



2023-2024 curriculum

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About LEAP:

LEAP is an educational partnership between [Carnegie Mellon University](#) (CMU) and [City Charter High School](#) that uses the arts, humanities, and social sciences to empower under-resourced high school students to become agents of social change. It provides a supportive, non-hierarchical learning environment for students to engage with issues of equity and justice in their lives and communities.

In this year-round program, students learn with and from local artists, activists, and CMU faculty who are working to create positive change in the world. They participate in hands-on learning experiences focused on social justice, storytelling, collaboration, and creative expression. Students work individually and collectively to cultivate self-efficacy, a love of learning and creating, and the confidence to envision and build a better future.

Launched in Fall 2021, the LEAP program features:

- Year-round mentoring from CMU staff and faculty. Students are given individual guidance to achieve their personal, academic and professional goals. Whether writing a letter of recommendation for college, discussing student artwork, or introducing internship opportunities, the LEAP team is there to support students.
- A week-long intensive academy on CMU's campus. Students spend full days in workshops focused on breaking down inequity through the lens of storytelling in the arts, humanities and social sciences. They create art, think critically, and engage in dialogue with one another.
- Monthly gatherings with CMU staff, faculty, mentors and Pittsburgh community members.
- Public events created by LEAP students. These public events are opportunities for LEAP students to showcase their learning and directly address issues of equity that they are passionate about.
- Regular assessments through pre- and post-participation surveys, journaling, and daily exit tickets.

Introduction to the Curriculum:

The LEAP curriculum is an adaptation of the [Storytelling Project Curriculum: Teaching about Race and Racism through Storytelling and the Arts](#) by Lee Anne Bell, Rosemarie A. Roberts, Kayhan Irani, Brett Murphy, and the Storytelling Project Creative Team. Using the *Storytelling Project* as a base, we customized the curriculum to meet the needs of our specific program, students, and institution.

The LEAP program moves through 5 main stages:

1. Community-building
2. Developing common language and tools for storytelling in the arts and humanities
3. Applying common language and tools to a group project

4. Applying common language and tools individual projects
5. Reflection

This curriculum maps out the lessons and learning objectives for the first two stages of the program. The third and fourth stages are driven by students and are therefore left more open-ended at the start of the program.

The curriculum is accompanied by a [slidedeck](#).

Arc of Learning:

Over the course of the LEAP program, students will gain knowledge, skills, and attitudes in four main areas: social justice, storytelling, collaboration, and creative expression.

The first chart below describes the overall learning outcomes that students will be able to demonstrate by the end of the program.

The following four charts articulate the arc of learning in the program's four focus areas (social justice, storytelling, collaboration, creative expression) for the first half of the LEAP program. In the second half of the LEAP program, students will apply their new knowledge, skills and attitudes to individual and group projects. These will be student-driven and reflect the cohort's unique passions and areas of interest.

OVERALL LEARNING OUTCOMES FOR THE PROGRAM

(by the end of the program, students will demonstrate the following knowledge, skills, and attitudes)

	SOCIAL JUSTICE	STORYTELLING	COLLABORATION	CREATIVE EXPRESSION
K N O W L E D G E	<p>Unjust systems of power benefit some groups over others.</p> <p>There are many people throughout history and today that are working to combat unjust systems.</p>	<p>Stories are not neutral - they place value and make meaning.</p> <p>Stories can be used to support or work against the status quo.</p>	<p>Having divergent perspectives and skills in a group is valuable.</p> <p>Remaining on our learning edge enables us to benefit and learn from diverse voices in a group.</p>	<p>Art can be used as a tool for activism, meaning-making, and self-expression.</p>
S K I L L S	<p>Identify the assets and tools they possess that can contribute to the fight for justice and equity.</p>	<p>Categorize stories as: Stock, Concealed, Resistance, Emerging/Transforming.</p> <p>Utilize different types of stories to effectively achieve goals in various contexts.</p>	<p>Establish and remain accountable to community norms.</p> <p>Identify and mobilize the collective assets of a group to achieve co-created goals.</p>	<p>Utilize a variety of art forms to convey meaning in different contexts.</p>
A T T I T U D E S	<p>Empowered to analyze the power structures that dictate daily life.</p> <p>Optimistic that unjust systems of power can be changed.</p> <p>Confident that they can contribute to positive changes in the world.</p>	<p>Poised to apply a critical lens to stories.</p> <p>Eager to seek out a multitude of stories.</p> <p>Self-assured and courageous enough to create new stories.</p>	<p>Open to collaborating with and learning from others across lines of difference.</p> <p>Self-assured in their ability to meaningfully contribute to a group.</p>	<p>Excited to use art as a tool for advocating for causes they believe in.</p> <p>Open to experimenting and using the creative process.</p>

SOCIAL JUSTICE ARC OF LEARNING
(broken down by session)

	SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8
K N O W L E D G E	Trying new things and listening to new voices can expand our perspective and understanding of the world	Listening to a single story creates stereotypes that support systems of unfair treatment	They already possess the assets/tools needed to create change	Unjust power structures are reinforced by powerful mainstream institutions	All people are not given the opportunity to have their experiences recognized by mainstream institutions	People have been working for social justice throughout history and continue to do so today Resistance can take on many different forms	People are working locally in Pittsburgh to imagine better futures for the city. Change is possible.	Working towards justice is to be perpetually in process - there is no fixed end to activism
S K I L L S	Articulate what conditions they need to feel safe enough to be vulnerable and try new experiences	Identify the ways that power structures are reinforced	Create an asset map as individuals and as a cohort	Analyze how power structures are created. Research the realities that stock stories obscure	Identify which voices are left out of conversations. Research how to bring new voices to the table.	Name a variety of methods for resisting the status quo	Articulate their own ideas for how the city ought to be as well as necessary steps for bringing about that reality	Reevaluate stories and activities over time to determine if they are working towards justice or injustice
A T T I T U D E S	Open to exploring new ideas, places and people	Desire to hear from a multitude of perspectives	Emphasize the assets of a community, rather than its deficits	Be aware of and question power-structures that dictate the status quo	Desire to bring marginalized voices to the table	Encouraged to pursue change to the status quo	Optimistic that change is possible, that the world's future does not have to invariably lead to injustice	Committed to the lifelong task of working towards justice

STORYTELLING ARC OF LEARNING
(broken down by session)

	SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8
K N O W L E D G E		Stories are not neutral. They provide insight into what and who people value.		Stock Stories support the status quo and are publicly passed on through mainstream institutions like schools, businesses, government, the media	Concealed stories are pushed into the margins and are not showcased by mainstream institutions	Resistance Stories demonstrate how people have resisted injustice, challenged the status quo, and fought for more equality and inclusivity throughout history	Emerging/Transforming Stories describe how the world ought to be. They describe alternatives to the status quo.	The 4 Story Types (Stock, Concealed, Resistance, Emerging/Transforming) interact with one another and shift over time.
S K I L L S		Analyze how different story genres and methods are effective for different purposes		Identify stock stories. Analyze who and what those stories benefit.	Identify concealed stories. Analyze why these stories have been pushed to the margins.	Identify how stories can convey lessons that are relevant to our lives today	Communicate alternatives to the status quo to other people	Describe the connection between the 4 Story Types. Identify examples of each.
A T T I T U D E S		Interested in learning about different methods for storytelling		Critically analyze stories that are perpetuated by society	Eager to seek out stories by marginalized voices	Inspired to tell their own stories of resistance and to seek out others'	Eager to imagine how the world could/ought to be	Confident in their ability to understand how stories shape their lives

