THE ART OF FLOCKING:
CULTURAL STEWARDSHIP IN THE PARKS
SPRING & SUMMER CURRICULUM 2018
The Art of Flocking Culminating Event. Photo by: William Camargo (top) - YCS Fellows field trip to Chicago State University featuring Sapphire and Crystals artist Dorian Sylvain. Photo by Irina Zadov (bottom)
# Table of Contents

## Introduction
5

8 About the program

10 Contributors

14 Program Partners

## Spring Curriculum

18 Young Cultural Steward Fellowship - Willye B. White Park

30 Young Cultural Steward Fellowship - Piotrowski Park

47 Young Cultural Steward Fellowship - Tuley Park

## The Art of Flocking Featured Artists

62 Arlene Turner Crawford

67 Candance Hunter (Chlee)

68 Felicia Grant Preston

70 Dorian Sylvain

72 Hector Duarte

75 Joyce Owens

77 Juarez Hawkins

80 Marva Lee Pitchford Jolly

83 Pearlie Taylor

85 Rhonda Wheatley

89 Rose Blouin

## Summer Curriculum

94 Hector Duarte and the One Day House

97 The Sculptor and the Clay

100 Remembrance

104 Migration

108 Building Your Hive

111 Transformation

114 Sanctuary

117 Weaving Connection

119 Transformation with Power Objects

123 Sankofa

133 Collaboration
INTRODUCTION
“THERE IS AN ART TO FLOCKING: STAYING CLOSE ENOUGH NOT TO CROWD EACH OTHER, ALIGNED ENOUGH TO MAINTAIN A SHARED DIRECTION, AND COHESIVE ENOUGH TO ALWAYS MOVE TOWARDS EACH OTHER.” - ADRIENNE MAREE BROWN

The Art of Flocking: Cultural Stewardship in the Parks is a celebration of Chicago’s community-based art practices co-facilitated by the Chicago Park District and the Terra Foundation for American Art. A proud member of Art Design Chicago, this initiative aims to uplift Chicago artists with deep commitments to social justice, cultural preservation, community solidarity, and structural transformation. Throughout the summer of 2018, The Art of Flocking engaged 2,500 youth and families through 215 public programs and community exhibitions exploring the histories and legacies of Mexican-American public artist Hector Duarte and Sapphire and Crystals, Chicago’s first and longest-standing Black women’s artist collective. The Art of Flocking two beloved Chicago Park District programs: ArtSeed, designed to engage children ages 3 and up as well as their families and caretakers in 18 parks and playgrounds; and Young Cultural Stewards a multimedia youth fellowship centering young people ages 12–14 with regional hubs at Willye B White Park in Rogers Park, Piotrowski Park in Little Village, and Tuley Park in Chatham.
This curriculum features lesson plans developed for ArtSeed and Young Cultural Stewards Fellowship during the Spring and Summer of 2018. These lesson plans were created by teaching artists and youth workers: Maria Ambriz, Jenna Anast, Adam Bailey, Peregrine Bermas, Elaine Hsu, Abena Motaboli, Juarez Hawkins, and Sojourner Zenobia with support from Program Facilitators Mallory Muya, Jeanette Martin, and Senior Program Specialist, Irina Zadov. The curriculum pays homage to adrienne maree brown, who’s Emergent Strategy inspired for the Spring Curriculum featuring themes of interdependence, decentralization, resilience, transformation, and radical imagination. The Summer Curriculum built on these principles with a deep dive into exploring Chicago’s community-based artists Hector Duarte and Sapphire and Crystals. The curriculum featured a series of 12 two hour workshop designed to be facilitated with ArtSeed youth ages 3-12 and 4 six week lesson plans designed to be implemented with Young Cultural Steward youth ages 12-14.

Thematically, the lesson plans explore: cultural lineage and ancestors, self determination and community solidarity, migration and immigration, resistance and healing, personal and structural transformation. In addition to honoring the featured artists, these lessons engage elements of social emotional learning, trauma-informed, and place-based pedagogy. As such, each lesson was designed to be shaped by the community assets and needs of each park, neighborhood, and young person who participated within ArtSeed and YCS. Although these workshops were designed for youth ages 5-10 and 12-14 and were facilitated in the informal settings of the parks; however, each lesson plan is designed to be modular and adaptable to a variety of creative and educational settings and developmental stages. We’d love to hear how you’re incorporating them into your classrooms and communities!
About our programs

ArtSeed: Mobile Creative Play

ArtSeed engages over 2,000 youth (ages 3-12) across 18 parks through storytelling, music, movement, and nature play rooted in neighborhood stories. Children explore the histories and legacies of Chicago’s community-based artists and imagine creative solutions to challenges in their own neighborhoods. Teaching artists engage practice of social emotional learning, foundations in social justice, and trauma-informed pedagogy to cultivate children and families invested in fostering the cultural practices and creative capital of their parks and communities.

Young Cultural Steward Fellowship

Young Cultural Stewards Fellows (YCSF) engage youth (ages 12-14) as caretakers of culture and agents of change within their parks and neighborhoods. With regional hubs in Willye B. White Park, Piotrowski Park, and Tuley Park; youth explore what culture and community mean to them while developing skills in cultural preservation, organizing, and building creative platforms for social change. YCSF operates spring, summer, and fall sessions; each six week fellowship builds on content from the last. Youth work in partnership with teaching artists and cultural organizers to design projects, initiatives, and public programs around issues impacting their communities such as immigration, gentrification, and re-imagining community safety.
The Art of Flocking Culminating Event. Photo by William Camargo (top). ArtSeed Teaching Artist Adam Bailey with youth. Photo by Maria Ambriz (bottom)
Contributors

Maria Ambriz, ArtSeed Teaching Artist

Maria Ambriz was born in Michoacán, Mexico and grew up in various parts of Illinois and Wisconsin. She is an artist and educator now working and living on Chicago’s southwest side. Maria is engaged in social justice art education, social emotional learning, and restorative practice. She received her Masters in Arts Education at the School of the Art Institute of Chicago and has been teaching in Chicago Public Schools for over five years.

Jenna Anast, YCS Teaching Artist

Jenna Anast is a storyteller, an activist, an educator, a social and emotional counselor, comedian, singer, actor, healer, lover, and front line warrior for social justice. In all her various work, she aims to inspire and empower. After earning her B.F.A in performing arts at The University of Illinois at Chicago, she decided to make her life’s purpose to imagine... and to struggle to create a world that she wants to see and live in. Jenna has worked as an educator for the past 13 years, with a focus in social and emotional learning and theater. Her latest educational project is through an organization she created called “Journeys with Jenna”, where the world is the classroom and every moment is an opportunity to use resiliency and a growth mindset as the guiding force to create change in one’s life. Journeys with Jenna traveled to Puerto Rico in partnership with the Chicago Boricua Resistance in April to help physically rebuild mutual aid centers and to learn hands on how to best serve our family on the island. She is continuing a partnership with The Colectiva Feminista en Construcción and will be hosting social and emotional workshops with this organization in early 2019.

Adam Bailey, ArtSeed Teaching Artist

Adam Bailey is deeply rooted, and a product of the love that exist on Chicago’s Southside. He owes my background to two distinct neighborhoods, South Shore and Roseland. His parents were separated at an early age, so he had the pleasure and embraced being introduced to multiple worlds. As a child, and a student, has was brought up in the Faith community of St. Sabina. St. Sabina which has played a major role in his formative years, and still does to this day. That environment instilled a sense of purpose and dedication to his community. His favorite quote of Fr. Pflegher’s is, “there are no throw away lives, every life counts.” He echos those sentiments, and he has dedicated his life to making our world conducive for everyone. Later, Adam attended Mt. Carmel High School, another pillar in the community. After a brief stint at Michigan State University, attended Grand Canyon University and receive a bachelor’s in Educational Studies. He currently plays a mentoring role for the Troy School district, helping adolescents with special needs reach their full potential. Recently Adam made the decision to make South Shore his permanent home and is excited about the potential that comes with this community.
Peregrine Bermas, YCS Teaching Artist

Peregrine Bermas, undisciplined artist, is Islander in diaspora. Their creative practice spans plastic arts, written reflection, food, movement, magic and ritual. A series of portals to home, skin and Spirit, the work is to re-member Indio-genius and eco-conscious knowledge systems for sustainable healing and transformation of the ways we relate to ourselves, each other, and the sacred land on which we settle, struggle, and thrive.

Juarez Hawkins, YCS Teaching Artist / Sapphire and Crystals Member

Juarez Hawkins is a native of Chicago, is an artist, performer, educator and curator. She received a B.A. from Northwestern University, and a M.A. in Interdisciplinary Art from Columbia College. A two-time Oppenheimer Award recipient, Juarez has worked with young people around the city; her residencies include Gallery 37, Little Black Pearl Workshop, Chicago Public Schools, and Chicago Arts Partnerships in Education. Her personal work examines the evolution of identity, spirituality and the body. Juarez has exhibited widely, hosting solo exhibitions at Concordia University, the 33 Collective Gallery, and the South Side Community Art Center. She is a member of Sapphire and Crystals, a collective of African American female artists. Juarez serves as Lecturer and Curator of Gallery Programs at Chicago State University.

Elaine Hsu, ArtSeed Teaching Artist

Elaine Hsu is an interdisciplinary artist currently living in Chicago, IL. Growing up as a first generation Chinese-American, she spent time between the SF Bay Area and Hong Kong, where both her parents were born. The distance she experienced living so far from her family motivates her to strengthen the support systems in her community—Elaine is a co-organizer for Asian American Students at SAIC, volunteers as a Committed Knitter, teaching knitting and crochet at Cook County Correctional Facilities, and is a caregiver for a family in Bridgeport, Chicago. In her art practice, she explores color, tactile experiences and sentimentality to better understand belonging. Drawing from her personal history to playfully approach seemingly unexplainable phenomenon, her sculptures, quilts, and drawings aim to raise questions about the way we experience nostalgia, the world of things, and conventions of childhood. She has exhibited at ADDS DONNA, Zhou B Art Center, gallery no one, and the Museum of Contemporary Art Chicago. She will receive her BFA from the School of the Art Institute of Chicago in 2019.

Jeanette Martin, Program Facilitator, Chicago Park District

Jeanette Martin is an arts educator and cultural worker. She has used her skills and vision to co-create cultural and dignified community spaces using art as a tool in Milwaukee and Chicago to bridge communities together. She is a believer in the power of cultura y arte to transform our realities.
Amara “Rebel Betty” Martín, YCS Teaching Artist

Amara is an AfroIndigenous Puerto Rican Artist, DJ, Educator and Organizer born and raised in Chicago. Rebel is the founder of ChiResists a collaborative creative organizing platform. She is currently working on cultivating cooperative barrio economics through the “La Cultura Cura Cooperative Market in Pilsen”, raising awareness and creating dialogue on water protection, gentrification and issues affecting Black, Brown and Indigenous communities. She is also the facilitator of the DeColonial Open Mic.

Rebel is also a lifelong visual artist working through photography, film and collage to depict the magic of the barrios and hoods of Chicago and to trace back ancestral forms of resistance and beauty. The work is playfully yet seriously recording present history while acknowledging the roots and lived experiences of past resistors. Her visual art, organizing and cultural works center on the preservation of culture and black and brown communities through facilitated dialogue, music, education and the arts.

Rebel is also an educator providing school based arts programming, workshops and providing social justice based arts education. She has presented workshops at the University of Illinois at Chicago, DePaul University, Allied Media Conference and New Latin Wave Festival in New York and has been featured in The Chicago Reader, The Chicago Tribune, South Side Weekly and Hyperallergic.

Rebel has also served as an organizer, mentor and educator with Quennect 4 Gallery, Las Artelitas and the International Indigenous Youth Council Chicago.

Abena Motaboli, ArtSeed Teaching Artist

Abena Motaboli is a Southern African born educator and visual artist currently living in Chicago. She Lived in Lesotho, a landlocked country in Southern Africa for the first 17 years of her life before moving with her family to the U.S where she obtained her bachelor’s degree in Fine Arts at Columbia College Chicago and at L'institut Catholique de Paris. Growing up in international schools, communities, and being an immigrant, she is strongly influenced by the diversity of people, the other, and ideas of human resilience seen through movement across territories. Her art practice makes use of found material such as tea, coffee, and dirt making reference to her home culture and waste and consumption in the western world. Coming from a strong community and background, she is interested in cultural engagement and interacting with the public through installations which reference the earth, sound, performance, and arts education whilst thinking about the constant ebb of change we currently exist in.

Mallory Muya, YCS and ArtSeed Program Facilitator

Mallory Muya is a facilitator currently working across the city of Chicago with a focus on liberation through personal growth and transformation. Her practice as a facilitator focuses on highlighting the agency and identities of the youth and community members she works with. She received her BA in Global Studies from Global College, completing four years of ethnography in an experiential learning model. She currently works with the Chicago Park District supporting youth, teaching artists, and park staff in activating parks as hubs for young people to explore cultural organizing and developing a personal practice. She also works as a Facilitator at Howard Area Community Center with young people to support youth-directed social justice and social-emotional learning.
Sojourner Zenobia, YCS Teaching Artist

Sojourner Zenobia began practicing samatha (peaceful abiding) meditation in 2004 when she transferred to a Naropa University a Buddhist inspired school. In winter of 2012 she spent 3 months at Amaravati Monastery in London practicing in the Theravada Buddhist tradition, vipassana (insight meditation). Apart from her daily practice, Sojourner frequently attends meditation retreats to continue to reveal the nature of mind. Sojourner deepens her explorations of meditation and spirituality through interdisciplinary performance where she combines character work, vocal sound scaping and movement to explore the process of metamorphosis and the channeling of energies that emerge from deep listening to nature, the subconscious and her ancestor world. For the past 6 years Sojourner has held space for women and femmes of color in her bi-monthly meditation and ritual practice space called “Stillness.”

Irina Zadov, Senior Program Specialist, Chicago Park District

Irina Zadov is an artist, educator, and cultural organizer. A Soviet Jewish refugee, her practice explores the relationship between the individual and the collective, the home and the state, diasporic community and chosen family. She is passionate about healing justice, emergent strategy, trauma-informed pedagogy, and cultivating spaces that nurture personal and structural transformation. She has been facilitating collective cultural practices for over 15 years in partnership with youth, artists, grassroots organizers, and cultural institutions including the Museum of Contemporary Art Chicago, Hyde Park Art Center, Smart Museum of Art, National Museum of Mexican Art, DuSable Museum of African American History, Cambodian American Heritage Museum, Chicago Freedom School, Free Street Theater, Jane Addams Hull-House Museum, and Chicago Home Theater Festival. She currently the Senior Program Specialist within the Culture, Art & Nature Department of the Chicago Park District, where she cultivates city-wide youth programming, civic engagement, and cultural stewardship.

Wall of Kindness created by Adam Bailey, Maria Ambriz, and ArtSeed youth. Photo by Irina Zadov
Program Partners

Art Design Chicago

Art Design Chicago is a spirited celebration of the unique and vital role Chicago plays as America’s crossroads of art and design, creativity and commerce. With a scope and ambition befitting Chicago’s grit and can-do determination, Art Design Chicago shares with the world a dynamic convergence of more than 30 exhibitions and hundreds of public programs in 2018. Together, they tell the stories of the artists and designers that defined and continue to propel Chicago’s role as a hub of imagination and impact. Art Design Chicago is an initiative of the Terra Foundation for American Art, dedicated to helping people in Chicago and around the world experience, understand, and enjoy America’s extraordinary artistic legacy. The Richard H. Driehaus Foundation is the Presenting Partner of Art Design Chicago.
Crossroads Youth Fund for Social Change

Crossroads Fund supports community organizations working on issues of racial, social and economic justice in the Chicago area. Crossroads Fund leads in the philanthropic sector by supporting innovative organizing models that build strong movements for racial, social and economic justice. By creating relationships between donors, grantees, grassroots groups and community members, we strengthen leadership, build sustainable communities and transform unjust conditions, institutions and policies to create greater equality and opportunity for all. All of the social justice issues that affect Chicago impact youth in unique ways. That’s why Crossroads Fund launched our Youth Fund for Social Change. Our grantmaking committee for the fund is made up of young people and their allies. Through the Youth Fund we’ve funded youth addressing issues of violence, sexuality and reproductive health, immigration, and racism in innovative and creative ways.

ArtSeed Mural Created by Asusena Martinez and youth. Photo by Irina Zadov
THE ART OF FLOCKING SPRING LESSON PLANS
WEEK 1 - WHAT WE PAY ATTENTION TO GROWS

“There is a conversation in the room that only these people can have at this moment. Find it.” - Adrienne Maree Brown

“Move at the speed of trust.” - Adrienne Maree Brown

Pre-Reflection Questions for Teaching Artists
- What values do you practice in your daily life?
- How do these values connect to your practice as a youth worker?
- What does cultural stewardship mean to you?
- What do you hope to grow through this program?

Ideas to Explore in Opening Circle
- Who are we?
- What brought us here?
- What are we bringing to the space?
- What do we hope to grow together?
- Setting intentions for the day

Guiding Questions
- What is culture?
- What is a steward?
- What does it mean to be a cultural steward?
- What values are we setting for this space?
- How will we embody these values?
- What is accountability?
- How do we practice holding ourselves and each other accountable?

Learning Objectives
- Develop community values
- Take time to envision what the six week will look like and what we’re building towards
- Practice what it means to embody values
- Collectively define accountability
- Establish what it means to be accountable to ourselves and each other

Closing Circle Questions *Teaching Artists - Please Document Youth Responses
- As a cultural steward, what are you paying attention to?
- What are you growing?
- What’s one value that we created today that you’ll take personal responsibility for?
- How will you do that?
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity / Description</th>
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<tbody>
<tr>
<td>10:00-12:00</td>
<td>Warm up: Ice Breakers: Flocking, Yoga (introduce breathing technique)</td>
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<td></td>
<td>Opening Peace Circle on Values</td>
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<td></td>
<td>Rose/thorn check in</td>
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<td>What does home mean to you?</td>
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<td>Speak about someone you admire and why you look up to them.</td>
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<td>Share a story about a time you helped someone out.</td>
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<td>How did it make you feel?</td>
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<td></td>
<td>Gather values of creating community from peace circle stories.</td>
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<td></td>
<td>Asset mapping:</td>
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<td>Head: What do you think about all the time?</td>
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<td>What are you good at figuring out in your head?</td>
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<td>Heart: What are you passionate about?</td>
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<td></td>
<td>Hands: What are you good at making with your hands?</td>
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<td></td>
<td>Home: What represents home to you?</td>
</tr>
<tr>
<td>Facilitator:</td>
<td>Sojourner</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Cushions, pillows, blankets, fabric, string lights</td>
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<tr>
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<td>Markers, butcher paper</td>
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<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
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<tr>
<td>12:30-2:00</td>
<td>Introduce quote:</td>
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<tr>
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<td>“Another world is not only possible, she is on her way.</td>
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<td>On a quiet day, I can hear her breathing.” Arundhati Roy</td>
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<tr>
<td></td>
<td>Embodied exploration of who we are in the new world and the stifled self. (creating shapes, with body for each with sounds and text)</td>
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<td>Introduce 1st project, making home structure</td>
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<td>Guided visualization.</td>
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<td>Eventually we’ll be writing our own visualizations.</td>
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<tr>
<td></td>
<td>Introduce structure for visualization:</td>
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<tr>
<td></td>
<td>Relaxing breath</td>
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<tr>
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<td>Take us to a beautiful place</td>
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<td>Magical event</td>
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<td></td>
<td>Message</td>
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<tr>
<td></td>
<td>Meditation and breathing technique</td>
</tr>
<tr>
<td>Facilitator:</td>
<td>Sojourner</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Fabric cut into strips, 3 large hoops for “home” project</td>
</tr>
</tbody>
</table>
Resources (books, websites, art, music, poetry, etc.)

“Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.” Arundhati Roy

Post-Facilitation Reflection Questions for Teaching Artists

Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?

Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?

Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?

Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
“Mushrooms detox the soil around them, not just removing the toxins but transforming the toxins into nourishment” - Andrew Quijada

“How do you build and maintain relationships that allow you to be your full self? What is your process of identifying the toxins in your environment? What tools do you use to transform toxins into nourishment? What communities nourish you and help you regenerate? How does your body feel when you engage in conflict?” - JoLillian T. Twerdling

“We have to nourish ourselves with the resources we are surrounded by, with our community assets if you will, and by doing so we help keep ecosystems delicately balanced.” - JoLillian T. Twerdling

It has meant getting in touch with my body and feelings in real time, and learning to express them. I am learning to engage in generative conflict, to say no, to feel my limits, taking time to feel my heartache when it comes—from living in America, from interpersonal trauma or grief, from movement losses.” - adrienne maree brown

Pre-Reflection Questions for Facilitator

How do you build and maintain relationships that allow you to be your full self?

What is your process of identifying the toxins in your environment?

What tools do you use to transform toxins into nourishment?

What communities nourish you and help you regenerate?

How does your body feel when you engage in conflict?

Guiding Questions

How do you feel in your body?

What is a boundary? How do we know what our boundaries are?

How do we communicate about our boundaries?

What is consent?

How do we give and ask for consent?

Can you think of time in your life or in your community when a conflict became a source of strength or healing?

As we’re planning our community gathering, how can we create a space that nurtures resiliency and transformation?

What will each of us contribute to a nurturing and healing space?

Who else in our communities may we want to invite to hold space with?

Learning Objectives

Practice identifying and naming how we feel in our bodies

Identifying and naming boundaries

Practice asking for and giving consent

Explore community stories in which conflict is transformed into nourishment

Identify roles in which a cultural stewards supports community healing

Agree on shared goals, purpose, and intentions for community gathering
AGENDA

Time | Activity / Description
---|---
10:00-12:00 | Warm up: Ice Breakers: Flocking, Yoga (introduce breathing technique)

Revisit quote (have posted on the wall). How does the vision for the new world relate to boundaries? What do we and don’t we want in the new world?

Peace circle on Boundaries:
Physical exploration of boundaries
Talk about a time you felt open to be your full self. What did that feel like in your body?
Share a time when someone was doing something you didn’t like, but you didn’t say anything. How did you feel?

Supplies: Cushions, pillows, blankets

12:00-12:30 | Lunch

12:30-2:00 | Share about monarch butterfly Transformation
Share about peregrine falcon Boundaries, sacred self
Continue working on home structure
Introduce 2nd project: medicine pillows
Create simple shapes with felt to stuff with intentions, messages, and adornments just for sacred self
Belly breathing in savasana.

Supplies: Felt squares, Hot glue gun, 7 Plastic needles, Embroidery thread, Rhinestones, Feathers

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
“All that you touch you change
All that you change
Changes you.”
Octavia Butler, Parable of the Sower

“How we are at the small scale is how we are at the large scale. The patterns of the universe repeat at scale.” - adrienne maree brown

“Fractal is the relationship between small and large, a fractal is a never ending pattern, fractals are infinitely complex pattern that are self-similar across different scales. They are created by repeating a simple process over and over in an ongoing feedback loop.” - adrienne maree brown

“I have increased my practices of collaboration and storytelling as ways to share analysis engaging and facilitating deep, small, transformations that pick up and echo each other... [this is ] the invitation to practice the world we wish to see in the current landscape” - adrienne maree brown

Pre-Reflection Questions for Teaching Artist
What are the ways that you’re shaping change through your creative / youth work?
In what ways do you see young people shaping change?
Do you have any preconceived notions about how this may or may not show up?
How can you best support young people in their process of shaping change?

Guiding Questions
What is a fractal?
What are small ways that our thoughts and actions shape change?
What patterns do you notice show up in the way you live your life?
What are feelings / ideas / strengths you are paying attention to and wanting to grow about yourself?
What is an asset?
What are some assets of the people in this room? (stories, experiences, cultures, skills, etc.)
What are some assets of this neighborhood? (histories, cultures, traditions, etc.)
How do these assets connect to our definition of cultural stewardship
How might we grow our individual and community assets through our community gathering?

Learning Objectives
Collectively define fractal
Explore ways in which we shape change in our community through embodying our values on a small scale
Collectively define assets
Practice self and community asset mapping
Practice active listening and storytelling
Explore how self and community asset mapping is connected to cultural stewardship
Take time to envision what your community is asking for in an event. Explore ways of hearing this ask. Take time to envision how your community gathering will play to the assets of your communities.
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity / Description</th>
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<tbody>
<tr>
<td>10:00-10:30</td>
<td><strong>Youth Led Yoga:</strong> Breathing: Flocking. Opening Circle: Rose/Thorn check-in</td>
</tr>
<tr>
<td>10:30-12:00</td>
<td><strong>Walk to Lake</strong></td>
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<td></td>
<td>Gather and connect with things we are drawn to in nature. Teaching about our sacred objects/spaces. Create visualizations: Share them in twos Create book as an offering that includes community locations as fractals and interdependent with nature</td>
</tr>
<tr>
<td></td>
<td>Circle at Beach: What is breathing in this community? And what needs to breathe (stifled)? Where would we want to travel to next week to make an offering to help bring breath? What can we bring to community?</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Paper/journals</td>
</tr>
<tr>
<td>12:00-12:30</td>
<td><strong>Lunch</strong></td>
</tr>
<tr>
<td>12:30-2:00</td>
<td><strong>Create Zines at Willye White</strong> 1. With everyone’s visualizations 2. A cut out of a piece of fabric with affirmation on it, to represent the home we are making together. 3. A page representing your sacred self w/ magazine images 4. Group picture 5. Five blank pages for journal writing.</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Magazines, newspapers Flower paper Markers/supply box Glue stick</td>
</tr>
<tr>
<td>Closing Circle Questions</td>
<td>What does it mean to shape change in your life? What does it mean to shape change in your community?</td>
</tr>
</tbody>
</table>
WEEK 4 - THE PACE AND PATHWAYS OF CHANGE

“dandelions don’t know whether they are a weed or a brilliance, but each seed can create a field of dandelions. we are invited to be that prolific and to return fertility to the soil around us.” - adrienne maree brown

“...interdependent is a series of small repetitive motions” - adrienne maree brown

Pre-Reflection Questions for Facilitator

- How does interdependence show up in your life?
- In what ways is interdependence challenging for you?
- How are young people practicing decentralization in this space?
- What conditions need to be in place for young people to feel like they can practice agency in this space? Outside of it?

Guiding Questions

- What is interdependence?
- How do we cultivate relationships that are truly mutual?
- What is decentralization?
- How do we work together in a way that building “a field of dandelions”?
- How can we use our community gathering as a way to build relationships and field of dandelions in our neighborhood?
- How can our event budget ($500) support the wellbeing of our community?
- What are ways we can promote our event that are in line with our values?
Learning Objectives
Explore interdependence in our practice as cultural stewards
Explore decentralization in our practice as cultural stewards
Explore how our community gathering can be a platform for interdependence and decentralization
Create the timeline and budget for the community gathering
Consider that the budget ($500) for the community gathering is a leverage we can use (not only to buy food, decorations, etc. for the event) but to build the assets of the community
Create marketing materials for community gathering
Develop marketing and outreach plan

AGENDA

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<th>Time</th>
<th>Activity / Description</th>
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</thead>
<tbody>
<tr>
<td>10:00-10:30</td>
<td>Youth Led Yoga/ Flocking</td>
</tr>
<tr>
<td>10:30-12:00</td>
<td>Peace Circle on Leadership</td>
</tr>
<tr>
<td></td>
<td>Do you feel more empowered to be a leadership? In what areas?</td>
</tr>
<tr>
<td></td>
<td>How does your participation affect the whole group?</td>
</tr>
<tr>
<td></td>
<td>What would you like to facilitate and steward for the final project?</td>
</tr>
<tr>
<td></td>
<td>What do you want it to be? Any assets we have not utilized that you would like to?</td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:30-2:00</td>
<td>Community travel day, share offerings</td>
</tr>
<tr>
<td></td>
<td>invite to community gathering. Places decided by youth?</td>
</tr>
<tr>
<td></td>
<td>Recyclery?</td>
</tr>
<tr>
<td></td>
<td>Murals?</td>
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<td>Heartland cafe?</td>
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<td>Unan imports?</td>
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<td>Youth led meditation/breathing to end.</td>
</tr>
</tbody>
</table>

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
“There is an art to flocking: staying close enough not to crowd each other, aligned enough to maintain a shared direction, and cohesive enough to always move towards each other.”
- adrienne maree brown

“Nature has taught me so much about moving with the seasons, that we need to honor times of harvest and times of rest.” - Brenda Salgado

Pre-Reflection Questions for Facilitator
- How do you honor times of harvest and times of rest in your creative / youth work?
- What has the process of flocking with youth looked like so far?
- What are some adjustments or shifts you’d like to make as you continue to flock?

Guiding Questions
- What specific role will each of us take on, and how will we grow from this?
- How can we support each other throughout the event?

Learning Objectives
- Finalize the timeline for the Community Gathering
- Finalize the budget for the Community Gathering
- Finalize roles and community partnership for Community Gathering
- Plan who will be doing what during event and establish a way to check-in on each other
- Take time to do community outreach and all other logistics

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<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>Community Gathering Planning</td>
</tr>
<tr>
<td>1:30-2:00</td>
<td>Closing Circle</td>
</tr>
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Post-Facilitation Reflection Questions for Teaching Artists
- Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
- Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
- Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
- Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
WEEK 6 - CREATING MORE POSSIBILITY ->
COMMUNITY GATHERING

“Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.” - Arundhati Roy

“There is nothing new under the sun, but there are new suns.” - Octavia Butler

Pre-Reflection Questions for Facilitator

Reflect back to week one, what were you hoping to grow in these six week?
Where are you in your growth as a community?
What does the flocking pattern of the youth look like?
How does interdependence and decentralization show up in this work?

AGENDA

Time Activity / Description

10:00am Opening Circle + Intention Setting
Lead Facilitator: Youth

10:30am Event Set Up
Lead Facilitator: Youth
Supplies: Food, plates, napkins, flatware, balloons, projector, music

11:00-1:00pm Youth Guided Flocking
Youth Guided Visualizations

1:00-1:30pm Closing Circle + Final Eval + Honorarium
Lead Facilitator: Youth

1:30-2:00pm Clean Up
Lead Facilitator: Youth

Post-Facilitation Reflection Questions for Teaching Artists

Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
WEEK 1 - WHAT WE PAY ATTENTION TO GROWS

“There is a conversation in the room that only these people can have at this moment. Find it.” - adrienne maree brown

“Move at the speed of trust.” - adrienne maree brown

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<tr>
<td>10:00-10:30</td>
<td>Opening Circle</td>
</tr>
<tr>
<td>Lead Facilitator:</td>
<td>Amara</td>
</tr>
<tr>
<td>10:30-12:00</td>
<td>Networking Bingo!</td>
</tr>
<tr>
<td>Lead Facilitator:</td>
<td>Amara</td>
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</tbody>
</table>

Students will have a 4X4 squared off sheet of paper, like a bingo card. In those boxes we will have pre-written questions and situations.

Example: find someone in the room who lives on your street, find someone in the room who likes the same t.v. show as you, find someone in the room who has the same dream career as you, etc. Folks go around the room and ask each other these questions, if someone fits the bill they would initial their name in the box in which relates to them.

The first person who fills up their card wins!

Drum out!

Hello Neighbor!

One person is standing in the middle while the rest of the group is sitting in chairs in a circle.

The person in the middle begins by saying “Hello neighbor!” the group responds “hello neighbor.” The person standing in the middle says I love ALL my neighbors, but especially my neighbors who (insert an activity or thing you love here). If you are seated and you also love this situation that has been stated you would rise up and find another seat! The game continues on with the option to change what the person in the middle says, example:

“I love all my neighbors who (insert something you love about your personality, something you have to offer this class, something you’re excited about for this class, etc.)”
11:00 - Noon   Warming Activity
                   Overview of Project

12:00 - 12:30   Lunch

12:30 - 1:30    Intro to Culture Presentation:
                 A presentation and discussion defining culture, how it is created and shared
                 locally/internationally.

                 Neighborhood Culture Zine Making Activity

                 Lead Facilitator: Amara
                 Supplies: Projector, Computer
                           Seeds, Gardening Tools
                           Drawing Paper
                           Brightly Colored Drawing Materials: including, Illustration Markers,
                           Fat & Thin Markers, Mechanical Pencils and Soft Erasers
                           15 Sketchbooks
                           White/Brightly Colored Printer

1:30 - 2:00     Closing Circle

YCS Fellows at Piotrwoski Park with Teaching Artist Amara “Rebel” Betty. Photo by Irina Zadov
“Mushrooms detox the soil around them, not just removing the toxins but transforming the toxins into nourishment” - Andrew Quijada

“From starfish I have learned that if we keep our core intact we can regenerate...We have to nourish ourselves with the resources we are surrounded by, with our community assets if you will, and by doing so we help keep ecosystems delicately balanced.” - JoLillian T. Twerdling

“It has meant getting in touch with my body and feelings in real time, and learning to express them. I am learning to engage in generative conflict, to say no, to feel my limits, taking time to feel my heartache when it comes—from living in America, from interpersonal trauma or grief, from movement losses.” - adrienne maree brown

Pre-Reflection Questions for Facilitator

How do you build and maintain relationships that allow you to be your full self?
What is your process of identifying the toxins in your environment?
What tools do you use to transform toxins into nourishment?
What communities nourish you and help you regenerate?
How does your body feel when you engage in conflict?

Guiding Questions

How do feel in you body?
What is a boundary? How do we know what our boundaries are?
How do we communicate about our boundaries?
What is consent?
How do we give and ask for consent?
Can you think of time in your life or in your community when a conflict became a source of strength or healing?
As we’re planning our community gathering, how can we create a space that nurtures resiliency and transformation?
What will each of us contribute to a nurturing and healing space?
Who else in our communities may we want to invite to hold space with?

Learning Objectives

Practice identifying and naming how we feel in our bodies
Identifying and naming boundaries
Practice asking for and giving consent
Explore community stories in which conflict is transformed into nourishment
Identify roles in which a cultural stewards supports community healing
Agree on shared goals, purpose, and intentions for community gathering
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<td>10:00-10:30</td>
<td>Opening Circle- lets drum in!</td>
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<tr>
<td></td>
<td>Rose and thorns check in?</td>
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<tr>
<td></td>
<td>What was the highlight of your week? What is blooming like a rose?</td>
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<td></td>
<td>What was the low point? What pricked you?</td>
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<tr>
<td>Lead Facilitator:</td>
<td>Amara, Jenna</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Drums, Rattles, Maracas if possible</td>
</tr>
<tr>
<td>10:30-12:00</td>
<td>“Scared Objects” Warming Activity</td>
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<tr>
<td></td>
<td>One person starts in the middle with a random item. The person then shares a story that</td>
</tr>
<tr>
<td></td>
<td>they have with the random item in the middle. Once they share the story they pick a</td>
</tr>
<tr>
<td></td>
<td>noun from the story they shared to “leave” in the center. Then who ever has a story that</td>
</tr>
<tr>
<td></td>
<td>is relatable to the noun that was spoken would then come in the middle and pick up and</td>
</tr>
<tr>
<td></td>
<td>share that story.</td>
</tr>
<tr>
<td>Lead Facilitator:</td>
<td>Jenna</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Projector, Computer, Digital Cameras, Sketchbooks and Writing/ Drawing Materials</td>
</tr>
<tr>
<td></td>
<td>15 Pieces of Non flexible Cardboard or posterboard 11x14 more or less</td>
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<tr>
<td></td>
<td>Brightly Colored Drawing Materials</td>
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<tr>
<td></td>
<td>Varied Sizes of White and Patterned/Colored Printer/Drawing Paper and Cloth</td>
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<tr>
<td></td>
<td>Scissors, Glue, Glitter or Sparkly Stickers</td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>Community Gathering Visioning</td>
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<td></td>
<td>Learning About Trees/ Networks</td>
</tr>
<tr>
<td></td>
<td>Tree Activity - We create our tree netork!</td>
</tr>
<tr>
<td>Lead Facilitator:</td>
<td>Amara, Jenna</td>
</tr>
<tr>
<td>Supplies:</td>
<td>Butcher Paper or 3 large Foam board surfaces/Canvas, Acrylic Paint and Assorted Paint Brushes, Tarp for floor</td>
</tr>
<tr>
<td>1:30-2:00</td>
<td>Closing Circle</td>
</tr>
</tbody>
</table>
FLOCK

Agreements

Be
Willing
To
Understand
Someone's
P.O.V.

Pay It To Be Someone's
Be Someone's
Be Someone's
Be Someone's
Have each others back and uplift each others!

Expect to be out of your comfort zone.
WEEK 3 - RESILIENCY & TRANSFORMATION

“Mushrooms detox the soil around them, not just removing the toxins but transforming the toxins into nourishment” - Andrew Quijada

“From starfish I have learned that if we keep our core intact we can regenerate...We have to nourish ourselves with the resources we are surrounded by, with our community assets if you will, and by doing so we help keep ecosystems delicately balanced.” - JoLillian T. Twerdling

“It has meant getting in touch with my body and feelings in real time, and learning to express them. I am learning to engage in generative conflict, to say no, to feel my limits, taking time to feel my heartache when it comes—from living in America, from interpersonal trauma or grief, from movement losses.” - adrienne maree brown

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- How do you build and maintain relationships that allow you to be your full self?
- What is your process of identifying the toxins in your environment?
- What tools do you use to transform toxins into nourishment?
- What communities nourish you and help you regenerate?
- How does your body feel when you engage in conflict?

Guiding Questions
- How do feel in you body?
- What is a boundary? How do we know what our boundaries are?
- How do we communicate about our boundaries?
- What is consent?
- How do we give and ask for consent?
- Can you think of time in your life or in your community when a conflict became a source of strength or healing?
- As we’re planning our community gathering, how can we create a space that nurtures resiliency and transformation?
- What will each of us contribute to a nurturing and healing space?
- Who else in our communities may we want to invite to hold space with?

