



COMMUNITY WORKS NEW YORK CITY
Building Community Through Art and Education

Community Works'

Making a Difference

COMMUNITY LEARNING PROGRAM



Written and Edited by Deirdre Lynn Hollman, M.S.Ed.

curriculum guide





The Making a Difference Curriculum Guide

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Written and Edited by
Deirdre Lynn Hollman, M.S.Ed.

Edited by
Linda Muller

why

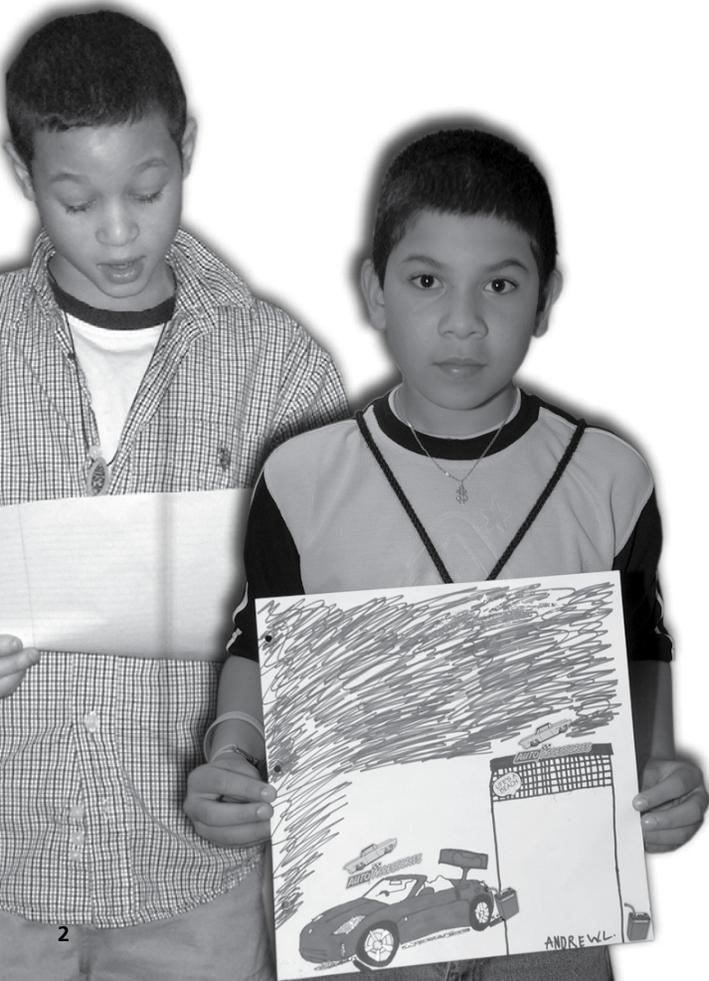
Making A Difference?

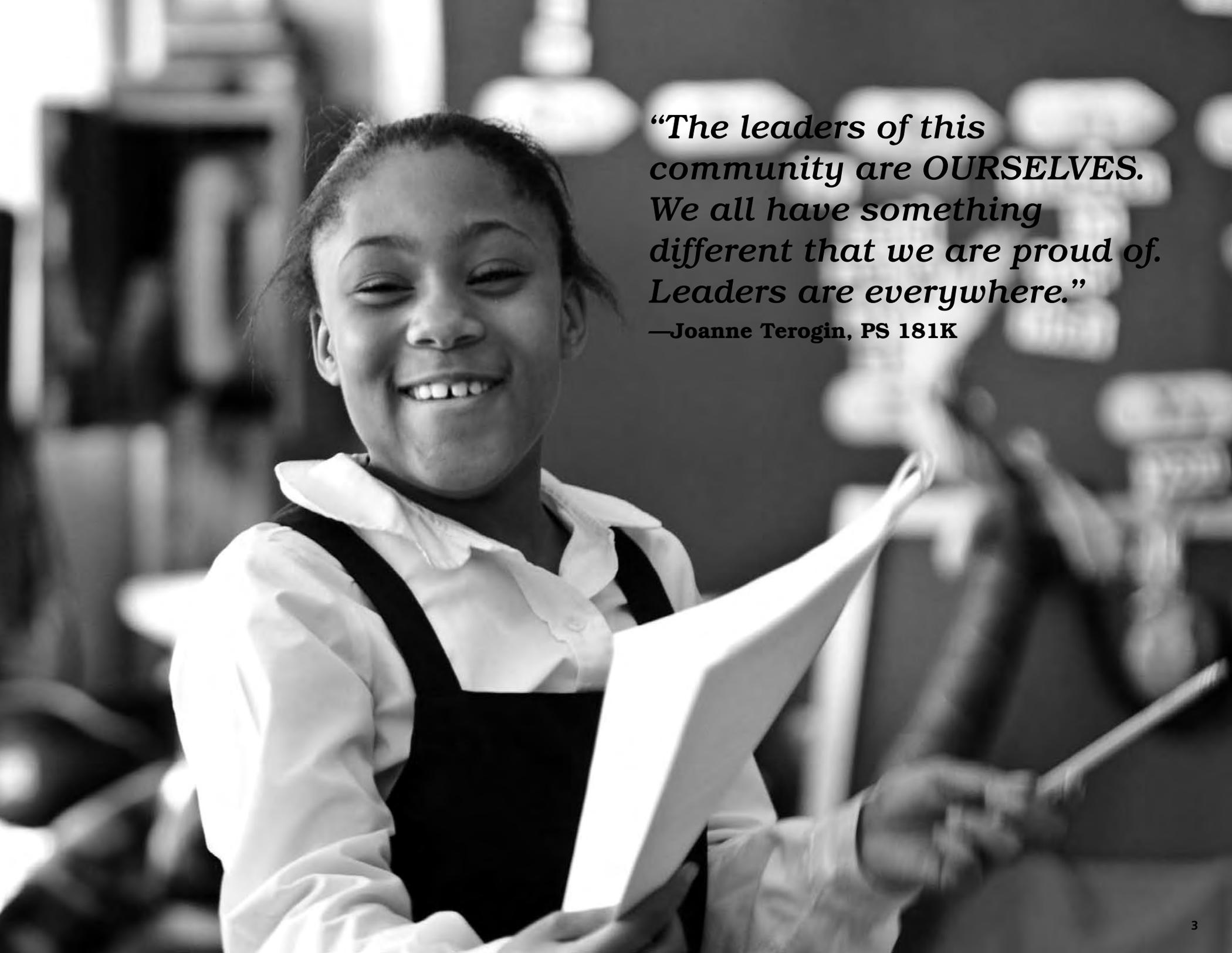
■ “It is from numberless diverse acts of courage and belief that human history is shaped. Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest walls of oppression and resistance.”

—**Robert F. Kennedy, Day of Affirmation Address, June 7, 1966**

■ “We are the change we’ve been waiting for.”—**Barack Obama** ■ “I love the concept of celebrating the community. It is a new concept for most children – to celebrate where you come from, to have pride in it. The self-esteem that is raised enhances their entire educational experience.”—**Amadoma Bediako, MEd, Master Teaching**

Artist/Storytelling ■ “I like the *Making A Difference* model—the idea of creating heroes from ordinary people who have taken responsibility for their community—for building it, maintaining it, keeping it functioning, and keeping it beautiful. It is important work to connect children, who live in this experience, to these heroes because they are the torch carriers.”—**Daniel S. Carlton, Master Teaching Artist/Drama**





“The leaders of this community are OURSELVES. We all have something different that we are proud of. Leaders are everywhere.”

—Joanne Terogin, PS 181K

*“We believe that art inspires, that
inspiration builds community, and that
community works.”*

Barbara Horowitz, Community Works Founder & President



Message

from **Barbara Horowitz**



Twenty years after founding Community Works, it gives me great pleasure to present the *Making a Difference* Curriculum Guide to all who can benefit from what has been, for me, a life-shaping commitment to

connecting youth to arts in their communities and to the inspirational living histories to be found in their own backyards. This work would not be possible without the support of The Kornfeld Foundation whose unwavering support of the *Making a Difference* program has ushered Community Works from our very first in-school artist residency program in Harlem through the creation of this model curriculum guide for educators everywhere in the country.

This curriculum guide has come to life through the compassionate voice of a special writer and educator, Deirdre Lynn Hollman, who for many years worked alongside me at Community Works to cultivate our early *Know Your Neighborhood* programs in West Harlem, Williamsburg, and the South Bronx into our landmark *Making a Difference* community learning program. Thank you Deirdre for your dedication, your creativity and your ongoing support of Community Works.

The *Making a Difference* program is a community effort in its truest form. As such, I extend sincere gratitude for the contributions of my

dedicated staff. *Making a Difference* is a thriving program throughout New York City thanks to the vision, leadership and tireless work of Linda Muller (Director of Programs) and her Workshops Department. The program is sustained and strengthened by the committed efforts of Tim Hsu (Director of Development). I also wish to thank the most talented team of master teaching artists in New York City whose dedication to youth arts learning is the heart of the program. I thank the many innovative principals and teachers who have partnered with us to bring this landmark program into their schools and classrooms. I extend sincere thanks to the generous local heroes whose life stories have inspired hundreds of school children and tens of thousands of patrons of our public art programs that honor their contributions.

I wish to thank the young people whose unique perspective on society allows all of us to see ourselves and our neighborhoods anew each and every year. It has been my greatest honor to raise your voices in celebration of the power of change, the responsibility of ordinary citizens, and the spirit of community that is all of us.

And finally, I thank our community of funders, especially The Emily Davie and Joseph S. Kornfeld Foundation, William T. Grant Foundation and New York City Council, who have supported our mission to make a difference.

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**Barbara Horowitz is the Founder & President
of Community Works**



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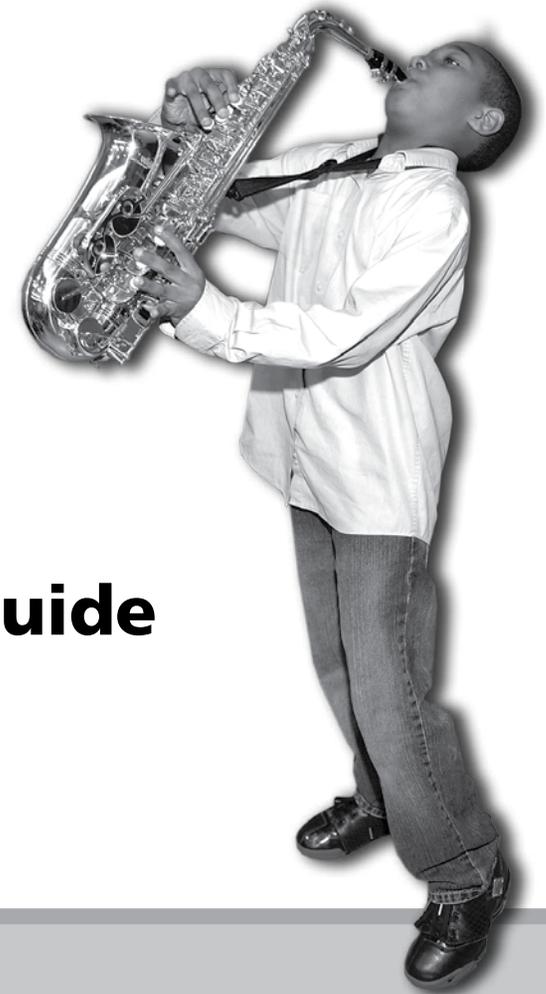
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Section I

Welcome to Making a Difference

- **Message from the Writer**
- **How to Use this Curriculum Guide**



Message

from the writer



Welcome to *Making a Difference*, an arts, literacy, and community learning program that celebrates diversity, honors local heroes, explores the cultural legacies of our neighborhoods, and engages students in social activism through the arts.

This curriculum guide represents nearly 20 years of accumulated pedagogy and practice that has made *Making a Difference* a premiere education program. The

guide integrates a full description of Community Works' flexible program model with instructions, tips, and lessons for you to launch your own *Making a Difference* project today. In addition, the guide includes extensive tips for teachers, handouts, and supplementary resources. All lessons align with New York State and national standards for teaching English language arts, social studies, and the arts.

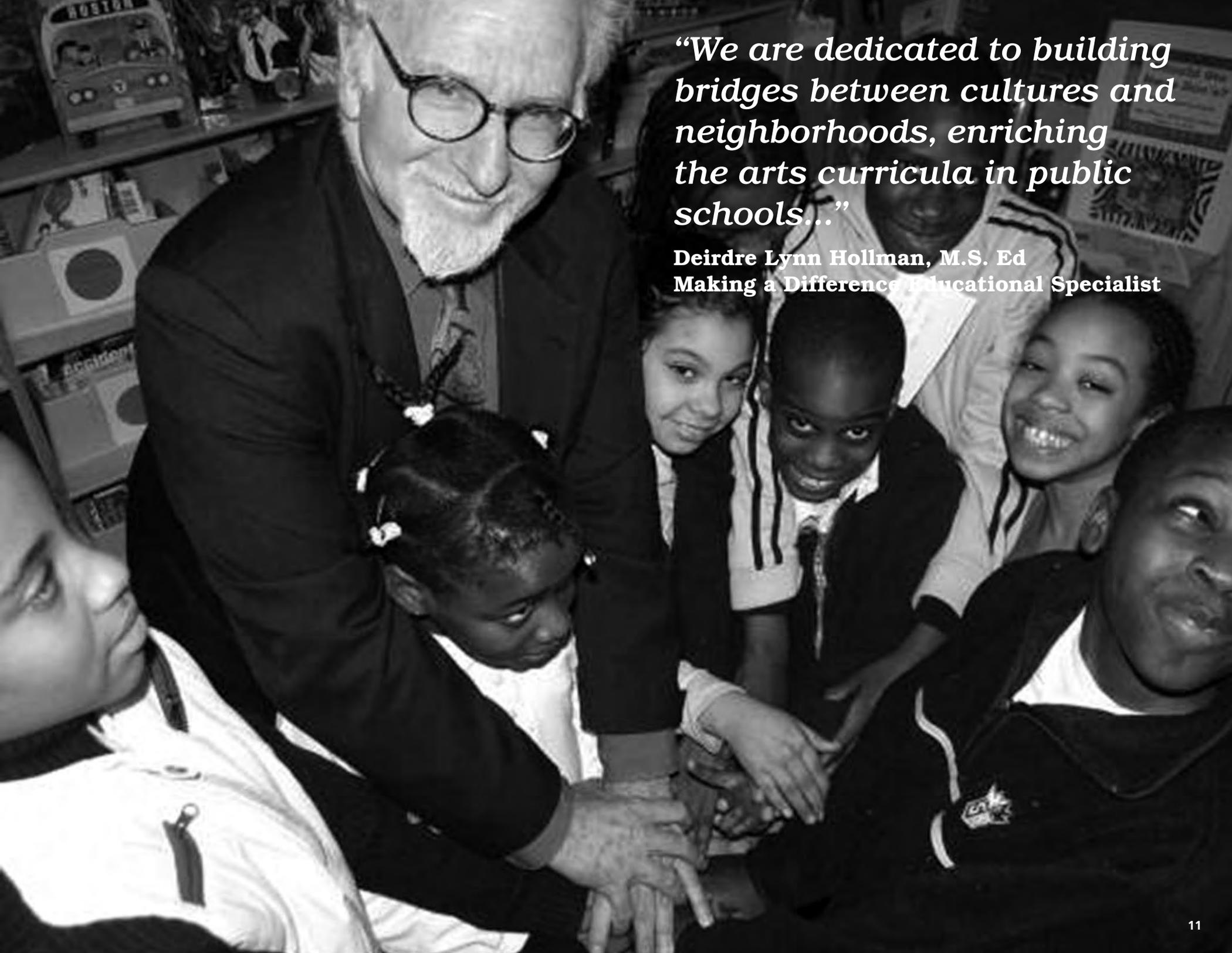
Dedicated school teachers, educational specialists and master teaching artists have contributed to making this *Making A Difference* curriculum

guide a turn-key resource for your classroom. However, the program's most prominent contributors are the hundreds of students who have invested their hearts and minds into exploring their community heritage and applying their unique and valuable perspective to the art and literacy projects that emerge from their experiences.

Community Works is an award-winning nonprofit arts education organization dedicated to building bridges between cultures and neighborhoods, enriching the arts curricula in public schools, and extending the benefits of the arts to underserved populations. Founded by Barbara Horowitz in 1990, Community Works began as a small grassroots organization and is now active in every borough of New York City serving more than 350,000 people each year. Whether in classrooms, community centers, or concert halls, Community Works' programs share a commitment to diversity, artistic excellence, and honoring community legacies that inspire and connect us all.

We hope this guide helps you to think creatively to construct a highly-impactful, multi-disciplinary learning experience that will make a difference in the lives of your students!

Deirdre Lynn Hollman, M.S. Ed
***Making a Difference* Educational Specialist**



“We are dedicated to building bridges between cultures and neighborhoods, enriching the arts curricula in public schools...”

Deirdre Lynn Hollman, M.S. Ed
Making a Difference Educational Specialist

How **to use this curriculum guide**

This *Making a Difference* curriculum guide is designed as a flexible tool for grade K-12 teachers and includes over 50 classroom activities and extensive suggested resources. The program activities are easily adapted for different learners, and teachers will find helpful tips and curricular connections in the sidebars.

The guide is divided into six sections and they are:

- I. **Welcome:** This short section is meant to give you a grounding before you set out to make a difference!
- II. **Overview of the *Making a Difference* Program:** This section is devoted to the foundational ideas and goals of the program. The scope, core concept, and essential understandings pages offer a variety of reasons you might choose the program—whether it be the wide range of activities through which your students can learn, the knowledge of history and culture they will acquire, the sense of community they will gain, or the opportunity you will have to help them discover that their thoughts and actions can make a difference.
- III. **Designing Your Own *Making a Difference* Program:** Once you have established your own goals for the program, this section will help you plot out a successful version that fits your particular educational setting, schedule, and resources. The Core Components, Learning Standards, Program Map and Sequence pages provide tools to help you customize the curriculum to suit your own needs.

IV. The Making a Difference Curriculum: The curriculum section is divided into five activity areas that we call the core components. These pages contain suggested in-class and homework activities, tips, and reproducible hand-outs. As the Learning Standards are so important to all educators, we present them again at the end of each component section.

The components may be implemented as discrete, sequential units, or mixed and matched. Depending on your own goals, you may choose to implement all five components sequentially or to select one or two as a short unit. Because you may choose to use just a few of them, we have created five icons, which appear on the upper quadrant of each page to help you easily find the section you need. They are:



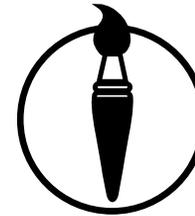
Establishing a Classroom Community



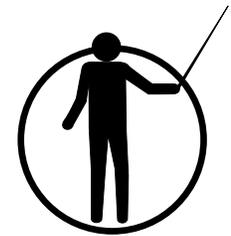
Community Learning Project



**Oral History Project/
Honoree Interview**



Art Project



Culminating Presentation

V. Education Resources and References: This section contains reference materials used in the creation of the guide, as well as resources for your ongoing pedagogical enrichment. Here you will find a number of books and online publications that can be valuable in expanding your expertise or providing additional ideas for leading your students through a quality experience of Making a Difference.

VI. The Appendix: Here you'll find additional information about standards, Community Works' arts and education programs, and more.



Section II

Overview of the *Making a Difference* Program

- **The Core Concept**
- **The Essential Understandings**
- **The Program Scope**
- **The 5 Core Components**



The Core Concept of *MaD*

Community Is All of Us

The core concept of the *Making a Difference* Framework is **COMMUNITY IS ALL OF US.**

This core concept places students themselves on the continuum of historical people and events that have shaped our communities and society at large. Community is All of Us is a concepts that speaks to the diversity and interconnectedness of communities. It also teaches personal responsibility for the greater good of our society. We all have a role, we all have a say, and we all have a responsibility to make a difference in our communities.

This curriculum draws upon your students' existing knowledge about their history, their culture, and their neighborhoods and enriches it with first-hand community research and in-person local hero interviews. These ideas are then presented in the creation of visual, literary arts and performing arts projects.



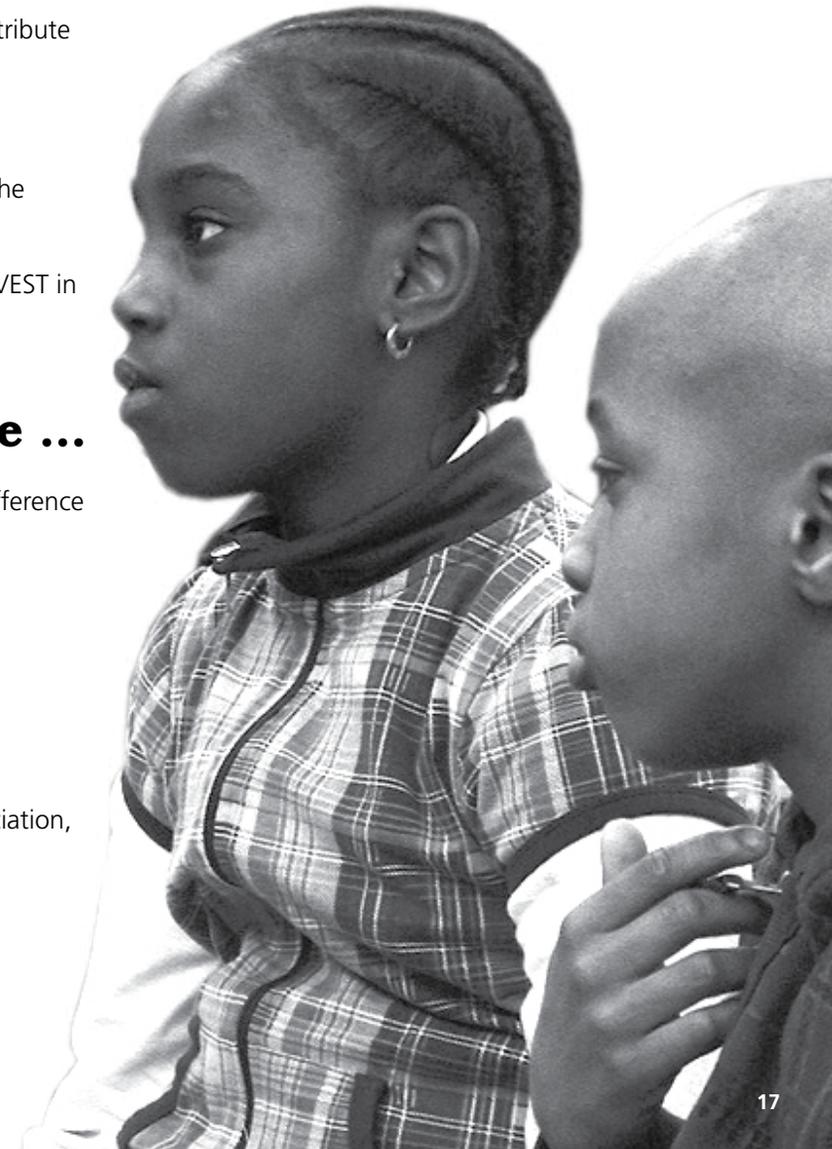
Essential Understandings & Questions

Students will understand that ...