COLLABORATION ARC OF LEARNING

(broken down by session)

	SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8
KNOWLEDGE	Setting community norms helps group members feel safe, heard, and respected	Their perspective is valuable enough to be shared with a group	They can meaningfully contribute to the cohorts' assets, as can their peers Group dynamics can be difficult, but can be worked through to create positive change	Peers can provide insights into how the status quo operates	People can collaborate across generational, socioeconomic, and racial lines	Artists and activists work together in collectives to elevate and increase their impact	Working with a team allows people to create more ambitious projects than they could alone	Listening to other people's perspectives and feedback helps us learn and grow.
SKILLS	Generate a list of community norms by voicing their needs and listening to others	Identify when they have a story to tell and articulate that story to a group	Identify skills/assets that other cohort members possess that are complementary to their own				Work with a team to create a large project	Give constructive feedback on other people's work
ATTITUDES	More comfortable interacting with others they don't know, including adults	Eager to share their stories with others	Eager to work together to draw upon each other's strengths Optimistic about pushing through difficult group dynamics when they arise	Value their peers' perspectives	Eager to seek out new collaborators		Grateful to belong to a team	Open to giving and receiving feedback from others

CREATIVE EXPRESSION ARC OF LEARNING

(broken down by session)

CREATIVE EXPRESSION ARC OF LEARNING <i>(broken down by session)</i>								
	SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8
KNOWLEDGE	Art can be personal and reflect unique voices Music can be used to build community	Writing can allow them to share their perspective with others	Art can be experiential, not just object-based	Art can show what a society deems valuable and important	Art can elevate voices that are otherwise stifled by unjust systems	Art can be a powerful form of resistance to the status quo	Artists can transform spaces and environments	They can share their art with others and learn from feedback in a critique
SKILLS	Create layered images using 2D mixed media Contribute to a musical ensemble	Effectively communicate through writing first-person essays	Create collaborative artistic experiences	Sculpting with air-dry clay	Create self-portraits	Design posters using a risograph printer Create spray paint stencils	Create installation art Create art using augmented reality Take 360 photographs to create virtual realities	Participate in a critique
ATTITUDES	Proud of being an individual with creative ideas	Self-assured that their stories and experiences are valuable and worthy for others to hear	Expand their definition of what art can be	See art as a way to communicate ideas and values	Eager to seek out artwork that lifts up marginalized voices	Excited to use art as a tool for advocating for causes they believe in	Excited to transform not only objects, but spaces and environments	Open to iterating and responding to feedback on their artwork

SESSION 1

Area(s) of focus: Introduction to CMU, the LEAP program, and one another. Community norms.

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	Trying new things and listening to new voices can expand our perspective and understanding of the world		Setting community norms helps group members feel safe, heard, and respected	Art can be personal and reflect unique voices Music can be used to build community
Skills	Articulate what conditions they need to feel safe enough to be vulnerable and try new experiences		Generate a list of community norms by voicing their needs and listening to others	Create layered images using 2D mixed media Contribute to a musical ensemble
Attitudes	Open to exploring new ideas, places and people		More comfortable interacting with others they don't know, including adults	Proud of being an individual with creative ideas

Schedule:

9:00 - 9:15	Arrival / Welcome
9:15 - 9:45	Who's here?
9:45 - 10:50	Where are we? / Scavenger Hunt
10:50 - 11:30	Learning Edge
11:30 - 12:10	Lunch

12:15 - 1:15	Drum Circle <i>with Clarence Grant II</i>
1:30 - 2:00	Create Community Norms
2:00 - 2:55	Customize Sketchbook Covers
2:55 - 3:00	Reflection

Arrival/Welcome

Meet students at the Walking to the Sky sculpture and walk them as a group to the Posner Grand Room.

Who's Here?

Introduction:

This lesson encourages students to get to know a bit about one another, including their names. We start by playing games that get the students moving and talking to one another. While there may be some resistance to this at first, it is important that students learn to trust one another. Being vulnerable and playful helps achieve that trust..

Lesson Learning Outcomes:

Students will:

- Learn each other's names.
- Learn more about the people in the room
- Begin to feel comfortable doing things together
- Begin to establish a warm and comfortable atmosphere of respect for differences
- Recognize individual identity within the group context.

Materials Required:

- A large, open space
- Enough chairs for every student, minus one

Workshop Procedures:

Teacher introduces themselves to the cohort. Make sure that students have the teacher's contact information saved on their phones in case they need to get in touch at any point throughout the year.

Lead the cohort in the *What's in a name?* activity.

- Let the cohort know that you are going to do a quick activity to learn each other's names. Tell them that [names are a lot more than what's written on our nametags](#).
 - Names are personal, public and political. They are a signal of who we are. They're the first thing we tell others.
 - Names can tell us about family legacy (like how my husband's last name is Israel because his ancestors were priests who made a pilgrimage to Israel). They can reflect cultural patterns (like how Ashkenazi Jews don't name their children after someone who is living at the time.)
 - Names can reflect history (like how people's names were changed or misspelled by immigration offices. Or how African Americans were named by enslavers. So now some Black families deliberately invent unique names as an act of resistance and a sign of freedom.)
 - We can choose our own names to reflect our identities or major life events (like getting married or transitioning).

- Nicknames can be very personal since we get them after people have gotten to know us as individuals.
- Have the students find a person in the room that they don't know yet and share their name, their preferred pronouns, and a short (1 minute) story about how they got their name - the history/meaning of their family name/surname or their first name. You can have students do this multiple times with new partners.
- After students have shared, ask for a few volunteers who want to quickly share their name story with the group.

Let the class know that everyone will need to learn one another's names but also learn about who each cohort member is (their talents, their likes, etc.). Lead the cohort in a few rounds of ***Calling All My Friends***.

- Set up chairs in a large circle. There should be enough chairs for each student, minus one.
 - All of the students should sit in the chairs with the one chair-less student standing in the center of the circle. They are "it."
 - Whoever's "it" says "Calling all my friends who..." and then completes the sentence with a trait about themselves that is not visible. For example, "it" could say "Calling all my friends who have sisters." Then everyone in the group who has sisters needs to stand up and find a new chair to sit in. The person who's "it" is also trying to sit in a chair. Whoever remains without a chair to sit in is the new "it."
 - To make the game more challenging, tell students that they cannot move to a chair directly next to them.
-

Where Are We?

Introduction:

This may be the first time that students have been on a college/university campus. We want them to get a sense of their surroundings so that they feel welcome.

Lesson Learning Outcomes:

Students will:

- Explore CMU's campus.
- Work together in small groups.
- Complete a scavenger hunt of CMU's campus.
- Get a small treat/prize at the end of the scavenger hunt.