Learning Objectives
- Practice identifying and naming how we feel in our bodies
- Identifying and naming boundaries
- Practice asking for and giving consent
- Explore community stories in which conflict is transformed into nourishment
- Identify roles in which a cultural stewards supports community healing
- Agree on shared goals, purpose, and intentions for community gathering
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<tr>
<td>10:00-10:30</td>
<td><strong>Opening Circle Elbows to Elbows!</strong></td>
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<tr>
<td></td>
<td>Facilitator calls out! Elbows to Elbows Knees to Knees Hand to Foot Hand to Hand etc</td>
</tr>
<tr>
<td></td>
<td>And then change partners!</td>
</tr>
<tr>
<td></td>
<td>The trick is that you have to ask for consent for each partner pair before you begin</td>
</tr>
<tr>
<td></td>
<td>you begin the activity!</td>
</tr>
<tr>
<td></td>
<td>Folks can ask each other in a variety of ways</td>
</tr>
<tr>
<td></td>
<td>When you find a partner you will ask Do you consent?</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Amara, Jenna</td>
</tr>
<tr>
<td>Supplies</td>
<td>Digital Cameras</td>
</tr>
<tr>
<td>10:30-12:00</td>
<td><strong>Spectrum Activity</strong> - Let’s begin the discuss of boundaries and consent</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Jenna</td>
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<tr>
<td>Supplies</td>
<td>Sketchbook</td>
</tr>
<tr>
<td></td>
<td>We will ask them a series of questions example:</td>
</tr>
<tr>
<td></td>
<td>How do you feel in your body</td>
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<td></td>
<td>If you feel great go to that side of the room</td>
</tr>
<tr>
<td></td>
<td>If you feel terrible go to that side of the room and if you are somewhere</td>
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<td>on the spectrum you can place yourself anywhere in between.</td>
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<tr>
<td></td>
<td>Let’s discuss!</td>
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<tr>
<td><strong>Modeling Events:</strong></td>
<td>Free Store &amp; Crystal Petting Zoo</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Jenna, Amara and Isaura Flores</td>
</tr>
<tr>
<td>Supplies</td>
<td>4 Folding Tables, Clothing Rack, Digital Cameras</td>
</tr>
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</table>
12:00-1:30  Lunch  
( Set up Free Store while we are having lunch, have youth pick out some new threads! And discuss what it is that I’m doing! )  
Facilitator  Jenna

12:30-1:30  Community Gathering Planning  
Facilitator  Amara, Jenna

Facilitator  Amara

Intro to Printmaking

Supplies  15 Linoleum Carving Tool Sets  
Water-based Printmaking Ink Assorted Colors  
Breyers, Ink Chisels Inking Plates - 10  
Print Press

200 sheets of 11x14 Printmaking Paper,

18 - 8x10 Soft Linoleum Blocks

1:30-2:00  Closing Circle - Envisioning Week 4 - Mid Project Check In  
Facilitator  Amara, Jenna

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?  
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Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?  
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
"dandelions don’t know whether they are a weed or a brilliance, but each seed can create a field of dandelions. we are invited to be that prolific, and to return fertility to the soil around us." - adrienne maree brown

"...interdependent is a series of small repetitive motions" - adrienne maree brown

Pre-Reflection Questions for Facilitator

How does interdependence show up in your life?
In what ways is interdependence challenging for you?
How are young people practicing decentralization in this space?
What conditions need to be in place for young people to feel like they can practice agency in this space? Outside of it?

Guiding Questions

What is interdependence?
How do we cultivate relationships that are truly mutual?
What is decentralization?
How do we work together in a way that building “a field of dandelions”?
How can we use our community gathering as a way to build relationships and field of dandelions in our neighborhood?
How can our event budget ($500) support the wellbeing of our community?
What are ways we can promote our event that are in line with our values?

Learning Objectives

Explore interdependence in our practice as cultural stewards
Explore decentralization in our practice as cultural stewards
Explore how our community gathering can be a platform for interdependence and decentralization
Create the timeline and budget for the community gathering
Consider that the budget ($500) for the community gathering is a leverage we can use (not only to buy food, decorations, etc. for the event) but to build the assets of the community
Create marketing materials for community gathering
Develop marketing and outreach plan
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<td>10:30-12:00</td>
<td>Let’s Build a Rocket</td>
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<tr>
<td></td>
<td>They will be various machines using only their bodies and have 30 seconds to do so!</td>
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<td></td>
<td>Examples:</td>
</tr>
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<td></td>
<td>Rocket, washing machine, bus, etc</td>
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<td></td>
<td>Short Film: Mercado la Merced</td>
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<td></td>
<td>Printmaking Continued</td>
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<td></td>
<td>Lead Facilitator: Amara</td>
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<td></td>
<td>Supplies</td>
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<td></td>
<td>Digital Cameras</td>
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<td></td>
<td>Projector, Computer</td>
</tr>
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<td></td>
<td>15 Linoleum Carving Tool Sets</td>
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<tr>
<td></td>
<td>Waterbased Printmaking Ink Assorted Colors</td>
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<tr>
<td></td>
<td>Breyers, Ink Chisels Inking Plates - 10</td>
</tr>
<tr>
<td></td>
<td>Print Press</td>
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<td></td>
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</tr>
<tr>
<td></td>
<td>18 - 8x10 Soft Linoleum Blocks</td>
</tr>
<tr>
<td></td>
<td>Sketchbooks</td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>Community Gathering Planning</td>
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<tr>
<td></td>
<td>Printmaking</td>
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<td></td>
<td>Event Planning</td>
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<td></td>
<td>Button Making</td>
</tr>
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<td></td>
<td>Lead Facilitator: Amara</td>
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<tr>
<td></td>
<td>Supplies</td>
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<tr>
<td></td>
<td>Multiple Button Making Machines &amp; Materials,</td>
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<tr>
<td></td>
<td>Computer, Scanner, USB’s</td>
</tr>
<tr>
<td>1:30-2:00</td>
<td>Closing Circle</td>
</tr>
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<td></td>
<td>Lead Facilitator: Amara</td>
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“There is an art to flocking: staying close enough not to crowd each other, aligned enough to maintain a shared direction, and cohesive enough to always move towards each other.”  
- adrienne maree brown

“Nature has taught me so much about moving with the seasons, that we need to honor times of harvest and times of rest.” - Brenda Salgado

Pre-Reflection Questions for Facilitator
How do you honor times of harvest and times of rest in your creative / youth work? What has the process of flocking with youth looked like so far? What are some adjustments or shifts you’d like to make as you continue to flock?

Guiding Questions
What specific role will each of us take on, and how will we grow from this? How can we support each other throughout the event?

Learning Objectives
Finalize the timeline for the Community Gathering
Finalize the budget for the Community Gathering
Finalize roles and community partnership for Community Gathering
Plan who will be doing what during event and establish a way to check-in on each other
Take time to do community outreach and all other logistics

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<tr>
<td>Supplies</td>
<td>Drums, Maracas/Rattles if possible</td>
</tr>
<tr>
<td>10:30-12:00</td>
<td>Skits: How to do Community Outreach</td>
</tr>
</tbody>
</table>

We will have pre-written scenarios and role play having a discussion with stores and family members about placing the sign on their door, or inviting them to the event.

Team Building Activity- If you are finished with your print art/ need a break, let’s work on the community canvas! That canvas will later be used as the flyer of the event.

Lead Facilitator Jenna, Amara
Supplies Digital Cameras, Printer & Photocopier Paper, Sketchbooks, Writing Materials

12:00-12:30 Lunch
12:30-1:30  Community Gathering Planning- We will allow the students to place each other in roles/ figure out the budget

Positive Affirmations Envelopes- everyone will have a chance to write a note anonymously to each individual person in the class. These will be served to use on a rainy day when you need some good vibes!

Lead Facilitator  Amara, Jenna
Supplies  Assorted Color Paper, Envelopes, Markers, Glitter

1:30-2:00  Closing Circle  Lets go and post some flyers up!

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?

YCS Fellows at Piotrowski Park featuring Teaching Artist Amara “Rebel” Betty. Photo by Irina Zadov
WEEK 6 - CREATING MORE POSSIBILITY ->
COMMUNITY GATHERING

“Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.” - Arundhati Roy
“There is nothing new under the sun, but there are new suns.” - Octavia Butler

Pre-Reflection Questions for Facilitator
Reflect back to week one, what were you hoping to grow in these six week?
Where are you in your growth as a community?
What does the flocking pattern of the youth look like?
How does interdependence and decentralization show up in this work?

AGENDA

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity / Description</th>
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<tbody>
<tr>
<td>10:00am</td>
<td>Opening Circle + Intention Setting</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Youth</td>
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<tr>
<td>10:30am</td>
<td>Event Set Up</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Youth</td>
</tr>
<tr>
<td>Supplies</td>
<td>Food, plates, napkins, flatware, balloons, projector, music</td>
</tr>
<tr>
<td>11:00-1:00pm</td>
<td>Drum Circle</td>
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<td></td>
<td>Art Exhibition</td>
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<td></td>
<td>Open Mic / Youth Performances</td>
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<td>Community Story Sharing</td>
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<tr>
<td>Lead Facilitator</td>
<td>Youth</td>
</tr>
<tr>
<td>1:00-1:30pm</td>
<td>Closing Circle + Final Eval + Honorarium</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Youth</td>
</tr>
<tr>
<td>1:30-2:00pm</td>
<td>Clean Up</td>
</tr>
<tr>
<td>Lead Facilitator</td>
<td>Youth</td>
</tr>
</tbody>
</table>

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
YCS Fellows at Piotrowski Park Culminating Event. Photo by Irina Zadov
WEEK 1 - WHAT WE PAY ATTENTION TO GROWS

Date: Saturday, April 7th 10:00-2:00pm

“There is a conversation in the room that only these people can have at this moment. Find it.” - adrienne maree brown

“Move at the speed of trust.” - adrienne maree brown

Pre-Reflection Questions for Teaching Artists
What values do you practice in your daily life?
How do these values connect to your practice as a youth worker?
What does cultural stewardship mean to you?
What do you hope to grow through this program?

Ideas to Explore in Opening Circle
Who are we?
What brought us here?
What are we bringing to the space?
What do we hope to grow together?
Setting intentions for the day

Guiding Questions
What is culture?
What is a steward?
What does it mean to be a cultural steward?
What values are we setting for this space?
How will we embody these values?
What is accountability?
How do we practice holding ourselves and each other accountable?

Learning Objectives
Develop community values
Take time to envision what the six weeks will look like and what we’re building towards
Practice what it means to embody values
Collectively define accountability
Establish what it means to be accountable to ourselves and each other
## AGENDA

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<th>Time</th>
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<tbody>
<tr>
<td>10:00-10:30</td>
<td><strong>Opening Circle</strong>&lt;br&gt;Getting into a circle, Introductions Identifications, Breathing the stress and distractions away, asking about what brought us together</td>
</tr>
<tr>
<td>10:30-11:00</td>
<td>Create a classroom contract by asking the artists what does brave open space look like to them, what are ideal conditions for our room, Teaching artists document on big paper and we leave that up throughout class</td>
</tr>
<tr>
<td>11:00-11:30</td>
<td><strong>Cultural mapping exercise:</strong> A TA stands in the middle of the circle and says I represent where we are now in this building in this classroom. To the north is the northside, the west is the westside, to the south is the south side and east is the eastside. Ask the artists to go to the side which best represents them and where they are from, when they do, ask some artists why they chose what they did. Next, switch the choices correlating with a direction (foods, clothes, countries, movies) This gives us the chance to learn about how we choose to define our cultures and to listen to what those definitions are.</td>
</tr>
<tr>
<td>11:30-12:00</td>
<td>Split the room into two groups and give them sticky notes. Have one group come up with synonyms for Culture and the other does the same for Steward. The TA writes the two words on the board. We take what we like from both sides and we come up with a collective definition of what Cultural Steward means to us and that will double as our class motto/tagline. Have the artists draw or journal what the values of a Cultural Steward may look like and discuss how we can best exemplify those values in our space.</td>
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**Supplies** Big sticky pad, sticky notes, pens, markers chalk, speakers for music 10 Journals

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>12:00-12:30</td>
<td><strong>Lunch</strong></td>
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<tr>
<td>12:30-1:00</td>
<td><strong>Leader Follower game:</strong> Break artists into A &amp; B groups. A groups will close their eyes and will be the follower while B groups will be the leader. A and B will touch palms with both hands. B will be responsible for guiding A through the space. When they feel comfortable doing this for a bit they will guide with only one palm. Then only a finger. Then the roles switch. A will lead, B will follow. This teaches trust, listening and accountability. We then discuss our experiences and define accountability.</td>
</tr>
<tr>
<td>1:00-1:30</td>
<td>Draw or journal what we think personal accountability is and discuss how we can bring that into our space.</td>
</tr>
<tr>
<td>1:30-2:00</td>
<td><strong>Closing Circle</strong>&lt;br&gt;Gather responses from those questions, talk about our next few weeks</td>
</tr>
</tbody>
</table>
Closing Circle Questions
As a cultural steward, what are you paying attention to?
What are you growing?
What's one value that we created today that you'll take personal responsibility for?
How will you do that?

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
WEEK 2 - SHAPING CHANGE + FRACTALS
Date: Saturday, April 14th 10:00-2:00pm

“All that you touch you change
All that you change
Changes you.”
Octavia Butler, Parable of the Sower

“How we are at the small scale is how we are at the large scale. The patterns of the universe repeat at scale.” - adrienne maree brown

“Fractal is the relationship between small and large, a fractal is a never ending pattern, fractals are infinitely complex pattern that are self-similar across different scales. They are created by repeating a simple process over and over in an ongoing feedback loop.” - adrienne maree brown

“I have increased my practices of collaboration and storytelling as ways to share analysis engaging and facilitating deep, small, transformations that pick up and echo each other. . . [this is ] the invitation to practice the world we wish to see in the current landscape” - adrienne maree brown

Pre-Reflection Questions for Teaching Artist
What are the ways that you’re shaping change through your creative / youth work?
In what ways do you see young people shaping change?
Do you have any preconceived notions about how this may or may not show up?
How can you best support young people in their process of shaping change?

Guiding Questions
What is a fractal?
What are small ways that our thoughts and actions shape change?
What patterns do you notice show up in the way you live your life?
What are feelings / ideas / strengths you are paying attention to and wanting to grow about yourself?
What is an asset?
What are some assets of the people in this room? (stories, experiences, cultures, skills, etc.)
What are some assets of this neighborhood? (histories, cultures, traditions, etc.)
How do these assets connect to our definition of cultural stewardship
How might we grow our individual and community assets through our community gathering?

Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?
Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
Learning Objectives
Collectively define fractal patterns and where we see them in ourselves by taking a personal inventory of our daily routines before we leave the house to come to class. Let the artists tell their story. Then let’s reimagine the day by instructing the artists to take one significant element of their inventory and making it the opposite action (i.e., instead of brushing my teeth, I don’t brush my teeth). We discuss how that one choice would alter your day to bring to light how a small choice can change the larger function of the day.

Closing Circle Questions
What does it mean to shape change in your life?
What does it mean to shape change in your community?

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<tr>
<td>10:00-10:30</td>
<td>Opening Circle</td>
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<tr>
<td>10:00-10:30</td>
<td>A focus game of Zip Zap Zop and Take big sticky note pads and allow the artists to write their name, what school they go to, where they live, and 5 things they want to share about themselves</td>
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<tr>
<td>Mykele</td>
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<tr>
<td>10:30 - 11</td>
<td>collectively define fractal patterns and where we see them in ourselves by taking a personal inventory of our daily routines before we leave the house to come to class. Let the artists tell their story. Then let’s reimagine the day by instructing the artists to take one significant element of their inventory and making it the opposite action (i.e., instead of brushing my teeth, I don’t brush my teeth). We discuss how that one choice would alter your day to bring to light how a small choice can change the larger function of the day.</td>
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<tr>
<td>Juarez</td>
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<tr>
<td>11 - 12</td>
<td>Fractal Art Project</td>
</tr>
<tr>
<td>Supplies</td>
<td>Sticky note pad/Butchers Paper/ Pens/ paper markers/ Tape/ Scissors/ Glue/Tempera Paint/Yarn</td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>Community Gathering Visioning</td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>Focusing in on what our community needs and what we want to do for it we will brainstorm on the most effective ways we can affect change in our area with this event. This will be more dreaming and documentation of those so that later we can boil them down to what is doable.</td>
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<tr>
<td>1:30-2:00</td>
<td>Closing Circle Reflect</td>
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<tr>
<td>1:30-2:00</td>
<td>As Cultural Stewards, what are our responsibility to the culture we are choosing to affect?</td>
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</table>
“Mushrooms detox the soil around them, not just removing the toxins but transforming the toxins into nourishment” - Andrew Quijada

“From starfish I have learned that if we keep our core intact we can regenerate....We have to nourish ourselves with the resources we are surrounded by, with our community assets if you will, and by doing so we help keep ecosystems delicately balanced.” - JoLillian T. Twerdling

“It has meant getting in touch with my body and feelings in real time, and learning to express them. I am learning to engage in generative conflict, to say no, to feel my limits, taking time to feel my heartache when it comes—from living in America, from interpersonal trauma or grief, from movement losses.” - adrienne maree brown

Pre-Reflection Questions for Facilitator
How do you build and maintain relationships that allow you to be your full self?
What is your process of identifying the toxins in your environment?
What tools do you use to transform toxins into nourishment?
What communities nourish you and help you regenerate?
How does your body feel when you engage in conflict?

Guiding Questions
How do feel in you body?
What is a boundary? How do we know what our boundaries are?
How do we communicate about our boundaries?
What is consent?
How do we give and ask for consent?
Can you think of time in your life or in your community when a conflict became a source of strength or healing?
As we’re planning our community gathering, how can we create a space that nurtures resiliency and transformation?
What will each of us contribute to a nurturing and healing space?
Who else in our communities may we want to invite to hold space with?

Learning Objectives
Practice identifying and naming how we feel in our bodies
Identifying and naming boundaries
Practice asking for and giving consent
Explore community stories in which conflict is transformed into nourishment
Identify roles in which a cultural stewards supports community healing
Agree on shared goals, purpose, and intentions for community gathering
# AGENDA

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<tr>
<td>10:00-10:30</td>
<td>Opening Circle</td>
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<td>Tell about an experience in the past week where you felt you were active in your body and inactive in your body and why? How do you feel today in your body? Shake out game where we shake out our limbs and get loose.</td>
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<tr>
<td>Supplies</td>
<td>Sticky note pad/ Pens/ paper markers/Drums for everyone</td>
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<tr>
<td>10:30 - 10:45</td>
<td>Define boundaries and what are ours in everyday life.</td>
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<td>Do boundaries always have to be negative?</td>
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<td>10:45 - 11:15:</td>
<td>Play the game Three Handshakes:</td>
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<td>Ask everyone to shake hands the first time. Everyone does and you get reflections on how it was. Then you ask them to shake hands the second time but negotiate the handshake (eye contact, firmness, include specific gestures, length) ask them to reflect on their experience and compare it to the first one (what was different, on a scale of 1 - 10 which was better, how was it to past handshakes you’ve had, did you prefer the first? For the 3rd handshake ask them to switch partners and incorporate what they liked about the 1st and second handshake. Keep it fun and exciting but still negotiate what it is that both parties want, clearly. Reflect. This helps to understand consent, listening, receiving and body boundaries.</td>
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<td>11:15 - 11:20:</td>
<td>Define consent collectively and how we practice it and place it on our definition wall</td>
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<td>11:20 - 12:00</td>
<td>DRUM CIRCLE</td>
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<td>Lead Facilitator: Mykele</td>
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<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
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<tr>
<td>12:30-1:30</td>
<td>Community Gathering Planning</td>
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<td>How can we heal the space we are attempting to transform with our resources?</td>
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<td>What is the best use of our resources?</td>
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<td>Who does what best and how can we make them a leader in that field!</td>
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<tr>
<td>1:30-2:00</td>
<td>Closing Circle Reflect and document our progress</td>
</tr>
</tbody>
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Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
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Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
“dandelions don’t know whether they are a weed or a brilliance, but each seed can create a field of dandelions. We are invited to be that prolific, and to return fertility to the soil around us.” - Adrienne Maree Brown

“...interdependent is a series of small repetitive motions” - Adrienne Maree Brown

Pre-Reflection Questions for Facilitator
How does interdependence show up in your life?
In what ways is interdependence challenging for you?
How are young people practicing decentralization in this space?
What conditions need to be in place for young people to feel like they can practice agency in this space? Outside of it?