- COMMUNITY IS ALL OF US and we each have a responsibility to contribute to the vibrancy, health and betterment of our communities.
- CHANGE IS POSSIBLE on an individual and community level.
- THEY ARE CHANGEMAKERS and are able to make contributions to the community through art, service and education.
- THEY ARE VALUABLE ASSETS to the future of the community, we INVEST in them, they must INVEST in themselves and know their WORTH.

Lessons and activities will explore ...

- What is a community? How does an individual or a group make a difference in the community?
- What challenges/obstacles and changes/progress do I witness in my community? What comforts me? Inspires me? Worries me? Distracts me?
- How can I make a difference in my community through my VALUES, ATTITUDE, IDEAS, ART, ACTIONS?
- What can I do or create to enrich my community, to show my appreciation, to inspire others, and to give back using my knowledge and my talents?

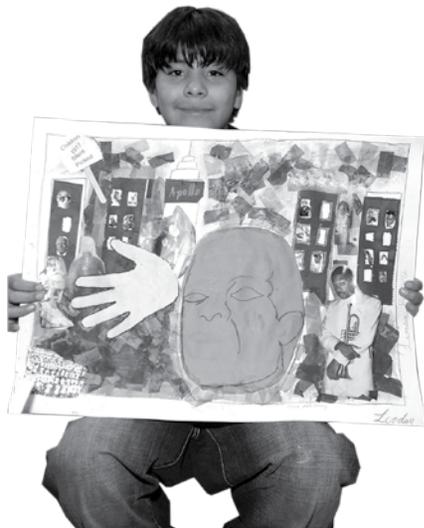


The Scope

Making a Difference is...

BUILDING BRIDGES THROUGH ARTS IN EDUCATION

Making a Difference is Community Works' hallmark arts, literacy, and community learning program where young people, paired with extraordinary classroom teachers and/or master teaching artists, explore their community heritage and honor local agents of change through a curriculum that helps them, the next generation, discover themselves as artists, social activists and change-makers. *Making a Difference* epitomizes Community Works' mission of building bridges between diverse cultures and neighborhoods, using the arts as a tool for social and personal change, and sharing the community stories that connect us all.



ENGAGING STUDENTS ACROSS THE GRADES

Since the inception of *Making a Difference* in 1996, students from over 48 elementary, middle and high schools



have honored more than 258 local heroes, documented dozens of neighborhoods, and worked collaboratively to create art to both reflect their learning and to make a positive impact on their communities.



PRESERVING CULTURAL HERITAGE

This curriculum guide draws from the successful practices of several major *Making a Difference* Programs created by Community Works. Every program is rooted in the notion that best way to teach young people history, community heritage, art, and activism is to connect them to the living traditions and the local heroes that dwell in their own backyards. *harlem is...* celebrates Harlem's rich cultural heritage through the lives and times of its artists, musicians, business people, dancers, social activists, religious leaders, and its youth. *The Long Walk to Freedom* celebrates ordinary people who made extraordinary contributions to the Civil Rights Movement as youth activists.

CONNECTING CLASSROOMS AND COMMUNITIES

A major strength of *Making a Difference* is its portability. Classrooms and community learning centers across the nation can implement the MaD program in their neighborhoods and mine the rich American legacies buried within them that connect us all. Community Works has had great success replicating MaD programs such as *The Long Walk to Freedom*, which originated in New York City and was replicated in San Francisco. The *harlem is...* project began as a single project aimed at honoring community elders and grew into an eight-part multimedia public art project collaborating with dozens of Harlem classrooms. Most recently, Community Works launched the replication of its *Global Connections* project—the *Making a Difference* Program that connects students across national and international communities. *Global Connections* began connecting students in the Bronx with students in Johannesburg in South Africa. The current project explores the lives and cultural legacies of Japanese-Americans in California and New York.



CELEBRATING COMMUNITY WITH PUBLIC ART

The *Making a Difference* program is a learning experience that lives beyond the school year through the creation of public art exhibitions, public events, and performances. From simple bulletin board displays to museum-quality integrated display boards, *Making a Difference* programs give back to the community from which they came by presenting multimedia student work for community viewing. Community Works has created dozens of large-scale, groundbreaking, and profoundly moving public art projects that celebrate community. The program home of Community Works' *Making a Difference* Program and the *harlem is...* exhibition series is The Dwyer Cultural Center. (For more info about the Dwyer, see pages 102 & 103).

FOSTERING PARTNERSHIPS BETWEEN SCHOOLS AND COMMUNITY ORGANIZATIONS

Community Works is your partner in bringing this unique learning experience to life for your students. Through this curriculum guide and our full range of educational services, you will be *Making a Difference* in your community and beyond. Become a MaD partner school or join our MaD consortium of educators today.





The Five Core Components of MaD



Establishing a Classroom Community

Training students to work collaboratively to co-construct the overall *Making a Difference* experience.



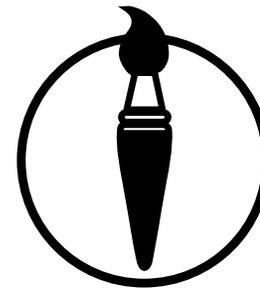
Community Learning Project

Building students' skills as observers and storytellers.



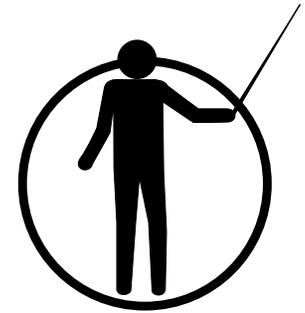
Oral History Project/ Honoree Interview

Teaching students how to become researchers, oral historians, journalists, and cultural preservationists.



Art Project

Help students learn as artists, activists, and community contributors from an empowered youth perspective.



Culminating Presentation

Working with students on public speaking, stage performance, and community leadership skills.

The five core components of the *Making a Difference* program give the program its depth, breadth and flexibility. Depending on your own goals, you may choose to implement all five components sequentially or to select one or two as a short unit. Combining multiple components in one activity is a powerful and rewarding approach. For example, you can establish classroom community and introduce your art form simultaneously using classic arts “icebreakers” that build leadership and teamwork among your students. Your hero could spend part of the interview helping you plot a walking tour. You can use that neighborhood walk to gather sounds, words, or images for art making. Alternatively, the walk can be a culminating event in the form of an art parade or a culminating event can take the form of a community service project. There are many possibilities!

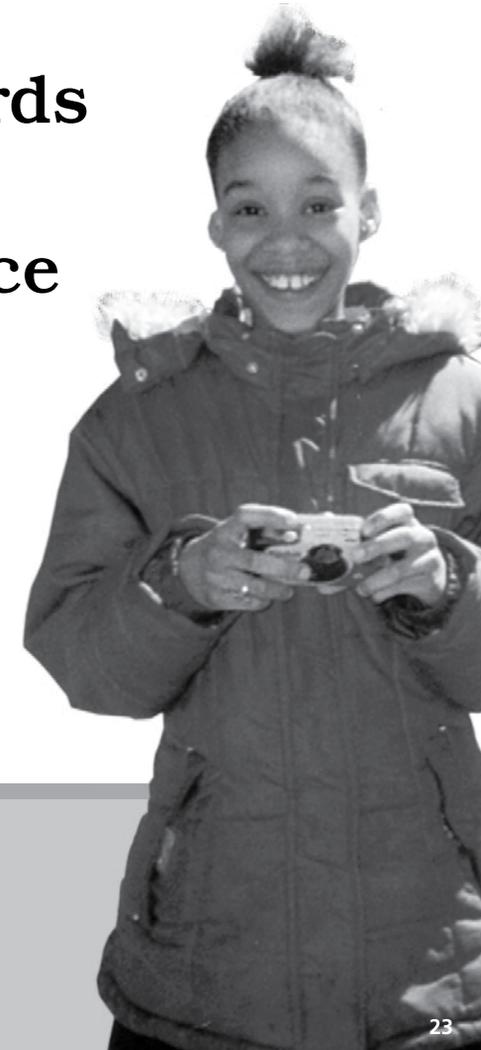
Section III

Designing Your Own Making a Difference Program

Once you have established your own project theme for the program, this section will help you plot out a successful version of the program that fits your particular educational setting, schedule, and resources. Use the Program Map, Learning Standards, and Sequence pages to develop your plan. To get you started, there are sample program worksheets located at the end of this section.



- **The Model Program Map**
- **Connecting to Goals & Standards**
- **Creating Your Program Sequence**
- **Sample Program Worksheets**



The Model Program

Map



TEACHER – It begins with you! You have taken on the role of lead community organizer, activist, and developer. Follow the steps outlined in this guide and you will have a wonderful experience *Making a Difference* in your classroom and your community at large.



SELECT A THEME – Most *Making a Difference* Programs are shaped by a particular theme or line of inquiry. In recent years, Community Works has explored themes such as environment, healthy living and global community. You can develop your theme in many ways, such as from a unit of study in your classroom (e.g. Exploring Community, Cultures and Diversity; Immigration; The Political Process/ Local Government; etc.); from a school-wide initiative (e. g. “This Land is Our Land – Saving Our Environment”); or your theme can be developed to supplement concurrent projects in History, Community Service/ Youth Activism, Art, Social/Global Studies or Language Arts.



IDENTIFY A NEIGHBORHOOD/ COMMUNITY – Where will your place-based learning take place? In the community surrounding your school? In a particular city neighborhood that is relevant to your theme? What are the borders or boundaries that you will draw? If your community is not place-based, how will you shape and present it to your students? Gather as many visual aids as you can to help your students “see” the subject of their study – or – put them in charge of documenting the community themselves through maps, photographs, and other visual accounts.



IDENTIFY AN HONOREE – An honoree is a person who is making a difference in the community. This person is usually an unsung hero making valuable contributions to the community, contributions that deserve recognition. Your honoree should exemplify the issues raised in your theme. They should live or work in the community you are studying, or this work should have a visible impact on that community.





ESTABLISH COMMUNITY

PARTNERSHIPS – Who can you work with to maximize the impact of this program on your students? Are there other educators or motivators who may join you in one or more aspects of your instruction? Is there an artist or art-teacher who would like to partner with you to create a community art project? Is there a community organization that works in your designated neighborhood that may collaborate with you on the community learning explorations (community research, walking tours, introductions to community members of interest)? If so, join forces with these individuals or organizations to expand the reach of your project.



CHOOSE AN ART PROJECT – A major component of the *Making a Difference* program is the art project that allows students to put their personal and collective imprints on the community through the creation of a work of visual, performing, or literary art. The art project should be designed to manifest student learning on multiple levels – learning about themselves and their identity, learning about their community, learning about the theme, and learning about the honoree.



DESIGN YOUR *Making a Difference* PROGRAM SEQUENCE

– This curriculum guide is just that, a guide for you to use to construct the *Making a Difference* Program that works best for you, your schedule and your students. The curriculum elements presented here work as touchstones for the overall community learning experience. You can customize the scope and sequence of the MaD lessons and activities to suit your needs. It will be important that you design a program sequence that allows adequate time for your students to process the major concepts and to fully execute key learning activities. Your determination of your students' needs should determine the number of days/sessions/class periods allotted for each activity. The *Making a Difference* community-learning program is a process-oriented learning model. Students will construct their own understandings and learn the most by doing the work - the explorations, the research, the collaborating, the creating – themselves.



ORGANIZE A CULMINATING PRESENTATION

– Arrange for your students to share their work with the larger community. Plan an art exhibition, an in-school assembly or an after-school performance in conjunction with other school events such as parent meetings or holiday celebrations. Secure wall space or bulletin boards for your students to display all forms of documentation of their program experience. Design a web page or publish an anthology that also chronicles the work and the students' reflections on the experience. The possibilities are endless. Plan to invite your honoree and your community partners to the event to bring the work full circle.

The Making a Difference Goals & Standards



ESTABLISHING CLASSROOM COMMUNITY



COMMUNITY LEARNING PROJECT

Goal

Training Students to Work Collaboratively to co-construct overall *Making A Difference* Program Experience

Training Students as Observers and Storytellers

Activities

Team building, Public Speaking, Conflict Resolution, Leadership

Student Writing, Walking Tours, Community Mapping, Drawing, Photography

Standards

For more detailed information about the National Content Standards, drawn from Content Knowledge A Compendium of K-12 Standards, 4th edition, visit www.mcrel.org/standards-benchmarks.

For an expanded list of New York State Standards visit www.nysed.gov

For a downloadable version of the NYC Department of Education's K-8 Social Studies Scope and Sequence (2008-2009) visit the teaching and learning sections at schools.
nyc.gov.

For additional information on NYC Department of Education curriculum blueprint, visit the Arts and Special Projects page on their website.

Also, see *Making a Difference* curriculum connections to the NYC Department of Education's BluePrint for the Arts at the end of each module.

National Content Standards

This section meets standards and benchmarks in Behavioral Studies (Standards 1-4), Arts & Communications: Practice Creativity (3), History: Historical Understanding (1-2), Language Arts: Writing (1 and 4), Language Arts: Reading (5-7), Language Arts: Listening & Speaking (8), Life Skills: Life Work (7-8), Life Skills: Self-Regulation (1-6), Life Skills: Thinking & Reasoning (2, 3, 5, 6), and Life Skills: Working with Others (1-5). For a detailed listing, see Appendix.

New York State Standards

English Language Arts/ELA 1-Language for Information and Understanding; ELA 4-Language for Social Interaction; HPEFCS 2-A Safe and Healthy Environment; and LOTE 2-Cultural Understanding.

NYC DOE K-8 Social Studies Scope and Sequence

Thematic Stands: (I) Culture; (IV) Individual Development and Identity; (VI) Power, Authority, and Governance; and (X) Civic Ideals and Practices. **Skills:** Thinking Skills, Research and Writing Skills, Interpersonal and Group Relation Skills.

National Content Standards

This section meets standards and benchmarks in Behavioral Studies (Standards 1, 2 and 4), Arts & Communications: Aesthetic Experiences (1 and 2), Practice Creativity (3), Arts & Communications: Role of Culture (4 and 5), Civics: Geography-The World in Spatial Terms (1-2), Civics: Geography-Places & Regions (4 and 6), Civics: Geography-Human Systems (12), Civics: Geography-Environment & Society (14 and 15), Civics: Geography-Uses of Geography (17), History for Grades K-4: Living and Working Together in Families and Communities, Now and Long Ago (1-2), History for Grades K-4: The History of Student's Own State or Region (3), History for Grades K-4: The History of Peoples of Many Cultures Around the World (5 and 6), History: Historical Understanding (1-2), U.S. History (16, 17, 20, 29, 31), Language Arts: Writing (1-4), Language Arts: Reading (5 and 6), Language Arts: Listening & Speaking (8), Language Arts: Viewing (9), Language Arts: Media (10), Mathematics (1-4), and Technology (1, 2, and 6). For a detailed listing, see Appendix.

New York State Standards

Social Studies Standard 1-History of the United States and New York, Standard 3-Geography, Standard 4-Economics, and Standard 5-Civics, Citizenship, and Government.

NYC DOE K-8 Social Studies Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (VII) Production, Distribution, and Consumption; (VIII) Science, Technology, and Society; (IX) Global Connections; (X) Civic Ideals and Practices.

Skills: Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, Map and Globe Skills, Interpersonal and Group Relation Skills, and Graph and Image Analysis Skills.

Connections



ORAL HISTORY PROJECT/ HONOREE INTERVIEW

Training Students as Researchers, Oral Historians, Interviewers, Reporters, Journalists, and Cultural Preservationists

Interview Skills and Etiquette, Writing Good Questions, and Reflection through Language Arts.

National Content Standards

This section meets standards and benchmarks in Behavioral Studies (Standards 1-4), Arts & Communications (1-5), History for Grades K-4: Living and Working Together in Families and Communities, Now and Long Ago (1-2), History for Grades K-4: The History of Student's Own State or Region (3), History for Grades K-4: The History of Peoples of Many Cultures Around the World (5 and 6), History: Historical Understanding (1-2), U.S. History: Post-war United States (29, 31), Language Arts: Writing (1 and 4), Language Arts: Reading (5-7), Language Arts: Listening & Speaking (8), Life Skills: Life Work (7-8), Life Skills: Self-Regulation (1-6), Life Skills: Thinking & Reasoning (1-3, 5, 6), and Life Skills: Working with Others (1-5). For a detailed listing, see Appendix.

New York State Standards

English Language Arts/ELA Standard 1-Language for Information and Understanding, Standard 2-Language for Literary Response and Expression, Standard 3-Language for Critical Analysis and Evaluation, and Standard 4-Language for Social Interaction.

Career Development and Occupational Studies/CDOS Standard 1- Career Development, Standard 2-Integrated Learning, and Standard 3a- Universal Foundation Skills

NYC DOE K-8 Social Studies Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (V) Individuals, Groups, and Institutions; (VI) Power, Authority, and Governance; (VIII) Science, Technology, and Society; (IX) Global Connections; (X) Civic Ideals and Practices. **Skills:** Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, and Interpersonal and Group Relation Skills.



ART PROJECT

Training Students as Artists, Activists, Community Contributors with powerful ideas to express from a distinctly youth perspective

Artistic Process Exploration and Collaboration, Vocabulary Building, Documentation, Final Project

National Content Standards

This section meets standards and benchmarks in Arts: Arts Connections (Standard 1), Arts: Dance (1-6), Arts: Music (1-7), Arts: Theater (1-6), Arts: Visual Arts (1-5), Arts & Communications (1-5), Language Arts: Writing (1 and 4), Language Arts: Reading (5-7), Language Arts: Listening & Speaking (8), Language Arts: Viewing (9), Language Arts: Media (10), Life Skills: Life Work (7-8), Life Skills: Self-Regulation (1-6), Life Skills: Thinking & Reasoning (2, 3, 5, 6), Life Skills: Working with Others (1-5). Mathematics (1-4), and Technology (1, 2, and 6). For a detailed listing, see Appendix.

New York State Standards:

Art Standard 1-Creating, Performing, and Participating in the Arts, Standard 2-Knowing and Using Arts Materials and Resources, and Standard 3-Responding to and Analyzing Works of Art.

NYC DOE K-8 Social Studies Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (V) Individuals, Groups, and Institutions; (VI) Power, Authority, and Governance; (VII) Production, Distribution, and Consumption; (VIII) Science, Technology, and Society; (IX) Global Connections; (X) Civic Ideals and Practices. **Skills:** Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, Map and Globe Skills, Interpersonal and Group Relation Skills, and Graph and Image Analysis Skills.



CULMINATING PRESENTATION

Training Students as Public Speakers, Performers and Cultural Contributors; Acknowledgement of the endeavor and process.

Students plan, promote and perform in a culminating presentation that features their work.

National Content Standards

This section meets standards and benchmarks in Arts: Arts Connections (Standard 1), Arts: Dance (1-6), Arts: Music (1-7), Arts: Theater (1-6), Arts: Visual Arts (1-5), Arts & Communications (1-5), Language Arts: Writing (1 and 4), Language Arts: Reading (5-7), Language Arts: Listening & Speaking (8), Language Arts: Viewing (9), Language Arts: Media (10), Life Skills: Life Work (7-8), Life Skills: Self-Regulation (1-6), Life Skills: Thinking & Reasoning (2, 3, 5, 6), Life Skills: Working with Others (1-5). Mathematics (1-4), and Technology (1, 2, and 6). For a detailed listing, see Appendix.

New York State Standards

Art Standard 1-Creating, Performing, and Participating in the Arts, and Standard 4-Understanding the Cultural Contributions of the Arts.

English Language Arts/ELA 1-Language for Information and Understanding, and ELA 4-Language for Social Interaction.

NYC DOE K-8 Social Studies Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (V) Individuals, Groups, and Institutions; (IX) Global Connections; and (X) Civic Ideals and Practices. **Skills:** Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, Map and Globe Skills, Interpersonal and Group Relation Skills, and Graph and Image Analysis Skills.

Creating Your Program Sequence

Making a Difference is a custom fit program. Depending on the course of study you wish to create, you may choose to incorporate all five core components, or if your class time is limited, you may choose only one or two components. It's up to you. The flexibility of this program model allows you expand or contract the sequence to suit your needs.

You can...

- integrate the *Making a Difference* program components into your yearlong curriculum,
- create a multi-week unit of study, or
- implement an intensive workshop series.

The *Making a Difference* program has traditionally been formatted as an in-school curriculum. However, it can be readily adapted to out-of-school or community workshop formats. In this guide, a session is equal to a single class period, running approximately 45 minutes to an hour.

Use the following menu of basic program activities as a guide to help you determine how many sessions you will need for each program component. More information about each component is provided in the forthcoming curriculum pages.



The *Making a Difference Menu* A La Carte Program Components

Program Components

Number of Sessions



Establishing Classroom Community

- Brief Program Overview
- Collaborative, Team-Building Activities

1-2



Community Learning Project

- Defining Community
- Community Research, Exploration and Documentation
- Literacy/Language Arts Activities

3-5



Oral History Project - Honoree Interview

- Interview Prep
- Interview Session
- Interview Reflection

3-6



Art Project

- Brainstorm
- Create
- Edit/Revise

3-8



Culminating Presentation

- Plan
- Rehearse
- Present

1-5

Sample 10-session Program

- Session 1**Intro + Class Community
- Session 2**Visit the Dwyer Cultural Center*
- Session 3**Community Learning Project
- Session 4**Community Learning Project
- Session 5**Oral History Project
- Session 6**Oral History Project
- Session 7**Art Project
- Session 8**Art Project
- Session 9**Art Project
- Session 10**Culminating Presentation



The flexibility of this program model allows you expand or contract the sequence to suit your needs.

**for more information on the Dwyer Cultural Center visit pages 102 & 103.*

MY MAKING A DIFFERENCE PROGRAM

1. SELECT A THEME:

2. IDENTIFY A NEIGHBORHOOD/COMMUNITY:

3. IDENTIFY AN HONOREE:

4. ESTABLISH COMMUNITY PARTNERSHIPS:

5. CHOOSE AN ART PROJECT:

6. DESIGN YOUR PROGRAM SEQUENCE:

Session 1:

Session 2:

Session 3:

Session 4:

Session 5:

Session 6:

Session 7:

Session 8:

Session 9:

Session 10:

7. ORGANIZE A CULMINATING PRESENTATION:



Section IV

The *Making a Difference* Curriculum



Establishing a Classroom Community

Training students to work collaboratively to co-construct the overall *Making a Difference* experience.



Community Learning Project

Building students' skills as observers and storytellers.



Oral History Project - Honoree Interview

Teaching students how to become researchers, oral historians, journalists, and cultural preservationists.