Materials Required:

- A scavenger hunt of CMU's campus created on Goosechase.
- Students should have the Goosechase app downloaded to their phones.
- Donuts or some sort of prize for the winners of the scavenger hunt.

Workshop Procedures:

Talk to the students about how location/place shapes much of how we live our lives. Tell them that the place where we're gathered has a history that is important to acknowledge. Display a land acknowledgement, such as this:

We acknowledge that we are gathered today on the occupied ancestral land of the Haudenosaunee, Lenape, Shawnee, and Osage peoples.

We are mindful that our lives here are possible because the land and lives of people native to this place were stolen. Colonialism and white supremacy have continually tried to erase Indigenous people of this land in the past and present.

We are reminded of the people who have been harmed and oppressed in the past, and of the harms that continue today. We must commit to dismantling the ongoing legacies of settler colonialism and to building a more just and equitable future.

Ask the students if any of them have been to CMU's campus before. Tell them that we are going to explore campus in groups for a scavenger hunt. The winners of the scavenger hunt will get a small prize (i.e. first pick of donuts).

Break the students into three groups and introduce the scavenger hunt using the Goosechase app. Make sure there is 1 person in each group that is familiar with CMU's campus (i.e. a staff member, a returning cohort member, a faculty member, etc.) so that the group can't get too lost.

Students will need to complete different tasks with their group around campus. The first group to get to 50 points wins! When one group reaches 50 points, students should all return to the Posner Grand Room (our regular meeting spot for the year) for treats and a quick break.

Learning Edge

Introduction:

This lesson is laying the foundation for students to develop a classroom community where they can explore challenging topics. We introduce the concepts of "Comfort Zone" and "Learning Edge" as a way for students to monitor their feelings as they move through the curriculum and to offer language for expressing how they feel at different points in the curriculum.

This lesson prepares students for dealing with material that will likely make them uncomfortable at various points in the year. The lesson provides tools for students to use when they are confronted with ideas or information that are challenging in a way that enables continued learning. It will be critical that the teacher also examines their own fears and goals for the class and to be able to model using the comfort zone/learning edge language for the class.

Lesson Learning Outcomes:

Students will:

- Anonymously note what they would like to learn or understand in LEAP (hopes) and what they fear about exploring in LEAP (fears)
- Be introduced to the concept of “comfort zone” and “learning edge” as a way to monitor their own reactions to the program’s content and develop appropriate ways to take risks

Materials Required:

- Index cards (one for each cohort member)
- Blue and black markers

Workshop Procedures:

Remind students that this curriculum will enable them to learn about social justice through storytelling in the arts and humanities. Acknowledge that talking about challenges to social justice (i.e. racism, sexism, homophobia) is often uncomfortable and can feel risky, but not talking about it ensures that inequity will continue. While talk is not enough to eliminate big problems (like racism or homophobia), breaking the silence makes it possible for people to plan strategies together for working against injustice and working toward a democratic and inclusive society.

Introduce the notion of *comfort zone/learning edge* as a tool for attending to and addressing the discomfort that will inevitably arise so that discussion can continue in productive ways.

- **Comfort Zone:** We each have zones of comfort about different content or activities. Topics or activities we are familiar with or have lots of information about are solidly inside our comfort zone. When we are inside our comfort zone we are not challenged and we are not learning anything new. Furthermore, each of us may have a different comfort zone depending on our identity, social experiences or prior learning about a topic. If we are too far outside our comfort zone, we tend to withdraw or resist new information.

One goal in this program is to learn to recognize when we are within, on the edge of, or beyond our comfort zone.

- **Learning Edge:** When we are on the edge of our comfort zone, we are in the best place to expand our understanding, take in a new perspective, and stretch our awareness. We can learn to recognize when we are on a learning edge in this program by paying attention to our internal reactions to workshop activities and other people in the class.

Being on a learning edge can be signaled by feelings of annoyance, anger, anxiety, surprise, confusion or defensiveness. These are signs that our way of seeing things is being challenged. If we retreat to our comfort zone, by dismissing whatever we encounter that does not agree with our way of seeing the world, we lose an opportunity to expand our understanding. The challenge is to recognize when we are on a learning edge and then to stay there with the discomfort to see what we can learn (Griffin, 1997). As with comfort zone, learning edges differ for different people.

Give a few examples of your own comfort zone. You might start with more mundane examples such as areas of skill or expertise within your comfort zone followed by an example related to the topic of injustice. Then give an example of a time you were on a learning edge, again beginning with routine examples followed by an example related to discussing injustice. Your modeling of these constructs can powerfully support students being self-reflective and willing to take risks themselves.

Tell them that one goal of this program will be to encourage everyone to stay as close to their learning edge as possible. In other words, we want to take risks in order to learn something new and not play it safe. Today's lesson will focus on collaboratively creating guidelines for the group that can help everyone feel safe enough to find their learning edge, take risks and live with a bit of discomfort.

Lead the cohort in a round of ***Snowball Fight***

- Pass out an index card, a blue marker, and a black marker to each student.
 - Ask students to anonymously (no names) write on one side of their card "two fears about talking about challenges to social justice in this program". They should do so with their blue marker. Make sure to print clearly and legibly!
 - On the other side of their index card, use the black marker to "write two hopes or two things you would like to learn about social justice in this program."
 - Then have students crumple their index cards into balls and throw them around the room! This is the snowball fight!
 - When the snowball fight is over, each student should pick up the index card ball closest to them. If by chance a student gets their own card, they should not say so and simply pretend that it belongs to someone else.
 - Go around the room and have each student read the fears noted on their card. Tell them you will go completely around the room, just listening with no discussion until all cards have been read.
 - Once all cards have been read, pose some questions for discussion:
 - What did you notice?
 - Did you see some repeated themes?
 - What are the main concerns of the group?
 - What is one fear that you heard that you may not have thought of yourself?
 - Tell students that after lunch, they will be generating a list of guidelines for the group that can help manage the fears and meet the learning goals expressed in *Snowball Fight*.
-

Drum Circle

Introduction:

Making music together is a great way for students to work as a team. Students who are particularly musically talented will have opportunities to take on leadership roles in the drum circle.

Lesson Learning Outcomes:

Students will:

- Collaborate to create music
- Take instruction and follow a guest workshop leader
- Occasionally lead the musical group

Materials Required:

- Music rehearsal space
- Small percussion instruments (i.e. claves, djembe, maracas)

Workshop Procedures:

Introduce students to local musician, Clarence Grant II. Clarence will lead the group in a community-focused drum circle.

Creating Community Norms

Introduction:

Students will collectively develop a list of guidelines that will support them in finding their learning edges and taking risks outside of their comfort zone. These guidelines will be used throughout the rest of the curriculum.

Lesson Learning Outcomes:

Students will:

- Openly discuss and collectively agree upon classroom norms and rules for embarking on their exploration of challenging topics
- Reflect on how to stay on their learning edge

Materials Required:

- White board
- A piece of chart paper (for writing group norms/terms of engagement)
- Sketchbooks for each student
- Writing utensils

Workshop Procedures:

Tell students that we're going to generate a list of norms for our cohort that can help manage our fears and meet our learning goals. Ask students to write down in their sketchbooks two or three guidelines that would help them personally to stay on your learning edge (i.e. "Be respectful even if you disagree with someone.")