Guiding Questions
What is interdependence?
How do we cultivate relationships that are truly mutual?
What is decentralization?
How do we work together in a way that building “a field of dandelions”?
How can we use our community gathering as a way to build relationships and field of dandelions in our neighborhood?
How can our event budget ($500) support the wellbeing of our community?
What are ways we can promote our event that are in line with our values?

Learning Objectives
Explore interdependence in our practice as cultural stewards
Explore decentralization in our practice as cultural stewards
Explore how our community gathering can be a platform for interdependence and decentralization
Create the timeline and budget for the community gathering
Consider that the budget ($500) for the community gathering is a leverage we can use (not only to buy food, decorations, etc. for the event) but to build the assets of the community
Create marketing materials for community gathering
Develop marketing and outreach plan
AGENDA

Time          Activity / Description
10:00-10:30   Opening Circle
             Check in/ List some people or services we depended on this week to keep our day flowing, Play a game of big booty to get us focused
10:30-12      Supplies
             Sticky note pad/ pens/ paper markers/Multi colored cups/ 3 packs
10:30 - 11    Physical telephone: Have the artist stand in a line and create physical gestures and add ons that change a bit as it goes a long. By the end we all will do the full pattern to see how we depend and inform each other
11-11:10      Define mutuality and list some examples of that on our definition board
11:10 12      an activity where the leader has to describe to their team members how to build something or complete a certain task (i.e. build a block structure or walk a specific route etc), with their back facing the team so they can’t see what the team is doing. Succeeding in this type of activity will require that the leader is able to use clear communication without being directly involved or micromanaging the situation. It will also require trust from both parties, and will force the team members to work together & help each other as they try to work out the specifics of carrying out the task.
11:45 - 12    discuss their experience and Define decentralization for our definition board
12:00-12:30   Lunch
12:30-1:30    Community Gathering Planning
             Talk about budget and dream up what we can do with what we have.
             Make a materials list of what we would need.
             Decide on how we want to publicize.
             Create the timeline
1:30-2:00     Closing Circle
             Revisit our Identity lists and add a few more things of what we are learning and what we want others to know about us at this point/ How do we plan to lead during our gathering, What are we strong at, what do we fear?

Post-Facilitation Reflection Questions for Teaching Artists
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Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?
Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
WEEK 5 - THE ART OF FLOCKING
Date: Saturday, May 5th 10:00-2:00pm

“There is an art to flocking: staying close enough not to crowd each other, aligned enough to maintain a shared direction, and cohesive enough to always move towards each other.”
- adrienne maree brown

“Nature has taught me so much about moving with the seasons, that we need to honor times of harvest and times of rest.” - Brenda Salgado

Pre-Reflection Questions for Facilitator
How do you honor times of harvest and times of rest in your creative / youth work?
What has the process of flocking with youth looked like so far? What are some adjustments or shifts you’d like to make as you continue to flock?

Guiding Questions
What specific role will each of us take on, and how will we grow from this?
How can we support each other throughout the event?

Learning Objectives
Finalize the timeline for the Community Gathering
Finalize the budget for the Community Gathering
Finalize roles and community partnership for Community Gathering
Plan who will be doing what during event and establish a way to check-in on each other
Take time to do community outreach and all other logistics
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>10:00-10:30</td>
<td>Opening Circle</td>
</tr>
<tr>
<td></td>
<td>How have we taken care of ourselves this past week, How have we not?</td>
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<td></td>
<td>Breathing, asking needs</td>
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<tr>
<td>10:30-12:00</td>
<td>Supplies</td>
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<td>Sticky note pad/ Pens/ paper markers/</td>
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<tr>
<td>10:30-11</td>
<td>Mirror exercise/ viewpoints: Mirror your partner’s movements, support your partner’s weight</td>
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<tr>
<td>11-11:30</td>
<td>observations on how we depend and need to anticipate our own strengths in order to accommodate and listen to others.</td>
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<tr>
<td>11:30-12</td>
<td>Make list on how we can support each other throughout our event</td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>Community Gathering Planning</td>
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<td>Finalize everything,</td>
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<td>Touch base about promotion,</td>
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<td>Make the schedule and lineup physical as to disseminate later</td>
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<td>Make sure all have time to dream and feel validated about their role</td>
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<td>Talk about who we want to invite</td>
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<tr>
<td>1:30-2:00</td>
<td>Closing Circle</td>
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<td>Discuss how we ideally would like our event to be received by the community!</td>
</tr>
</tbody>
</table>

**Post-Facilitation Reflection Questions for Teaching Artists**

Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?

Based on the collective definition you created, how is cultural stewardship manifesting in your program this week?

Please share a story or moment you observed this week that was challenging / an opportunity to rethink your facilitation? What did you learn? What shifts will you make for next week?

Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
WEEK 6 - CREATING MORE POSSIBILITY ->
COMMUNITY GATHERING

“Another world is not only possible, she is on her way. On a quiet day, I can hear her breathing.” - Arundhati Roy

“There is nothing new under the sun, but there are new suns.” - Octavia Butler

Pre-Reflection Questions for Facilitator
Reflect back to week one, what were you hoping to grow in these six week?
Where are you in your growth as a community?
What does the flocking pattern of the youth look like?
How does interdependence and decentralization show up in this work?

AGENDA

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>4:00pm</td>
<td>Opening Circle Love and Check ins!</td>
</tr>
<tr>
<td></td>
<td>Make sure everyone knows where they are supposed to be</td>
</tr>
<tr>
<td>4:30pm</td>
<td>Event Set Up</td>
</tr>
<tr>
<td>5:00pm</td>
<td>Launch the event!</td>
</tr>
<tr>
<td>7:30pm</td>
<td>Event Clean Up</td>
</tr>
<tr>
<td>8:00pm</td>
<td>Closing Circle + Final Eval + Honorarium</td>
</tr>
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Post-Facilitation Reflection Questions for Teaching Artists
Share one insight from your pre-facilitation reflection questions. How did this reflection inform your practice as a facilitator in the space?
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Please share one story or moment from the check-out circle. What’s something you’re learning from the youth?
THE ART OF FLOCKING
FEATURED ARTISTS

The Art of Flocking Culminating Event. Photo by William Camargo
Photos courtesy of Arlene Turner Crawford

ARLENE TURNER CRAWFORD
Arlene Turner Crawford

Bio: Arlene Turner-Crawford is a Chicago-based artist committed to community and activism. She works in a range of media including painting, assemblage and collage, drawing, graphic design, and illustration. Her work informed by the works of AfriCOBRA artists and black classical music (jazz), as well as her own family, research, and meditation. Crawford earned her BS in education from Northern Illinois University and was the first African American to earn a MS in art education from Indiana University's Herron School of Art. Crawford has served on the Executive Board of the African American Arts Alliance, and was a founding member of the Sutherland Community Arts Initiative and Sapphire & Crystals, a collective of African American women artists. Crawford’s work has been exhibited in Chicago at the Chicago Cultural Center, ARC Gallery, South Shore Cultural Center, African American Cultural Center at the University of Illinois at Chicago, Creative Arts Foundation and Malcolm X Community College President’s Gallery, National Museum of Mexican Art, and at the Evanston Art Center, National Conference of Artist, Fundacao Cultural do Estoado de Bahia, Salvador, Brazil.

Arlene wrote winning proposal for an art installation project with the Chicago Park District and the Field Museum of Chicago. Artists were invited to submit ideas for Gathering Spaces in the Burnham Wildlife Corridor, a land area that borders Lake Shore Drive south from 29th to 47th Street. My team included: artist: Raymond Thomas and Dorian Sylvain and master carpenter/designers: BK Ellison and Kendall Glover. Our design concept was a Sankofa Bird / Mural harking to the Wall of Respect with images highlighting the Bronzeville community in Chicago. Our design concept also includes QR codes which enable visitors to the site to use their smartphones to connect to websites giving information on the images pictured in our mural. The South Side Community Art Center is our Organizational Partner and will work with our team to create programs and events to drive tourist and visitors to the site. You can view the progress on our Facebook page Sankofa for the Earth.

Artist Statement: I define myself as a Visual Artist, Curator, Educator, Muralist and Cultural Activist. In my journey I became a Classroom teacher, University Administrator, Faculty member & Student Affairs, Unit Head; a Grants Developer & Institution builder of Cultural organizations; a Collaborator and Mentor. I endeavored to integrate my creativity into service and the beautification of my community. My mission is inspired and ignited by the intellectual thrust and purpose of the Black Arts Movement. My commitment, as an artist, is to examine, elevate, and speak to what is beautiful, whole and authentic within my community.

My art is ritual, an attempt to express higher interpretations of life. My work is expressed in both realistic and symbolic forms, in an effort to inform the viewer, of a cultural continuum. I create art through the manipulation of form, design, color, assemblage and collage.
My creative process begins with contemplation, a meditation on the form. Then I fill my ears with music because I believe music is the most evolved art form and promotes my visual creativity at its root. Jazz is my preferred muse; it is spontaneous, immediate, inventive, profound and connected to the ability to imagine. As an image-maker, I am inspired to produce works of art through assemblage, painting and drawing. The route to the works presented here was developed using these methods and materials. I wanted to create a series of works that examine music and relate some of my own words which were inspired by the musical experience.

Media / Practices: Arlene Turner-Crawford is an image-maker who works in the media of painting, assemblage/college, drawing, graphic design and illustration. Influences in her work have come from her family; AfriCOBRA artists; Black Classical Music (jazz); research and meditation.

Themes: Revolution, community organizing, Black Arts Movement, AfriCOBRA, self-determination, visioning and manifesting social and political justice.

“I don’t know if it was AfriCOBRA's concept or Nelson’s or the kind of ideas I just kept my mind on, Black art needed to record, identify, and direct. So whenever I create, I can either record something about my community, or the life or the history of Black people, their lives and my community; or identify values, or some idea or some event that needed to be brought to mind; or direct people to a higher consciousness about themselves or their community. That would be easy for me to do!” - Arlene Turner Crawford

Artist Website: http://artywebsite1.wixsite.com/art-of-a

Articles / Videos / Additional Resources:

Interview for Never the Same by Rebecca Zorach https://never-the-same.org/interviews/arlene-turner-crawford/

Arlene Turner Crawford Reflects on her Field Trip to the Wall of Respect & Others http://artywebsite1.wixsite.com/art-of-a/videos
Photos courtesy of Candace Hunter

CANDACE HUNTER (CHLEE)
Bio: Chicago based, Candace Hunter studied Fine Arts at Barat and Mundelein Colleges. She also participated in the Visual Arts Practitioner Certification Program at the Graham School of the University of Chicago.

Ms. Hunter has shared her installation, “Dust in Their Veins: a Visual Response to the Global Water Crisis” at the Avery Research Center at the College of Charleston after successful runs at the DuSable Museum of African American History and the inaugural exhibit at the Stritch School of Medicine of Loyola University. The series of sculptural collages and paintings deal with the issue of Women and Water Rights. The first of the series, about the miracle and the misuse of water will, she hopes, in viewing, illicit thought and provoke action.

chlee’s (Candace Hunter’s pseudonym) work has been included in highly successful shows at the Nicole Gallery, a solo show at ETA Creative Arts Foundation, group shows at the Flat Iron Building, the National Black Fine Art Show, showcased at the UNITY 2008 Journalists of Color National Conference, the 2008 Chicago Jazz Festival, “Women in the Course of their Daily Lives” at the Grace Institute in NYC, and the Midsummer Arts Faire (Quincy, IL) where she won first place in the Young Collector’s Gallery.

Ms. Hunter served as the Arts & Culture Editor for the N’DIGO newspaper for seven years and oft was an arts correspondent for WTTW- Channel 11 and, as an arts correspondent on WBEZ, the city’s public radio station. She is a sought after arts auctioneer and often sits on panels for the city and arts entities within the city.

Her art is impacted by her early fascination with handwriting, the magnificence of cathedrals, the brilliance of bridges, the eyes and hands of the Emperor of Ethiopia, and a deep love of race. These things have compelled the woman to be artist — to illuminate whenever possible, to investigate as much as possible, and to respect...always.

Artist Statement: Much of my work is concerned with social inequality along both national and global fronts. My imagery explores historical moments. Moments that celebrate the beauty of a people or the necessary light upon violence against humanity, in its many forms, with special attention to the plight of women and children. Through research, I engage with the past and use my art to give a public and present voice to those whose voices have been silenced or just plainly, ignored. Although I am well known for my collage-based work, I implement a wide variety of media to manifest my work. My work is rarely conceived as a single piece, but is instead imagined as an entire body of work around a central theme, such as the 32 pieces in Hooded Truths (2014), which also includes installation and performance. In addition, I make use of text and performance in my work to strengthen the voice. My practice is socially engaged, personally, in my interaction and collaboration with other artists, and politically, in my activism through my work.

Media / Practices: Candace Hunter creates collage, paintings, installations that often interweave text. She tells stories through the use of appropriated materials from popular magazines, vintage maps, and resourced materials, offering them back to the viewer with a sense of history and admiration of the beautiful. Her mixed media artworks are sometimes applause and sometimes ranting about the effects of politics and history. By squaring off the division between the realm of memory and the realm of experience, she absorbs the tradition of remembrance art into daily practice. This personal storytelling is important as an act of meditation and mediation.
The untold stories of enslaved peoples, of women fighting for potable water, of children who never made it home for dinner and never would again, of men sitting on death row, and of the girls of Chibok, are just some of the stories that Candace yearns to tell visually.

As plainly as the Speculative Fiction writer, Octavia Butler wrote, “I just knew there were stories I wanted to tell”, and, like Octavia, she is compelled to “write” these stories in color and shape and form.

Themes: History, social inequality, women and children, activism, water rights, police brutality, criminalization of Blackness, sacred space, meditation, ritual

Website: www.chleeart.com/

Articles / Videos / Additional Resources:

Modus Vivendi of Delilah:
https://www.youtube.com/watch?v=E19XDxquLw0

Dust In Their Veins: A Visual Response to the Global Water Crisis:
https://www.youtube.com/watch?v=JuXwdWp8mzw
https://www.youtube.com/watch?v=tbnaX5oNdpq
https://www.youtube.com/watch?v=GYIjdfoLpbs

Loss/Scape:
https://www.youtube.com/watch?v=d1zEBY_Hb1E
https://www.youtube.com/watch?v=KLVwQFnQm58

Black Beauties by Candace Chlee Hunter:
https://www.youtube.com/watch?v=K-a5fYRQXS8

A coach house in Chicago’s Land of Mansions:
https://www.youtube.com/watch?v=jac58vVX8c0

Candace: The Black Kid Table:
https://vimeo.com/122344796

Hooded Truths:
https://www.youtube.com/watch?v=vpcPWy4H_XA
https://www.youtube.com/watch?v=bnxpBd9O05g
Photos courtesy of Felicia Grant Preston

FELICIA GRANT PRESTON
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Bio: Felicia Grant Preston is a retired art instructor and visual artist. Preston received a BA in art from Southern Illinois University, an MS ED from Northern Illinois University, and an MA from Chicago State University. In addition, she has studied at the University of Illinois, The School of the Art Institute of Chicago, Governor State University and The Savannah College of Art and Design. Her work has been included in the Paul R. Jones collection at the University of Delaware, considered one of the largest collections of African American art. Publications include the University of Delaware’s 2005 date book, Abstract and All That, University of Delaware exhibition catalogue, African art: the Diaspora and Beyond by Daniel T. Parker, Cover design for Mystic turf poems by Quraysh Ali Lansana, and one image in Revise the Psalm: Work Celebrating the Writing of Gwendolyn Brooks, Edited by Quraysh Ali Lansana, and Sandra Jackson-Opoku, 2016.

Artist Statement: As a deeply spiritual woman and self-proclaimed colorist, I feel blessed to have been given the ability to express my passion for life and color with the world as an artist. I am constantly experimenting with new ways that I can apply color to various surfaces. Mixing mediums and creating or using textures allows me to apply color in layers, allowing each layer to have its own voice, and the combined voices create their own symphony of color.

If in the life of an individual the highest and best that we can leave to the world is our God given gifts, then my work is my gift to the world. My legacy to leave is my love of color, and my passion for creativity is what comes through me as an expression of God. I believe that the arts are given to us to heal. If you think about it, when we are engaged in, taking in, or experiencing a work of art, even if only momentarily we shut out the problems of the world and focus only on the beauty and the healing that the work provides. Whether it be a musical expression, a dance or theater performance, a comedic expression or visual works of art, if only momentarily we are able to release and be at peace. I am grateful to be the vessel from which is delivered to the world a vehicle of healing. I am grateful that when I leave this world, that I leave the best of me.

Media / Practices: Painting, collage, mixed media

Themes:
Color captures and captivates, it amuses the senses and communicates feelings. A self-proclaimed colorist, my palette comes alive with the colors of nature. My work is sometimes representational, abstract or non-representational. It is the reflections on water, the sunlight on a prism, the sunrise on the ocean, the sunset on the prairie, the bloom of a flower, a ballroom dance, a glimpse through a telescope, a reflection of spiritual majesty, my ultimate joy.

Racism and world unrest today is a symptom of the hate, inflexibility and misuse of power that exist around the world. Having the experience of being a black woman in this country, I can’t help but to reflect upon the historical past of African Americans in this country and the parallels of hatred being exhibited around the world. I am disheartened by the growing intolerance for the differences in people, in religion and culture, as well as the rise in misogyny, bigotry, and homophobia. When will we learn!
Bio: Dorian Sylvain is a painter, an interpreter of color; exploring color as it influences her feelings, enhances texture and pattern and how it can be used to exploit imagery. Ms. Sylvain’s painting has crossed many disciplines; studio painting, scenic design, mural painting, decorative arts, education, curation and community planning. For over three decades, Ms. Sylvain has lead public art experiences that empower community and expose children to art making, partnering with such organizations as Chicago History Museum, South Side Community Art Center, Museum of Contemporary Art, National Museum of Mexican Art, DuSable Museum, Chicago Park District and the Chicago Public Arts Group. She most recently installed a 10’ mosaic sculpture “Sankofa for the Earth” (2016) on the Burnham Wildlife Corridor and completed a large-scale mural/ installation, “Sunflower Road” (2017) at Dyett High School for the Arts. She earned degrees from the American Academy of Art and San Francisco State University.

Recently awarded “Arts & Culture: Connecting Communities to the Arts” (2013) from the University of Chicago and the South East Commission, recognizing her outstanding work and committed service. In addition, her Decorative Arts Studio has been creating large-scale custom painted walls and canvases for private clients for over twenty years.