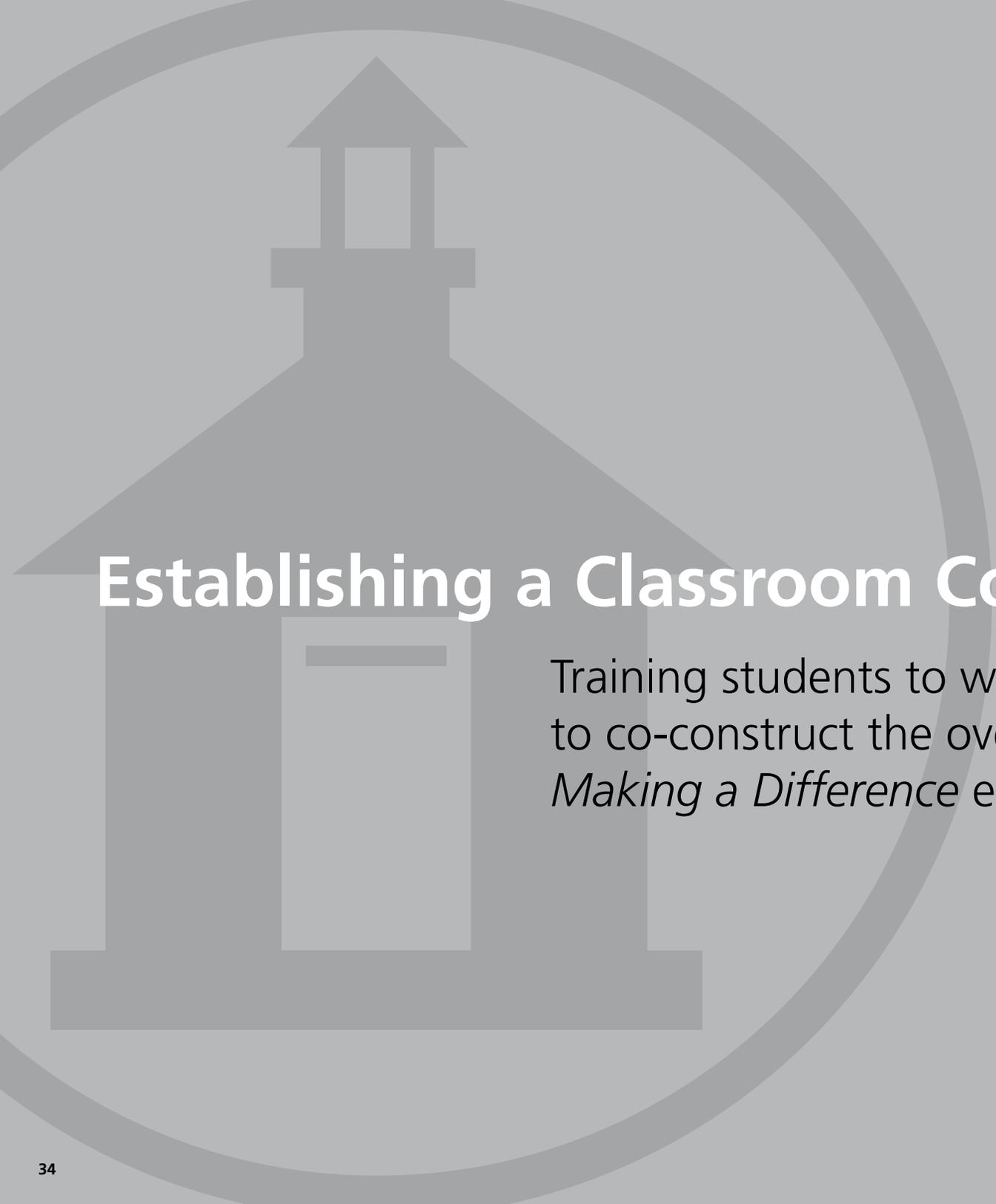
Art Project

Help students learn as artists, activists, and community contributors from an empowered youth perspective.



Culminating Presentation

Working with students on public speaking, stage performance, and community leadership skills.



Establishing a Classroom Community

Training students to work collaboratively to co-construct the overall *Making a Difference* experience.

Introducing *Making a Difference* to Your Students

There are many ways to enter into a *Making A Difference* program. You may choose to begin with one of the following:

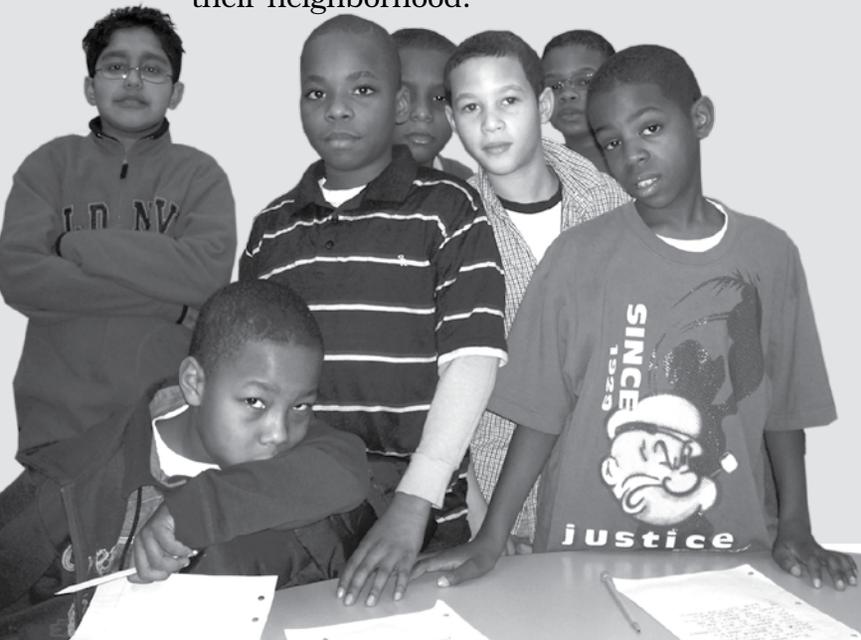
Visit The Dwyer Cultural Center to view the Harlem Is...exhibition and participate in a hands-on workshop. (for more information on the Dwyer Cultural Center see pages 102 & 103)

Screen the Community Works Short Film “Harlem Is...Music” or other student-generated media about their own community. (see resources)

Show your students a sample page and/or end-project from our *Community Is All of Us* anthology for their exploration and discussion.

You can also assign “mystery” pre-activities for homework in advance of the launch of the project and then explain how those assignments connect to the *Making a Difference* program. As pre-activities, students can:

Keep a written or photo journal of their favorite places in their neighborhood.



Establishing a Classroom Community

“A trusting classroom community is the foundation for both opening minds to equality and for strong academic learning. By supporting the development of your students’ self-worth, competence, and belief that they can make a difference, you can bolster your students’ personal power. By teaching students to encourage and care for each other in the class, you can foster a feeling of group support among them.”

—From “Teaching for Equality” in Open Minds to Equality by Nancy Schniedewind & Ellen Davidson.



Establishing a Classroom Community



Read a variety of childrens books featuring community exploration or local heroes. If none exist about your neighborhood, have your students create the first one! (Elementary)

Collect and post newspaper articles in local papers about their community and the people in it. (Middle & High School)

Conduct a school-wide survey to nominate a local hero from the community to be honored by the class.

Interview family members and/or adult friends about changes to the community over time.

Create a timeline of major community events or chart a THEN & NOW comparison.

Collaborative, Team-Building Activities

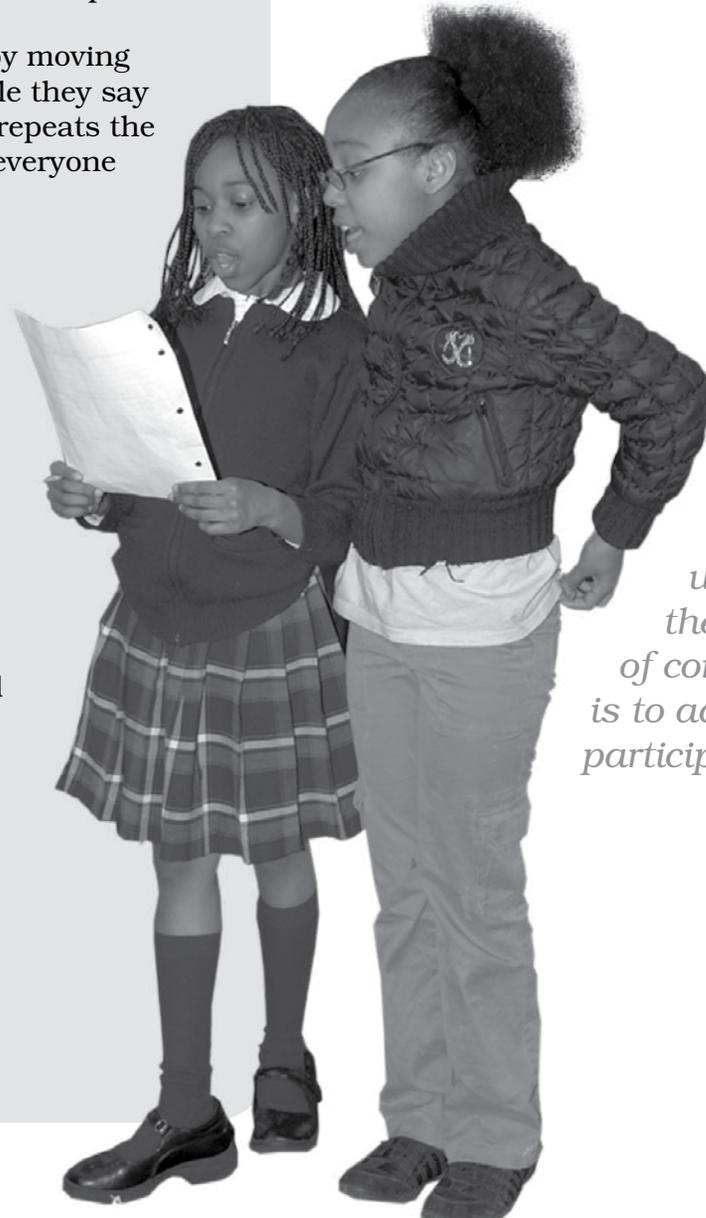
One of the best ways to understand the concept of community is to actively participate in one. The following activities are designed to engage your students in play that requires them to work as a team and begin to value the interdependent qualities of community membership.

Name Game—Students stand in a circle. One person begins by moving to the center of the circle and doing a signature movement while they say their name. The group, in unison, mirrors the movement and repeats the persons' name. Everyone takes a turn. The game ends when everyone has shared their name.

People BINGO—[Worksheet] A 5x5 bingo-style grid is created with different skills and abilities assigned to each square. Students are required to go around the room and find a person who possesses one of the skills or abilities. When they find someone, they write the person's name in the square. When they have found five people in a row – horizontally, vertically, or diagonally – they call BINGO.

Human Knot—Make small groups of 8 to 10 students. Each group stands in a circle, facing each other. Instruct them to reach past the person standing next to them and to join their left hand with someone, and their right hand with someone else. Once everyone is holding hands, the group is instructed to unravel themselves without breaking the circle or letting go of their partners' hands. Students will have to step over and under one another to undo the knot. Teamwork and cooperation are key to the success of the game.

Establishing a Classroom Community



“One of the best ways to understand the concept of community is to actively participate in one.”



Establishing a Classroom Community

Collective Counting Game—Students work in small groups standing or sitting in a circle. Each student closes their eyes. Their goal is to count as high as they can with each person speaking one number at a time. If two people say the same number at the same time, the group must start counting again from one. Key to the success of this game is listening,

selflessness, allowing other voices to speak, establishing a group trust, releasing competitiveness. When small groups relate and find a rhythm, they will be able to count to 10, then 25, 50, even 100. Once small groups find success, have the whole class attempt the game. This game can be used to center the group at the beginning of each class.

Don't Miss A Beat (Ball or Balloon Toss)—Groups work together to keep a ball or balloon in motion without dropping the ball. All players must concentrate together and keep eye contact with one another to coordinate the give and take required to keep the ball moving. Strong groups will achieve a high number of passes in a short period of time (1-2 minutes)



Engage your students in play that requires them to work as a team.

Classroom Community In Action

Have your students discuss the positive effects of working together to achieve the goals of the team-building activities. They should discuss how each of them as individuals had to behave in order for the group to be successful in achieving their goals.

Create A Classroom Agreements Chart

Have your students write a list of agreements for working together. Chart their ideas in affirmative language (write the “dos” rather than the “don’ts”) and display the chart in a prominent place in the classroom.

Sample Class Agreements:

We all agree to...

- Listen to the instructions
- Cooperate
- Allow different people to lead
- Talk nicely to each other
- Be patient
- Keep our goal in mind
- Ask for help when we need it
- Support each other

After your classroom agreements have been established, have your students discuss how communities of all sorts function with certain formal or unspoken agreements. For instance, what unspoken agreements are followed by the community of subway riders? What formal agreements are established and posted by the subway transportation authorities?

Take note of the thoughts and concepts that emerge in these discussions as they will contribute to your students’ definitions of community in the next section.

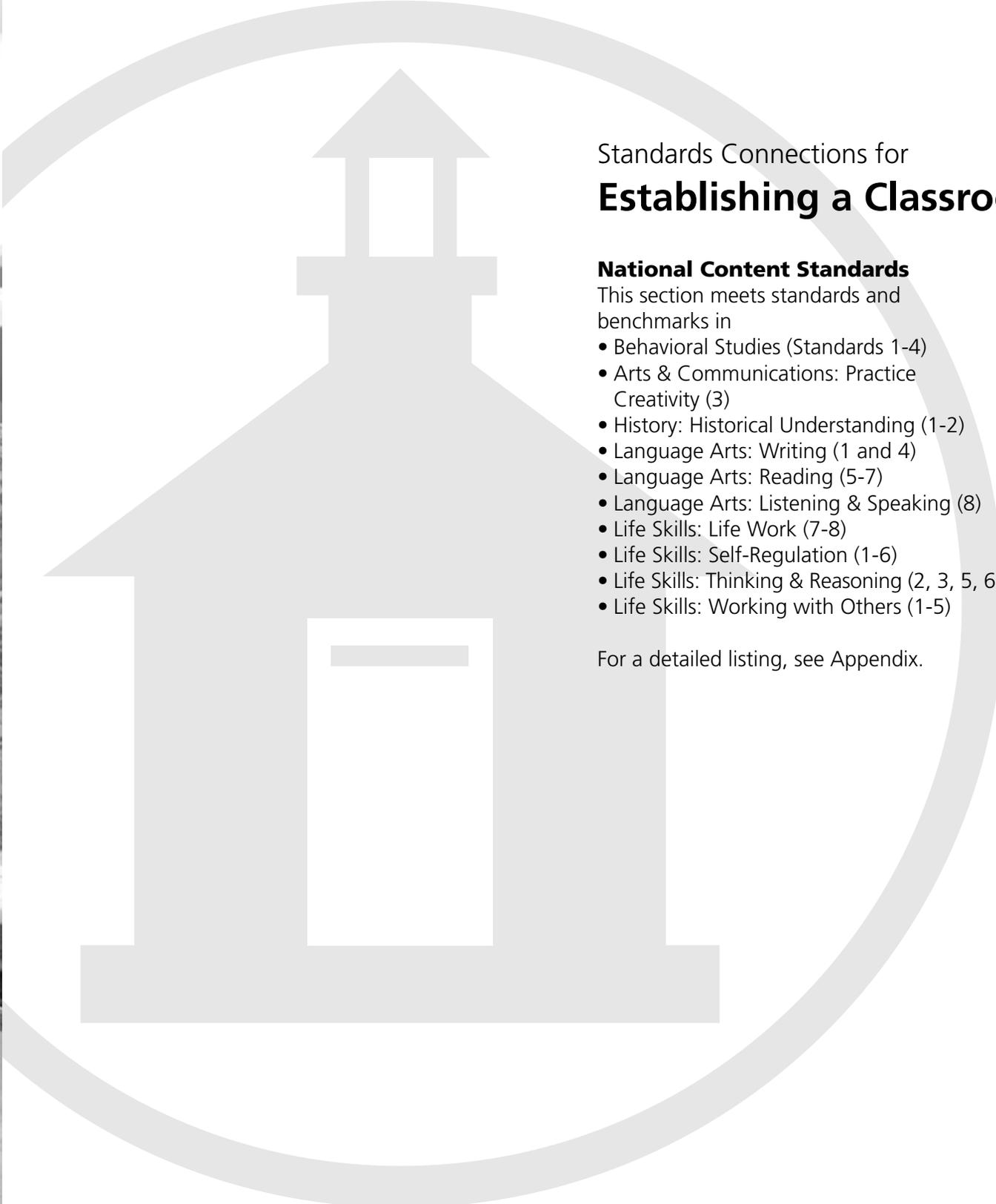


Establishing a Classroom Community

TIP: Get inspiration from historical precedents!

For older students, you may want to formalize the agreement activity by reviewing historical documents of agreement such as the Declaration of Independence or the Preamble to the U.S. Constitution. You may have all the students sign the master document and hang it on the wall, or you might print out individual copies and distribute. The most important aspect of the agreement activities is that the students themselves, as a classroom community, establish the list.





Standards Connections for

Establishing a Classroom Community

National Content Standards

This section meets standards and benchmarks in

- Behavioral Studies (Standards 1-4)
- Arts & Communications: Practice Creativity (3)
- History: Historical Understanding (1-2)
- Language Arts: Writing (1 and 4)
- Language Arts: Reading (5-7)
- Language Arts: Listening & Speaking (8)
- Life Skills: Life Work (7-8)
- Life Skills: Self-Regulation (1-6)
- Life Skills: Thinking & Reasoning (2, 3, 5, 6)
- Life Skills: Working with Others (1-5)

For a detailed listing, see Appendix.

New York State Standards

- English Language Arts/ELA 1-Language for Information and Understanding
- ELA 4-Language for Social Interaction
- HPEFCS 2-A Safe and Healthy Environment
- LOTE 2-Cultural Understanding.

NYC DOE K-8 Social Studies

Scope and Sequence

Thematic Stands: (I) Culture; (IV) Individual Development and Identity; (VI) Power, Authority, and Governance; and (X) Civic Ideals and Practices.

Skills: Thinking Skills, Research and Writing Skills, Interpersonal and Group Relation Skills.



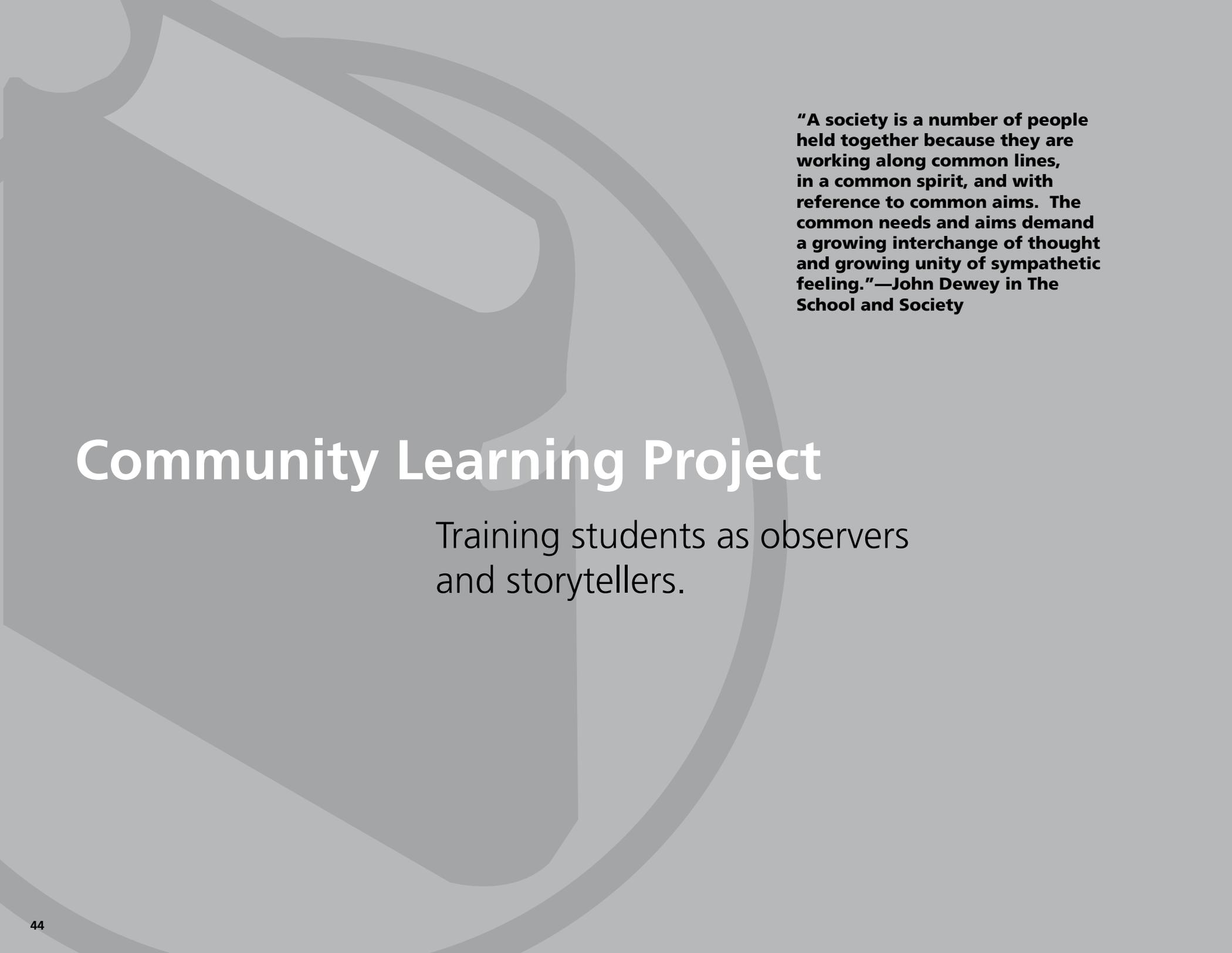
Worksheets

Establishing a Classroom Community

PEOPLE BINGO

Directions: Look for a person who possesses the like, skill or ability in each square. When you find a match, write their name in the square. If you find 5 people in a row – horizontally, vertically, or diagonally – you have BINGO!

Likes Disney movies	Can ride a skateboard	Is able to pat their head and rub their stomach at the same time	Can bake a cake	Can speak French
Is an only child	Plays the piano	Can recite the preamble to the Constitution	Was born in a city other than New York	Can rap
Has done community service	Has written an original poem	Likes learning history	Has a sister and a brother	Can thread a needle
Reads a book every week	Likes curry flavored food	Can speak Spanish	Considers themselves a leader	Has perfect attendance in school
Enjoys doing research	Wants to improve the community	Is a tap dancer	Is a good illustrator	Can jump double-dutch



"A society is a number of people held together because they are working along common lines, in a common spirit, and with reference to common aims. The common needs and aims demand a growing interchange of thought and growing unity of sympathetic feeling."—John Dewey in The School and Society

Community Learning Project

Training students as observers and storytellers.