Ask for volunteers to share their ideas as you write them on the white board. Take all ideas, synthesizing those that are repetitive, until you have a long list of guidelines.

Then ask students to read the ideas and think about which two guidelines would be most valuable for them. Take a straw poll noting the number of votes next to each guideline. Write the top ones on the top of a clean sheet of chart paper. Then ask students to reread the first sheet and identify any other guidelines that are critical and add these to the new list. Read this list aloud, asking once more if any other guidelines should be listed.

Here you should add any that you think are important. If no one has stated any of the following, suggest:

- Speak for yourself and about your own experience, using “I” statements rather than “you”, “they”, “those people” etc.
- Listen respectfully to each other. It is okay to disagree and have differences of opinion, but important to hear each other out.
- Be willing to change your mind if you are convinced by another perspective.

Lead students through a game of **Morphs**:

Divide the cohort into groups of five. One group at a time will line up on one side of the room, shoulder to shoulder. Each group member will in their mind come up with a repetitive sound and movement.

When you say, “Go!” they should start doing their sound and movement in place. Then when you say, “Walk!” as a group they should start walking from one end of the room to the other. Tell them that by the time they reach the midpoint of the room, they all have to be doing the same sound and rhythm; then walk the rest of the way together unified to the end. Ask students to keep in mind how they feel during the exercise; then to note what was hardest, easiest and how they felt toward members of their group. Repeat this process until every group has gone.

Following the exercise, discuss the following points as a whole group:

1. What did you find challenging? Easy? Frustrating?
2. How did it feel to give up part of your sound and movement to be part of the group?
3. How does this relate to what happens in a classroom where people bring their individual needs and ideas to a collective learning process?
4. If you’re someone who’s natural inclination is to stick to your guns, you may need to remind yourself to take a step back from time to time in order to let others take the lead. If you’re someone who immediately started changing your sound and/or motion, you may need to step up from time to time in order to take the lead.

Customize Sketchbook Covers

Introduction:

Sketchbooks will be a consistent piece of the students’ experience at LEAP. It will serve as a record of their year and as a place for them to plan, create, and reflect. Decorating the covers will help students feel ownership of their sketchbooks.

Lesson Learning Outcomes:

Students will:

- Know that art can be personal and reflect unique voices
- Create layered images using 2D mixed media
- Decorate/customize their sketchbook covers.
- Feel pride in being an individual with creative ideas.

Materials Required:

- Hardcover sketchbooks for each student
- Paint
- Paintbrushes
- Glue
- Collage paper
- Markers
- Pencils

Workshop Procedures:

Prompt students to decorate/customize their sketchbook covers. Let the students know that they will use their sketchbooks at every LEAP meeting.

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- How well do you feel you know the other members of the LEAP Cohort? (1-5)
- Why did we talk about learning edges today?
- Which norms/community guidelines do you think will help keep you on your learning edge this year?
- Anything else you'd like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 2

Area(s) of focus: Introduction to storytelling's relation to social justice

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	Listening to a single story creates stereotypes that support systems of unfair treatment	Stories are not neutral. They provide insight into what and who people value.	Their perspective is valuable enough to be shared with a group	Writing can allow them to share their perspective with others
Skills	Identify the ways that power structures are reinforced	Analyze how different story genres and methods are effective for different purposes	Identify when they have a story to tell and articulate that story to a group	Effectively communicate through writing first-person essays
Attitudes	Desire to hear from a multitude of perspectives	Interested in learning about different methods for storytelling	Eager to share their stories with others	Self-assured that their stories and experiences are valuable and worthy for others to hear

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 9:50	Timeline <i>with Nico Slate</i>
9:50 - 10:10	Movie
10:10 - 11:30	Storytime Game
11:30 - 12:00	Lunch

12:00 - 1:30	First-Person Writing with <i>PublicSource</i>
1:30 - 2:55	Nonverbal Conversations
2:55 - 3:00	Reflection

Sketchbooks

Materials Required:

- Sketchbooks
- Drawing utensils

Sketchbook Prompt:

- Draw 15 circles in your sketchbook.
- Turn each circle into something! (i.e. a flower, a pizza, a basketball)
- Repeat! Transform as many circles as you can before the workshop starts.

After students finish their circles, ask them to pick their favorite circle. Many of them will not pick the first circle they drew. Talk to the students about how sometimes our first try or our first idea will not be our best one. Sometimes we need to keep trying again and again to find our best idea or make our best artwork.

Warm-Up Game

Game Procedures:

- Tell the students that you're going to play *Bear in the Woods*. They are all in the woods and a wild bear is coming to attack them. They need to lay down on the ground and not make any noise. If they make a noise, the bear will eat them.
 - Assign one student to stand up and be the bear. Their goal is to make their peers make noise (i.e. laugh).
 - The bear can go around the room saying whatever they'd like to try to make others create a sound. They may not touch the people on the floor.
 - If someone makes a noise, they become a bear too.
 - The winner of the game is the person who goes the longest without making a noise.
-

Timeline

Introduction:

This activity helps teachers learn more about the students' lives outside of the program. It also helps the students to reflect on their own lives and on the amount of agency they've had in major life events.

Lesson Learning Outcomes:

Students will:

- Understand that they have agency over many of their decision
- Understand that other systems in the world keep them from always being able to exercise their agency
- Consider how they fit into larger communities and systems.

- Envision the world they want to live in.

Materials Required:

- Sketchbooks
- Writing utensils

Workshop Procedures:

Nico Slate begins the workshop by putting a timeline of his life on the board. Some major life events are listed above the line and some are listed below the line. He asks the students to figure out why some events are listed above or below the line.

The events listed above the timeline are major life events that he chose. For example: Choosing to study history, choosing to propose to his wife, etc..

The events listed below the timeline are major life events that he did not have a choice in. For example: Loved ones being born or dying, meeting his life partner, etc..

He then asks students to create timelines of their own lives, creating distinction between the major events that they had agency in and those that they did not.

When students have completed their timelines, they move on to the second part of the activity. They should draw three concentric circles. In the innermost circle, they should write the hopes and wishes they have for themselves. In the middle circle, they should write the hopes and wishes they have for their people (their family, friends, and others who are closest to them). In the outermost circle, they should write the hopes and wishes they have for the world.

If students have completed both the timeline and concentric circles activity, they can move on to the third part of the activity. They should draw or write about their idea of paradise.

Once students have completed all three parts of the activity, they are given the opportunity to share some of their creations with the entire cohort.

Movie

Introduction:

This lesson will introduce students to the connection between storytelling and social justice. It will lay the groundwork for learning about the 4 Story Types from the Storytelling Project Model (stock, concealed, resistance, emerging/transforming) in the future.