Media / Practices: Her practice spans the disciplines of studio and Mural painting, theatrical scenic design, decorative arts, education and curation. Much of her public work addresses issues of beautification and ornamentation, inspired by color palettes and patterns found throughout the African diaspora, particularly architecture.

Artist Statement: Dorian Sylvain is an artist who believes in the power of color and design to transform spaces, environments and communities by creating visual rhythms and uplifting images.
Themes: African and African American heritage; history; beautification

Website: http://doriansylvain.com/

Articles / Videos / Additional Resources:

African International House
Evolution of Visual Arts by African Americans
“The Art of Culture”

Heart and Soul, Urban Magazine
“Conscientious Creator”
By: Bevin Cummings

N’digo Urban Newspaper
N’ Art “Her Walls Won’t Close You In” by Rosalind Cummings-Yeates

“Walls of Heritage, Walls of Pride”
African American Murals

By: James Prigoff & Robin J. Dunitz
Photos courtesy of Hector Duarte

HECTOR DUARTE
Hector Duarte was born in 1952 in Caurio, Michoacan, Mexico. He studied mural painting at the workshop of David Alfaro Siqueiros in 1977. Since moving to Chicago in 1985, Duarte has participated in the creation of more than 50 murals. He has exhibited his paintings and prints in solo and collective shows at such venues as the National Museum of Mexican Art, the School of the Art Institute, the State of Illinois Gallery, the Chicago Historical Society, and Casa Estudio Museo Diego Rivera in Mexico.

Duarte has received a number of awards, including a 2008 Artist Fellowship Award from the Illinois Arts Council, 2005 and 2007 Artistic Production Awards from the Secretary of Culture of the state of Michoacán, a 1995 Chicago Bar Association Award for best work of public art and a 1994 National Endowment for the Arts project grant. In 2006 he participated in the Smithsonian Folklife Festival on the National Mall in Washington, D.C., as an invited muralist.

Duarte is the co-founder of the Julio Ruelas Print Workshop in Zacatecas, Mexico, La Casa de la Cultura in Zamora, Mexico, and the Mexican Printmaking Workshop in Chicago. Artist Statement: While I have exhibited work in a number of different media, including prints, installations, and paint, my passion is mural painting. I prefer murals because more people are able to enjoy my work; I am not painting for the privileged or for museums. My artistic goal in mural painting has been to continue the Siqueiros tradition of “dynamic symmetry,” which is a compositional method tying the structure of the mural to the physical architecture, taking into consideration the movements and perspectives of the viewer. This method views mural painting as an organic activity that must be composed and resolved on the wall.

I tend to use bright colors—I attribute this to my Latin American origins, where the presence of the sun influences our view of color—but have a very broad palette. I use recognizable symbols and images that dramatize life to Latinos here in the U.S. These have included corn, images from the Day of the Dead, and the Loteria game as well as the heart, which has both pre- and post-Colombian religious significance and is something all people can identify with. I usually choose themes that deal with the local community in some way or themes that speak to all of us.

While I consider myself to be part of the Mexican Mural tradition and the Barrio Mural Movement here in the U.S., I also feel a strong obligation as a creative person to continue innovating. I am interested in taking the mural, which some people consider to be a static or even outdated art form, to new levels. I have experimented with using all six sides of the room, for instance, and have sought out new instruments with which to paint as well as objects that can change the viewer’s perspective of the mural, such as mirrors or different types of light or paint.

Since I believe strongly that the technique to take the mural to new heights will be that practiced by Siqueiros, I have dedicated myself to teaching his methods to other muralists. Thus I like to work in collaboration—even though this can be a challenging process—and I have dedicated much of my time to teaching mural painting to young people.
Media / Practices: Murals, painting, printmaking, mosaic, public art, sculpture, environmental art, installation

Themes: Migration / immigration, war/genocide, environmental justice, community organizing and resistance, gentrification, indigenous and ancestral legacies, student organizing, cultural preservation

Websites:

http://www.hectorduarte.com

http://www.chicagopublicartgroup.org/hector-duarte/

Articles / Videos:


https://interactive.wttw.com/my-neighborhood/pilsen/hector-duarte

https://chicagostreetartists.wordpress.com/hector-duarte/

https://www.youtube.com/watch?v=ToWWLixFA8E

https://www.pbs.org/video/my-neighborhood-pilsen-hector-duarte-muralist-x4ixop/
JOYCE OWENS

Photos courtesy of Joyce Owens
JOYCE OWENS

Bio: Ragdale Fellow Joyce Owens is a painter from Philadelphia, now Chicago-based, who creates 3-D and 2-D masks/assemblages. Her award-winning art has been exhibited on four continents, including NATO in Brussels, The African Union, Addis Ababa, Ethiopia; Monrovia, Liberia; Mbabane, Swaziland and in a traveling exhibition, “I American”, curated by Sergio Gomez that was shown in a museum in Turin, Italy. Her art has been shown nationally from coast to coast. Some commissions include: the Blackstone Hotel and the Sofitel Hotel in Chicago, Hyde Park Art Center’s “Not Just Another Pretty Face”, TV personality host Ed Gordon, and others including a recent portrait of Gwendolyn Brooks for the library named for Brooks at Chicago State University.

Owens has earned two 1st Prizes at Woman Made Gallery in Chicago from artist Faith Ringgold and Margaret Hawkins, Artnews correspondent. The two competitions had the most submissions in the history of the 25 year old gallery. Owens was awarded 1st Prize at the Museum of Science and Industry’s annual Black Creativity art exhibition.

Owens earned an (MFA) from Yale University in New Haven, Connecticut and BFA, from Howard University in Wash., D.C. Some faculty who influenced her at Yale were Lester Johnson and Bernard Chaet, William Bailey and Al Held as well as musician Willie Ruff. While at Howard University she studied with preeminent African American artists and scholars who influenced her including David Driskell, the late internationally known Lois Mailou Jones, sculptor Ed Love who was Owens’ mentor until his premature death, historian and painter Dr. James Porter and print-maker and painter, James L. Wells. California artist Leo Robinson was an important guide during undergraduate years as was Lloyd McNeill.

Known as a figurative artist deciding the most important work she can do is to address issues around race and gender.

Owens left her position as Curator of the Galleries Program and associate professor at Chicago State University to pursue art full-time.

Media / Practices: Painting, collage, sculpture, assemblage

Themes: Race, gender, history, survival

Website: www.joyceowens.com

Articles / Videos / Additional Resources:

Interview with Andre Guichard about the Robert Sengestacke exhibition: https://www.youtube.com/watch?v=__SWmhTyeec

Visiting Artist presentation at Waubonsee College: https://www.youtube.com/watch?v=qcdcS63OybE

Woman Made Gallery: https://www.youtube.com/watch?v=1mbVisHypnI

Hear the images, see the sounds: https://www.youtube.com/watch?v=1mbVisHypnI
Photos courtesy of Juarez Hawkins

JUAREZ HAWKINS
JUAREZ HAWKINS

Bio: Juarez Hawkins, a native of Chicago, is an artist, educator and curator. Her mother, Florence Hawkins, was one of the painters of the Wall of Respect. She received a B.A. from Northwestern University, and a M.A. in Interdisciplinary Art from Columbia College. Her work examines the evolution of identity, spirituality and the body. Juarez has exhibited widely, hosting solo exhibitions at Concordia University, the 33 Collective Gallery, and the South Side Community Art Center, along with numerous group exhibitions throughout the Midwest. Her work has been featured in the WGCI Calendar of African American Art and has been showcased in such literary works as The Bull-Jean Stories, Tales of a Woojiehead, and Out and Proud in Chicago. Juarez serves as Lecturer and Co-Curator of Gallery Programs (with artist Tom Lucas) at Chicago State University, producing such exhibitions as Black Clay, Mentors and Protégés, and Luis De La Torre: Contemporary Codex. In 2017, she partnered with the Hyde Park Art Center to curate the Bill Walker: Urban Griot exhibition and related programming. The exhibition and related programming were funded by a Terra Foundation grant, and were the lead events for Terra’s Art Design Chicago program.

Artist Statement:
About the Guardian Series
The Guardians are inspired by totems and ritual objects. They embrace both the feminine vessel and the masculine obelisk. I have a strong interest in African masks and figurative pottery, such as that of the Mangbetu and the Benin. I use found objects to mark the pieces with urban American glyphs. They stand guard, watching over a race that is hungry for, yet increasingly removed from, the culture of its ancestors.

About Perceptuary Series
The word “perceptuary” is a combination of “perception” and “sanctuary”. These works explore the structures we create around ourselves for protection and comfort, and how those structures change over time. Drawing from insect nests, animal burrows, scholar’s rocks and non-Western forms of housing (such as adobe structures), I examine the interplay of home and body.

Media / Practices: I create paintings, prints, ceramic vessels and sculpture. My practice also integrates music and performance. As an interdisciplinary artist, I am continually seeking ways telling my story through integrated means.

Themes: representations of the human figure, heritage, ritual pottery, mask-making, found objects, history

Website: www.juarezhawkins.com

Articles / Videos / Additional Resources:
Juarez Hawkins talks Bill Walker, Black art and building an exhibition
Chicago Tonight Segment 11/15/2017:

Andover, the Magazine, spring 2015:
https://issuu.com/phillipsacademy/docs/andover_magazine_spring_2015/104

Child of the Wall, presented at Art, Publics, Politics: Legacies of the Wall of Respect, Block Museum, 2017
https://soundcloud.com/user-251454390/legacies-juarez-hawkins

Out and Proud in Chicago excerpt:
https://books.google.com/books?id=rJEU4xYiWEEC&pg=PA159&lpg=PA159&dq=juarez+hawkins+art&source=bl&ots=02DljljUqx&sig=kv1x7SRaKO4YfxlZRGnPyx-TCT1w&hl=en&sa=X&ved=0ahUKEwjOoPPhp7rbAhUOiHwKHB1nBKY4ChDoAQhBMAY#v=onepage&q=juarez%20hawkins%20art&f=false

Jazz and Culture featuring Maggie and Africa Brown (part of Urban Griot programming):
https://www.youtube.com/watch?v=uVILZrlobD8&t=570s

Hair Song, from EnCLOTHesure, thesis work:
https://youtu.be/TME2SXVwvi0

(I’m Your) Demon, Glass Layers Festival:
http://youtu.be/-Uoglu2Gx5E

Barefoot Boy, Glass Layers Festival:
https://youtu.be/4UkAmnIlI4M
Photos courtesy of the Marva Lee Pitchford Jolly Estate

MARVA LEE PITCHFORD JOLLY
MARVA LEE PITCHFORD JOLLY (1937-2011)

Bio: Clay artist Marva Lee Pitchford Jolly was born on September 11, 1937 in Crenshaw, Mississippi to Mattie Louise Williams and Floyd Pitchford. Jolly received her B.A. degree from Roosevelt University in 1961 and her M.A. degree from Governors State University in 1974, both in the State of Illinois.

From 1961 to 1965, Pitchford Jolly taught at the University of Chicago Laboratory School. She worked as teacher and director at the Chicago Youth Center Head Start from 1965 to 1969. Pitchford Jolly then worked as program director at the Chicago Commons from 1969 to 1974. In 1974, she worked as a professor of ceramic at Chicago State University and the education coordinator of the Suburban Health System Agency until 1981. From 1981 to 1985, she was a self-taught ceramic artist and sculptor at the Press Artisan 21 Gallery in Chicago, Illinois. Pitchford Jolly received an award in the Best Of Category at the Museum of Science and Industry in 1984. In 1986, she was recognized as a Top Ten Emerging Black Chicago Artist. A year later, Pitchford Jolly worked as a curator at the Sapphire and Crystals Black Women’s Art Exhibition. Her profile was featured in Today’s Chicago Woman Magazine and worked as an artist-in-residence for the Lakeside Group in 1988. Her work was also featured in the 2005 Chicago Woman’s Caucus for Art. In 2008, Pitchford Jolly and David Philpot’s clay pots and carved wooden staffs were showcased in the “Kindred Spirits” Exhibit at the Noyes Cultural Arts Center. Her art is also exhibited and sold at the Esther Saks Gallery and was seen in Columbia Motion Pictures film, Date Night 7.

Pitchford Jolly served on the board of directors of Urban Traditions in 1984 and the Chicago Cultural Center in 1986; a board member of the African American Roundtable in 1985; and on the Exhibition Committee at the Chicago Cultural Center. In addition, Pitchford Jolly volunteered at the Southside Community Art Center. Also, she is the founder of the Mud People’s Black Women’s Resources Sharing Workshop.

Pitchford Jolly lived in Chicago, Illinois.

Pitchford Jolly was interviewed by The HistoryMakers on July 15, 2008.

Artist Statement: The serenity and power of moments watching my mother, a quilting artist, at work, shapes everything I do, and most profoundly, my art. My mother’s art nurtured and supported the art in me. Our shared spirit allows me to create art objects that tell stories about African-Americans individually and collectively. I see my art as a record of the rich legacy of black culture, with an emphasis on black women.

Media / Practices: Marva considered herself a clay artist, rather than a ceramic artist. Her series included Story Pots, Friendship Bowls, and Spirit Women (and sometimes men). Her works were largely slab-built, often making use of molds for sprigs and her spherical pots.

Themes: African American heritage, history, current events, friendship, spirituality, connection. Altars, remembrance

Website: http://diasporalrhythms.org/marva-lee-pitchford-jolly/
Articles / Videos / Additional Resources:

Kartemquin Films, Chicago Crossings: Bridges and Boundaries, reel 30, 1994:  

Kartemquin Films, Chicago Crossings: Bridges and Boundaries, reel 31, 1994:  

Interview with Marva Jolly by Adam Jabari, 2010:  
https://soundcloud.com/adamjabari/sapphire-woman-marva-jolly

Shuli Eschel, Mudpeoples film trailer, 1994:  
http://shulieshel.com/mudpeoples/
PEARLIE TAYLOR

Bio: Pearlie’s earliest memory of involvement with art includes selling figurative drawings on notebook paper for five cents to classmates in the third grade.

As a young adult while raising five children and working in the catalog advertising department at Sears, she took classes at The American Academy of art in Chicago and spent many years “dabbling” in watercolor, oils, charcoal, and pastels. She didn’t pick-up acrylics until early 2000. Pearlie was widowed in 2002 after twenty-five years of marriage. That life changing experience made her take stock of her mortality and two years later she decided to simplify her life to pursue her artistic ambitions. She sold a successful UPS Store franchise, a large home and moved into a condo.

Artist Statement: Pearlie’s artwork is instinctual, more about feelings than intellectualizing. Her goal as an artist is to create paintings that are interesting, provocative, and beautiful, without the appearance of deliberation, intent, or rational thought. She believes the use of color can affect a conscious and positive change in individuals, creating a “subliminal communication.” Intuition is the inner voice that guides her though all the aesthetic decisions that goes into her paintings. She uses color to make sense of things and emotions while at the same time creating a composition that shows purpose, revelation and energy.

Media / Practices: Painting

Themes: Abstraction; Color, emotion and intuition

Artist Website: http://pearlietaylorgallery.com/
Artist Bio: Rhonda Wheatley is a Chicago based artist whose paintings, sculptures, and written works explore consciousness, language, the metaphysical, and personal transformation.

In addition to being an artist, Wheatley is also an energy healer and teacher who works with youth and adults alike. She sees her once-separate worlds—art making, writing, journaling, energy healing, and metaphysical inquiry—integrating and complementing one another, as she’s begun making art about energy healing and exhibiting and giving readings from “curated” entries from her personal journals, as well as leading journaling workshops to help others deepen their relationships with themselves.

Artist Statement: My work is grounded in the speculative, metaphysical, and spiritual, and through it I explore healing, consciousness expansion, and transformation. As an energy healer, I imbue my work with meditative focus and intent. Each sculpture is attuned to the combined energies and symbolism of my materials—vintage found objects and electronics, as well as organic and natural materials, including fossils, cicadas, barnacle clusters, moss, and shed snakeskin. I treat these materials as ingredients that flavor each piece with purpose and power. For instance, barnacles, which attach to objects or other lifeforms for the duration of their lives, are a “glue” that enhances one’s ability to adhere to intended changes. Fossils bring the energy of millions of years. Clock radios reference time manipulation and frequency—moving through states of consciousness—while antennas and crystals amplify signals.

My long-form titles, themselves written works, are integral to each piece, as they indicate the objects’ uses as shamanic tools. While I push the limits of reality as it’s commonly understood, I also explore often-uncomfortable limitations. Caveats such as “For self-use only” on a power object that transmutes negative energy and “The future is a moving target,” on a hybrid device that predicts future outcomes of potential decisions highlight these limitations, emphasizing the importance of others’ free will, the inescapability of unknowns and uncertainty, and that there are few guarantees in life. Ultimately, my objects and accompanying texts hint that acknowledging a universe of vast, yet-to-be-understood possibilities while relinquishing the need for total control, is key to attaining radical freedom.

Overview of the Work: Power Object Sculpture Series

Rhonda Wheatley’s, Power Objects series showcases found objects created using an assemblage of vintage and found materials which act as tools of healing and transformation by working with the memories, ancestors, past and future lived experiences of the user.
VOCABULARY TERMS

Found Object Art / Ritual Object Context

The term found object or objet trouvé was coined in France at the start of the 20th century. Artists like Marcel Duchamp utilized undisguised but often modified objects and imbued them with an alternative meaning or purpose. His infamous ready-made Fountain (1917) is a urinal he purchased at a hardware store, signed, and put on a pedestal created an upheaval in the art world, the impacts of which are felt to this day.

Contemporary African American artist, Fred Wilson's pushed the ideal of found object art to another level in his Mining the Museum (1992) intervention at the Maryland Historical Society. There he re-organized objects found within the museum's collection, juxtaposing Civil-War era furniture and crockery with shackles and whips, revealing a hidden history of violence and oppression within the manucurated and white-washed space of a historic site, revealing underlying biases within the museum world and art world as a whole. He exposed a historical and art historical narrative which focuses on “great white men” and omits the means by which their historical and aesthetic heros came to prominence (slavery, genocide, colonialism, etc.). His exhibition re-focused the collection to highlight narratives of African American and Native American Marylanders using irony and satire to pay homage to American heroes often left out of the art historical cannon.

Wheatley’s work builds on Duchamp and Wilson’s practices of re-imaging everyday objects and questioning the hierarchies within cultural institutions. In addition, her practice incorporates Afro-Diasporic practices of using every day and natural objects for rituals, altars, and ceremonies. Wheatley evokes elements of Santería, a spiritual system born out of aspects of the Yoruba religion practice by enslaved Africans and mixed with the colonial Roman Catholicism practiced throughout Latin America. Within this practice, communication between the living and the dead, spirits, ritual objects and tools for transformation and healing are common and utilized by priest and shamans. Wheatley refers to herself as an urban shaman and channels lessons from her ancestors, imbuing contemporary and vintage objects with speculative and metaphysical meaning.

Assemblage

Artwork characterized by three dimensional elements which protrude from a two dimensional substrate, often incorporating found objects, art, and non-art materials. This technique was popularised in the early 20th century by cubists such as Pablo Picasso, as well as late 20th century artist like Joseph Cornell known for assembling objects into three dimensional tableau. This practice is also common in folk art, outsider art, including such artists as Purvis Young and contemporary artist Jean Michel Basquiat who used scrap metal, discarded household appliances, and clothing.
Shaman

A person regarded as having access to, and influence in, the world of good and evil spirits, especially among some peoples of northern Asia and North America. Typically such people enter a trance state during a ritual, and practice divination and healing. Rhona Wheatley refers to herself as an urban shaman and creates spiritual objects utilized in communicating with spirits, energies, and ancestors.