What is Community? Defining Community Concepts

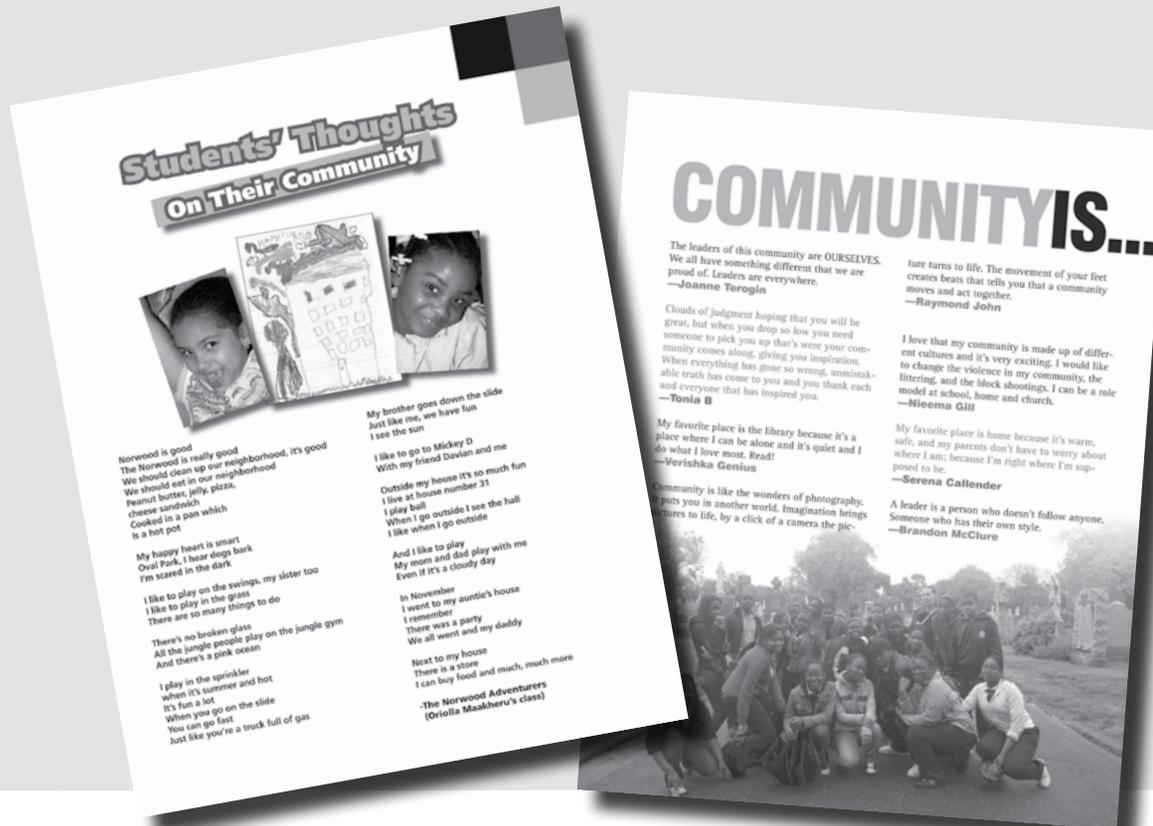
Think-Pair-Share Activity:

- 1. Think:** Have your students think about what community means to them, then have them define community on their own terms and in their own words.
- 2. Pair:** Then, have them work together in pairs or in a small group to combine their definitions into a broader understanding of community.
- 3. Share:** Finally, have each pair or group share their definitions with the whole class. Read aloud. Conduct a group discussion about community.



Did you know...?

Feeling connected to and valued by one's community in childhood has been proven to reduce delinquency later in life (Hawkins & Weiss). A crucial aspect of violence prevention programs is teaching students that their words and actions have an impact. Using the Making a Difference program, you can enable students to actively participate in their neighborhood. As they partake of its offerings and give back through their art, they will discover that their words and actions matter.





TIP: *Expand the concept! How many ways can you think of community?*

“What worked: I expanded the ‘What is Community’ writing activity to include first a general definition, then a list of communities they were a part of, sensory descriptions: What do these communities look like? Sound like? Taste like? What would you see in these communities? What would you smell in these communities? Etc. I also asked each small group to represent their ideas in a poster which they then presented. This seemed to work very well.”

—Kate Bell

Exploring Community and Culture: A Glossary of Terms

Students often interchange the word community with the words culture, heritage, and tradition. Using the attached worksheet, have your students explore the differentiation between the terms to help them develop a richer, more detailed appreciation for their community. After reading each word in the glossary, have your students write down examples of each term in the space provided.

I Come From...Identity Poems [Worksheet]

This exercise is a great follow-up to the exploring community and culture activity. Students can fill in the worksheet, self-selecting different aspects of their identity as expressed by their families, their neighborhood, their cultural traditions and other identity markers they choose using the prompts provided. Have student volunteers read their responses aloud, or transcribe and save the student work for use later in the project.



Community Reflections

Have students read and review a list of quotes by known or unknown people reflecting on their community. Discuss how each description uses a variety of literary tools, such as metaphor, personification, and social commentary/critique to describe their community. Have the students write their own community reflection in one of these styles.

“...Harlem—South Harlem—the Carolinas, Georgia, Florida—looking for the promised land—dressed in rhythmic words, painted in bring pictures, dancing to jazz—ending up in the subway at morning rush time—headed downtown. West Indian Harlem—warm rambunctious sassy remembering Marcus Garvey. Haitian Harlem, Cuban Harlem, little pockets of tropical dreams in alien tongues. Magnet Harlem, pulling an Arturo Schomburg from Puerto Rico, pulling an Arna Bontemps all the way from Carolina, a Nora Holt from way out West, an E. Simms Campbell from St. Lous, likewise Josephine Baker, a Charles S. Johnson from Virginia, an A. Philip Randolph from Florida, a Roy Wilkins from Minnesota, an Alta Douglas from Kansas. Melting pot Harlem—Harlem of honey and chocolate and caramel and rum and vinegar and lemon and lime and gall.”

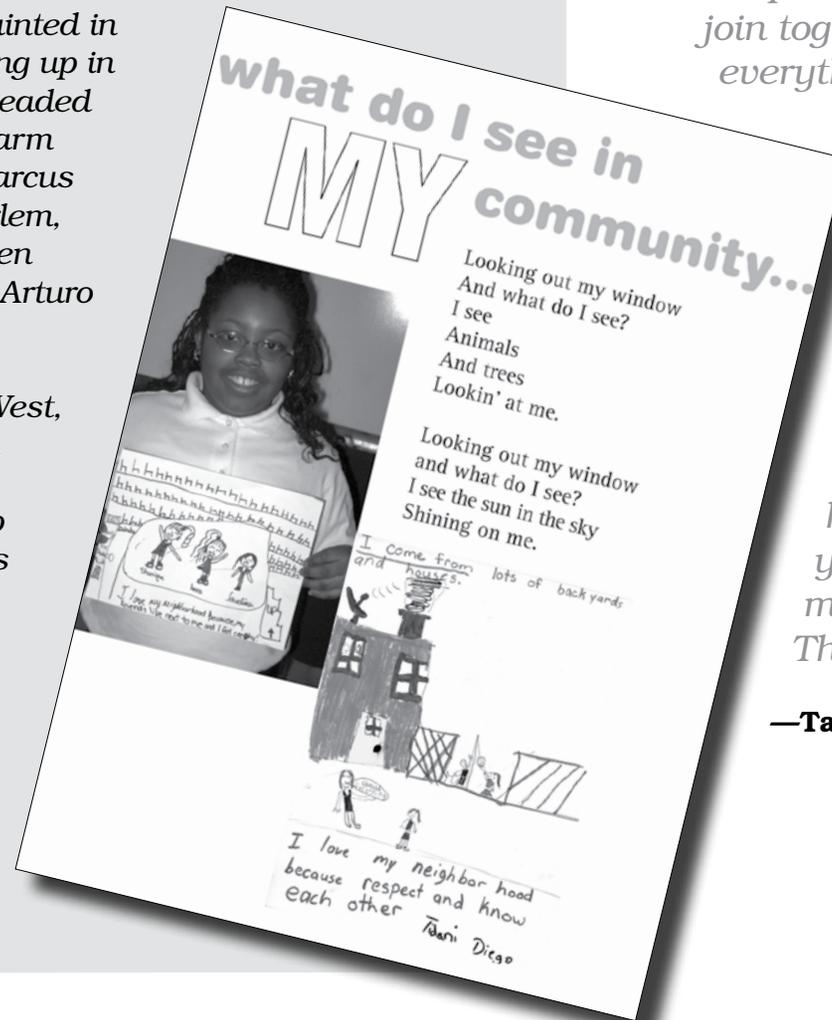
—Langston Hughes, Harlem: A Community in Transition

Community Learning Project



“To me community means the place where people join together to make everything work.”

—DiArvion Callender



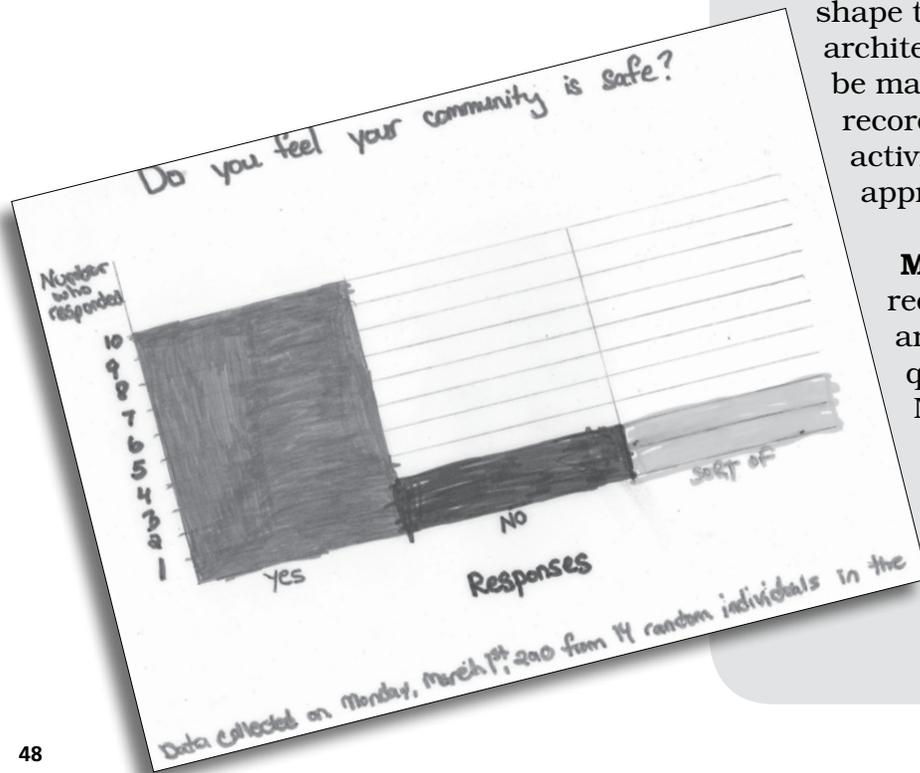
“The Community means your home. Your comfort zone, having fun with your friends. The suit memory. The party. The wonderful faces.”

—Tamara Myes



TIP: Start with what your students know!

“Preparation discussion for the Neighborhood Walk: We made a list of the kids favorite places, and the a little map to show the route we were going to take. We did a little role-playing too, practicing how to approach people for ‘on the street interviews.’ —Kate Bell



Community Research and Exploration

Background Materials—You or your students should conduct research and create a list of facts about your chosen neighborhood and its community members. (See DID YOU KNOW? Page in Sample Program Anthology.) This list of facts and figures will form the foundation of your community exploration and it should include a mix of history, community folklore, and current events.

Community Walks—You and your students can select a series of community destinations to comprise your community walk. Drawing from historical landmarks to the students’ own FAVORITE PLACES (See Pre-Activities and Sample Anthology) you can co-construct a fun and informative neighborhood exploration.

Mapping Projects—You can easily incorporate mapping projects into your walk and student homework activities. Community maps can take shape through traditional methods such as graph-paper drawings, architectural aerial view reconstructions or 3-D models. Maps can also be made manifest through digital photographs, sketching, video, audio recordings, found objects and travelogues. Match your map-making activities to your students’ skills and interests and invite multiple approaches within the class.

Man-On-The-Street Interviews—Bring a simple hand-held audio recorder on your walk and prepare your students to be polite and interact with community people. Have a simple set of 2-3 questions prepared and survey the people you meet on your walk. Note: Be sure to teach students not to approach anyone without introducing themselves and their project, and to ask permission to ask a few questions or take a picture. Photos should be used for educational purposes only or else release forms will be required. Students can use photos to inspire a community mural or to illustrate quotations to be used in a culminating report or publication.



Community Learning Project

TIP: Use your walk to gather words, images, or sounds for your art project

“A glorious sonispheric walk through Harlem. The students were on task documenting the machine, human and nature soundscape. They also interacted with everyday objects—gates, branches, sliding boards to make sounds and observe sound qualities—dense, shallow, crescendo, etc. The students captured sounds of unseen airplanes high above, subway trains below, birds in trees, babies, stereos and lots of wind.”

—Patrick Brennan

Local Merchant, Business Owner or Community Organizer Interviews—Teachers should pre-plan local merchant, business or community organization interviews by visiting stores and organizations in advance of the trip, presenting the class project, and asking for permission to bring students into the business as a stop on their community walk. In some instances a local businessperson could be a local hero. If so, you could plan to link your community walk to your oral history project/honoree interview.





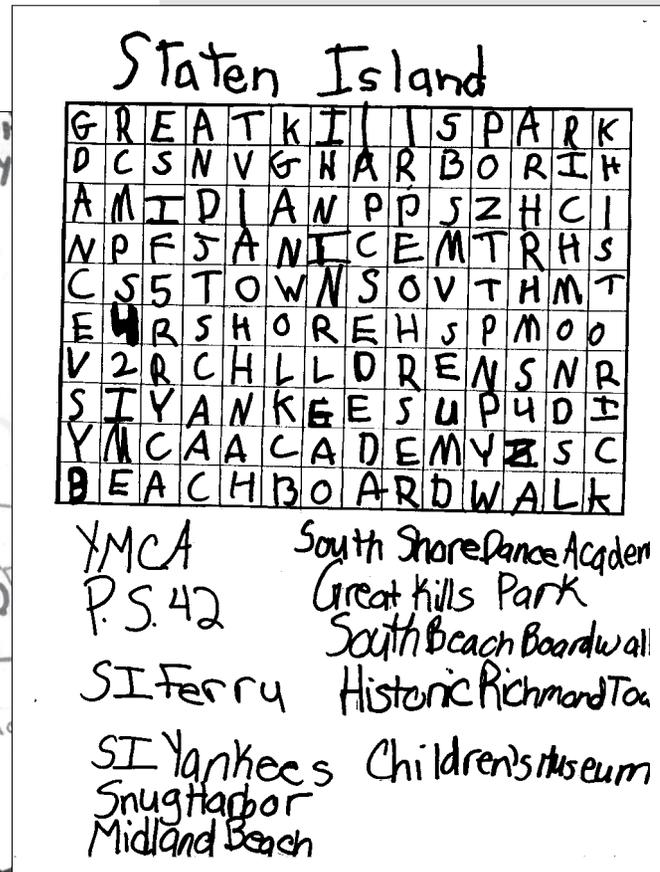
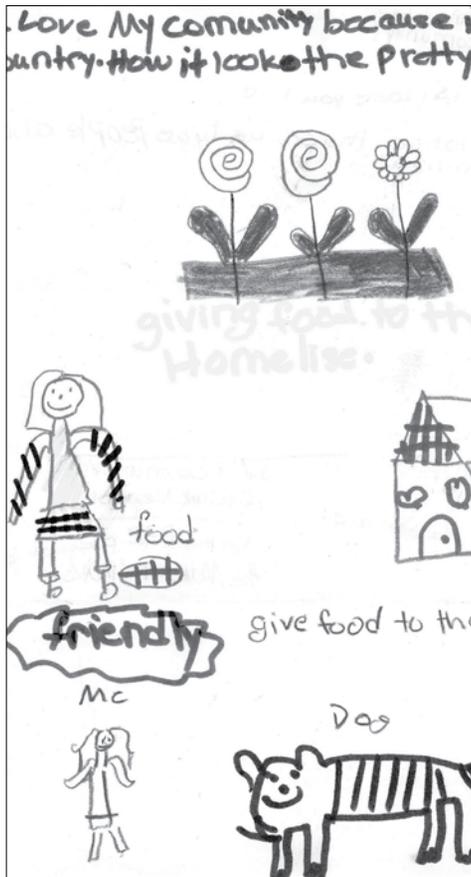
Documentation

There are myriad ways students can demonstrate community learning beginning with the products of their community research and explorations.

Arts & Literacy Projects

- Annotated sketchbooks or journals
- Individual or small group collages or murals
- Photo books or curated mini-exhibitions
- Shoe-box dioramas
- Illustrated streetscapes
- Short essays, poetry or spoken word pieces
- Political cartoons
- Opinion polls
- Dramatic monologues
- Scripts written as docents of community tour company

AND MANY MORE...



1927
Harlem YWCA, Abyssinian Baptist Church, and 135th Street Branch Public Library host the Fourth Pan African Congress, attended by over 200 delegates from the United States, the West Indies, South America, Africa, Germany, and India.

1928
Dunbar Apartments are constructed at 2588 Seventh Avenue. Named for poet Paul Laurence Dunbar, they are financed by John D. Rockefeller. The Dunbar becomes home to many notables, including W.E.B. DuBois, Countee Cullen, A. Philip Randolph, Bill "Bojangles" Robinson, and Matthew Henson.

1929
Louis Armstrong and his band, the Stompers, take up residency at Connie's Inn. Duke Ellington leaves the Cotton Club and is replaced by Cab Calloway and his orchestra as the permanent club band.

1930
Adam Clayton Powell, Jr. preaches his first sermon at Abyssinian Baptist Church, 138th Street between 7th and Lenox Avenues. Powell, Jr. is among the founders of the Harlem Citizen's Committee for More and Better Jobs, which attempts to persuade Harlem merchants to hire black sales clerks.

Dr. Yosef ben-Jochannan
Historian
b. 1918
"Harlem is memories of Satchel Paige and the Negro Baseball League, hanging at the Red Rooster Club... and experiencing the music of Chick Webb and Ella Fitzgerald."

1932
The Savage Studio of Arts and Crafts opens at 163 West 143rd Street. Founded and owned by Augusta Savage, the studio attracts many young artists, including Norman Lewis, William Artis, and Ernest Crichlow.

Sixteen year old Billie Holiday and her mother Sadie move to 108 West 139th Street. Billie gets her first singing job at a club on Jungle Alley (133rd Street).



Community Learning Project



Visit the Dwyer Cultural Center to see such exhibits!
www.dwyercc.org

TIP: Give students a historical focus!

First we laid out the main theme of the year—exploring motifs of voice, self-determination, identity and legacy. We discussed the history of the Black Arts movement and how its legacy has influenced this year's themes.

The instructors then led the students on a discussion of ways that we can express these themes through dance, film and other forms of storytelling.

The discussion was lively and intense as students argued about the merits of leaving a legacy.

—Randy Dottin

Historical Timeline Activities

Timelines are a tangible way to analyze the evolution of human life and historical events. The *Making a Difference's* Harlem is... public art exhibitions make use of timelines to synthesize decades and even centuries of community history in Harlem. In the classroom the creating of a timeline is best supported by your students' first-hand experiences and research.

You and your class can create a timeline to document the lives and times of your neighborhood. Use the following ideas to enrich your timeline activities:

- Use personal biographies of students and/or honorees as a baseline.
- Create value lines in 3-D with knotted string or clothes lines with index cards attached with clothes pins or binder clips.
- Add spoken word to the project by orating the sequential information as a choreo-poem.
- Use historical photographs mixed with student-created images to illustrate events.
- Display the timelines at public events to use student research and creativity to educate and inspire others in your community.



Train

Bushwick

Saskia Wood



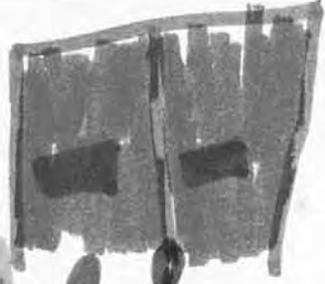
My House

Deli store



push

School



Standards Connections for **Community Learning Project**

National Content Standards

- Behavioral Studies (Standards 1, 2 and 4)
- Arts & Communications: Aesthetic Experiences (1 and 2)
- Practice Creativity (3)
- Arts & Communications: Role of Culture (4 and 5)
- Civics: Geography-The World in Spatial Terms (1-2)
- Civics: Geography-Places & Regions (4 and 6)
- Civics: Geography-Human Systems (12)
- Civics: Geography-Environment & Society (14 and 15)
- Civics: Geography-Uses of Geography (17)
- History for Grades K-4: Living and Working Together in Families and Communities, Now and Long Ago (1-2)
- History for Grades K-4: The History of Student's Own State or Region (3)
- History for Grades K-4: The History of Peoples of Many Cultures Around the World (5 and 6)
- History: Historical Understanding (1-2)
- U.S. History (16, 17, 20, 29, 31)
- Language Arts: Writing (1-4)
- Language Arts: Reading (5 and 6)
- Language Arts: Listening & Speaking (8)
- Language Arts: Viewing (9)
- Language Arts: Media (10)
- Mathematics (1-4)
- Technology (1, 2, and 6)

For a detailed listing, see Appendix.

New York State Standards

Social Studies

- Standard 1-History of the United States and New York
- Standard 3-Geography
- Standard 4-Economics
- Standard 5-Civics, Citizenship, and Government

NYC DOE K-8 Social Studies

Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (VII) Production, Distribution, and Consumption; (VIII) Science, Technology, and Society; (IX) Global Connections; (X) Civic Ideals and Practices.

Skills: Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, Map and Globe Skills, Interpersonal and Group Relation Skills, and Graph and Image Analysis Skills.



Worksheets

Community Learning Project

EXPLORING COMMUNITY AND CULTURE

A Glossary of Terms

[The Smithsonian Center for Folklife and Cultural Heritage – www.folklife.si.edu]

COMMUNITY Any group of people sharing a common identity based on family, occupation, region, religion, culture, gender, age, interest, or avocation; where you live, go to school, work, worship, have family; people may be part of many overlapping communities, including their neighborhood, church, school, clubs, service organizations, or peer groups.”

Examples: _____

CULTURE A people’s ways of being, knowing, and doing.

Examples: _____

CUSTOM A usage or practice that is common to a group of people or to a particular place.

Examples: _____

FAMILY FOLKLORE The stories, traditions, customs, rituals, sayings, expressions, celebrations, nicknames, foodways, games, and photographs that are preserved and passed on within a family.

Examples: _____

HERITAGE Something of value or importance passed down by or acquired from a predecessor; recognized cultural identity and roots.

Examples: _____

INDIGENOUS Originating and developing naturally in a particular land, region, or environment.

Examples: _____

ORAL HISTORY A process of collecting, usually by means of a tape-recorded interview, recollections, accounts, and personal experience narratives of individuals for the purpose of expanding the historical record of a place, event, person, or cultural group.