Lesson Learning Outcomes:

Students will:

- Recognize that there is a connection between storytelling and social justice
- Think about how stories are amplified and suppressed

- Be motivated to seek out multiple stories

Materials Required:

- AV Equipment
- Optional: Popcorn

Workshop Procedures:

Tell students that we're going to watch a 19 minute video about the connection between storytelling and social justice. Ask them to look/listen for the answers to the following questions in the video:

- How do you create a single story?
- What do stories have to do with power?
- What do we lose when stories of and by diverse groups are concealed or lost?
- What do we gain when we learn from a multitude of stories?

Show Chimamanda Ngozi Adichie's TED Talk, [*The Danger of a Single Story*](#). Optional: Give students popcorn to watch the video.

When the video finishes, return to the pre-viewing questions and ask for students' thoughts.

Storytime Game

Introduction:

This lesson introduces the storytelling curriculum by laying the foundation for working with story types and artistic genres that will be used throughout the curriculum. Students begin to work collaboratively as a group to think about the different methods of storytelling and the many ways in which a story can be expressed and adapted to an audience to serve various purposes.

Lesson Learning Outcomes:

Students will:

- Discuss the essential elements of story
- Examine the effects of story on an audience and look at the purposes stories and storytelling may serve
- Have fun as they play with different genres to tell stories

Materials Required:

- Puppets OR paper bags and markers for students to create their own puppets
- 2 hats or other containers
- Slips of paper with a different storytelling medium listed on each one (i.e. puppets, song, dance, poem, collage, theater.)
- Slips of paper with different genre and purpose on each one (i.e. comedy, mystery, romance, action, science fiction, soap opera)
- Magazines

- Scissors
- Glue sticks
- Paper
- Sketchbooks

Workshop Procedures:

Divide cohort into small groups of 5 (assign groups randomly so that students get the opportunity over the course of the program to work with as many classmates as possible and to avoid cliques). Tell students that their task will be to, “Create a 3-minute story about the first day of school at City Charter High School that you will tell a new 9th grader.”

Ask them to take a few minutes individually to recall their own experiences with starting at City Charter High School and to note these as bullet points in their sketchbooks to bring to the group discussion.

As a group they will create a story together using the ideas they generated in their discussion. They should keep in mind that their audience is younger students who are anxious to know what to expect when they get to City Charter High School. In order to make the assignment more challenging, each group will be given a different medium in which to tell their story and instructions for the type of story they will tell.

Have each group draw from hat number 1 a vehicle for telling their story – puppets, song, poem, dance, collage, theater; and from hat number 2 a story genre: comedy, mystery, romance, action, science fiction, soap opera. Each group will have 20 minutes to create their story and prepare to present it to the rest of the class. Allot 3-4 minutes for each presentation.

Circulate around the room and offer encouragement as needed. Give a 5 minute warning when time is almost up. Sticking to time will help students come up with something quickly without worrying too much about perfection. You might be surprised at how creative they can be in a short period of time.

Call the class back together and have one group at a time go to the front of the room and perform their story. You might want to say something like “Since we will all be doing presentations that might be funny or silly, it doesn’t make sense to put anyone down so let’s all be supportive.” After each presentation, applaud the group’s performance. Then ask the class to guess the genre and purpose of the story. “How is x an example of a soap opera genre, or not?” Discuss components of each genre and what the group did to enact it.

Lead the cohort through a reflection of the *Storytime Game* by asking:

- Which genres were easiest/hardest to work with?
- Which story would be most likely to influence a younger student’s image of the first day of school?
- What kinds of things about the first day of school did each group convey? (i.e. strict rules, mean teachers, getting lost, changing classes, etc.)

Then ask students to reflect on how stories can reinforce injustice. Use Project Zero's [MicroLab Protocol](#) to facilitate this portion of the discussion.

First-Person Writing

Introduction:

Two staff members from [PublicSource](#) will talk to students about their work and guide them through the writing process.

Lesson Learning Outcomes:

Students will:

- Value their own experiences and perspective
- Recognize when they have a story to tell
- Write a first-person essay

Materials Required:

- Paper
- Writing utensils
- Candy

Workshop Procedures:

Emma Folts and Lajja Mistry will introduce themselves and [PublicSource](#). They will discuss the power of community storytelling and ask the students what they know about first-person essays.

Students will be randomly broken into groups of 5 or 6. In their groups, they will be asked to share how they think teenagers can make a change in Pittsburgh. The students will play “Duck duck goose” to choose who talks in their group. Whoever is the “goose” stands in the middle of their group and shares their ideas for a problem in Pittsburgh that teenagers could help solve.

The entire cohort is brought back together as a large group. Volunteers are asked to share some of the ideas they discussed in their small groups.

Emma and Lajja will share examples of first-person essays that teenagers have written for PublicSource in the past. They will provide models for what these young people found important to share with others as well as how they effectively communicated that.

Emma and Lajja will refer back to Nico Slate's timeline activity and ask the students to reflect on how their life experiences connect to larger social issues and shape their perspective. They will talk about how students' personal insights make them an authority/expert.

Emma and Lajja will ask the students to think of ideas for stories they could write about their own life experiences. These stories could involve a call to action to address a social issue. They

could also simply be an opportunity for the students to share their experiences so others can relate to them.

Students will be broken into small groups again. This time, they will break into groups by first choosing a piece of candy from a bowl. Everyone with the same kind of candy is in a group together. Once in their groups, students will pitch their ideas for the types of stories they could write.

Emma and Lajja will share tips and tricks for writing and editing essays before giving students time to write their stories in their sketchbooks.

Students will break back into their candy groups and volunteer to share what they've written with their small groups. After someone shares, everyone in the group should snap, clap, and/or thank the author for sharing.

The session closes with the entire cohort gathered together. Emma and Lajja will reiterate the value of sharing personal experiences and open the door for students to continue their relationship with PublicSource through internships and writing opportunities.

Nonverbal Conversations

Introduction:

This lesson will introduce students to the idea that they can tell stories without using words.

Lesson Learning Outcomes:

Students will:

- Co-create stories using visuals
- Understand that there are different methods for telling stories that do not involve language or words.

Materials Required:

- Cell phones
- Sketchbooks
- Drawing Utensils
- Post-its

Workshop Procedures:

Introduce the idea of nonverbal conversations to the students. Ask them to think of ways that we can communicate without using words (written or spoken). Show them Xu Bing's *Book from the Ground*, 2003- as an example of telling a story without using words.

Lead students through **Camera Roll Conversations**:

- Break students into groups of 5.

- One person finds a picture on their phone and puts it face-up on the table.
- Without talking, someone else in the group needs to find a photo that relates to/continues the story of the first photo.
- Everyone in the group gets to contribute to the story with a picture on their phone.
- Repeat.

Talk to the students about the camera roll on their phones as a database of things that are important to them. It's something that shows what they deemed worthy of remembering. It's a great resource for inspiration.

Lead students through ***Sketchbook Conversations (Part 1)***:

- Ask all students to take 5 minutes to draw a picture in their sketchbook. They can draw anything they'd like. Note that other people will see the drawings.
- After 5 minutes, have the students arrange their sketchbooks next to each other to create a story. The sketchbooks will be in a long line, almost like a very large comic strip.
- Ask the students to think about what there are gaps. Give students an extra 5 minutes to add small post-it drawings between the sketchbooks for transitions.

