EMPOWERING COMMUNITY THROUGH CREATIVE EXPRESSION
SYLLABUS & CLASS CALENDAR
Fall 2016
RC HUMS 334.001
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 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 engage with community members and 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. Usually, Amazon has used copies available. All of the required videos links are easily accessible and have subtitles.

WEEK 1 Sept. 7th  Themes: Class orientation team building, internship information and selection. Confirm internship selections by Week 2.

WEEK 2 September 14th  Themes: Continuing class orientation & team building, introduction to writing weekly reflections, internship information, training details and confirm selection.

Required:
Review course syllabus

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

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WEEK 3 September 21st  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 intercultural interaction and cross-cultural collaboration at the community level.

4. Demonstrate intersectional humility in communication and interactions with others.

5. Incorporate insights from those with insider and outsider statuses into social justice planning and actions.

Required:

D. Bryan Stevenson’s TED Talk on Identity and Injustice

http://www.ted.com/talks/bryan_stevenson_we_need_to_talk_about_an_injustice

Assignment Due: Reflection #1

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WEEK 4 September 28th  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:

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): 5-13 & Lefer, Diane Aristizabel, Hector. The Blessing Next to the Wound A Story of Art, Activism and Transformation (2010): 221-236. Please note that these two texts are both headed “Blessing Next to the Wound” on the Reading list in Resources.

Recommended:


Assignment Due: Reflection #2

WEEK 5 October 5th  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:

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 & In-class site reports
WEEK 6 October 12th  NO CLASS due to religious holiday

Assignment Due: Reflection #4

WEEK 7 October 19th  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:

Finish reading 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 October 26th  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=VIRED
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 RSAnimate 11 mins 40 secs.

‘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

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WEEK 9 November 2nd  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:

http://www.communityarts.net/readingroom/archivefiles/1999/12/a_brief_intro.php

http://www.communityarts.net/readingroom/archivefiles/2002/09/we_all_are_thea.php

2007

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

WEEK 10 November 9th  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:


B. Westlake, E.J. “The Children of Tomorrow: Seattle Public Theater’s Work with Homeless Youth.”

C. Anna Deveare Smith: “Notes From the Field: Doing Time In Education” http://www.pbs.org/newshour/bb/anna-deavere-smith-tackles-school-prison-pipeline-stage/

Recommended:

“Four American Characters”
www.ted.com/talks.anna_deveare_smith_s_american_character

Assignment Due: Reflection #8

WEEK 11 November 16th  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:


C. And look at:


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

Recommended Resources:


Assignment Due: Final weekly reflection #9
WEEK 12 November 23rd  NO CLASS due to Thanksgiving break

WEEK 13 November 30th  Theme: Students present their Kickstarter/Indiegogo Project Proposals to a panel of community stakeholders and crowdfunding experts.

WEEK 14 December 7th  Themes: Last Class, Closure and Evaluating Experience

Assignment Due: Kickstarter and Indiegogo campaigns with annotated notes.

WEEK 15 December 14th  

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 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.
- 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 334 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/

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 their permission for execution and/or installation.
- A realistic timeline.
- A Logic Model with Outcomes and any Measurable Actions.
- Evidence of a method for assessing the outcomes of the proposal.

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 of the 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%
Community Partners & Internships - Fall 2016

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 four 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 student 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.

For further information:

http://lsa.umich.edu/ceal

https://www.ginsberg.umich.edu

http://www.zipcar.com/universities/university-of-michigan

Internship Sites

**MATRIX THEATRE** is a community-based theatre based in SE Detroit that “uses the transformative power of theatre to change lives, build community and foster social justice.” Check out their website at www.matrixtheatre.org. Students who select this site need to be independent and motivated to support the theatre's existing projects. This is a great internship for someone who is good at being self-directed and with lots of initiative.

**Internship Details:** Matrix Theatre Company is seeking 3 possible interns.

- One intern will be working with the 8-11 year old students as they put together an original play that they write, act, and create all technical elements for. This class will be meeting on Tuesdays from 4:30-6:30. Intern will need to be here 30 minutes early to set up, and stay an additional 15 minutes to ensure students are picked up. This person will assist in the classroom, acting as the assistant teaching to our teaching artist.

- One intern will be working with the 11-14 year old students as they also put together an original play, similar to the position above. This class will be meeting on Thursdays from 4:30-6:30. This intern will also need to be here 30 minutes early to set up, and stay an additional 15 minutes to ensure students are picked up. This person will assist in the classroom, acting as the assistant teaching to our teaching artist.
One intern is also needed in relation to data entry for tracking the success of our programs. We are utilizing a new data system, and are looking for someone who has a good eye and is a fast typist. This role is critical in the success of our company, and hours are more flexible.