Examples: _____

TRADITION Knowledge, beliefs, customs, and practices that have been handed down from person to person by word of mouth or by example, for instance, the practice of always having a certain meal for a holiday.

Examples: _____

THE PEOPLE IN YOUR NEIGHBORHOOD

Directions: Each student is assigned an identity and a need from the pairs listed below. Students are to read their identity statements to know who they are in the community and to know what it is they will venture out to find in their community. Everyone move around the room and introduce themselves to their neighbors and try to get their needs met. The goals of this activity are to have students discover the power of social networking on the simplest level, and to learn about the interdependency of communities on an individual and small business level. Do not over-direct the activity; let the students discover the awkwardness and empowerment involved in networking/community building.

I am a home builder.

I need hardware supplies for my next project.

I am a hardware store owner.

I need to buy a traditional Senegalese outfit from my son's wedding.

I am a Senegalese tailor.

I need to find a pre-school for my twin girls.

I am a teacher and owner of a neighborhood pre-school.

I need to do some research on Latin carnival costumes for my students.

I am a curator at a Latin Cultural Center.

I need a good recipe for sweet potato pie.

I am a chef and a bakery owner.

I need repairs made to my West African djembe drum.

I am a musician and I work at a local music store that sells instruments.

I need to find an after-school program for my 12 year-old brother.

I am the founder of an after-school youth organization.

I need find musicians for our annual community talent show.

I am a preacher and the lead singer/rapper of a hip-hop gospel group.

I need an artist to design the cover of our new CD.

I am a visual artist and a mother of three children.

I need a good contractor for a renovation project at my brownstone.

I am a retired doctor and an art collector.

I need a place to hold my first art exhibition.

I am an art gallery owner and real-estate broker.

I need to have an exhibition opening catered.

I am a caterer and a photographer.

I need to expand my client base.

I am a junior in high school and I am interested in real-estate development.

I need an internship for the summer.

I am in the seventh grade and I love to paint.

I am looking for an artist who will mentor me.

I am a retired army pilot who is starting a foundation to support community programs.

I need to meet prospective grantees.

I COME FROM... POEM

1. I am **[Your first name]**

I am _____

2. I come from **[Your mom's first name & your dad's first name]**

I come from _____

3. I come from **[Describe your block, building, or street]**

I come from _____

4. I come from **[Describe the sounds in your living room]**

I come from _____

5. I come from **[Describe a fragrance you associate with your family]**

I come from _____

6. I come from **[Describe your favorite cultural foods]**

I come from _____

7. I come from **[Describe your favorite place or landmark in your neighborhood]**

I come from _____

8. I come from **[Describe a person who loves you, encourages you, inspires you]**

I come from _____

9. I come from _____

10. I come from _____

I come from **[Your Neighborhood]**.

I am _____

ADD, DELETE & KEEP

Directions: Think about your community from the viewpoint of an urban planner, land developer, or as a community organizer building a platform for change. Think in terms of buildings, gardens, and behaviors. Fill in the form below with your ideas.

ADD What do you want to add to your community? What does your community need?	DELETE What do you want to remove from your community? What is unhealthy, ugly or unwanted?	KEEP What do you want to keep and preserve in your community?
Who are you? What is your role in the change you seek?		





Oral History Project/Honoree Interview

Training students as researchers,
oral historians, journalists,
and cultural preservationists.



Oral History Project/Honoree Interview

“It is good to have historical figures we can admire and emulate...Our country is full of heroic people who are not presidents or military leaders or Wall Street wizards, but who are doing something to keep alive the spirit of resistance to injustice and war...We all know individuals—most of them unsung, unrecognized—who have, often in the most modest ways, spoken out or acted on their beliefs for a more egalitarian, more just peace-loving society.”

**—Howard Zinn, *Unsung Heroes*,
from *A People’s History for the
Classroom*.**

The oral history project is a rare and powerful opportunity for your students to learn from individuals who are making a difference in the community through their occupations, their businesses, their art, and ultimately, through their actions. Local heroes are doers. We call them honorees because our students are honoring their contributions by taking the time to learn from their courage and wisdom. Your local hero may be selected from a broad spectrum of social endeavor, but it is essential that they exemplify the themes you established for your *Making a Difference* program.

Conducting a successful interview takes preparation and a whole lot of confidence. Many students have not had the experience of sitting down for a formal interview with another person. The following lessons are designed to help you prepare your students for this process, from start to finish.



TIP: Research and preparation can make the most of the interview

Introduce your students to the hero beforehand—research and discuss his/her life. Then do a practice interview with you in the role of the guest, allowing the students to pose questions based on the the discussion. This will give your students the ability to demonstrate the essential features of conducting a successful interview.



1

Pre-Interview Lessons: Interview Skills and Etiquette

Partner Interviews

Partner interviews are a great way to get students acquainted with the idea of conducting an interview. By interviewing friends before they interview strangers, the students will be more comfortable with the interview process when it comes time to interview the community hero or heroine.

- Instruct students to think of possible questions that would help them learn important and/or interesting information about a person and to write down or be prepared to ask 6.
- Students count off to $\frac{1}{2}$ the number of the students in the class – two times. (i.e., if there are 36 students in the class, have the kids count off to 18, two times).
- Students of same number pair off in teams (number 1s pair up, number 2s, etc.)
- Allow the students three minutes to interview each person in the pair, alternating the roles of interviewer and interviewee.
- Following the interview, each student must then introduce their partner to the whole class using the information they obtained in the interview. The partner is not allowed to clarify or correct the information.
- After each pair of introductions, the group should applaud.
- After the introductions, have the group discuss which questions succeeded in getting interesting information (note the difference between “closed” questions (answered by yes/no/one word), and “open” questions (usually 5 “W’s”—what, who, where, when, why—and how); students should jot down the more effective questions for future interview reference.

Writing Questions

1. Do some prior research and develop a list of questions to guide through the interview. Review the interviewees bio or a description of his or her organization. Find out what prior knowledge your students may have of the interviewee, their work, or their neighborhood.
2. A good interview is a conversation! Ask questions of your guest, listen to their answers, ask follow-up questions, and be polite and professional.
3. Ask questions in a way that gets the person to talk about the subjects that interest you. Limit the “yes/no” questions and, focus on the “open” questions that will provide more detailed responses. These questions can begin with the phrases:
 - TELL ME ABOUT (your experiences growing up on a farm.)
 - WHAT WAS IT LIKE (to resettle in an unfamiliar country?)
 - IN WHAT WAYS (did your father influence you?)
 - DESCRIBE (the games you played as a child.)
 - WHY (did you decide to open a bakery?)
 - HOW (did your parents make a living?)

Also, allow students to ask questions that help them identify with the interviewee through their common interests, childhood experiences, and family life. Students should be able to draw parallels from the honorees experiences to their own lives.

4. While you are listening think of appropriate “follow-up questions” to get more information. Avoid repeating questions already asked. If you are told something that is confusing or unclear, ask the person you are interviewing to explain.



Oral History Project/Honoree Interview

TIP: *Think about your overall goals for the interview.*

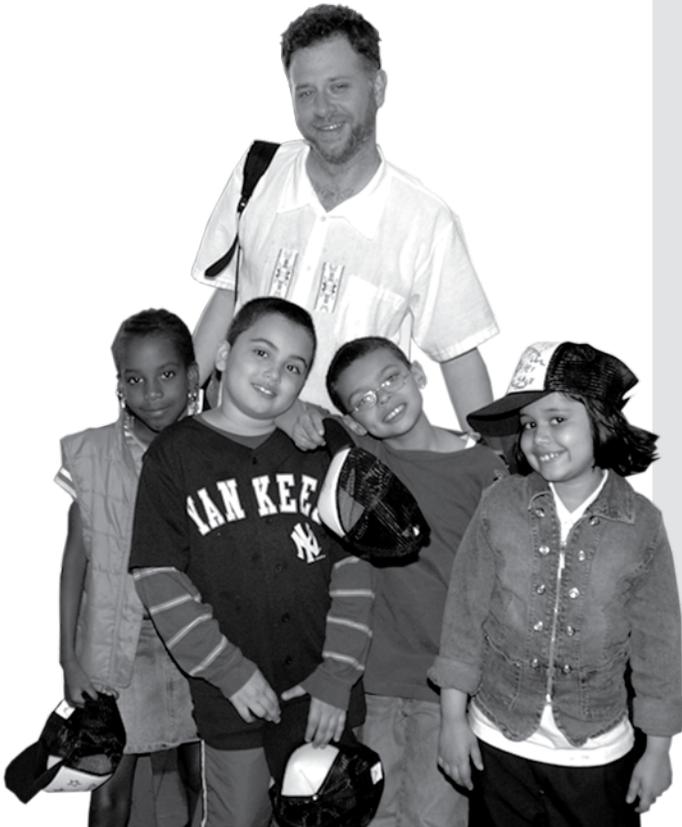
It's not only important for students to meet with community heroes, it is also vital they envision themselves as heroes as well! Well-prepared questions can help lead students to this identification.





Oral History Project/Honoree Interview

TIP: The Smithsonian Institution's Folklife and Oral History Interview Guide by Marjorie Hunt is a great online resource for educators at www.folklife.si.edu



Sample Interview Questions

General Background Questions

- Where did you grow up and what was the community like?
- What were your goals as a child?
- What is your educational background?
- Who was your mentor or role model? Tell us about them.
- Who is your hero and why?
- What is your mission and purpose in life?

Work Experience Questions

- How did you get started working in your field? At what age?
- What sort of work do you do or does your organization do?
- How long have you been doing this work?
- What special knowledge, skills, and abilities are needed to do your work?
- What tools, techniques, or methods do you use to do your work?
- What do you value most about what you do?
- What are the challenges and opportunities you face daily?
- What motivates you to continue in your work?
- Tell us about your goals for the future.
- What advice do you have for young people?
- What do you think your legacy will be?

Community & Neighborhood Questions

- What does community mean to you?
- I describe community as _____ . How do you define community?
- How would you describe this community? [The community the class is studying.]
- What do you think needs to change in this community?
- What do you think needs to be preserved here?
- Tell us about your favorite places in this neighborhood?
- If you had to describe this community in one word, what would it be?
- What are the sights, sounds and smells you associate with this neighborhood?

Practice Interview

Have students practice their interviewing skills on you or another member of the school community. Provide the students with a brief introduction of the person and then give them five minutes to write three questions. Each student is given the opportunity to ask one question of the guest. If their questions duplicate one that was already asked, do not repeat the question. Encourage them to improvise and think of something new to ask. This activity should feel spontaneous and help to alleviate nerves while building confidence in students.

QUICK TIPS

FOR STUDENT INTERVIEWERS

- State your name.
- Make eye contact with the guest.
- Ask the question in a clear and steady voice.
- Listen closely to the response.
- Ask a follow-up question.
- Say thank you.



Oral History Project/Honoree Interview



TIP: Get Practical!

“Working in the circle formation was great to keep kids in place, focused and able to write. Asking questions in order of the seating made the interview smooth. Practicing right before hand also helped.”

—Chikako Iwahori



Oral History Project/Honoree Interview



TIP: Practice interviews throughout the program.

“The kids got some awesome ‘on the street’ interviews that raised some really interesting ideas about the challenges and strengths of the community.”

“We used the ‘on the street’ interviews content for the lyrics to our song.”

—Kate Bell

Assigning Student Roles

The practice interview should reveal your students’ strengths and talents. Use this information to assign interview roles for each student. The interview is a team project.

Student Roles:

- **Opening Hosts** – greet honoree, start the interview with welcoming remarks and classroom introductions.
- **Interviewers** – ask questions.
- **Note-takers** – document honoree responses and think of follow-up questions.
- **Illustrators** – draw pictures of honoree during interview
- **Audio recorders** – monitor recording devices.
- **Video recorders** – maintain video recording equipment.
- **Photographers** – take pictures of honoree and classroom students.
- **Closing Hosts** – keep time, end interview and thank honoree.

Teacher Roles:

- Facilitate student teams
- Take notes of key words and concepts introduced in the interview for post-interview follow-up.
- Provide confirmation calls to guest interviewees and give specific directions to the school and instructions for who to see and what to do upon arrival at the school building.

Practice, Practice, Practice

Create as many opportunities as possible for your students to conduct mini-interviews. Assign homework to interview parents or grandparents. Have students interview other teachers or school community members. The goal is to build their skill level and confidence for the “centerpiece” oral history interview in the project.

2

Day of the Interview: Checklist and Roles

Tips for a Successful Interview Session

Interview Space:

- Choose a well-lit space with good acoustics for audio recording.
- Pre-set the room's furniture (chairs, desks and a place for the interviewee) prior to bringing the student's into the room.
- Make sure the space will not be disturbed by noise in hallways or neighboring classrooms during the interview.

Teacher Role:

- Recruit a fellow staff member or parent volunteer to help facilitate the session. Assign them duties that focus on space, equipment, greeting the honoree when they arrive at the school and escorting them to the interview space, etc. so that you, the teacher can focus on the students.
- The teacher should pay close attention to each question being asked and answered and be prepared to rephrase, summarize, or decode information as needed for optimum student comprehension.
- Take note of key phrases, comments and quotes during the interview for post-interview follow-up and activities.
- Most importantly, the teacher must set the mood of the meeting with professionalism, confidence and positivism. Keep the students upbeat and encouraged every step of the way.

Student Roles:

- Student roles, individually or in small teams, should have been pre-assigned prior to the interview.
- Students should be pre-set and presume their professional roles before the interviewee enters the room.

Honoree:

- The honoree is an invited guest and should be afforded every professional courtesy during their stay.
- Make arrangements for their needs such as appropriate seating and water, and be sure to start and stop the interview on time.



Oral History Project/Honoree Interview



TIP: A memorable interview experience should include a debrief/reflection to reinforce the learning

“We started our day prepping for the interview with our Community Hero.”

“We asked a variety of questions and she responded with humorous anecdotes and stories.”

“We finished up the day with a short debrief by filling out our post interview questionnaire and working on our puppets.”

—Iyaba Mandingo



Interview Checklist:

- Note paper
- Pens/pencils
- Audio tape recorder
- Cassette tapes
- Batteries for tape recorder
- Photo camera
- Camera film (if not digital) and batteries
- Thank-you gift for honoree created by students (optional)

Conducting a successful interview takes preparation and a whole lot of confidence.

Post-Interview Lessons: Reflection and Data Processing

The primary goal of the post-interview lessons is student reflection. All activities should explore and document what students have learned from the interviewee and the experience of conducting an oral history project.

DEBRIEF. Immediately after the interview, debrief student to capture their immediate thoughts and responses to the interview. You can document the immediate reflection in a number of ways:

- Teacher/co-facilitator takes notes on the board or on chart paper.
- Students audio-record their reflections, each student making a comment that builds upon and does not repeat previous comments.
- Teacher can prompt student journaling with questions like:
- Write down three things that you learned from the interviewee.
- Write down a quote or one thing they said about 1) their life/childhood; 2) their work; and 3) their community.
- What surprised you about what the honoree had to say? What troubled you? What enchanted you? What did you think was the coolest thing they talked about?
- If you could ask one more question of the guest, what would it be?

INTRODUCTION. Have your students work individually or in small groups to write a 5-8 sentence introduction for the guest. They should imagine that they have to get up in front of another class or in front of the whole school and introduce the guest. What key information should be included in the brief statements? What personal comments or anecdote do they add to give the introduction a spark?

ILLUSTRATION. Have some or all of the students create an illustration for the oral history experience. The illustration can be a portrait of the honoree. It can also be an illustration of one or more of the honorees responses, i.e. moments from their life story as told in the interview.

Oral History Project/Honoree Interview



Sample Post-interview Writing

The Park Ranger

*When you arrived at my school today
I didn't know exactly what to say,
But luckily I had paper in my hand
And the experience was very fun and grand.*

*We were ready to learn and had many questions as well
You were well prepared with stories to tell
You gave information and talked about the adventure you took
To explain the reason you look how you look*

*You talked about tools that lay organized on your belt
We gazed with excitement and that's exactly how I felt
I hope you liked the poem I wrote
but to be complete it needs only one more note...*

*Thank you for participating in that interview,
I hope you come soon.*





Oral History Project/Honoree Interview



TIP: Make the learning matter!

Brainstorm with your students on how to incorporate your learning from the hero interview and community activities into the art project you will develop. Can you add quotes from the guest into a dance or a spoken word piece? Will you develop scenes from their life/work story and create a play or video script? Can you incorporate photographs or portraits of the honorees into a bulletin board or art exhibition? There are many ways to build richness and texture into the overall Making a Difference project through these types of integrations.



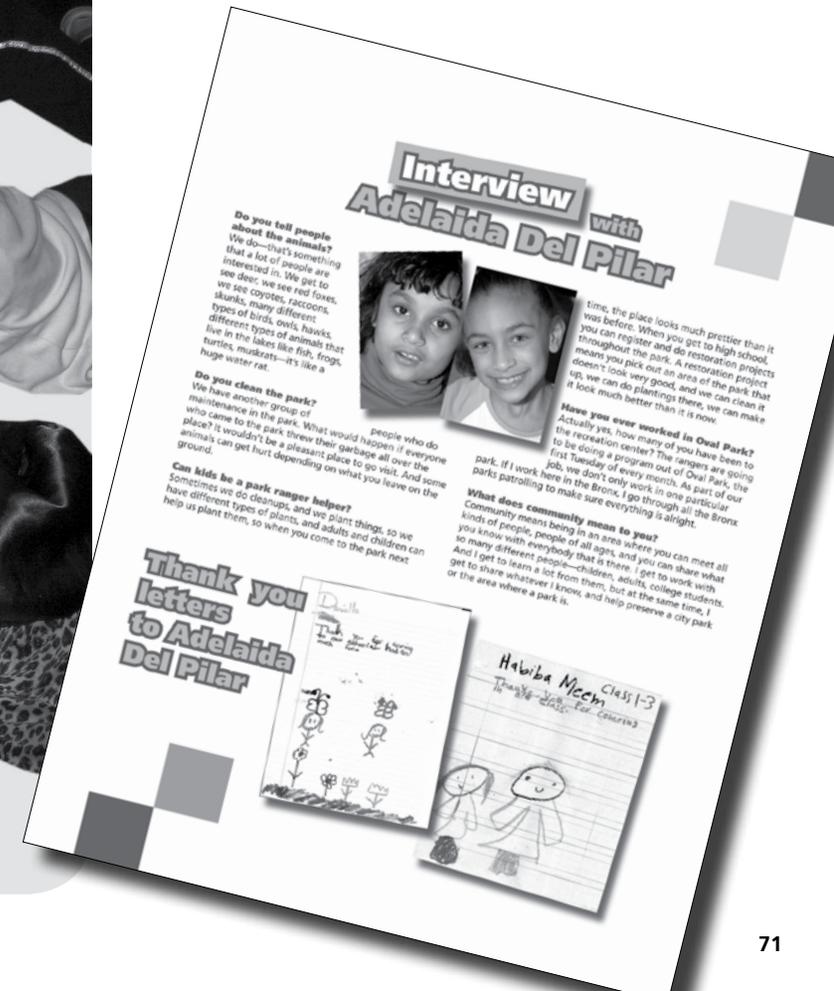
THANK YOU LETTERS. Have your students write individual or group thank you letters to the honoree. The letters should reflect student gratitude and lessons learned from the interview. Make sure that the guest receives the letters. Thank you letters bring the experience full circle for the guests and help them to feel the impact of their time and their sharing their lives. Think of creative ways to write the thank you letter, create hand-made postcards or turn it into a simple art project, poetry exercise, or video message!

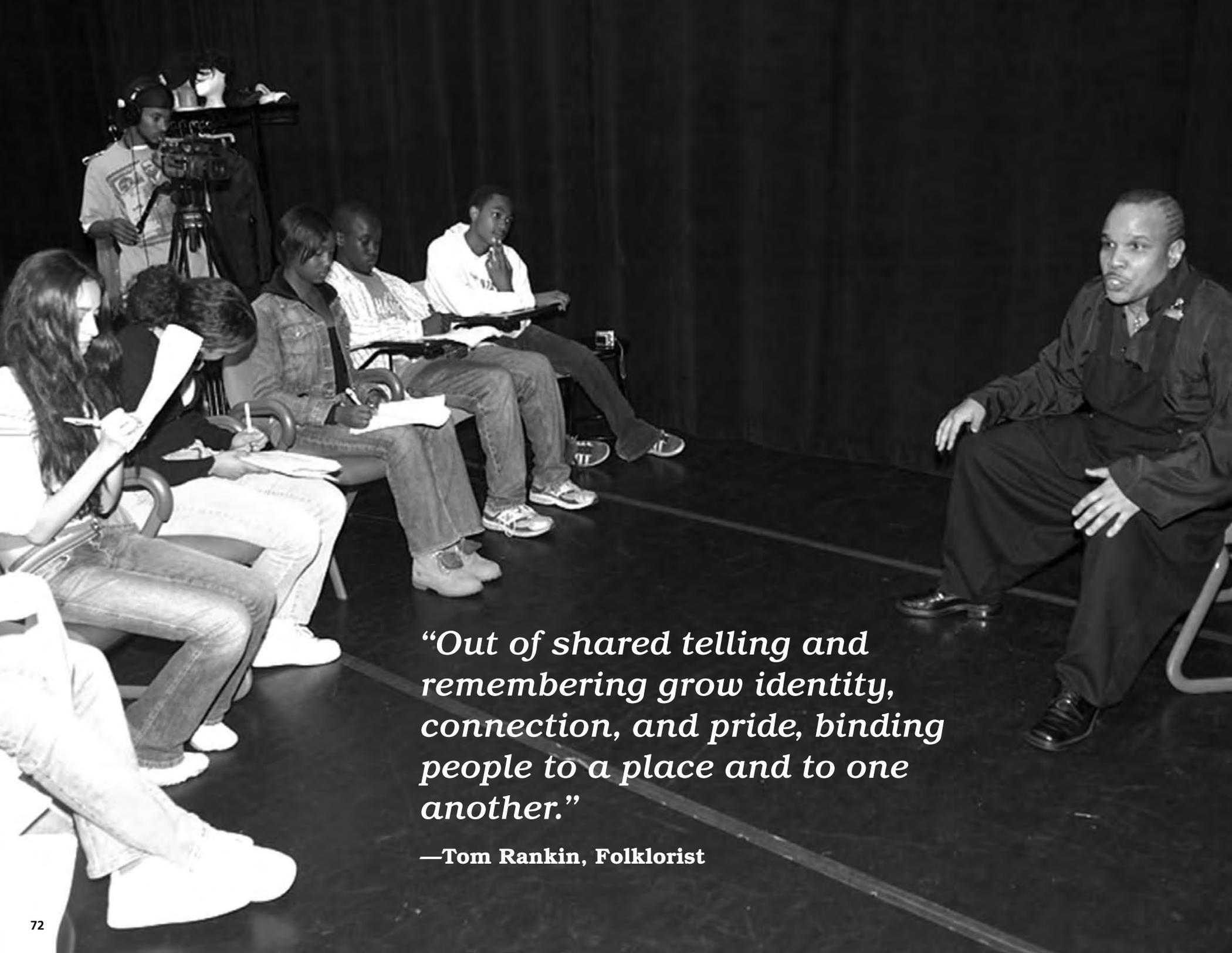


Oral History Project/Honoree Interview

TIP: Use the walking tour as opportunity to mail or hand-deliver your students thank you letters.

