community Middle School)

Where: 235, Spencer Rd, Ypsilanti 48198

When: Thursdays, 1:30-5pm starting with a training session held at the school on Thursday, January 19th. Please bring a photocopy of your ID, either a driver's license or passport.

What: Weekly after-school sessions with 8th grade students. Transportation: Carpooling available.

Site leader and faculty supervisor: Deb