Where: Matrix Theatre, 2720 Bagley St. Detroit 48216 Tel: 313-967-0999
Transportation: Your own or carpool
Faculty supervisor: Kate

SALT & CEDAR is a relatively new internship site located at the Eastern Market in Detroit. Megan O'Connell uses the space to connect the graphic arts, music, community gatherings and food. Check out their website at saltandcedar.com.

Internship Details From Megan: “A useful introduction to Salt & Cedar’s output and my engagement with the community will be for interns to visit my space the evening of 10/07 to meet participants at the third annual Detroit Art Book Fair. We are hosting a reception. Also of interest to interns is the DABF itself [and, of course, S&C’s table there] on 08+09 October.

Read more here: http://www.dittoditto.org/detroit-art-book-fair/

This fall, beginning 11 October, the contributions I am looking for from interns are delineated below. All the steps required to perform these tasks will be demonstrated in advance and then overseen throughout the semester.

- Cataloguing the collection of wood + metal type which involves setting type into rectangles and proofing it on a rudimentary cylinder press.
- Distributing standing type and spacing material into cases / boxes, wrapping type to be transported (there is a move planned for the late fall across the market).
- Scanning and writing descriptions of S&C printed matter in our flat files to create a digital archive.
- Engaging with visitors to the space during open hours; serving as a liaison to the public.
- Assisting with special events (readings, workshops, dinner events, book releases, etc.)

Of course, all of the above is schedule-permitting. The practicality of 'rationalizing' the somewhat chaotic collection of vintage type and preparing it all for the move is a top priority. The digitizing of the archive may be pushed back to the Winter term.

There will be the opportunity for the two interns to work on some creative projects and to create merchandise with me as well.”

Where: 2448 Riopelle Street, Detroit 48207. Tel: 207-671-3462
Transportation: Your own or car pool
Faculty supervisor: Deb

TELLING IT is a community-based program that supports the learning and healing needs of under-served school-age youth using best practices from education and social work filtered
through the creative arts so they can lead safe, healthy and productive 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 staff develop age-appropriate sessions that are designed to meet specific individual and group needs. These may include social emotional learning deficits, literacy gaps and maladaptive behavior as a result of adverse childhood experiences.

Telling It works in partnership with this class and with SOS Community Services, an agency that provides shelter and support to homeless families. Avalon Housing, an agency that provides low-income housing and support services to single adults in recovery and to families that have experienced homelessness, Parkside Community Center Ypsilanti Community Middle School Washtenaw County Sheriff’s Office. Check out Telling It’s web site at www.lsa.umich.edu/tellingit

**Internship Details:** Students that intern at a Telling It site will participate along side 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 debrief with the team. Towards the middle of the semester interns will have leadership opportunities culminating in their developing and implementing two sessions under the guidance and supervision of their site leader and Deb. The following are the site options and details for fall 2016.

**Telling It Parkridge/Kids**

- When: Mondays 3:15-6:15pm starting with training on September 19th.
- What: Weekly sessions with 7-10 year old children.
- Where: Parkridge Community Center, 591, Armstrong Drive, Ypsilanti 48197
- Please bring a photocopy of your ID, either a driver's license or passport.
- Transportation: Public bus or carpool
- Site leader and faculty supervisor: Deb

**Telling It Parkridge/Teens**

- When: Mondays 5:30-8pm starting with training on September 19th.
- What: Weekly sessions with 14-18 year old teens.
- Where: Parkridge Community Center, 591, Armstrong Drive, Ypsilanti 48197.
- Please bring a photocopy of your ID, either a driver’s license or passport.
- Transportation: Public bus or carpool.
- Site leader: Marv Gundy
- Faculty supervisor: Deb

**Telling It Avalon**

- When: Tuesdays 4-7pm starting with training on September 20th.
- What: Weekly sessions with teens 12-18 years old.
Where: Pauline Apartments, 1500, Pauline Blvd. Ann Arbor 48103
Please bring a photocopy of your ID, either a driver’s license or passport.
Transportation: Public bus or carpool.
Site leader and faculty supervisor: Deb

Telling It YCMS (Ypsilanti Community Middle School)

When: Thursdays, 1:45-6pm starting with a training session held at the school on Thursday, September 15th. *(This is a longer time commitment as the teens are with us from 2:40-5pm and we need time to pre- and de-brief on each session.)*

What: Weekly after-school sessions with 8th graders.
Where: 235, Spencer Rd, Ypsilanti 48198
Transportation: Carpooling available.
  Site leader and faculty supervisor: Deb