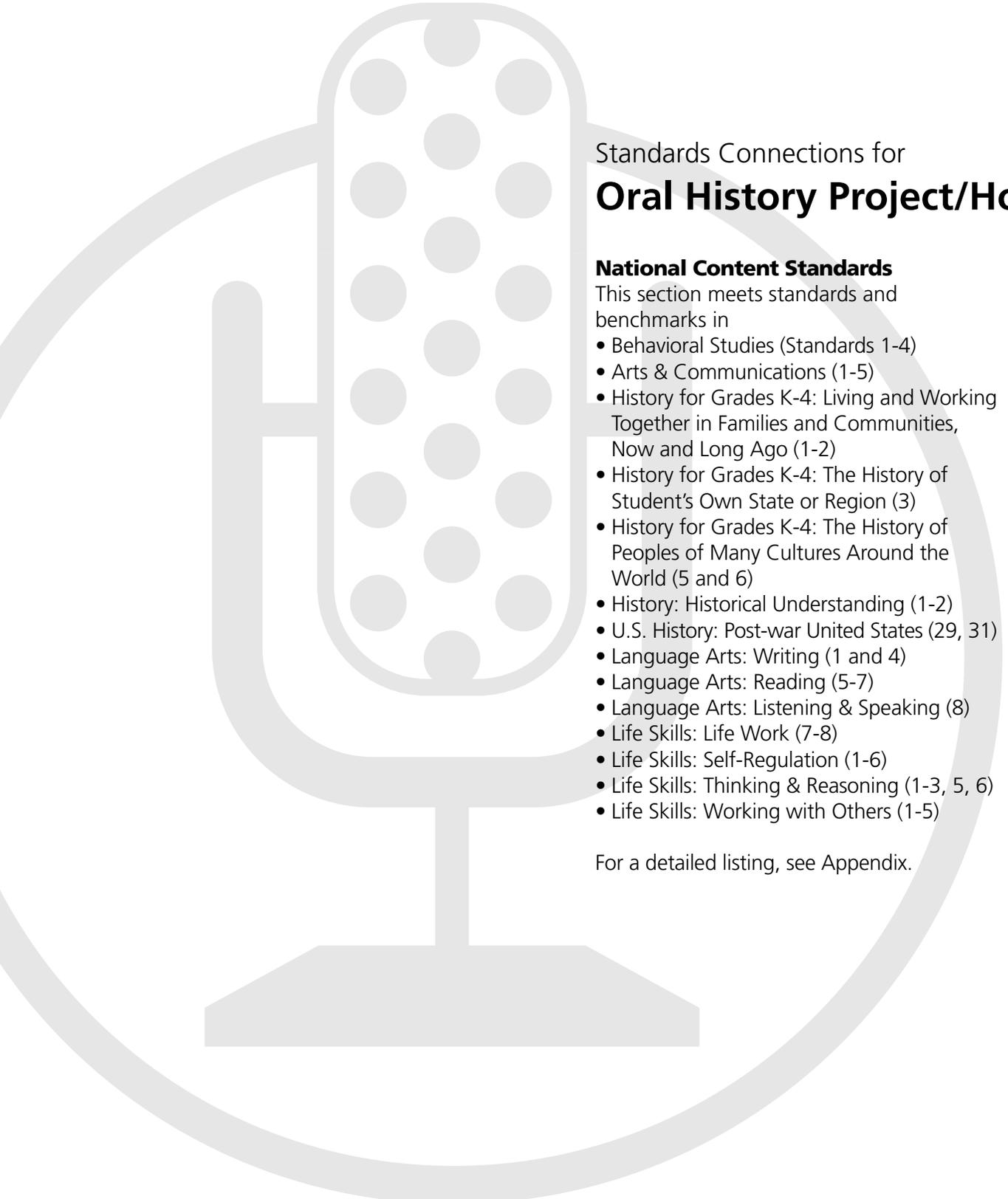
—Betsy Kelleher & Chikako Iwahori





“Out of shared telling and remembering grow identity, connection, and pride, binding people to a place and to one another.”

—Tom Rankin, Folklorist



Standards Connections for

Oral History Project/Honoree Interview

National Content Standards

This section meets standards and benchmarks in

- Behavioral Studies (Standards 1-4)
- Arts & Communications (1-5)
- History for Grades K-4: Living and Working Together in Families and Communities, Now and Long Ago (1-2)
- History for Grades K-4: The History of Student's Own State or Region (3)
- History for Grades K-4: The History of Peoples of Many Cultures Around the World (5 and 6)
- History: Historical Understanding (1-2)
- U.S. History: Post-war United States (29, 31)
- Language Arts: Writing (1 and 4)
- Language Arts: Reading (5-7)
- Language Arts: Listening & Speaking (8)
- Life Skills: Life Work (7-8)
- Life Skills: Self-Regulation (1-6)
- Life Skills: Thinking & Reasoning (1-3, 5, 6)
- Life Skills: Working with Others (1-5)

For a detailed listing, see Appendix.

New York State Standards

English Language Arts/ELA

- Standard 1-Language for Information and Understanding
- Standard 2-Language for Literary Response and Expression
- Standard 3-Language for Critical Analysis and Evaluation
- Standard 4-Language for Social Interaction.

Career Development and Occupational Studies/CDOS

- Standard 1- Career Development
- Standard 2-Integrated Learning
- Standard 3a- Universal Foundation Skills

NYC DOE K-8 Social Studies

Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (V) Individuals, Groups, and Institutions; (VI) Power, Authority, and Governance; (VIII) Science, Technology, and Society; (IX) Global Connections; (X) Civic Ideals and Practices.

Skills: Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, and Interpersonal and Group Relation Skills.



Worksheets

Oral History Project/Honoree Interview

PORTRAIT OF A COMMUNITY LEADER

Six Key Words

Write 6 words that best describe the interviewee.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Favorite Quote

Write down a quote you heard the interviewee say about their life or childhood, their work, their community, or any advice they shared with you.

“

”

Making Connections

Write the interviewee's name in the left side. On the right side, list the topics, ideas, or things the interviewee spoke about that connect to similar ideas your class has been discussing about community, activism, and leadership.

Interviewee

1. _____
2. _____
3. _____
4. _____
5. _____

POETIC BRAINSTORMING

Before you try to write a poem about your interviewee, take a few minutes to jot down all the words you can think of to describe them. While you are at it, practice your parts of speech!

Adjectives	Nouns
Verbs	Adverbs

Now that you have a rich list of descriptors, you can begin your poem. Use the most interesting and unusual combinations of words from your list. Have fun!



“Teaching critical analysis, most often called critical pedagogy, links knowledge of diversity and inequality with actions that make the culture more socially just.”

—Oakes & Lipton, Teaching to Change the World

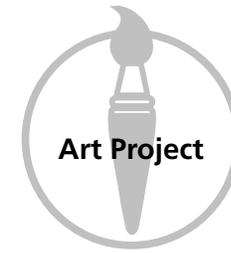


Art Project

Training students as artists, activists,
and community contributors from an
empowered youth perspective.

Why Art Projects?

In the *Making a Difference* Program, the art project is the heart of the community learning experience. The art project is the vehicle for unfathomable student expression of being, knowing and imagining. It is rooted in the context of the community exploration and it takes shape through the articulation of choreography, the line of the poem, the stroke of a paintbrush, or the voice of a child in a play. The art project allows student energies to flow and enliven the community with fresh, bold and honest works that contribute to the cultural dialogue in the neighborhood.



“First, I would affirm the value of making, shaping, expressing—of releasing as many persons as we can into the adventure and discipline of working with the materials of paint, sound, language, body movement, clay, voice, film. There is no human being, no matter what age, who cannot be energized and enlarged when provided opportunities to sing, to say, to inscribe, to render, to show—to bring, through his or her devising, something new into the world.”

**—Maxine Greene,
The Creative Spirit,
Variations on a Blue Guitar.**





“The Power of the Art Maker”

“Working with artists who can share their passion for creating art with the students is an invaluable learning experience. Students discover alternative ways of seeing, moving in, and speaking about the world. They also learn about the wide range of professional careers available to them in the arts.”

Getting Started Selecting an Art Form

Students can express their learning and vision about the community through any art form at all. A variety of projects are suggested on the following pages along with some tips for choosing one that’s right for your group. *Making a Difference* programs typically involve an art form in one of the following three major categories:

Three Major Categories of Art Projects

Visual Arts:

Drawing
Painting
Sculpture
Mural Art
Photography
Filmmaking
Quiltmaking

Performing Arts:

Multicultural Dance
Vocal Music
Instrumental Music
Digital Music
Theater
Performance Art

Literary Arts:

Poetry
Spoken Word
Storytelling,
Creative Writing
Graphic Novels
Printmaking

Considerations

To select your art form, use criteria that allow your students to be successful. These criteria may include developmental stages or grade level, skills sets available in your classroom for easy or ambitious projects, supply budgets, space to create and store works, etc.

Expertise

If you are unsure about leading an art project on your own, try partnering with another teacher to pool skills, hiring an artist, or finding a volunteer. Contact your parents association, local college, or a nearby senior center—you are sure to find someone happy to share their artistic expertise. How-to manuals are abundant online and at the local library. And videos can be a great source of insight and inspiration.



Space

Before setting out on your project, remember to ask yourself if you have the right space. Is there a place for large paintings to dry overnight? Where will you store your supplies between sessions? Do your young dancers have room to move?

Resources

Concerned about the cost of materials and equipment? Many art projects can be conducted without spending a dime. Poetry requires only a pencil and paper. Dance needs just a boom-box. And wonderful visual art can be created using recycled materials. Check with your principal or community center director--there are often storage rooms filled with instruments, costumes, and other supplies from past projects. Your computer lab may have a digital camera or video camera stored away. Some locales have resource banks such as New York City's Materials for the Arts, where you can find endless free supplies!

Time

Choosing the right art form depends in great part on its fit with the time you have decided to devote to the project. You want your students to be proud of the work they have accomplished, so make sure they have time to develop the skills required. For a short project, try art forms that utilize skills your students already possess.

See the appendix for additional arts education resources.

Did you know...?

The Wallace Foundation's highly influential report "The Qualities of Quality" identifies community engagement as one of the seven most important elements of excellence in arts education! The report points to the arts as a way to "emphatically engage in the worlds of others" and to "help people see the world differently." It also recognizes the arts capacity to empower students and help them develop leadership skills.





Finding the Artist

Community Works utilizes a wide network of New York City's most experienced master teaching artists for its *Making a Difference* Programs. You, too, can bring a Community Works teaching artist to your classroom to co-construct a dynamic art project. You can also collaborate with another teacher in your school, a parent or community volunteer, or you can create the project yourself.

Art Project Ideas

Arts and the Neighborhood

Graphic novels: Who better to make a difference than your students' superhero alter-egos!? Students can depict the positive changes they would make through drawing or digital media. (Tip: Comic Life software offers 30 days for free!)

Puppets: Puppets are a remarkable way for students to explore and celebrate the neighborhood. They can represent community members or the students themselves making a difference. They can be videotaped around the neighborhood, sing a community song, or become characters in a skit.

Dance: Dance offers a rich source of movement-based metaphors for the way a community functions. Students can create steps representing the daily activities in their neighborhood. Or they can learn the cultural dances of a diverse community.

Arts and the Curriculum

Math: As you take your neighborhood walk, have your students count people or businesses, measure structures, conduct on-the-street opinion polls. Their art project can combine painting, photography, and graphic design to present the data they've collected.

Science: Choose a theme like health or the environment. During the walking tour, review nutritional food offerings in local stores or visit gyms, health clinics and other places that promote well-being, then create a health journal with pictures, stories, and recipes. Science students could also create a large painted banner or quilt itemizing all the plants and wildlife they see in their neighborhood.

Social Studies/Mapping: Use your walking tour to gather geographic information. Create a giant map and then begin constructing a 3-D neighborhood with clay, cardboard, or papier mache.

Arts and Youth Development

Community Service: Perform at a senior center. Donate puppets to a nursery school. Create murals for a community center. Design posters or pamphlets to distribute about neighborhood issues. Create large masks or banners to carry in a local parade. Stage a park clean-up in preparation for an outdoor end event.



Pre-vocational Learning: What are the jobs that make the neighborhood healthy, cultured, safe, and vibrant? These workers can be characters in a play or images on a mural. Or think about arts skills that are also important in the work force—digital media projects like video or music recording can help students build valuable computer skills.

Violence Prevention: Feeling connected to and valued by one's community in childhood has been proven to reduce delinquency later in life. Try doing multiple small art projects as community-building gestures. Use the literary arts for letters of advocacy, support, or gratitude for community events. Create stories or songs to perform for others. There are many creative ways to get your students involved!



At PS 223 in Queens, Community Works administered “Understanding Our Environment through Digital Music Production and Filmmaking.” Teaching artist Orion Gordon writes, “The program is designed to teach students to compose a music video, using the neighboring Baisley Park as a springboard to the topic of environment.”

“What inspired me was when Mr. Howard Kreft said they found Mastodon bones inside the pond. I was amazed; I thought the pond was filled with fish and ducks.”

—Anbria, grade 4



“Collaborations between art forms”

“For the final performance I introduced marimbas and frame drums to be paired with the recorders and congas. Our new sound changed the character of the music which transitioned the puppet tap dance sequence into a successful episode of modern dance movement.”

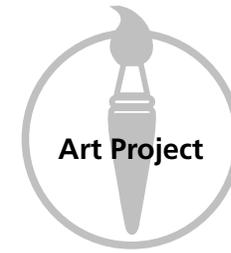
—Patrick Brennan

Tips for Navigating the Artistic Process

- Maintain a culture of mutual respect among your student artists.
- Make connections between the artistic process and your group learning experiences from the *Making a Difference* program. Draw upon notebooks or journals from previous activities.
- Create a chart of art related vocabulary words and put it on display, allowing your students to get familiar with the list throughout the art making process. Encourage them to practice using the vocabulary words as often as possible.
- Avoid obstacles in the creative process by inspiring your students with images and samples of art created by other artists in exhibition catalogues, picture books, videos or on websites.
- Promote artistic dialogue between your students using “gather-rounds” to explore and talk about the choices being made in the art making process. Support risk-taking and abstract thinking found in their works.
- Visit an art gallery, museum or artist studio that connects to the medium or theme of your art project to help spark the imagination of your students.
- Every class session take at least five photographs to document the artistic process for your students. It will help them appreciate the journey at the end, and it will also enrich your culminating final presentation.
- In your planning process, don’t forget to identify safe and reliable storage for the art work while it is in progress.
- Establish an art making routine that includes 5-10 minutes of clean-up at the end of each session.

Presenting the Art Project

All art is meant to be regarded, to be pondered, and discussed. Make sure you make the time to have your student artists: 1) reflect privately (orally or written) about their art making experience; 2) present their work to their classmates or another school or community audience; and 3) receive feedback from you, the teacher, and their peers and/or community members about the impact of their work. It is an essential part of the learning process that the student voices, articulated through the art, are heard and acknowledged. You may choose to link this presentation to the culminating event of the *Making a Difference* program.



Celebrating

“I love the concept of celebrating the community. It is a new concept for most children – to celebrate where you come from, to have pride in it. The self-esteem that is raised enhances their entire educational experience.”

—**Amadoma Bediako, MEd, Master Teaching Artist/Storytelling**



Reflect!

Share!

Celebrate!

Connecting Making a Difference to The Blueprint for the Arts

“Great teachers know the power of the arts to transform, motivate and inspire. Great arts teachers know the power of connecting their work to the teaching and learning in other subjects. Authentic connections reinforce the power and relevance of the arts, and add depth and dimension to students in other disciplines.” – From What the Blueprint Means to Classroom Teachers in The NYC DOE Blueprint for the Arts: Dance (pg. 63)

The New York City Department of Education has created a landmark on-line resource that you can use to brainstorm and implement a fantastic art project or unit that is scaffolded upon national and state standards and benchmarks for teaching and learning in the arts. The *Making a Difference* curriculum uniquely upholds the standards of instruction and learning outlined by the Blueprint by engaging students in art making experiences, connecting community learning projects to developing student literacy, and by pairing students with teaching artists and community leaders whose professions demonstrate real-world careers in action.

You can download The Blueprint for the Arts at: <http://schools.nyc.gov/offices/teachlearn/arts/blueprint.html>

Take a look at the Blueprint’s five strands of learning in the arts (i.e. visual arts, dance, theater, music, and the moving image) that is outlined below and discover how the *Making a Difference* curriculum is a model program in arts education today.

The Blueprint’s Five Strands of Learning in The Arts:

Art Making—By exploring, creating, replicating and observing the arts, students build their technical and expressive skills, develop their artistry and a unique personal voice in the arts and experience the power of the arts to communicate. They understand the arts as a universal language and a legacy of expression in every culture.

Developing Arts Literacy—Students develop a working knowledge of arts language and aesthetics, and apply it to analyzing, evaluating, documenting, creating and performing art. They recognize their role as articulate, literate artists in communicating about art to their families, schools and communities.

Making Connections—By investigating historical, social and cultural contexts, and by exploring common themes and principles connecting the arts with other disciplines, students enrich their creative work and understand the significance of the arts in the evolution of human thought and expression.



Working with Community and Cultural Resources – Students broaden their perspective by working with professional artists and arts organizations representing diverse cultural and personal approaches to the arts, and by seeing performances and exhibitions of widely varied arts styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s dance and cultural institutions create a fertile ground for students’ dance learning and creativity.

Exploring Careers and Lifelong Learning—Students consider the range of arts and arts-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social and cognitive skills

learned in the arts, and an ability to appreciate and enjoy participating in the arts, throughout their lives.

Source: The New York City Department of Education’s Blueprint for the Arts (copyright 2009)

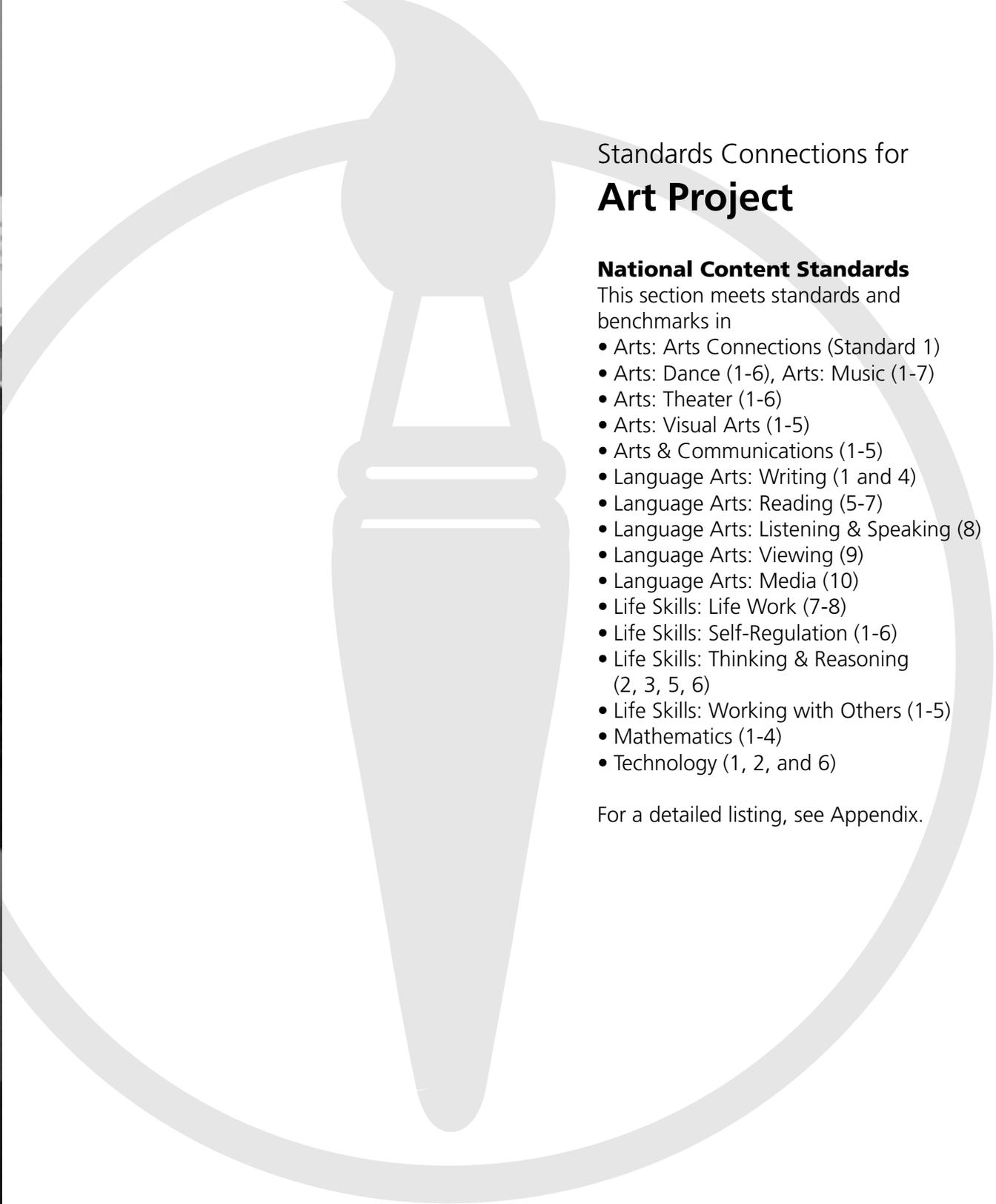
The Blueprint for the Arts is a valuable multi-layered resource for teaching artists, classroom teachers and administrators. Each section is tailored to teaching and learning in dance, music, theater, visual arts, and the moving image. In each section or book, you will find genre specific information with regard to:

- The five strands of learning
- Student development (elementary, middle and high school benchmarks)
- A guide to schools for implementing an arts program (physical resources, instructional time, and the art making process.)

- A grade by grade guide to using Blueprint for each art form
- Multiple resources found in the appendices such as a glossary, assessment information, bibliographies, etc.



African Masks



Standards Connections for **Art Project**

National Content Standards

This section meets standards and benchmarks in

- Arts: Arts Connections (Standard 1)
- Arts: Dance (1-6), Arts: Music (1-7)
- Arts: Theater (1-6)
- Arts: Visual Arts (1-5)
- Arts & Communications (1-5)
- Language Arts: Writing (1 and 4)
- Language Arts: Reading (5-7)
- Language Arts: Listening & Speaking (8)
- Language Arts: Viewing (9)
- Language Arts: Media (10)
- Life Skills: Life Work (7-8)
- Life Skills: Self-Regulation (1-6)
- Life Skills: Thinking & Reasoning (2, 3, 5, 6)
- Life Skills: Working with Others (1-5)
- Mathematics (1-4)
- Technology (1, 2, and 6)

For a detailed listing, see Appendix.