Long-Form Title

Long-form titles are utilized by artists as an extension of their creative practice to contextualize, ask questions, and incorporate additional meaning into their visual and/or performative work. Wheatley engages her titles as part of her creative writing practice, journaling, and healing arts work often incorporating directives and instructions regarding the use and meaning of her objects within their titles.

Resources

Rhonda Wheatley’s website: http://www.rhondawheatley.com/


Bio: Rose Blouin has worked in the medium of photography since 1980. Her areas of particular interest include documentary and fine art photography. Blouin’s work has been exhibited in a number of museums and galleries including Isobel Neal Gallery, Woman Made Gallery, Nicole Gallery, The South Side Community Art Center, Artemisia Gallery, The North Suburban Fine Arts Center, Evanston Arts Center, and the State of Illinois Art Gallery. Her work has received awards in juried exhibitions including Tall Grass Arts “From Earth” exhibition, Black Creativity (Museum of Science and Industry), University of Chicago Logan Center for the Arts “Chicago Jazz: A Photographer’s View,” DuSable Museum Annual Art Fair, and the Milwaukee Inner City Art Fair.

Her work was selected for inclusion in an artists’ billboard project (juried) coordinated by The Randolph Street Gallery, Chicago. Blouin’s photographs have been published on the covers of South Side Stories (City Stoop Press), Columbia Poetry Review (Columbia College Chicago), Killing Memory, Seeking Ancestors by Haki Madhubuti (Lotus Press), The Chicago Musicale, and Menagerie (Chicago State University Literary Magazine). Photos of Gwendolyn Brooks are included in Say That the River Turns: The Impact of Gwendolyn Brooks (Third World Press, Chicago, 1991) and the forthcoming Revise the Psalm, the Gwendolyn Brooks anthology to be published in January 2017 by Curbside Splendor.

Blouin has had solo shows at the South Side Community Art Center and at the Ferguson Gallery of Concordia University featuring photographs from South Africa. She is also a founding member of Sapphire & Crystals, a collective of African-American women artists. Blouin is recipient of an Illinois Arts Council Special Artist’s Assistance Grant and a Community Arts Assistance Grant from the Chicago Council on Fine Arts, and has served the Council as Chair of the Photography Panel. In addition, she was invited by the Chicago Historical Society to present docent training on viewing photographs and a photography workshop for children.

Artist Statement: Photography is my gateway to timelessness. Consider that a photograph, taken at 1/4000th of a second, forever freezes a fraction of a moment in time. Whenever I photograph something, I am searching for that one moment which captures time, place, people and events that speak to me of timelessness and preciousness. While we can’t relive the past, we can forever cherish what is captured in a photograph.

Since I began my exploration of photography in 1980, I’ve been drawn to documentary and fine art photography. Within the realm of documentary work, I’ve photographed family and community gatherings, cultural events, Chicago jazz, African-American writers and festivals. I’ve documented the people and cultures of Hawaii, Havana, South Africa, Sydney, Australia and Madrid. I look for the magic in the moment and the spirit in the people and the environment, seeking images that capture beauty, hardship, creativity and all that endures in time, in place, and within the human spirit.

My fine art images include landscape, macro, nature, collage and experimental processes such as multiple exposure and selective toning. I look for beauty, balance, harmony and light. I believe nature is the most perfect expression of spirit that we can observe, the Divine Order of things. In my fine art work, I try to capture these essences.
Photography always reflects the way one sees; a personal vision refined by introspection which seeks to connect the inner and outer expressions of life. For me, it’s an ongoing dance of magic and creativity.

Media / Practices: Documentary and Fine art photography

Themes: People and places; the perfect moment; travel; nature

Website: https://www.artslant.com/global/artists/show/96257-rose-blouin

Articles:


Dreaming Bigger in Strange Times Exhibition, Woman Made Gallery https://womanmade.org/artwork/rose-blouin/
Art Seed youth at Burnside Park, Photo by Adam Bailey
THE ART OF FLOCKING SUMMER LESSON PLANS
THE ART OF FLOCKING:
HECTOR DUARTE AND THE ONE DAY HOUSE

Teaching Artist Team: Adam Bailey and Maria Ambriz
Age of youth: 5 - 10yrs
Duration: 2 hours
Themes: Community Solidarity and Transformation
Featured Artists: Hector Duarte and Ana Serrano

Summary
The youth will participate in an activity that focuses on building community pride and identity. The lesson focuses on the book the One Day House by Julia Durango and Bianca Diaz. In this children’s book, individuals from a neighborhood come together in support of their fellow neighbors to create beauty. The youth will be able to identify concepts while creating art that focuses on finding and appreciating beauty in their everyday environment. The lesson was inspired by artist Hector Duarte’s artwork in Pilsen and around Chicago, which directly focuses on cultural heritage and instills pride. While appreciating Hector Duarte, the lesson explores the work of artist Ana Serrano’s work with cardboard, depicting the natural and built environment of her native Los Angeles.

Learning Goals
Explore the idea of individuals making up a community and the role the individual plays in creating a healthy community.
Help youth explore beauty in their own neighborhood and create a sense of pride amongst the youth. This goal directly opposes the social norm to destroy pride in disadvantaged communities.

Guiding Questions
What are some beautiful, or attractive qualities you notice about your community?
What are some changes that you want to see in your community?
How can you directly assist in the process of improving your home and community?
How do you think you can involve family, friends, and neighbors in helping to make your community a better place?

Youth will be able to...
Explore their place within their community
Reflect on their skills, experiences, and gifts that they’re able to share with their community
Understand that they directly impact change they want to see in their community.
Align their individual role with collective efforts to improve their community.

Vocab Terms
Individual
Community
Improvement
Beautification
Agent of change
Community organizing
Agenda

Check In  
Introduction names and guided questions during circle discussion.

Artist References Discussion  
Read the book One Day House  
Continue discussion from guided questions  
Identify the featured artists and share about their background and process of creating the book

Demo and Work Time  
Demonstrate the house building process.  
Begin the art making process.  
Explore ways we can improve our community instantaneously.

Reflection  
Ask youth to share what they created  
Ask follow up questions about why they made certain choices as a young artist  
End with a check-out circle asking youth to do a head, heart, hand reflection - what they learned, what they felt, and what they want to do in their community after this workshop

Clean Up  
Supplies  
Cardboard boxes  
Different cardstock and paper  
Paint  
Brushes  
Glue  
Nature objects (leaves, sticks, grass, etc)

Additional Resources  
One Day House book  
Photos of Hector Duarte’s work  
Photos of Ana Serrano’s work

Modifications  
If youth are younger have pre-cut pieces of paper and cardboard  
If youth are older allow them to build the structure of the house, not just decorate it  
If working indoors, provide examples of architecture in their neighborhood by taking photos of houses and business around the area

Next page above:  Youth with Anna Serrano’s The One Day House, photos of Hector Duarte's murals, and their own One Day House  
Next page below:  
Youth re-imagine community safety through Sculptor and Clay at Lorraine L. Dixon Park
ArtSeed youth at Krause Park. Photo by Maria Ambriz (top) ArtSeed youth at Lorraine Dixon Park. Photo by Adam Bailey
The Art of Flocking: The Sculptor and the Clay

Teaching Artist Team: Adam Bailey and Maria Ambriz
Age of youth: 5-10yrs
Duration: 2 hours
Themes: Before Us & With Us
Featured Artists: Candace Hunter

Summary
Youth will participate in a lesson that focuses on exploring the problems that plague individual communities and exploring solutions. The lesson directly addresses the themes of Before Us and With Us, as the youth come to realize that some of the problems existed way before them and directly affect us all today. As we explore these themes and concepts that hinder growth in our individual lives and our city, youth will interpret those concepts and turn them into human art. The lesson is driven around the work of the Sapphire and Crystals featured artist Candace Hunter. Although Hunter is an artist with experience in many art mediums, we will directly focus on her work as a performing artist. Each participating youth will have the opportunity to be a sculptor, and someone else’s human clay.

Learning Goals
Youth will directly identify problems that persistently hinder communities from progressing.
Youth will understand how decisions today impact tomorrow.

Guiding Questions
How do problems that our parents, grandparents or other past generations deal with get passed down to us?
How do problems that persist from generation to generation affect communities?
How can we individually address the problems affecting our communities in our everyday lives?
How can we collectively develop solutions together in order to take ownership and hold ourselves accountable in our communities?

Youth will be able to...
Discuss some of the problems they see their community struggling with and how they have been problems in the past and continue into our present.
Brainstorm ways that we can address a problem in our community through our actions as we go about our everyday lives
Experiment with performance art through a game where the youth play and pretend to be a sculptor and clay to address specific problems they see in their communities
Reflect on how art can be used as a tool for self-determination
Agenda

Check In 20 MIN

Mailbox check in, youth read a postcard from another young person at a different ArtSeeds park and write a response to them.

Artist References Discussion 25 MIN

Show video clip of Candace Hunter performance art Loss/Scape
What did you notice? How did Candace Hunter use her body as a tool or as a material to create art?

Demo and Work Time 45 MIN

What all the problems you can think of that your community struggles with? Write a long list. Did your parents or grandparents also see these same struggles? How do you think these problems get “passed down”? How could you/we address these problems in our everyday lives?

Explain that we’re going to play a game called Sculptor and Clay and explain basic rules of the game.

Ask for a volunteer to be the clay and demonstrate how to ask for permission to touch the clay or various ways to “manipulate the clay.”

Youth will gather in small groups, some will be the clay, the others will be the sculptors who sculpt the clay to represent one of the problems and or solutions from the list we brainstormed together.

Check Out 20 MIN

Groups will take turns observing each clay sculpture and discussing what we see and how it represents the ideas we discussed.

Clean Up 30 MIN

Vocab Terms
Performance art
Self determination
The sculptor and the clay
Individual struggles
Structural or community struggles
Ancestors

Supplies
Large post it/poster paper
Markers

Additional Resources
Candance Hunter’s performance Loss/Scape https://www.youtube.com/watch?v=d1zEBY_Hb1E
Sculptor and the clay activity http://dbp.theatredance.utexas.edu/content/sculptorclay

Modifications
Separate small children with groups of older youth
Modify the lesson for young children to work together as a group to improvise one of the ideas we brainstorm together.
THE ART OF FLOCKING: REMEMBRANCE

Teaching Artist Team: Juarez Hawkins and Heaven Willis
Age of youth: 12-14 years
Duration: 4-5 one-hour sessions as a minimum
Themes: Remembrance, ancestry, honor and respect
Sapphire & Crystals Artists: Marva Lee Pitchford Jolly and Candace Hunter see also: Kerry James Marshall, Souvenir Series; Wall of Respect

Summary
Honoring those who have come before us is a time-honored tradition, spanning cultures across the globe. African and Mexican/Aztec cultures create spaces to revere their ancestors. They believed that the spirits of their loved ones would come to visit, or perhaps could provide assistance in some way. Creating a space to remembrance is a common thread across these cultures, be it the Day of the Dead ofrenda or the Yoruba altar.

For Sapphire and Crystals, a collective of African American female artists, creating an altar installation is an important part of their exhibitions. This tradition was started by co-founder Marva Jolly, and is executed with as much care as the artwork on display. Members bring in images of Sapphire and Crystals members who have passed on, along with flowers, candles, artwork and other mementos. The resulting altar becomes a place for reverence and reflection.

In a variation on the altar theme, students will create a Wall of Remembrance. This installation will feature images of family members or friends who have passed on, along with images of cherished objects and mementos. Students will create and share stories, recipes and other memories of their loved ones.

Learning Goals
Understand the role of ancestor reverence across cultures
Identify the ancestors in their respective families
Research and record family histories, including stories and recipes

Guiding Questions
Who do we honor?
What stories and memories do we share as a family?
What is an ancestor?
What is the role of an altar space?
Youth will be able to...
Create a Wall of Remembrance installation for their loved ones.
Discuss artists who integrate honor and respect into their respective creative practices.
Collaborate on a contemporary ritual/happening that honors their loved ones.

Vocab Terms
Ibeji
Altar
Ofrenda
Ancestor
Honor
Installation
Libation
Collage
Embellish

Agenda

Session 1: Introduce the project. Discuss how people honor their ancestors, or those who have gone on before them. (Some ways include: visiting a gravesite, lighting a candle; sharing a cherished recipe, sharing a photo album, memorials)
Provide a writing prompt: Who do you honor, and why?

Distribute large index cards or sticky notes so that it doesn’t feel like a school essay. Allow students around 10-15 minutes to respond. Share and discuss.

Ask students to bring in images, special objects and recipes related to their loved ones.

Session 2: Display images and mementos the students gathered.

Discuss how Mexican and African cultures honor their family members who have passed on. Share with students images of Mexican ofrendas and African altars (the concepts of Momento Mori or Vanitas painting could also be introduced here; the vanitas paintings of Audrey Flack are a good modern-day example). Show images of altars made by Sapphire and Crystals members.

Have students write down a memory or story from their families. This can take many forms: a poem, a recipe, music are all fair game. Share and discuss. Facilitator is encouraged to share their own family images and stories. Photograph or scan students’ mementos so that they may take their families’ treasures home. The photos (photocopies can work as well) will be used for the installation.

Session 3: Present the work of Candace Hunter: images from her Hidden Truths series. Point out how she combines images to create collaged images of remembrance. It is worthwhile to mention that an ancestor need not be old; a younger person might be an ancestor, as in the case of ibeji, or twins in Yoruba culture. (Kerry James Marshall’s Souvenir paintings also display images of civil rights martyrs with an eye toward remembrance.
Brainstorm with students about the their Wall of Remembrance. Consider how images and poetry will be laid out, what media to use, and what embellishments could be added (small beads, glitter, magazine images, paint, leaves, etc.). As an example, the Facilitator could show images of the Wall of Respect, which was divided into several thematic areas.

Begin the installation. Poster board, lightweight fabric (such as a bedsheet), or butcher block paper, mounted on a wall, can serve as a base. Have students mount their images, either in linear fashion or as more of a collage. Have students decide how to add their stories to the wall (students can pull shorter quotes or excerpts). They may write on it directly with permanent markers, or write on paper which is then glued to the wall. Finished areas can be coated with Mod-Podge to protect them.

**Session 4:** Brainstorm with students to develop a remembrance ritual. In some cultures, people pour libation to the ancestors. Possible ideas might include poetry reading, drumming, storytelling, or simply breathing and grounding.

**Session 5+:** Students may continue to add to the Wall as the weeks progress. As an additional activity, collect students' stories and recipes. Combine these with the images taken of students’ mementos to create a zine or chapbook. Appoint students to type (or photograph the index cards using an iPad or camera phone) the stories into Pages or another word processing app. Other students can prepare drawings for the zine, while others can collaborate on layout.

**Supplies**
- Butcher block paper, canvas banners, muslin, or old sheeting
- Glue or glue sticks
- Permanent markers; writing and drawing tools
- White bond paper for copies
- Photo printer and paper (if available)
- Camera access (phone ok)
- Paint and brushes (for those with a high mess tolerance); bucket for rinsing brushes
- Scissors
- Magazine pages
- iPads with internet access

**Additional Resources**
- Jacqueline Chanda, African Arts and Culture
- Alkalimat, Crawford and Zorach, The Wall of Respect: Public Art and Black Liberation in 1960s Chicago
- Kerry James Marshall: Mastry Exhibition Catalogue
- Block Museum, Wall of Respect website: http://www.blockmuseum.northwestern.edu/wallofrespect/main.htm

**Modifications**
Consider that some students may have lost family, friends or classmates to violence. While the project focus is on positive family memories, be prepared to gently help and support students who may be dealing with loss or grief. Try to get the student to share happier memories, if possible, and invite them to include their friend’s image on the wall. Accept that a student may not be ready for sharing; tread gently while offering support.
The Art of Flocking Culminating Event. Photo by William Camargo
THE ART OF FLOCKING: MIGRATION

Teaching Artist Team: Elaine Hsu and Abena Motaboli
Age of youth: 5-10yrs
Duration: 2hrs
Themes: community, immigration, togetherness, flocking
Featured Artists: Hector Duarte, Joyce Owens, Marva Lee Pitchford Jolly

Summary
We are all migrant birds in one way or another. We all move as flocks wherever we are to get a task done, to build a home or to build stronger communities. Just as birds of a feather flock together, our society achieves more when tasks are done as a whole with a main objective. This lesson demonstrates how birds survive in groups for their great migrations. Birds around the world flock together with one leader, who switches out with other leaders as they travel as a community. This lesson will demonstrate the idea of existing with several people in different spaces together. Looking to both Hector Duarte and the use of memory and heritage through members of Sapphire and Crystals.

Learning Goals
Be able to identify what it means Circrue either as a community.
Co-existing and helping each other reach a common goal in unison.
This project looks to Joyce Owens for her themes surrounding survival and history similar to the survival of the birds as they go along their journey.
The flock of birds looks also to Marva Lee Pitchford Jolly in her love for making things that had a connection with her African American heritage, connection and remembrance.

Guiding Questions
Where do the birds go in the winter time?
Why do they migrate?
What does it mean to flock together/migrate somewhere with people/family?
Do we need others to survive?
How do you see yourselves in these animals?
What is your flock?
Who are the people around you? Leaders? Or the glue that holds the community together?
What position do you take?
Pick a bird that represents you

Youth will be able to...
Understand the necessity to flock together as creatures/animals and humans in nature
Practice making mobile sculptures
Think about the idea of the flock and community
 Thinking about being part of something bigger

Vocab Terms
Flocking
togetherness
# Agenda

## Introduction/Lecture  25 MIN
Talk about the idea of birds existing as a flock and how like birds humans exist together migrating from place to place with friends, family or groups of people.
Introduce ideas surrounding survival and the need to exist in a community
Show video of birds existing in flocks together to allow children to start thinking of how these animals exist as a team [https://www.youtube.com/watch?v=tafqaf3myjk](https://www.youtube.com/watch?v=tafqaf3myjk)
Pass around laminated birds to allow students to think about the birds and identify with one they like and ask the prompts to get them thinking

## Collecting materials  20 MINS
Prepare 2 stations/tables:
- Popsicle and glue station (to make the mobile X structure to hang the birds on. This table should have: the wooden popsicle sticks, rubber bands to tie them together, wood glue for extra reinforcement, and wool to hang the birds)
- Cut pieces of yarn to around 6 inches each in different colors
- Prepare a bird making station where children can sit and draw their birds on paper or use pom pom balls and objects to glue to their birds. This table should have all the making supplies: markers, craft eyes, tissue paper and pre cut stencils for the younger youth
- This station should also have pre-cut shapes and templates for the youth

## Demonstration  20 MIN
At the glue station, attach two pieces of wooden popsicle sticks together in an X shape using wood glue. Leave this to dry
Cut four strings of wool, each around 6-8 inches.
Move to the bird making station and show students two examples of 3D birds or 2D birds.
Start by drawing a bird on a piece of paper, coloring it in with the markers or paint.
Punch holes in the birds neck and attach a string of wool to each bird tying a knot at the end.
Attach the birds to the popsicle sticks using the other end of the yarn. Make sure to tie the ends properly/double knot them at the neck and on the stick.