Lead students through ***Sketchbook Conversations (Part 2)***:

- Ask all students to make a drawing on a page in their sketchbook.
- Then they should pass their sketchbook to the person sitting to their right. That person gets to make a drawing on the next page of the sketchbook. This drawing should be a continuation of the story that the first person started.
- Repeat.

Ask the students to reflect on what was different about ***Sketchbook Conversations Part 1 and 2***. Was it different to have someone leading the story? Was it useful to have a direction?

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- What do stories have to do with social justice?
- What are some different methods for telling a story?
- What ideas from today extended your thinking in new ways?
- Anything else you'd like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 3

Area(s) of focus: Collaboration and Asset Mapping

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	They already possess the assets/tools needed to create change		They can meaningfully contribute to the cohorts' assets, as can their peers Group dynamics can be difficult, but can be worked through to create positive change	Art can be experiential, not just object-based
Skills	Create an asset map as individuals and as a cohort		Identify skills/assets that other cohort members possess that are complementary to their own	Create collaborative artistic experiences
Attitudes	Emphasize the assets of a community, rather than its deficits		Eager to work together to draw upon each other's strengths Optimistic about pushing through difficult group dynamics when they arise	Expand their definition of what art can be

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 10:00	Collaboration
10:00 - 11:30	TASK Party
11:30 - 12:00	Lunch
12:00 - 2:55	Play, Organizing, and Asset Mapping <i>with Ari Brazier</i>
2:55 - 3:00	Reflection

Sketchbooks

Materials Required:

- Sketchbooks
- Drawing utensils

Sketchbook Prompt:

Make a Zentangle!

Step 1: Draw a square.

Step 2: Draw a tangled line inside the square.

Step 3: Draw patterns inside each section of the tangle.

Zentangles are improvisational drawings that intentionally make you feel calm and focused. They will provide a foil to the louder, more chaotic parts of the session. Students are encouraged to go back to their sketchbooks to create Zentangles if they feel overwhelmed.

Warm-Up Game

Game Procedures:

- Tell students that they're going to play *The Floor is Lava*.
 - Students should get into pairs.
 - The goal is for each pair to get from one side of the room to the other without stepping on the floor.
 - Each pair is given 3 pieces of paper to step on.
 - Pairs can compete to see which team can make it all the way across the room.
-

Collaboration

Introduction:

The theory of small group dynamics developed by Tuckman and Jensen (1977) provides one useful way to show students how teamwork can shift over time. Tuckman and Jensen's theory posits that groups typically move through five stages: forming, storming, norming, performing, and transforming. A group may be blocked at any stage but it is possible to move forward.

By showing the LEAP Cohort this model, we hope to make students aware of group dynamics. It may help them to understand that having tension in a group is not abnormal, especially when the group is composed of many diverse voices. That does not mean that they cannot work through that group tension and still have a strong, productive team.

Lesson Learning Outcomes:

Students will:

- Recognize that group dynamics shift over time

- Understand that shifting group dynamics is normal and healthy.
- Understand that productive, strong groups go through periods of tension

Materials Required:

- AV equipment

Workshop Procedures:

Begin by asking students:

- What does collaboration mean to you?
- How do you feel about group work?
- What can we do to make the most out of collaborating together?

Then describe Tuckman and Jensen’s 1977 theory of small group dynamics

- Forming
Team first comes together. Everyone avoids open disagreements.
- Storming
Inevitable differences in ideas and opinions arise. Team must work out how to address conflict.
- Norming
Use the group’s established norms/agreements. Begin to feel like a cohesive team.
- Performing
Established a sense of unity. Can work together productively.
- Transforming
Group-work finishes. Members appreciate what the team accomplished together.

Ask the students for their reactions to the theory. Then tell them that if they’re getting frustrated while collaborating with someone, that doesn’t mean that they can’t end up in a good place. It just means that it’s going to be part of the process of growing together as a small group. What helps is holding ourselves and each other accountable to the ground rules/community norms we laid out on our first day together. This is all worth it because while we can do lots of incredible things as individuals, there is so much more we can accomplish together.

Delve deeper into the “storming” part of the theory by playing **Roller Chair Spectrum**.

- Tell students that you are going to give them two statements about how they handle conflict. If they agree with the first statement, they should roll in their chairs to the left side of the room. If they agree with the second statement, they should roll their chairs to the right side of the room. They can roll into the middle if they agree with both statements.
- Give students the following choices:
 - I keep my views to myself in order to avoid conflict / I always make my opinions known.
 - Once students have placed themselves on the spectrum, describe how some people tend to respond to conflict by **avoiding**.

- Ask students to talk to those near them on the spectrum about the pros and cons of avoiding conflict.
 - Avoiders tend to step away from conflict. They often keep their opinions to themselves in conflict situations so as not to continue or escalate the conflict. They are often admired for having a calming, quiet presence in the face of crisis. Weaknesses: Avoiders sometimes keep their feelings bottled up and then aren't able to meet their own needs. This can result in a frustrating buildup of emotions. (language taken from the [United States Institute of Peace](#))
- I am to make the other person feel better and not get upset. / It's important to address a problem even if it makes the other person upset.
 - Once students have placed themselves on the spectrum, describe how some people tend to respond to conflict by **accommodating**.
 - Ask students to talk to those near them on the spectrum about the pros and cons of accommodating during a conflict.
 - Accommodators have a harmonizing approach to conflict. They often focus on supporting others in a conflict situation and are adept at placating people in uncomfortable situations. Accommodators often gain strong appreciation from others involved in a conflict. Weaknesses: Accommodators may build up resentment from denying their own needs. It also may be difficult for those who want to get to the root of the problem to work with Accommodators who tend to focus on making others happy. (language taken from the [United States Institute of Peace](#))
- I try to make sure others understand my reasoning and why I'm right. / I defer to what the other person has to say - maybe I'm wrong!
 - Once students have placed themselves on the spectrum, describe how some people tend to respond to conflict by **competing**.
 - Ask students to talk to those near them on the spectrum about the pros and cons of competing in a conflict.
 - Competers are known for being persuasive and direct. They know the result they want in a conflict situation, and they go for it. Their strengths are that they are often passionate about their views and dedicated to pursuing their convictions. Competers are good at making quick decisions, and tend not to waste time, which is especially helpful in the time of crisis. Weaknesses: Sometimes Competers wind up with unequal relationships with others, and feelings of others can be hurt or overlooked with their decision-making style. (language taken from the [United States Institute of Peace](#))
- I aim to discuss problems openly so that they can be worked out right away. / Things will generally resolve themselves in time.
 - Once students have placed themselves on the spectrum, describe how some people tend to respond to conflict by **collaborating/problem-solving**.