New York State Standards:

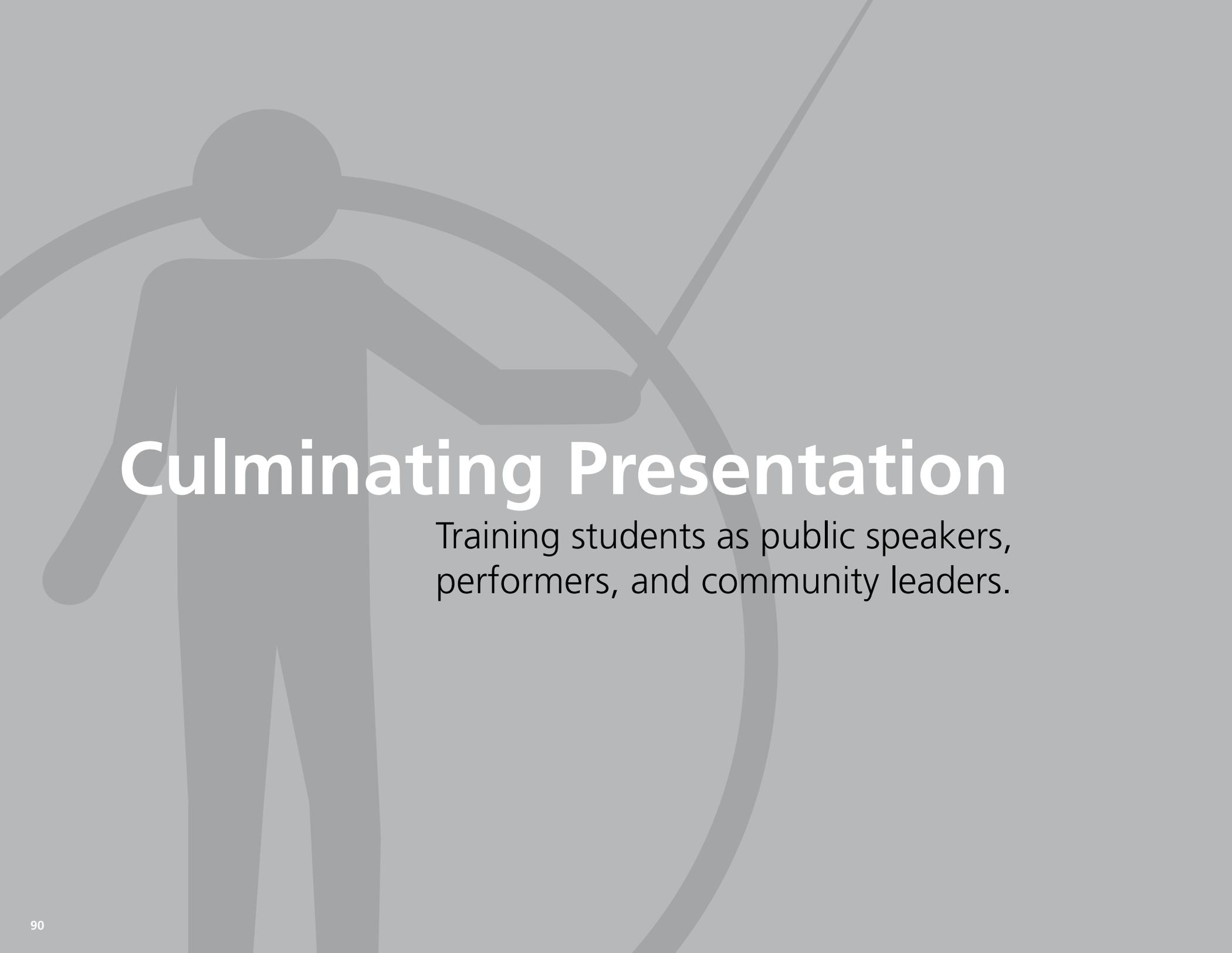
- Art Standard 1-Creating, Performing, and Participating in the Arts
- Art Standard 2-Knowing and Using Arts Materials and Resources
- Art Standard 3-Responding to and Analyzing Works of Art.

NYC DOE K-8 Social Studies

Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (V) Individuals, Groups, and Institutions; (VI) Power, Authority, and Governance; (VII) Production, Distribution, and Consumption; (VIII) Science, Technology, and Society; (IX) Global Connections; (X) Civic Ideals and Practices.

Skills: Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, Map and Globe Skills, Interpersonal and Group Relation Skills, and Graph and Image Analysis Skills.



Culminating Presentation

Training students as public speakers,
performers, and community leaders.

Celebrate Community

There are many ways to celebrate your *Making a Difference* journey with your students, your school and your community at large. The guiding principles of the culminating event are acknowledge student commitment and promote community pride. As COMMUNITY IS ALL OF US, invite the school community, parents, and all the folks involved in your community learning project to the event. Your students will take the spotlight and shine as leaders in the community.

Community Works has a long history of celebrating community heroes and student achievement in a myriad of presentation styles:

- School or Community Performances, Exhibitions and Presentations
- Anthology of Student Work
- Public Art Projects
- Other Community Events



Culminating Presentation



“Activism is important to me because it’s what makes you a good person capable of creating many great things. I can also be a big help to young people by helping them learn what an activist is. That would be helpful for them because when they get older they can pass down activism to the next generation.”

—Damian Strong, PS 241

“Sharing, talking, and working with others should be central to lessons, not by-products. As students work together, they take charge of the assignment. They help divide the lesson into tasks and decide how, when, and who will do each task. In such group work, each student has an opportunity to make valuable contributions to classmates’ work. All students can have their work appreciated by others.”

—Oakes & Lipton, Teaching to Change the World

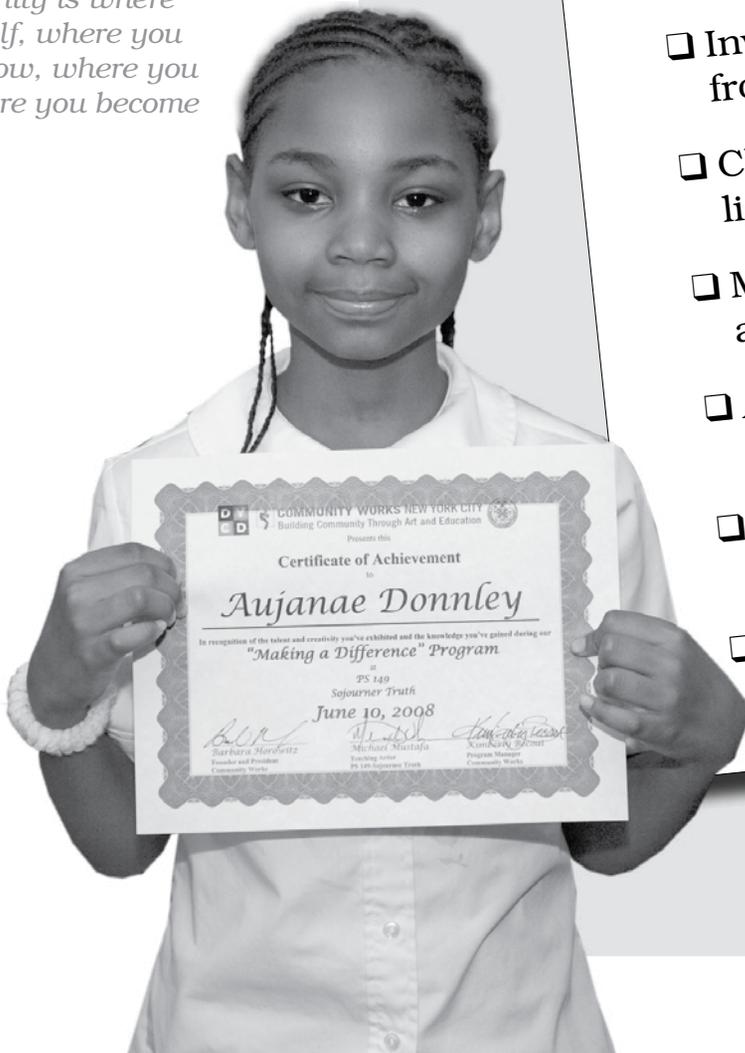


Culminating Presentation

“Community is the word”

“Community is happiness and harmony. Community is where you can be yourself, where you live, where you grow, where you hang out and where you become attached.”

—Patricia Hall



Successful Event Checklist:

- Create invitations, flyers & programs
- Invite your local heroes
- Invite local elected officials and people from community organizations
- Check the performance space--sound, light, seating, stage area
- Make certificates to acknowledge student achievements.
- Arrange to document the event (don't forget film or batteries)
- Prepare a speech (and remember to thank your audience)
- Practice, practice, practice!



Students take the spotlight and shine as leaders at culminating events.

Culminating Presentation



TIP: *Intensify rehearsals close to showtime*

“Today we just danced. We started with stretching and each student contributed their own stretch. Then we worked on our routine. The tap shoes were delivered. First we practiced our routine and then we worked on the “Cole’s Stroll”, an historical dance created by Charles “Honi” Coles.”

“Everything seemed to work very nicely today. Having the children contribute their own stretches at the beginning helped them feel like they were contributing more to the class themselves.”

-Michela Marino Lerman

Rehearsal Time

Rehearsal is the key to confidence. Before your students take to the stage or unveil their masterpieces, take the time to practice the presentation. Hold mock critiques of their work in the gallery space. Take the time to walk-thru the presentation from start to finish so students learn their cues and know how to enter and exit the stage area. This performance practice is important to the development of their self-esteem and professionalism and will add polish to your presentation.

Promote Pride

Create flyers and posters to advertise your exhibition or show. Have your students contribute to the layout of the program brochures and hand them out to the audience. Remember to acknowledge student participation with certificates and lots of heartfelt praise.



Student Reflections

Make sure you take a few minutes to ask the students to reflect on their journey through the Making a Difference process. Review their favorite activities, note their accomplishments and collectively review the vocabulary and experiences they have gained along the way. Individual and group reflection time will boost their ability to articulate their experiences when discussing their projects with friends, family and the school community.

Other Assessments

You may choose to conduct more formal evaluations of student progress through the use of individual interviews, peer review, or written evaluation forms. Whatever you choose, encourage your students to think about and express their feelings about their experiences. In addition, take time to praise their individual contributions to the project and remind them of the challenges they met and conquered as a team.

Culminating Presentation

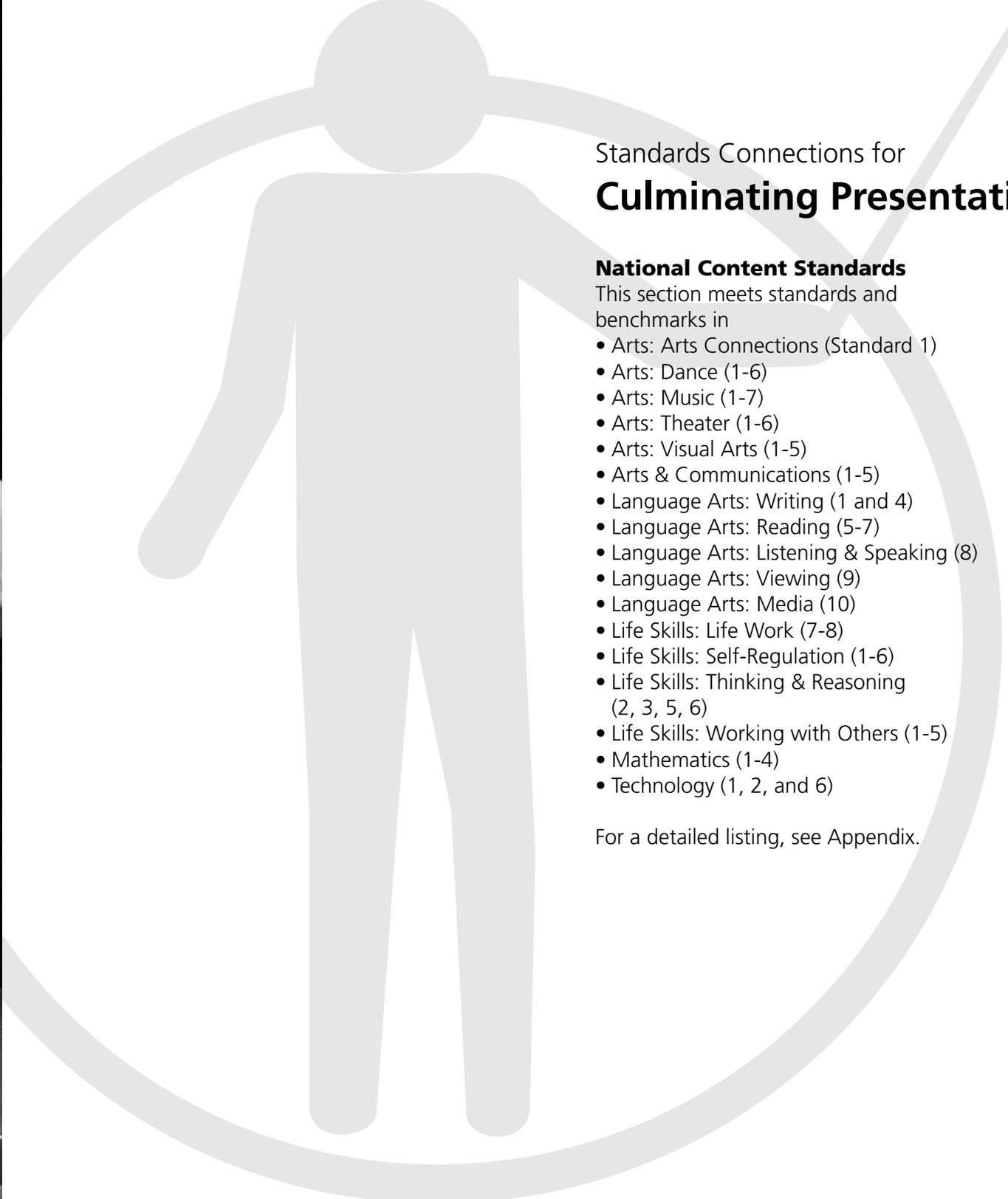


“This is what the Movement does. It tells individuals that they are somebody, that they can make a difference. A movement creates hope, it empowers human beings, advances them to a new plateau of consciousness and self-consciousness, creativity, and social responsibility.”

**—Grace Lee Boggs,
Civil Rights Activist**







Standards Connections for **Culminating Presentation**

National Content Standards

This section meets standards and benchmarks in

- Arts: Arts Connections (Standard 1)
- Arts: Dance (1-6)
- Arts: Music (1-7)
- Arts: Theater (1-6)
- Arts: Visual Arts (1-5)
- Arts & Communications (1-5)
- Language Arts: Writing (1 and 4)
- Language Arts: Reading (5-7)
- Language Arts: Listening & Speaking (8)
- Language Arts: Viewing (9)
- Language Arts: Media (10)
- Life Skills: Life Work (7-8)
- Life Skills: Self-Regulation (1-6)
- Life Skills: Thinking & Reasoning (2, 3, 5, 6)
- Life Skills: Working with Others (1-5)
- Mathematics (1-4)
- Technology (1, 2, and 6)

For a detailed listing, see Appendix.

New York State Standards

- Art Standard 1-Creating, Performing, and Participating in the Arts
- Art Standard 4-Understanding the Cultural Contributions of the Arts.

- English Language Arts/ELA 1-Language for Information and Understanding
- ELA 4-Language for Social Interaction.

NYC DOE K-8 Social Studies Scope and Sequence

Thematic Stands: (I) Culture; (II) Time, Continuity, and Change; (III) People, Places, and Environments; (IV) Individual Development and Identity; (V) Individuals, Groups, and Institutions; (IX) Global Connections; and (X) Civic Ideals and Practices.

Skills: Thinking Skills, Sequencing and Chronology Skills, Research and Writing Skills, Map and Globe Skills, Interpersonal and Group Relation Skills, and Graph and Image Analysis Skills.

Section

V

Educational

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Resources and References

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WEB RESOURCES

Arts in Education:

ArtsEdge – The National Arts and Education Network
(The Kennedy Center)
artsedge.kennedy-center.org

Arts Education Partnership
www.aep-arts.org

Association of Teaching Artists (ATA)
<http://www.teachingartists.com/>

Blueprints for Teaching and Learning in the Arts (NYC DOE)
schools.nyc.gov/Offices/TeachLearn/Arts/blueprint.html

Center for Arts Education
www.cae-nyc.org

Project Zero
www.pzweb.harvard.edu

Lincoln Center Institute for Arts in Education
www.lcinstitute.org

National Art Education Association
<http://www.naea-reston.org/>

New Horizons for Learning – Teaching & Learning, Arts & Education
www.newhorizons.org/strategies/arts/front_arts.htm

Partnership for After School Education - Resources
www.pasesetter.com/publicationResources/pandr.html

PBS – Art 21 : Art in the 21st Century
www.pbs.org/art21/

Qualities of Quality – Understanding Excellence in Arts Education
www.wallacefoundation.org

Studio in A School
www.studioinaschool.org

Verizon’s Thinkfinity - Practical lesson plans for a wide range of arts projects.
www.thinkfinity.org

Wallace Foundation’s Knowledge Center
<http://www.wallacefoundation.org/KnowledgeCenter/Pages/default.aspx>

Community:

Center for Documentary Arts – Tools for Schools
www.cdautah.org/tools-for-schools

CityLore
www.citylore.org

City of Memory – A Story Map of New York City
www.cityofmemory.org

EveryBlock – New York City
nyc.everyblock.com

Growing Up Hip-Hop Curriculum Guide
<http://kahlilalmustafa.com/>

New York Songlines – Virtual Walking Tours of Manhattan Streets
www.nysonglines.com

Literacy:

Big Read – The National Endowment for the Arts (NEA)
www.neabigread.org

New York City Department of Education – English Language Arts
<http://schools.nyc.gov/Academics/EnglishLanguageArts>

New York City Department of Education – Social Studies (SS)
<http://schools.nyc.gov/Academics/SocialStudies>

Teachers and Writers Collaborative
www.twc.org

Oral Histories:

City of Memory – A Story Map of New York City
www.cityofmemory.org

National Visionary Leadership Project (NVLP)
www.visionaryproject.org

Smithsonian Folklife and Oral History Interviewing Guide
www.folklife.si.edu/resources/pdf/InterviewingGuide.pdf

StoryCorps
www.storycorps.org

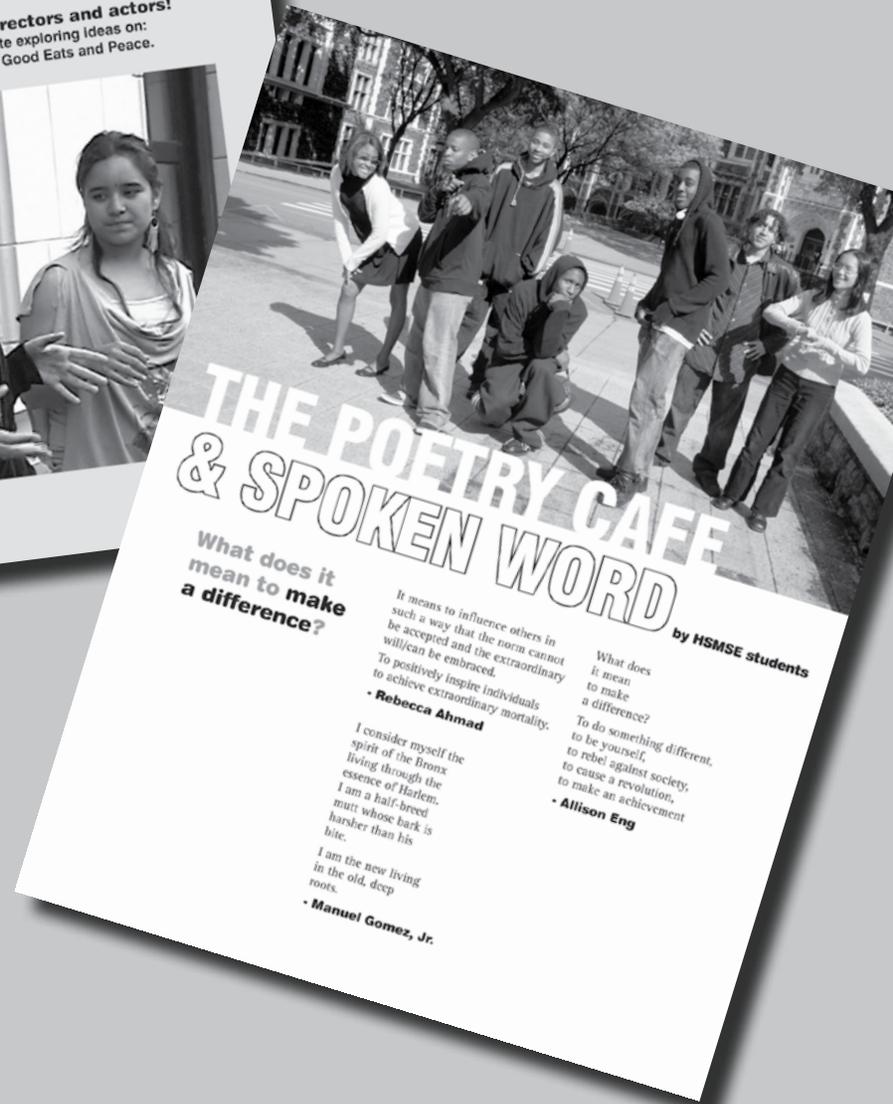
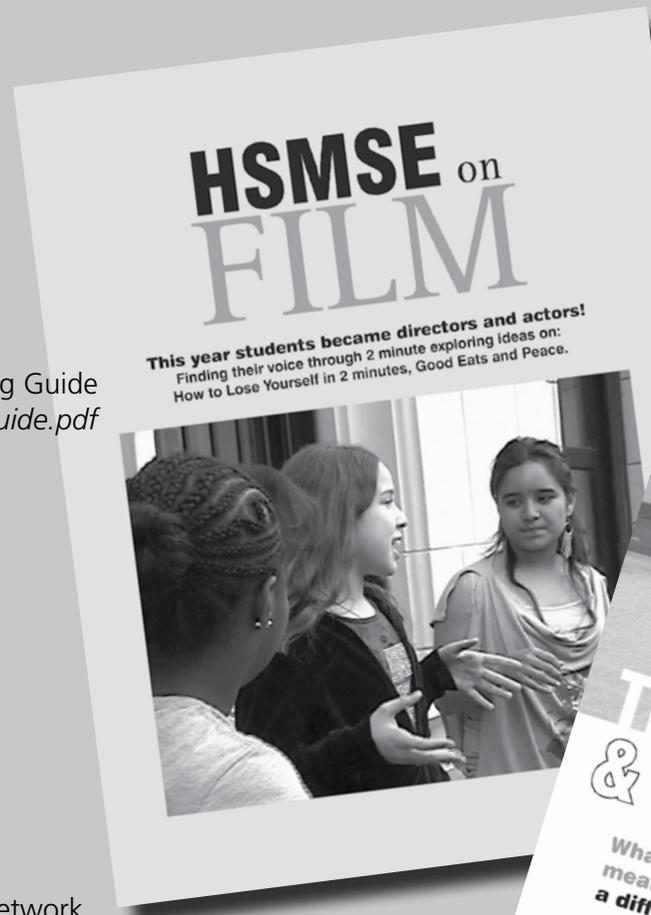
Youth Activism:

Children for Children
www.childrenforchildren.org

Global Kids
www.globalkids.org

iEARN – International Education and Resource Network
www.earn.org

New York Collective of Radical Educators
www.nycore.org



Making a Difference @

The Dwyer

celebrating what **harlem is...**

DWYER CULTURAL CENTER

A one-stop educational and community resource for all things *Making a Difference!*



The Dwyer Cultural Center is a multi-media cultural destination dedicated to preserving, celebrating and documenting Harlem's history and traditions through exhibitions, performing arts events, workshops and multi-faceted public programs for intergenerational audiences. It provides a technologically-advanced space for emerging and established Harlem artists and artists of color to create and present art. It develops educational initiatives for public school students in Harlem and citywide, and enhances the quality of life in Harlem. It is the program home of Community Works and its award-winning *harlem is...* exhibition series.