## Guided practice/constructing art objects  45 MIN
Guide the students using their material first at the glue station to glue the popsicle sticks together.
Guide the students through cutting their yarn to the size they want, allowing them to choose the color
Encourage experimentation with the different materials to make 3D birds (2D birds can be made with younger children)
Help them attach birds to the wool tying a knot at the end
Attach the birds to the wooden popsicle sticks tying a double knot with the wool on the wooden popsicle stick.
Closure/Sharing & critique 10MIN
Allow children to share their mobile structures with others and their ideas or how it relates to them
Have students attach their small mobile structure to the larger structure (which the lead teachers will make)
Reiterate again to the children the need to exist in a community, working together towards one goal.
Clean up afterwards

Supplies
Popsicle sticks/pieces of wood
Yarn
Rubber bands
Paper
Scissors
Glue
Craft eyes
Pom pom balls
Wood glue
Tissue paper

Additional Resources
The Cinematic Orchestra:
Arrival of the Birds https://www.youtube.com/watch?v=tafqaf3myjk
The Art of Flocking Culminating Event featuring Teaching Artist Elaine Hsu. Photo by William Camargo (top) ArtSeed Teaching Artist Abena Motaboli with youth at Welles Park. by Irina Zadov (bottom)
The Art of Flocking: Building Your Hive

Teaching Artist Team: Elaine Hsu and Abena Motaboli
Age of youth: 5-10yrs
Duration: 2hrs
Themes: Togetherness, bees, costume making, tree making
Featured Artists: Hector Duarte

Summary
Through our daily lives we work with others to achieve tasks. Bees exemplify the harmony of working diligently together to achieve shared tasks. Throughout the whole summer, the bees work to produce food to survive the winter while surrounding their lives around the queen bee. There are different types of bees, social, solitary, and bumble bees. Around 15% are social and these are the type most people know to create honey, beeswax etc.

By looking at bees the idea of working together to create something beautiful or useful can be seen as they rely on each other to do their part. Youth will make bee costumes individually, and then make a tree together using nature print paper to make leaves which will be attached to a larger tree frame.

By looking at Hector Duarte, youth will see the way he uses nature in his murals and base their work off of this. This lesson uses bees in the same way Hector Duarte uses butterflies in his murals and the outcome is a mini mural done on poster board.

This lesson will demonstrate the idea of this need to work individually and together through costume building and sculpture making. Youth will be encouraged to play games which require a need to rely on a partner as well to get them to think about being aware of how we affect each other.

Learning Goals
Be able to work together to make a tree using nature print paper
Be able to identify what it means to work together
Learn how to be aware of others and how we rely on each other
Start thinking about the need to foster good communities

Guiding Questions
Why is it important to be able to work together?
How can we be more aware of the way we affect each other?
How are we able to achieve the most progress when working on huge tasks?

Youth will be able to...
Understand the necessity to create together
thinking about being part of something bigger
Visualize their role in a larger community

Vocab Terms
Fostering communities
Interdependence
Coexistence
**Agenda**

**Introduction/lecture**  
25 MIN  
Start by introducing the topic, talk about communities and bees  
Play a game to make the children aware of others (e.g. arrange them all in a tight circle, prompt one person to ask a question about where they grew up or how they help out at home or at school, if other youth also do the same thing then they switch spots with someone else in the circle)  
Talk about ubuntu and do a short writing game/community oriented game

**Collecting materials**  
20MINS  
Prepare different stations/tables:  
Table one should have the materials for making the bee costumes  
- Cardboard which can already be cut into the shape of bees  
- Yarn for attaching the bees to each other  
Table two will have the paint, markers and other items to decorate the bee costumes with.  
Table three will have nature print paper and leaves for children to make exposures of leaves, twigs or natural items which they find in the park.

**Demonstration**  
20 MIN  
Each student will get two cardboard shaped bees  
Guide the students on how to correctly attach the wool to their cardboard bees  
Let them start on the bees. When they are around half way done with the bees, if there is time introduce the nature print paper for exposing leaves to make a big tree.

**Guided practice/constructing art objects**  
45 MIN  
Guide the students using the cardboard for their bee costumes.  
Start by attaching the wool to the two sides of the cardboard bees. Puncture two holes at the top of each bee and tie the 4 pieces of wool to the bees.  
Demonstrate how they can potentially paint their bees  
When they leave their bees to dry they can start working on the exposure paper with leaves and natural objects.  
Have the youth attach their leaves to a larger tree structure.  
If their bee costumes are dry they can wear them  
A community game can be played in between drying time for the bees

**Closure/Sharing & critique**  
10MIN  
Reiterate again to the children the need to exist in a community, working together towards one goal.  
Ask them one thing they are more aware of now  
Clean up afterwards
Supplies
Card stock
pencil colors
markers
acrylic paint
scissors
nature paper
leaves and nature objects
hole puncher
tissue paper
mosaic pieces

Additional Resources
Some additional information on bees https://animals.sandiegozoo.org/animals/bee

Modifications
Older youth can do more complex paper exposures if there is time

Art Seed Teaching Artists Abena Motaboli (left) and Elaine Hsu (right) with youth at Welles Park. Photo by Irina Zadov
THE ART OF FLOCKING: TRANSFORMATION

Teaching Artist Team: Elaine Hsu and Abena Motaboli
Age of youth: 5-10yrs
Duration: 2hrs
Themes: identity, photography, color and pattern, working together, community
Featured Artists: Rose Blouin, Pearlie Taylor, Sandy Skogland, Leonard Surayajaya

Summary
In this lesson, we will be exploring how color and pattern are used to transform spaces, express emotion, and create environments. Photographs help us see things from a certain perspective. When using color and pattern and staging in photographs, one can express a certain facet of their identity or completely transform a space.

Youth are invited to direct their own collaborative photo project by creating patterned backdrops, costumes, and props to form a colorful, immersive set. They are encouraged to work together to construct a photograph by integrating patterns, colors, and images that represent themselves and their neighborhood.

Children can participate in prop making, painting the backdrop, and modeling. Photos will be in a shared by a link to a Google Drive folder or by email.

Learning Goals
consider how to use colors and patterns to create a mood or feeling
work together as a team to create something that represents their community
examine the way photographers construct photographs to reveal parts of their identity and talk about them
execute a creative large scale project with everyday materials

Guiding Questions
How can artists construct a photograph to reveal a part of themselves or a larger community?
What is something about your community or yourself that you’d like to be more visible?
What are some uses for color and pattern?
How does this vary depending on function?
How can we use color and pattern to express a feeling?
What patterns do you see and are essential to your neighborhood? (i.e. brick patterns?)
What kinds of images best represent your community?
What do you think is appropriate and not?
How can you benefit from making and doing things as a team?

Youth will be able to...
Use a variety of mediums (photography, paint, sculpture, installation, etc) to create a collaborative piece
Think about the identity of their community and make a collection of objects composed of images that best represent it
**Vocab Terms**
- Community
- Documentary photography
- Portrait photography
- Identity
- Visibility

**Agenda**

**Intro** 15 min

Share images of artists’ work. Talk about photography as a way to share one’s point of view. What do you see and what do you like about it? Where are these artists coming from? How do they create these photographs to reveal a part of themselves? Notice the color and patterns in Leonard Surayajaya, Sandy Skogland, and Karmel Sabri’s photographs. What is the effect? How does it make you feel?

**Planning** 20 min

Think about the community you live in. What makes it special? Think about the patterns and colors you see everyday - What patterns and colors do you think represent the neighborhood you live in and why? If you could send the world one message about the place you live in, what would it be? Write the answers to these questions on a large piece of paper and work together to decide on aesthetic decisions and what each person would like to do: paint the backdrop, make paper costumes, what props to build, etc. Discuss what is appropriate and not appropriate to include/do in the photo shoot. Discuss what each person would like to make.

**Construction** 45 min

Using materials and any props provided (paper, glue, fabric, tape, cardboard) young people should work to make elements of the photograph and arrange them in a space. Remind them to think about discussion and the photos we saw and treatment of background, costume, use of fabric, pattern to create a scene.

**Install & Photographing** 20 min

Set up scene including placement of individuals. Decide what and who goes where, where the camera is. Take photos!

**Closing & Cleanup** 20 min

Look at photos taken and ask young people how they think people will respond to their photos and their message. Collect email addresses to send to parents. Clean up.
Supplies
Felt
Scissors
Newspaper
Glue
Paint
Feathers
Fabric strips
Paper grocery bags
Colored paper
Cardboard
ipad or phone or camera for photos

Additional Resources
Resources on Leonard Suryajaya http://www.leonardsuryajaya.com/
Resources on Sandy Skoglund http://www.sandyskoglund.com/
Resources on Karmel Sabri https://karmelsabri.com/

Modifications
With smaller groups, can construct individual portrait photos that represent themselves or experiment with color.
THE ART OF FLOCKING: SANCTUARY

Teaching Artist Team: Adam Bailey and Maria Ambriz
Age of youth: 5-10yrs
Duration: 2 hours
Themes: Home/Sanctuary
Featured Artists: Juarez Hawkins

Summary
Youth will observe and discuss the qualities of Juarez Hawkins’ sculpture work about home and sanctuary. Youth will compare images of different homes/sanctuaries created and used by animals and people, in order to define the broader meaning of home and sanctuary. Youth will reflect on their own homes and sanctuaries by writing a list of words and/or phrases that describe them. Through experimenting with drawing lines/shapes with india ink, youth will form abstract clay sculptures inspired by these drawings.

Learning Goals
Youth will analyze images of Juarez Hawkins’ Perceptuary abstract sculptures and compare them to images of insect nests, animal burrows, and adobe structure homes. Youth will discuss how home and sanctuary could mean various things for different people and they will write a list of words to describe a space that is their home or sanctuary. Youth will experiment with india ink to illustrate abstract shapes and lines that could represent the list of words they wrote to describe their sanctuary. Youth will experiment with clay to create three dimensional sculptures of their line drawings.

Guiding Questions
How are home and sanctuary different from just a building in which you live?
How do people or animals take care of their homes/sanctuaries?
How can abstract art show an emotion or mood?
How do artists use line, shape, form and texture to create abstract art?
Youth will be able to...
Compare art by Juarez Hawkins and images of animal homes/sanctuaries
Describe the meaning of home and sanctuary as used by artist Juarez Hawkins
Experiment with india ink and drawing lines and shapes
Experiment with air dry clay to sculpt forms inspired by words that describe their sanctuary/home
Define what abstract art is and how it’s different from representational art

Vocab Terms
Home
Sanctuary
Abstract art
Representational art
Line
Shape
Form
Agenda

Check In  15 MIN
Use one word to describe your home

Artist References Discussion  20 MIN
Show images of Juarez Hawkins’ Perceptuary sculptures
What do you see? How are these images similar? What do these sculptures make think about or feel?
Compare art images to images of animals’ homes/sanctuaries

Demo and Work Time  45 MIN
Now that we have discussed the meaning of home and sanctuary and observed images of art, write a list of words that describe your home/sanctuary.
(Demo drawing with ink and brushes)
Draw shapes/lines to represent the words that describe your home/sanctuary
(Demo creating clay sculptures)
Create abstract clay sculptures inspired by your line drawings

Check Out  10 MIN
How did you use the materials today to represent words that describe your home or sanctuary?

Clean Up  20 MIN

Supplies
Paper
Brushes
India ink (or watered down black paint)
Air dry clay
Canvas
Containers for clay slip
Clay tools
Wipes for clean up
Optional: objects from the park to include in the clay sculptures like twigs, leaves, flowers, pebbles, etc

Additional Resources
Additional resources for Juarez Hawkins’ work: https://www.artmajeur.com/juarez
https://womanmade.org/artwork/juarez-hawkins-2/
https://womanmade.org/artwork/juarez-hawkins-3/

Modifications
If time is limited, may skip the india ink drawing and move on to the clay right after discussion
Images of the steps for using the clay to prevent breakage
Working with a partner
YCS Fellows at Chicago State University with Teaching Artist Juarez Hawkins. Photo by Irina Zadov (top) ArtSeed Teaching Artists Adam Bailey and Maria Ambriz at Krause Park. Photo by Irina Zadov
The Art of Flocking: Weaving Connection

Teaching Artist Team: Adam Bailey and Maria Ambriz
Age of youth: 5-10yrs
Duration: 2 hours
Themes: Human integration/connection
Featured Artists: Victoria Villasana, Felicia Grant Preston

Summary
In this lesson youth will discuss how art can be used as a tool to provoke the audience to think about a difficult topic that is affecting communities. Youth will discuss how the artists Victoria Villasana and Felicia Grant Preston use imagery and color to create emotions and integrate people together on a common cause or a common feeling. Youth will experiment with various textile techniques based on their age. Younger youth will experiment with collaborative weaving and integrating colors to provoke a specific emotion. Older youth will experiment with “quilting” and embroidery to create textile squares that integrate imagery and color to provoke a response from the viewer.

Learning Goals
Youth will analyze how the artists Victoria Villasana and Felicia Grant Preston provoke emotions through imagery and/or color.
Youth will discuss why artists create work that might connect with people.
Youth will create small embroideries to provoke an emotion from the audience using muslin, photo transfers, and thread and inspired by Victoria Villasana.
Youth will create a collaborative weaving focused on color and inspired by Felicia Grant Preston.

Guiding Questions
How can art be used to inspire an emotion in others?
How can imagery and color be used to connect with people?
How does connecting and integrating with other people in the present affect our community?
How does integrating and connecting with people in the present affect our future?

Youth will be able to...
Analyze images of art by Victoria Villasana and Felicia Grant Preston and how their art is about human connection
Discuss how images and color can show emotion
Use various textile techniques to create an embroidery and collective weaving

Vocab Terms
Connectedness
Integration
Weaving
Embroidery
Textiles
Agenda

Check In  15MIN
If you had to use a color to describe how you are feeling what color would you choose and why?

Artist References Discussion  20MIN
Show images of Victoria Villasana and Felicia Grant Preston
What do you notice about Felicia Grant Preston’s abstract paintings?
What mood would each of the paintings have based on the color?
Show images of Victoria Villasana
Victoria Villasana tries to make her art connect with people similar to Felicia Grant Preston. How does she attempt to do this?

Demo and Work Time  45MIN
Demo embroidery piece using photo transfers on muslin, fabric shapes, glue and/or thread and needles
Demo collaborative weaving
Older youth create small embroidery squares and younger children weave on the large collaborative wire loom.

Check Out  10MIN
How did you use color or images to create a mood? How will your embroidery with the image and color provoke an emotion or connect with people?

Clean Up  20MIN

Supplies
Wire loom/chicken wire  Plastic needles for yarn
Strips and shapes of fabric  Burlap fabric
Yarn  Plain muslin
Photo transfers on muslin

Additional Resources
Resources on Victoria Villasana https://victoriavillasana.com/
Resources on Felicia Grant Preston https://womanmade.org/artwork/felicia-grant-preston-2/
Resources on Victoria Martinez https://victoria-martinez.com/home.html (this artist was not mentioned in the lesson plan but is another Latinx Chicago-based artist who utilizes textiles to express notions of culture, history, and memory)

Modifications
Older youth will work on the small embroidery squares
Younger children will work on the collaborative weaving project
For a larger group of youth, encourage them to work with a partner
For younger youth, pre cut fabric shapes
For younger youth or a larger group of young people, images transferred on muslin the day prior
Summary
Youth will be discussing the theme of transformation further to think about how people transform themselves and the way they see themselves and the world. They will be discussing how artists use found materials and recycled objects to alter and modify the materials to transform them into new tools for empowerment and self-determination. Through studying the art of Sapphire and Crystals members Rhonda Wheatley and Cyrus Kabiru, youth will use the theme of transformation and imagine ways that materials could be used to build a tool, garment, or accessory that holds a special purpose. Youth will create a tool, garment, or accessory that has the technology or powers to help them achieve something or serve as an agent of change in their community.

Learning Goals
Youth will discuss different ways that objects, people or places could be transformed with unlimited science and technology. Youth will discuss how artists use the theme of transformation in their art through concepts and choice of materials. Youth will experiment with altering found objects and recycled materials to build an object that could be used as a tool, garment, or accessory to help them with a personal concern or social issue.

Guiding Questions
How does transformation look like in different contexts?
How does transformation happen in nature?
How does transformation happen in people’s everyday lives?
How can people transform themselves?
How can people transform spaces in their community?
How might imagining change affect a person’s well being and the well being of their community?

Youth will be able to...
Describe different instances/contexts in which transformation might happen
Use evidence from an image of art and text to explain how the artist uses transformation as a theme
Gather and choose materials to use for a sculpture with recycled and found objects
Alter materials and use techniques to attach/adhere together and paint such as cardboard, wire, plastic, branches, leaves, etc
Build a tool or garment using a variety of materials and paint that has the power or capabilities to help you or others in your community.
Share their art making process and write a short explanation of their tool/garment.

**Vocab Terms**
Transformation
Sculpture
Empowerment
Modifying
Tool
Garment

**Supplies**
Cardboard tubes, cardboard boxes, cut up pieces of cardboard, plastic containers, bottle caps, plastic cutlery, rubber bands, plastic bags, aluminum containers
Tape
Glue
Paint, brushes, water cups
Found materials from the park

**Additional Resources**
Rhonda Wheatley https://www.rhondawheatley.com/
Shahar Caren Weaver https://womanmade.org/artwork/shahar-caren-weaver/

**Modifications**
Working with partners
Split into more than one day (day 1 sketch and experiment with the materials the techniques, day 2 build)

Art Seed youth at Burnside Park. Photo by Adam Bailey
Agenda

Check In 15MIN
Who has read a comic or watched a superhero movie?
What are somethings that those superheroes have that make them special?
If you could create an object that had the technology or magic to help you or others with something what would you make?

Artist References Discussion 20MIN
Show images of Power Tools by Shahar Caren Weaver and Cyrus Kabiru’s C-Stunner eyeglasses
What do you see and what power or abilities do you think this tool/eyeglasses have? Now read the description. What do you think now?
Both of these artists use the theme of transformation (show the definition)
How do these artists transform materials to create a new tool that could help change something either for them or for others?

Demo and Work Time 45MIN
Create a tool, garment, or accessory from recycled and found materials
Demo Sketching a few ideas first based on the materials we have
Cutting cardboard and attaching together
Combining different types of materials
Finishing with paint

Check Out 10MIN
How did you use the recycled and found materials to create a tool, garment, or accessory?
What abilities, technology, or magic will your item have?
Why did you choose to create this item?

Clean Up 20MIN
THE ART OF FLOCKING:
SANKOFA

Teaching Artist Team: Juarez Hawkins and Heaven Willis
Age of youth: 12-14 years
Duration: 4 one-hour sessions
Themes: remembrance, ancestry, honor and respect, history, family, migration

Featured Artists: Arlene Turner Crawford, Dorian Sylvain, Dr. Margaret Taylor Goss Burroughs, Hector Duarte

Summary
The term “Sankofa” has its roots in the culture of the Akan, a West African people. Based on an Akan proverb meaning “It is not taboo to go back and fetch what you forgot”, Sankofa is represented both as an Adinkra symbol and as a mythical bird walking forward with its head turned back. The message of Sankofa stresses the need to understand one’s roots and history in order to make better progress moving forward.