- Ask students to talk to those near them on the spectrum about the pros and cons of collaborating during conflict.
- Problem Solvers tend to want to discuss all the details of a problem and work through it together so that everyone gets what he or she wants and is happy in the end. Their strengths are that they tend to welcome differences, build high-levels of trust and mutual understanding in relationships. There is also the potential to learn from creative problem solving. Weaknesses: When time is a factor, it is difficult to spend the energy and time needed to process the way Problem Solvers tend to do. There is also the potential for burnout from over-processing. (language taken from the [United States Institute of Peace](#))
- I prefer a “give and take” solution to problems where both sides make adjustments. / I have a hard time giving up what I want in a negotiation.
 - Once students have placed themselves on the spectrum, describe how some people tend to respond to conflict by **compromising**.
 - Ask students to talk to those near them on the spectrum about the pros and cons of compromising during conflict.
 - Compromisers approach conflict with the goal of compromise. They tend to think about what they are willing to give up and what they are willing to hold on to, and try to gear communication to focus on this give and take for all parties. It is a good way to promote cooperation. It can be done fairly quickly when both parties are engaged. Weaknesses: Sometimes neither party really winds up with what he/she wants. It can also be viewed as a Band- Aid approach that doesn’t really get to the root of a conflict. (language taken from the [United States Institute of Peace](#))

Talk to the students about how conflict is normal and critical to the development of a community. While conflict can be challenging and uncomfortable, we know that being a bit uncomfortable, being on our learning edge, is how we grow.

Knowing your own conflict style can help you identify how you might want to approach conflict differently—how you might better manage it. In general, there are a couple of tips for managing conflict that have been shown to be useful/helpful:

1. Focus on needs, not just wants. That doesn’t mean, “Give me the script by tomorrow.” It’s explaining why. So it’s “Can you give me the script by tomorrow so that I can have enough time to read it this week before LEAP on Saturday?”
2. Go back to/reference agreed upon norms. That’s why we did that opening weekend.

Doing those 2 things helps us to move through conflict in a healthy way and get into creative problem solving.

TASK Party

Introduction:

TASK is an art project conceived by Oliver Herring. It encourages students to be brave, work together, and expand their definition of what art can be. It also gets students to interact with one another to accomplish small and large goals.

Lesson Learning Outcomes:

Students will:

- Develop the courage to try new things
- Know that they can take on leadership roles and direct others
- Know that they can follow others' leads
- Expand their definition of art to include experiences, not just objects

Materials Required:

- Paper
- Drawing utensils
- Scissors
- Tape
- Glue sticks
- Recycled materials (i.e. cardboard)
- Aluminum foil
- String/yarn
- A box or a hat for storing tasks
- AV Equipment

Workshop Procedures:

Tell the students that we are going to do a collaborative art activity where everyone will need to: trust one another, get a bit silly without being judgemental, take the lead, and follow a lead. We'll all have to depend on one another and stretch ourselves.

Introduce students to Oliver Herring's *TASK* project through this [Art21 video](#). Before starting the video, ask the students to keep an eye out for answers to the following pre-viewing questions:

- What are the rules of TASK?
- Are the objects in TASK precious/important?
- How does TASK create community?
- Is TASK an artwork?

After watching the video, return to the pre-viewing questions and discuss. Make sure that students understand the rules of TASK:

1. Write a task on a piece of paper and add it to a designated TASK pool
2. Pull a task from that pool
3. Interpret the task any way you want, using whatever or whoever is around.
4. Repeat

Begin the TASK Party! Participate yourself. Make sure that there is a plethora of materials laid out for the students to choose from to complete their tasks.

When the TASK Party is done, ask for everyone to reflect:

- What did you get out of TASK?
 - Were you in your comfort zone the whole time?
 - Did you learn anything new about someone else in the LEAP cohort?
-

Playing, Organizing, and Asset Mapping

Introduction:

Dr. Ari Brazier will describe how we learn the necessary skills for community organizing when we are very young children - through play. Once students find the idea of organizing more accessible, they will begin the process of asset mapping to identify strengths and resources they can contribute to community organizing today.

Lesson Learning Outcomes:

Students will:

- Emphasize a community's assets, rather than its deficits
- Create an asset map for themselves as individuals
- Create an asset map for the LEAP Cohort, which they will update throughout the program

Materials Required:

- Fuji Film Instax Camera with enough film for every student to take a picture of themselves
- Sketchbooks
- A large roll of paper/poster board
- Drawing utensils
- A large canvas tarp
- [Asset Labels](#) (for hand, heart, head, human categories)

Workshop Procedures:

Talk to the students about how drawing on each others' strengths is an important part of successful collaboration. We're going to do an exercise that helps us figure out what each of us is already bringing to the table.

Introduce students to the concept of asset-mapping. Asset mapping documents a community's existing resources and strengths. Ask the students to think about why that might be useful.

Lead the students in creating asset maps for themselves as individuals. Have them list in their sketchbooks at least 2 assets they have in each of the following categories:

- HAND
Those things you can do with your hands
- HEAD
Those things you are good at doing with your brain
- HEART
Those things you are passionate about
- HUMAN
Important relationships in your neighborhood, community, and beyond - people you can ask to get things done
- MISCELLANEOUS
Anything that hasn't been categorized but matters to you

Then have students compile all of their personal assets onto a large poster board to create an asset map for the LEAP Cohort. Ask students to find any connections on the map (i.e. one person might be good at playing guitar while another might like singing. If they connected, they could perform a song.)

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- Why did we make an asset map today?
- Name an asset from someone else in the cohort that could connect with/compliment one of your assets.
- Anything else you'd like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 4

Area(s) of focus: Stock Stories (stories that support the status quo and are publicly passed on through mainstream institutions like schools, businesses, government, the media)

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	Unjust power structures are reinforced by powerful mainstream institutions	Stock Stories support the status quo and are publicly passed on through mainstream institutions like schools, businesses, government, the media	Peers can provide insights into how the status quo operates	Art can show what a society deems valuable and important
Skills	Analyze how power structures are created. Research the realities that stock stories obscure	Identify stock stories. Analyze who and what those stories benefit.		Sculpting with air-dry clay
Attitudes	Be aware of and question power-structures that dictate the status quo	Critically analyze stories that are perpetuated by society	Value their peers' perspectives	See art as a way to communicate ideas and values

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 9:50	Stock Stories
9:50 - 10:20	Open Space

10:20 - 10:30	Local Stock Stories
10:30 - 11:30	University Archives <i>with Emily Davis and Kathleen Donahoe</i>
11:30 - 12:00	Lunch
12:00 - 1:00	History's Stock Stories <i>with Lisa Tetrault</i>
1:00 - 2:55	Sculpt Your Own Monument
2:55 - 3:00	Reflection





Sketchbooks

Materials Required:

- Sketchbooks
- Drawing utensils

Sketchbook Prompt:

Please divide your page into 4 sections. Write and/or draw about the following categories.:

Things you saw today 	Things you touched today 
Things you heard today 	Things you wondered today 

Your hand should not stop moving till the workshop gets started.