Dwyer Cultural Center is located at West 123rd Street and St. Nicholas Avenue in Harlem, New York. Launched with major support from the New York City Council and created in partnership with International Communications Association, the Dwyer is a cultural hub in the heart of Harlem bursting with opportunities for students and educators citywide.

Harlem Is...at the Dwyer

harlem is... celebrates the living history of Harlem and is a banner program of the *Making a Difference* Community Learning Program. After touring sites citywide for five years, *harlem is...* makes its homecoming at the Dwyer Cultural Center where the eight-part series will be on view year-round as a cultural and educational resource to the community at large. *Harlem is...* Its People, Music, Art, Dance, The Gospel Tradition, Theater, Latin Roots, and Voices of Youth.



Cultural Center

The Kornfeld Foundation *Making a Difference Curriculum Laboratory*

This program links you and your school with all of the resources Community Works, *harlem is...* and the Dwyer Cultural Center have to offer. Through this curriculum guide, student and educator workshops, public programs and professional forums, you and your students can immerse yourselves in truly integrative, multi-disciplinary educational experiences at the Dwyer. Your classroom experience at the Dwyer can be custom-tailored to suit your goals.

Educational Experiences Available at the Dwyer

1. Interactive Exhibition Tours, Gallery Talks, and Community Walks

Docent-led tours of the Dwyer's permanent exhibition - *harlem is...* and rotating multimedia exhibitions from emerging and established artists from the Harlem community that carry the rich legacy of Harlem art and innovation into the 21st century. Community walks are interactive docent-led thematic experiences that bring Harlem's history and culture to life in this world famous neighborhood.

2. Professional Performing Arts Events

Jumping at the Dwyer! is a daytime series of multicultural and educational performing arts events for students and community members presented by Community Works' famous and affordable Theater Connections Programs.

3. Master Classes and Workshops

Unique master classes and hands-on workshops with Community Works' teaching artists and notable community leaders train young people in theater, dance, music, visual arts, literary arts, and social activism. For instance, students can experience Harlem's theatrical legacy with Broadway actor and director James Stovall; learn to sing the blues with Harlem's own blues singer Lee Olive Tucker; and create original choreography with neo-folkloric dancer Adia Tamar Whitaker.

Make it a DAY AT THE DWYER and bundle experiences 1-3 together for a blockbuster day of arts, culture and history. The Dwyer is fully equipped with tables and chairs to host classes for brown-bag lunches.

4. Making a Difference Sessions

Link your *Making a Difference* Project to the Dwyer for a series of workshop sessions that may include one or more curriculum components (e.g. community learning activities, oral history interviews, art-making and literacy workshops, and culminating exhibitions and performances).

5. Teacher Training and Professional Development

Also in conjunction with the Kornfeld-*Making a Difference Curriculum Laboratory*, single or multi-session workshops are designed to fully train you and your colleagues in the *Making a Difference* community-learning program. Led by Community Works' educational consultants paired with master teaching artists, teachers will experience first hand the rich content of the MaD program and explore the pedagogy and curriculum that will make this program a success in your classroom.



To Schedule Your Visit to the Dwyer

Visit our website at www.dwyercc.org, or call us at 212-222-3060 to discuss program options and pricing.

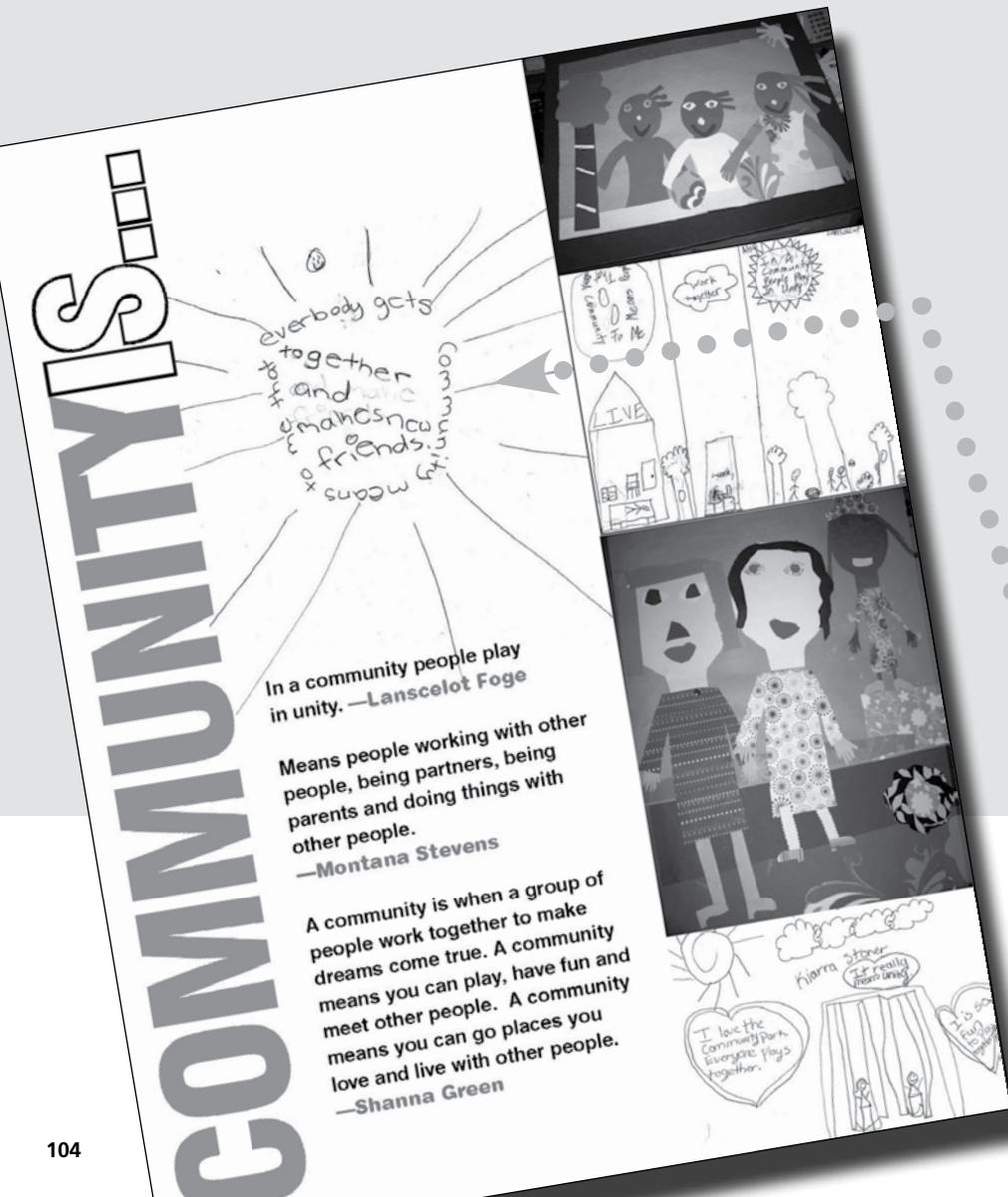
Dwyer Cultural Center
258 St. Nicholas Avenue
New York, NY 10027
Tel 212.222.3060
www.dwyercc.org

Community Works' Tips from the Making a Difference Archive

Great ways to engage your students while simultaneously fulfilling your class curriculum.

Unite!

Ask students to explore community both visually and verbally. Encourage them to describe with words and with images, so that they can make connections between these skill sets. This helps to enrich their definition of their community, tying it to concrete associations and details they've observed in their lives.



Contemplate and Illustrate!

Young students are excited to share their opinions and preferences about their community. Ask them to identify their favorite places and why; this gives them a way to exercise their voice and synthesize their perceptions. They can be asked to articulate this both through imaginative art-making and through verbal arguments.

COMMUNITY IS...

Khalil D'Annun Kiara Brianna
Stiffie Shayna Shayla Richard Pita
Taylor Monique Diana Boboy

COMMUNITY

Community is a group of people that work together
Office workers and mail people doing their jobs
Modell's clothing store
UPS trucks driving around.
Nice people picking up their litter.
Is there anything better than a group of people working together?
Together we can do it and you can do it too!
—Naisha Kelly

Community is a place where people work together.
Your community helps the less fortunate like homeless, handicapped and kids with AIDS.
—Domani Woodall

Coming to help
Only being good not bad
Making helping fun
Mom, Dad in your family
Understanding environment
No killing
International love
Taking away sickness
You making a difference
—Toluwani Roberts

Community means...

A flock of people helping out
Saving people
Having no doubt
It means people on the street
Needing help
Calling for your help
You see
In their eyes
But sometimes you don't realize
Community means work
Sweeping streets
When I wept into joy
Helping people
Community means TLC
—Siara Monet Simpson

My community needs...
Your help to stay safe and clean.
Please help us kids be careful for what we do.
—Khayla Douglas

65

Challenge youngsters to articulate not just WHAT they like but WHY; this is a crucial foundation to understanding rhetoric and how to build an argument.

MAP OF MY World

P.S. 80 Quads
Pet Shop
Hair Shop
Baskin Robbins
My House

Our Favorite Places and Things

I love the beach because I get to swim and play with my beach ball in my community.
—Lushair Hogan

I like the ocean and I love to fish!
—Jada Blount

I like the mall because you can do a lot of stuff and you can eat at different places!
—Jazlyn Allison

P.S. 80
Class: I-#7
Carol Hughes
4-27-09
Toys R Us

95

Take a stand! Lend a hand!

Your students have a lot to say about their world, but people don't often ask. Encourage them to look at the concept of community through the lens of social responsibility and people in need. As they consider what community means, they identify the needs of their community and envision their roles in helping to better it.

Section VI

Appendix

National Content Standards & Benchmarks

The standards and benchmarks in this guide are drawn from *Content Knowledge: A Compendium of K-12 Standards*, 4th edition, available through Mid-continent Research for Education and Learning www.mcrel/standards-benchmarks.

ARTS

ART CONNECTIONS

Standard 1: Understands connections among the various art forms and other disciplines

DANCE

Standard 1: Identifies and demonstrates movement elements and skills in performing dance
Standard 2: Understands choreographic principles, processes, structures
Standard 3: Understands dance as a way to create and communicate meaning
Standard 4: Applies critical and creative thinking skills in dance
Standard 5: Understands dance in various cultures and historical periods
Standards 6: Understands connections between dance and healthful living

MUSIC

Standard 1: Sings alone and with others, a varied repertoire of music
Standard 2: Performs on instruments, alone and with others, a varied repertoire of music
Standard 3: Improvises melodies, variations, and accompaniments
Standard 4: Composes and arranges music within specified guidelines
Standard 5: Reads and notates music
Standard 6: Knows and applies appropriate criteria to music and music performances
Standard 7: Understands the relationship between music and history and culture

THEATRE

Standard 1: Demonstrates competence in writing scripts
Standard 2: Uses acting skills
Standard 3: Designs and produces informal and formal productions
Standard 4: Directs scenes and productions
Standard 5: Understands how informal and formal theatre, film, television, and electronic media productions create and communicate meaning
Standard 6: Understands the context in which theatre, film, television, and electronic media are performed today as well as in the past

VISUAL ARTS

Standard 1: Understands and applies media, techniques, and processes to the visual arts
Standard 2: Knows how to use structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
Standard 3: Knows a range of subject matter, symbols, and potential ideas in the visual arts
Standard 4: Understands the visual arts in relation to history and culture
Standard 5: Understands the characteristics and merits of one's own artwork and the artwork of others

BEHAVIORAL STUDIES

Standard 1: Understands that group and cultural influences contribute to human development, identity, and behavior.
Standard 2: Understands various meanings of social group, general implications of group membership, and different ways that groups function
Standard 3: Understands that interactions among learning, inheritance, and physical development affect human behavior
Standard 4: Understands conflict, cooperation, and interdependence among individuals, groups, and institutions

ARTS AND COMMUNICATION

Aesthetic Experiences

Standard 1: Understands the principles, processes, and products associated with arts and communication media
Standard 2: Knows and applies appropriate criteria to arts and communication products
Practice Creativity
Standard 3: Uses critical and creative thinking in various arts and communication settings
Role of Culture
Standard 4: Understands ways in which the human experience is transmitted and reflected in the arts and communication
Standard 5: Knows a range of arts and communication works from various historical and cultural periods

CIVICS

GEOGRAPHY

The World in spatial terms
Standard 1: Understands the characteristics and uses of maps, globes, and other geographic tools and technologies
Standard 2: Knows the location of places, geographic features, and patterns of the environment
Places and Regions
Standard 4: Understands the physical and human characteristics of place
Standard 5: Understands the concept of regions
Standard 6: Understands that culture and experience influence people's perceptions of places and regions
Human Systems
Standard 9: Understands the nature, distribution and migration of human populations on Earth's surface
Standard 10: Understands the nature and complexity of earth's cultural mosaics
Standard 12: Understands the patterns of human settlement and their causes
Environment and Society
Standard 14: Understands how human actors modify the physical environment
Standard 15: Understands how physical systems affect human systems
Uses of Geography
Standard 17: Understands how geography is used to interpret the past

HISTORY

GRADES K – 4 HISTORY

Topic 1 – Living and Working Together in Families and Communities, Now and Long Ago

Standard 1: Understands family life now and in the past, and family life in various places long ago

Standard 2: Understands the history of a local community and how communities in North America varied long ago

Topic 2 – The History of Student’s Own State or Region

Standard 3: Understands the people, events, problems, and ideas that were significant in creating the history of their state

Topic 3 – The History of the United States: Democratic Principles and Values and the People from Many Cultures who Contributed to its Cultural, Economic, and Political Heritage

Standard 4: Understands how democratic values came to be, and how they have been exemplified by people, events, and symbols

Topic 4 – The History of Peoples of Many Cultures Around the World

Standard 5: Understands the causes and nature of movements of large groups of people into and within the United States, now and long ago

Standard 6: Understands the folklore and other cultural contributions from various regions of the United States and how they helped to form a national heritage

Standard 7: Understands selected attributes and historical developments of societies in Africa, the Americas, Asia, and Europe

Standard 8: Understands major discoveries in science and technology, some of their social and economic effects, and the major scientists and inventors responsible for them

HISTORICAL UNDERSTANDING

Standard 1: Understands and knows how to analyze chronological relationships and patterns

Standard 2: Understands the historical perspective

UNITED STATES HISTORY

Era 6–The Development of the Industrial United States (1870 -1900)

Standard 16: Understands how the rise of corporations, heavy industry, and mechanized farming transformed American society

Standard 17: Understands massive immigration after 1870 and how new social patterns, conflicts, and ideas of national unity developed amid growing cultural influence

Era 7 –The emergence of Modern America (1890 – 1930)

Standard 20: Understands how Progressives and others addressed problems of industrial capitalism, urbanization, and political corruption

Era 9 – Postwar United States (1945 – early 1970s)

Standard 29: Understands the struggle for racial and gender

equality and for the extension of civil liberties

Era 10 – Contemporary United States (1968 to the present)

Standard 31: Understands economic, social, and cultural developments in the contemporary United States

LANGUAGE ARTS

Writing

Standard 1: Uses the general skills and strategies of the writing process

Standard 2: Uses the stylistic and rhetorical aspects of writing

Standard 3: Uses grammatical and mechanical conventions in written compositions

Standard 4: Gathers and uses information for research purposes

Reading

Standard 5: Uses the general skills and strategies of the reading process

Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts

Listening and Speaking

Standard 8: Uses listening and speaking strategies for different purposes

Viewing

Standard 9: Uses viewing skills and strategies to understand and interpret visual media

Media

Standard 10: Understands the characteristics and components of the media

LIFE SKILLS

LIFE WORK

Standard 1: Makes effective use of basic tools

Standard 2: Uses various information sources, including those of a technical nature, to accomplish specific tasks

Standard 3: Manages money effectively

Standard 4: Studies or pursues specific job interests

Standard 5: Makes general preparation for entering the work force

Standard 6: Makes effective use of basic life skills

Standard 7: Displays reliability and a basic work ethic

Standard 8: Operates effectively within organizations

SELF-REGULATION

Standard 1: Sets and manages goals

Standard 2: Performs self-appraisal

Standard 3: Considers risks

Standard 4: Demonstrates perseverance

Standard 5: Maintains a healthy self-concept

Standard 6: Restrains impulsivity

THINKING AND REASONING

Standard 1: Understands and applies the basic principles of presenting an argument

Standard 2: Understands and applies basic principles of logic and reasoning

Standard 3: Effectively uses mental processes that are based on identifying similarities and differences

Standard 4: Understands and applies basic principles of hypothesis testing and scientific inquiry

Standard 5: Applies basic trouble-shooting and problem-solving techniques

Standard 6: Applies decision-making techniques

WORKING WITH OTHERS

Standard 1: Contributes to the overall effort of a group

Standard 2: Uses conflict-resolution techniques

Standard 3: Works well with diverse individuals and in diverse situations

Standard 4: Displays effective interpersonal communication skills

Standard 5: Demonstrates leadership skills

MATHEMATICS

Standard 1: Uses a variety of strategies in the problem-solving process

Standard 2: Understands and applies basic and advanced properties of the concepts of numbers

Standard 3: Uses basic and advanced procedures while performing the processes of computation

Standard 4: Understands and applies basic and advanced properties of the concepts of geometry

TECHNOLOGY

Standards

Standard 1: Knows the characteristics and uses of computer hardware and operating systems

Standard 2: Knows the characteristics and uses of computer software programs

Standard 3: Understands the relationships among science technology, society, and the individual

Standard 4: Understands the nature and operation of systems

Standard 6: Understands the nature and uses of different forms of technology

Thank you to the

Making a Difference

Artists

Aziza, **Seko Alaje**, Kahlil Almustafa, **Jake Alrich**, Eran Asias, **Jade Banks**, Bobaloo Basey, **Mo Beasley**, Amadoma Bediako, **Kate Bell**, Sandra Bell, **Michelle Bishop**, Gwen Black, **Patrick Brennan**, Simone Brown, **Mahogany Browne**, Daniel Carlton, **Masauko Chipembere**, Magaly Colimon, **Kathy Condon**, Noel Copeland, **Michael Cordero**, Tara Crichlow, **Derick Cross**, Randy Dottin, **Tammie Engelhart**, Michael Forde, **Eli Fountain**, Kimani Fowlin, **Vickie Fremont**, Edwin Gonzalez-Ojeda, **Orion Gordon**, Lisa Green, **Joyce Griffen**, Julia Ahumada Grob, **Tammy Hall**, Janille Hill, **Sipho Hlongwane**, Deirdre Hollman, **Margaret Holtz**, Gregory Holtz, **Joi Hopkins**, Diallo House, **Dele Husbands**, Iyedun Ince, **Chikako Iwahori**, Clark Jackson, **Brian Jackson**, Kenji Jasper, **Elizabeth Johnson**, Pam Johnson, **Jazzmen Lee-Johnson**, M. Scott Johnson, **Paul Joseph**, Sduduzo Ka-Mbili, **Betsy Kelleher**, Madaha Kinsey-Lamb, **Irene Koloseus**, Andrew Lamb, **Michela Lerman**, Benja Little, **Randy Luna**, Yarrow Lutz, **Oriolla Maakheru**, Ezra Mabengeza, **Farai Malianga**, Iyaba Mandingo, **Darnetha Mbaye**, Ludie Minaya, **Sara Morgenstern**, Victor Munoz, **Neel Murgai**, Michael Y. Mustafa, **Lauretta Noble**, Janice Patrignani, **Yao Payton**, Jamie Philbert, **Jive Poetic**, Nancy Quin, **Danny Rivera**, Matana Roberts, **Abdel Salaam**, Ethan Schlessler, **Lady Black**, William Sutphin, **Rosse Gamboa Taveras**, Tunu Thom, **Candido Tirado**, Robert Trujillo, **Adia Whitaker**, Ken White, **Rita Wilmers**

Making a Difference

Honorees

Abdel Salaam of Forces of Nature Dance Company, **Abiodun Oyewole of The Last Poets**, Adelaida Pilar of NYC Department of Parks and Recreation, **African Grove Theatre**, Albert Murray, **American Cancer Society Teens**, Ana Lopez of Father Bellini Association, **Anne Dunbar of NYC Community Affairs**, Anthony McLaurin of Men of Vision Enterprises, **Augusta Van Duzen of Kiwanis International**, Aziza of Def Dance Jam Workshop, **Barbara Teer of National Black Theatre Institute of Action Arts**, Basil Paterson, **Bill Saxton**, Bob Moses, **Brenda Brown of Regeis Care Center**, Brigo Gueye of Sing Sing Rhythms, **Calvin Butts, III of Abyssinian Baptist Church**, Carlotta Defillo of Historic Richmondtown, **Carolyn Goodman**, Cecily Broderick y Guerra of St. Philips Church, **Charles Mack**, Charles Taylor of Harlem YMCA, **Chhaya Chhoum of CAAAV Organizing Asian Communities**, Chuck Jackson, **Clyde Wilder**, Craig Harris, **Curtis Sherrod of The Hip Hop Culture Center**, Danny Simmons, **David Pagan of Los Sures Community Development Co. Inc.**, Delores Squires of Jackie Robinson Center for Physical Culture, **Denitra Van Duzen**, Dindga McCannon, **Doug E. Fresh**, Earnestine Russell of Baychester Youth Council, **Edilio Paredes**, Erica Johnson of Staten Island Botanical Gardens, **Eugene Callender of St. James Presbyterian Church**, Frances Lucerna of El Puente, **Gary Hawkins of Baisley Park Center**, George Faison of Faison Firehouse Theatre, **Gertrude Jeanette of The Hadley Players**, Gessy Nixon of Voices of Youth, **Gloria Lynne**, Grace Williams, **Graciela**, Dorothy Maynor of Harlem School of the Arts, **Imam Izak-El Mu'eed Pasha of Masjid Malcolm Shabazz**, Inge Hardison, **Isis Sapp-Grant of Youth Empowerment Mission**, Jamal Joseph of New Heritage Theatre Group, **James Forbes**,

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