There are parallels between the mythology of the Sankofa bird and the mariposas, or monarch butterflies revered in Mexican culture. The migratory patterns of the monarch echoes both Latinx immigration and the Great Migration in African American history. Their cyclical migration and renewal are echoed in the seed the Sankofa carries in its beak, symbolizing a new generation. Moreover, the mariposas are believed to represent the souls of the ancestors returning to visit loved ones.

Muralist Hector Duarte employs mariposa imagery across a number of his paintings and murals. Fiery monarchs swirl across his mosaic mural Ice Cream Dream, installed at the CTA Western Avenue Pink Line station. (https://interactive.wttw.com/my-neighborhood/pilsen/hector-duarte ) They speak to the history and trials of Latinx (im)migration, as well as a reverence for ancestral culture.

Sapphire and Crystals artists address the principle of Sankofa in their creative practice. Muralist Dorian Sylvain created the mural “Embedded”, which prominently features a large Sankofa bird, along with key figures and sites in Chicago history (https://www.hydeparkart.org/wp-content/uploads/2018/03/Sylvain-Brochure-5_layout-1-1.pdf ). Sylvain collaborated with artist Arlene Turner Crawford and other artists to create the public art installation Sankofa for the Earth in the Burnham Wildlife Corridor. The sculpture features a larger-than-life, three-dimensional Sankofa, emblazoned with mosaics and images of famous Chicago ancestors. Dr. Margaret Burroughs founded the DuSable Museum, understanding the need of African Americans to become better acquainted with their history. Her poems, “What Shall I Tell My Children Who are Black” and “What Will Your Legacy Be”,
stress the importance of this history in the development of the younger generations. In turn, Carolyn Elaine’s mural at Burnside Prep documents the legacy of Dr. Burroughs for a new generation.

**Learning Goals**
- Understand the role of ancestral legacy across cultures
- Learn the symbolism and mythology of the Sankofa and the mariposas
- Employ the lessons of the Sankofa and the mariposas to envision one’s own future
- Learn about historical figures featured on the public artwork of Hector Duarte and Sapphire and Crystals.
- Understand the impact of message-driven public art

**Guiding Questions**
- What is Sankofa? What is its lesson for us?
- What are mariposas? What can they teach us?
- What are the historical roots of the Sankofa and the mariposas?
- What is an ancestor?
- What is the role of art in public spaces?
- What are my roots, and why are they important?

Youth will be able to...
- Identify key figures in Chicago history
- Discuss artists who integrate honor and respect into their respective creative practices.
- Discuss the impact of (im)migration, both in African American and Latinx culture. This could also launch a discussion on current events.

**Vocab Terms**
- Sankofa; Adinkra
- Collaboration
- Public Art
- Mosaic
- Migration
- Mariposa

**Agenda**
- Session 1: Introduction; Migration Mapping
- Session 2: My Heart’s Intention
- Session 3: The Faces of Sankofa for the Earth

**Supplies**
- Butcher block paper or poster board
- Poster board or foam sheets for stencils
- Colored tape
- Large Index cards
- Markers; writing and drawing tools
- White drawing paper
- Watercolor paint and brushes; buckets and sponges for cleanup
- Scissors
SESSION 1: MIGRATION MAPPING

Introduces the origins of Adinkra symbols, particularly the one for SANKOFA. Students create maps to track their families’ migration to Chicago.

Introduce the concepts of SANKOFA and ADINKRA.
ADINKRA Symbols have their origins in the Akan people of West Africa (Ghana). The Akan (also called Asante) speak a language called Twi. The names you see for the various Adinkra symbols are in the Twi language. Adinkra symbols are derived from nature, man-made objects, proverbs, and tidbits of wisdom. They usually represent qualities worth aspiring to, such as wisdom or loyalty. The word Adinkra means “farewell”; the symbols are stamped onto fabric using calabash gourds. The stamped fabric is given as a gift.

SANKOFA is a particular Adinkra symbol. It is usually represented by a bird facing backward (often holding a seed in its beak), or by a valentine with curlicues. A great source for the more common Adinkra symbols and their meanings is the Adinkra Index website: (http://www.adinkra.org/htmls/adinkra_index.htm

Literally:
SAN = “return” KO = “to go” FA = “look/see/take”
SANKOFA = “Go back and fetch it.” “It is not taboo to go back and fetch what you forgot.”
Sankofa speaks to the importance of learning the lessons of the past as a key step in navigating the future. Other popular ways of expressing the same idea are:
“Those who fail to learn from the past are doomed to repeat it.”
“You can’t know where you’re going if you don’t know where you’ve been.”
“A people without the knowledge of their past history, origins and culture is like a tree without roots.” (Marcus Garvey)

Introduce the concepts of MIGRATION.
Explain that many people in the US came from somewhere else. Many Americans, such are IMMIGRANTS, or descended from immigrants. In Mexican culture, the monarch butterfly, or mariposa, is revered as a symbol of migration, and also represents the souls of loved ones returning to visit their families. The mariposa makes its migratory path from Mexico as far as Canada and back. Historically, many African-Americans migrated within the United States to escape oppressive conditions in the South. This is known as the Great Migration, which ran from the end of Reconstruction (around 1916) until well into the 1970s.

Questions for discussion and/or writing prompts:
Where are your roots?
Do you have family members from another state? Another country?
Why might someone leave their home to put down roots somewhere else?
How does the artist Hector Duarte address migration and immigration in his mosaic mural Ice Cream Dream and his gathering space called La Ronda Parakata?
What other symbols are present in Hector Duarte’s works, and what might they represent?

Create the Migration Map
Supplies: Markers, colored tape, large butcher block paper or poster board.
Note: If you’re using poster board, divide students into groups of 4-5 per board.
Near the top of the large paper, write the name of your city (Chicago in our case). Determine where north, south, east, and west are in relation to Chicago. Ask students to think about where their people are from, in relation to the Chicago (or your city). Students will locate their region of family origin (approximate), write their name and the city/state/country of origin. A student may have multiple regions; for example, my family comes from Louisiana and Tennessee. Such students can write their name more than once, this time with a different city/state/country. Chicago natives can place their names and location near the top, listing Chicago as their city of origin. Students use colored tape to create lines between their cities or origin and Chicago. Note that the tape lines may not always be straight, but may zigzag depending on students' migration history. Allow students to embellish their maps.
SESSION 2: MY HEART’S INTENTION

Expands upon the concepts of Adinkra symbols, particularly SANKOFA. Now that they have examined the past, it’s time for students to examine their respective futures, and the ripple effects on their communities and the world.

Supplies: Poster board or foam sheets, scissors, large index cards, drawing or bond paper, pencils, crayons, markers, trays of watercolor paint with small brushes (optional)

Review the concepts of SANKOFA and ADINKRA.
Daily review of vocabulary concepts can be done as a quiz, or even as a game. I call the latter “Trivia for Treats”: The instructor asks review questions, and rewards correct answers. Students can even work in teams, working together to determine the correct answers. (The type of reward can be determined by the group. I like fruit chews for older students; stickers or a non-sugar reward should be used for younger students). This works well as an end-of-day activity.

Sample trivia questions: What does Adinkra mean? What people make Adinkra symbols? How are the symbols traditionally made? Name an Adinkra symbol. What does Sankofa mean? How is it represented? What was the Great Migration?

Introduce Sankofa Stencils.
Create stencils for the two Sankofa symbols, the bird and the heart. These can be made of poster board or thin foam sheets. It might be a good idea to prepare the stencils in advance, especially with younger students. Older students can help draw and/or cut out the stencils. Plan on one stencil for every 2-3 students. Have students trace the Sankofa images onto letter paper or drawing paper.

Questions for writing prompts- On index cards, have students answer the following:
What goals would you like to achieve?
Have students create a list of goals on their index cards.
Of the goals you listed, which is the most important, or which would you like to achieve first?

What might be the effects of you making this dream come true? Consider the impact on you, your family, your community, and the world.

YCS Fellows Sankofa Artwork at Tuley Park.
Photos by Juarez Hawkins
Create your Heart’s Intention
On the INSIDE of the symbol, have students write out their #1 goal.
Around the OUTSIDE of the symbol, have students write the impact of achieving their goal.
Embellish as needed.
Display and discuss. I am often pleasantly surprised to learn how altruistic students’ goals can be. Many students are genuinely interested in helping others in some way. Some, on the other hand, might simply aspire to be famous and/or rich. Explain that individuals have many different types of goals, and that’s just fine.

Adapted from an activity called “Map Your Life Path with a Kwanzaa Sankofa”
https://www.education.com/activity/article/map-life-path-kwanzaa-sankofa/

Right: Student example of Sankofa heart with Heart’s Intention “I want to skydive one day.” This student names their intention’s impact as “Doing something different”

Left: Student example of Sankofa bird with Heart’s Intention that reads “Number 1 goal: Make music for people and sell music albums” their intention’s impact is “On the world”

YCS Fellows Sankofa Artwork at Tuley Park. Photos by Juarez Hawkins
SESSION 3: THE FACES OF SANKOFA

Students learn about Sankofa for the Earth, a public artwork created for the Burnham Wildlife Corridor in Chicago. This session was in preparation for a visit to the Corridor to see the sculpture and meet the artists. This handout is available as a pdf file. I laminated them back-to-back to keep them reusable. Students were regularly quizzed on vocabulary and historical figures connected with the sculpture. Information from the handout is outlined below.

Front:
Located within the Burnham Wildlife Corridor, this public art project features a “Sankofa” bird made from mixed-media (painting, wood, and mosaic) and recycled materials. In Africa, a bird looking backwards over its tail represents the Sankofa symbol, which means “Go back and fetch it.” It is an understanding that our past holds important information to move us forward in life. A support for the bird is constructed of bamboo, found and recycled wood, along with metal electrical conduit piping. Artists Arlene Turner Crawford, Dorian Sylvain, Raymond Thomas and Kendall Glover collaborated on this artwork.
Which Adinkra symbols are represented here?
What is in the Sankofa's mouth?

Back:
The Faces and Places of Sankofa for the Earth
(clockwise from upper right)

Nat “King” Cole
Jazz musician; Father of singer Natalie Cole

Bessie Coleman
1st AFAM woman to earn a pilot’s license

Hansberry Decision
Carl Hansberry: opened up housing for AFAMS
Lorraine Hansberry: Playwright, A Raisin in the Sun

The Great Migration
AFAMS left the South for urban cities (1916-1970)

Sam Cooke
Singer and composer

Ida B. Wells
Journalist, activist

South Side Community Art Center
1st AFAM art museum in the US

John H. Johnson
Founder of Johnson Publishing

Gwendolyn Brooks
Poet Laureate of Illinois

Wall Of Respect
Mural depicting AFAM heroes

Emmett Till
Martyr for civil rights

Jack Johnson
1st AFAM heavyweight boxing champion

Margaret Burroughs
Artist, poet, educator, activist;
Founder of DuSable Museum
Additional Resources
Jacqueline Chanda, African Arts and Culture
Alkalimat, Crawford and Zorach, The Wall of Respect: Public Art and Black Liberation in 1960s Chicago
Babara Jones-Hogu, Resist Relate Unite Exhibition catalogue
Block Museum, Wall of Respect: http://www.blockmuseum.northwestern.edu/wallofrespect/main.htm
Julius Lester, African Folktales

Sankofa for the Early Sculpture at the Burnham Wildlife Corridor.
Photo by Irina Zadov
YCS Fellows at Sankofa for the Early Sculpture at the Burnham Wildlife Corridor. Photo by Irina Zadov
Clockwise from left:
Student example of Sankofa bird with Heart's Intention that reads: “When I grow up I want to be a veterinarian. It will make people happy and make their dogs feel better and go back to their normal self”

Artist Arlene Turner Crawford sit with teaching artists and students infront of Sankofa for the Earth. The backside of the work shows faces and places such as the Wall of Respect and Margaret Burroughs

Young Cultural Stewards collaborate to paint large Sankofa birds in the Burnham Wildlife Corridor

Students with Arlene Turner Crawford and their completed creations
THE ART OF FLOCKING: COLLaboration

Teaching Artist Team: Juarez Hawkins and Heaven Willis
Age of youth: 11-14 years old
Duration: 2-4 two-hour sessions
Themes: Collaboration
Featured Artists: Sapphire and Crystals artists Felicia Grant Preston and Pearlie Taylor

Summary
An essential part of flocking is the need to work together for the good of the flock. Migrating geese fly in a “V” pattern, an aerodynamically efficient way for the flock to travel. (Note that airplanes have a similar shape—perhaps learning an engineering lesson from the birds.) The lead bird, when tired, can fall to the back of the line and rest, while another takes over their spot as leader. This democratic way of working creates balance and keeps the flock strong.

Many artists work in collaboration, meaning that they work with others to accomplish a goal or to create artwork. Muralists like Hector Duarte often work with a team of artists that help him with preparation, design, execution and cleanup. His sculpture in the Burnham wildlife Corridor, La Ronda Parakata, is a collaboration between Hector and sculptor Alfonso “Piloto” Nieves. Piloto shared his expertise in metalwork and welding, which allowed them to create a stable base for the sculpture.

Likewise, the sculpture Sankofa for the Earth, also in the Burnham Corridor, is also a collaborative venture. Lead artists Arlene Turner Crawford and Dorian Sylvain worked with painter Raymond Thomas and woodworker Kendall Glover. Together, they worked out issues of construction, layout, even the placement of QR codes, which help visitors learn more about the historical figures painted on the sculpture. By combining their varied skills, collaborative groups can accomplish more than a single artist working alone. Together, they are greater than the sum of their parts.

Sapphire and Crystals is a collective of African American female artists. As a group, they work together to produce exhibitions. Each member brings her expertise to the table; some women are good at mounting exhibitions, while others may excel in grant writing or graphic design. By sharing skills, the group has created a working model that has lasted over 30 years.

Learning Goals
Students will learn the give-and-take that goes into working collaboratively.
Students will learn how to communicate with one another to direct their joint projects.
Students will learn about the element of chance, or “happy accidents”, in creative work.
Students will learn about artists who work collaboratively.

Guiding Questions
What is collaboration?
What skills do I have?
How can I work with others to create something?
How can we communicate to get a favorable result?
Youth will be able to...
Work collaboratively in teams to create freeform artworks
Work as a flock to generate a body of collaborative poetry.

Vocab Terms
Collaboration
Collective
Abstract, non-objective
Exquisite corpse

Agenda

SESSION 1: COLLABORATIVE PAINTING

Preparation
To prepare, thin tempera paint slightly with water. The easiest way is to fill each squeeze bottle about 1/2 to 2/3 with paint, then fill the rest of the way with water. Shake well. Test out your paint; it should be runny, but not watery. Simple, budget-friendly choices are red, yellow and blue, primary colors that mix together well. Other colors, along with white, can be added as needed. Prepare at least three primary colors for each pair of students. Each pair should also have a spray bottle of water and ample paper available. I recommend trying out a sample painting to get a feel for the process and to have a finished piece to show.

Consider your drying space. Lay out newspaper or butcher block paper in a low-traffic area so students can lay their work down to dry. Alternately, this project can be done outdoors as weather permits.

Discussion and Demonstration
Discuss with students the ideas of collaboration and collective. Explain how artists like Hector Duarte and Sapphire and Crystals work together to share their skills and create art. Show the work of abstract artists such as Pearlie Taylor and Felicia Grant Prestion. Explain how their work is created in the moment, without a sketch or a plan. Paint is moved around the surface to create blends and patterns, many unexpected. This is the nature of chance, the “happy accident”.

Divide students into pairs, and have them put on their smocks. Give each pair a spray bottle of water, a large sheet of paper, and three or more squeeze bottles of paint. Working with another student, demonstrate the process. Each student should hold two corners of the paper. One student squirts the first color onto the paper. The pair then tilts the paper to make the paint run and drip. The other student has a turn at adding more paint, preferably in a different color. Again, the pair manipulates the paper to create more runs and to blend the colors. Demonstrate how gently misting the paper, either before or during the painting process, loosens the paint a bit and creates dramatic blends. Allow students to continue to create. Let them know that it is fine to stop at an agreed-upon point, set the painting aside to dry, and begin the process with a fresh sheet of paper. Encourage experimentation, exploration, and, above all, communication. Before setting the work to dry, be sure each member of the pair signs their work, either on the front or the back.
Allow about 15-20 minutes for cleanup, if working indoors. Allow work to dry overnight.

Follow-up
Display the completed work, allowing students to see what the other pairs created. Have students share their experiences. What was it like working as a team? How is that different from working alone? Pairs can decide who gets “custody” of their works. Alternately, some finished works can be turned into book covers, greeting cards, stencil art, collages, etc.

SESSION 2: COLLABORATIVE POETRY
Provide each student with a large index card and a pencil. Explain that they are creating group poems. This works well if students are seated in a circle or around a table. Each student is to write a line on the card, then pass the card to the right. They then take the card being passed to them, write a line on that card, and pass it to the right. Continue this process until all of the cards are filled.

Read the resulting poetry back to the students. The results are often humorous, and while a bit disjointed, have a logic all their own. For example:

I stood up and saw a pine tree
It was short and as tall as me
I knew what it was when I saw it there
And behind me popped out a bear.
The bear has fur and lots of hair
He’s so fat he broke the chairs
And he almost fell down the stairs
I eat pears
I feel down the stare
I hate it when nobody shares
I like dares.

Allow students an opportunity to create a second round of poems, if desired.

Supplies
Tempera paint
Plastic squeeze bottles (recycled ones work well) + Spray bottles
Large sheets (18 x 24” or larger) of watercolor or other wet media paper.
White poster board can also be used.
_buckets and sponges for cleanup
_smocks or clean trash bags to protect clothes (cut holes in the bottom and sides)
_Butcher block paper, plastic tablecloths, or newspaper (to protect tables and floors)
_Large index cards; pencils
_Optional: Drums, shakers, bells and other rhythm makers; iPad

Additional Resources (websites, books, poetry, music, videos, etc.)
Wall of Respect website
Block Museum, Wall of Respect: http://www.blockmuseum.northwestern.edu/walofrespect/main.htm
- Sankofa for the Earth
- La Ronda Parakata
Modifications

This project fostered a lot of action painting, à la Jackson Pollock. Students can use acrylic paint to make spatter patterns on clothing (such as t-shirts) and backpacks. This is best done outdoors.

We were fortunate to have the services of Inferno Mobile Recording Studio, as well as regular access to djembe drums. The students were able to record their poems over tracks of their drumming sessions.

Also, some students will emerge as budding poets. A number of students wanted to write their own poems, and were encouraged to do so. These individual poems were also recorded.
The Art of Flocking is part of Art Design Chicago, an initiative of the Terra Foundation for American Art exploring Chicago’s art and design legacy, with presenting partner The Richard H. Driehaus Foundation.

Young Cultural Stewards critically and creatively engage art, technology, and media to become advocates and caretakers of their parks, neighborhoods, and communities. YCS engages over 6,000 youth across 100 parks and 45 neighborhoods through community-based programming including TRACE (Teens Re-Imagine Art, Community, and Environment), Inferno Mobile Recording Studio, YCS Fellowship, and ArtSeed Mobile Creative Play. For more information check out: https://www.chicagoparkdistrict.com/programs-memberships/young-cultural-stewards or contact Irina.Zadov@ChicagoParkDistrict.com.