Warm-Up Game

Lead the students in a couple rounds of **Gift Exchange**:

- Break students into pairs. Students should be paired with someone they don't know very well yet.
- Tell the students that they both have giant bags filled with an infinite amount of presents. Their job is to give presents to one another.
- Student A reaches into their invisible bag and pulls out a present. They tell Student B "I got you a _____!" The present can be anything: a new car, a pizza, a flying pig, etc.
- Student B has to accept the gift and say, "Thank you! I've always wanted a _____!" before tossing the invisible gift into an imaginary pile of gifts over their shoulder.
- The students reverse roles and repeat.
- To make the game more challenging, encourage the students to go very quickly so they don't have time to think about what present is in their bag.

End the game by telling the students, "You'll always find something in your bag because your creativity is limitless. You always have gifts to give. That creativity is what this cohort needs."

Stock Stories

Introduction:

Stock stories are those that reiterate and reinforce the dominant mainstream story, often ignoring or suppressing stories from those on the margins of society that challenge mainstream views. Ultimately, stock stories support the status quo that unfairly benefits some people over others, thus preventing changes that would create a more inclusive social order. Because Stock Stories tell a great deal about what a society considers important and meaningful, they provide a useful starting point for analyzing how injustice operates.

Lesson Learning Outcomes:

Students will:

- Define and identify stock stories
- Analyze and critically reflect on stock stories that are shared and upheld by mainstream institutions, such as school, media, business, and government.

Materials Required:

- AV equipment

Workshop Procedures:

Introduce students to the concept of stock stories. Provide the following characteristics for stock stories:

- support the status quo and advantage the dominant group
- publicly passed on through mainstream institutions (schools, businesses, government, the media)
- tell us a lot about what a society considers important and meaningful

Give students examples of stock stories in popular culture, such as:

- The American Dream says that anyone can come to this country, work hard, and become a success. This is shared in movies such as *The Pursuit of Happyness*
- Eurocentrism asserts that Western cultures are more civilized than other parts of the world. This is shared in movies like the Indiana Jones series and the titular character's refrain, "That belongs in a museum!" which tells us that historical artifacts would be safer in a Western museum than in the place of their origin.
- The narrative of the founding fathers we are told in history textbooks tells the stock story that they were wise, infallible, fair-minded people.

Give students personal examples of stock stories you've encountered in your own life.

Have the cohort analyze stock stories shared in advertisements. Break the cohort into small groups and give each group [an example of an advertisement](#). Ask each group to analyze what stock stories are conveyed in their advertisement, who those stories benefit, and who they marginalize.

Then have the cohort analyze a single advertisement together. Show students images from the 2014 Victoria Secret ad campaign for “The Perfect Body.” Ask students to discuss the following questions:

- What stock story is being told here?
- Who benefits from this stock story? And who pays?
- How does this advertisement hide these costs and benefits?

Then play the song “Victoria’s Secret” by Jax. Ask students to consider:

- How does this song address stock stories?

Close this activity by telling students that we look at stock stories so we can expose the interests and beliefs that sustain them. Stock stories are strategic, operating to advance particular goals and interests. By calling attention to this, we can better understand how stock stories uphold unfair systems of power.

Open Space

Introduction:

This lesson engages students in further exploration of stock stories and asks them to examine the methods and purposes for how and why stock stories have been so constructed in this society.

Lesson Learning Outcomes:

Students will:

- Identify stock stories they have learned in their lives.
- Analyze stock stories and the power dynamics they perpetuate.
- Draw connections between stock stories and social justice.

Materials Required:

- 4 large post-it notes
- Small post-it notes
- Writing utensils

Workshop Procedures:

Tell students that we are going to generate a list of the various stock stories we’ve learned in our lives through an activity called **Open Space**.

- 4 large post-it notes are posted around the room. Each large post-it contains a topic: Education, America, Race, Gender.
- Students can go to any/all of the post-its they want and think about stock stories that they’ve learned that relate to each topic. For example, someone could go to the “America” poster and think about the stock story of the American Dream.

- Students can discuss topics with others at their large post-it. Alternatively they can write about stock stories directly on the large post-it or on small post-its. They could also make drawings about their stock stories.
 - Let students know that the rules of *Open Space* include:
 - Law of two feet: You can leave when you're uninterested. It's your responsibility.
 - Bumblebees and butterflies: You can stay in one group or flit around. It's up to you!
 - Whoever comes are the right people: Don't just try to stay with the same group of friends. Everyone has ideas!
 - Whatever happens is all that could have. When it's over, it's over: Don't get frustrated if you don't say everything you want to say.
 - Give students time to generate ideas for each of the 4 topics.
 - Then as a group, review what was written/drawn on each large post-it.
 - Lead the group in a reflection discussion:
 - How did we learn these stock stories?
 - Who do these stock stories tend to benefit? Who do they disadvantage?
 - How can identifying and analyzing stock stories be important for social justice?
-

Local Stock Stories

Introduction:

This lesson engages students in further exploration of stock stories in their local communities.

Lesson Learning Outcomes:

Students will:

- Identify stock stories that exist in their communities.
- Analyze stock stories using *Visible Thinking Strategies*.

Materials Required:

- A picture of the *Stephen Foster Memorial Statue* in the Oakland neighborhood of Pittsburgh, PA

Workshop Procedures:

Discuss some other characteristics of stock stories that were revealed in the Open Space activity. Stock stories:

- Strategically advance particular goals and interests
- Encourage complacency over urgency in addressing inequity
- Encourage context-neutral mindsets
- When you try to challenge a stock story, you're often dismissed as crazy or fringe
- We are constantly being recruited back into the stock stories we resist - we are pulled to conform to the status quo

Examine examples of local stock stories in Pittsburgh. Use Project Zero's [Visible Thinking Strategies](#) to lead students through an analysis of the *Stephen Foster Memorial Statue*.

- Ask students to describe what they see/notice when they look at a picture of the statue.
 - Ask them what they think is going on.
 - Ask what it makes them wonder.
 - Ask them to reflect in small groups on:
 - What is the stock story being told here?
 - Who benefits from this story?
 - Who does this story disadvantage?
-

University Archives

Introduction:

This workshop is an opportunity for students to learn about the stock stories that have been historically told by the institution of Carnegie Mellon University. Students will meet with Emily Davis and Kathleen Donahoe to learn about how archives tell stories, reflect power dynamics and bias, and provide opportunities for empowerment.

Lesson Learning Outcomes:

Students will:

- Identify whose stories are being told in the University Archives
- Analyze who and what those stories benefit.
- Begin an archive for LEAP that reflects the program's current state.
- Create finding aids about themselves and their lives to contribute to the LEAP archive.

Materials Required:

- Archival materials (provided by the University Archives)
- Photocopies of CMU materials, such as the Tartan (provided by the University Archives)
- Zine Cart
- Instax camera and extra film
- Scissors
- Glue sticks
- Drawing utensils
- Paper

Workshop Procedures:

Bring all of the students to Hunt Library. Emily Davis and Kathleen Donahoe will introduce the University Archives. They will talk about what an archive is, why we have them, and how to use them. They will share examples of artifacts from CMU's Archives. Students will be encouraged to think about whose stories these artifacts tell and whose they leave out. They will be asked to think about why some stories are told more thoroughly than others.

Emily and Kathleen will then introduce the students to the concept of finding aids that help people navigate archival collections. Finding aids often include offensive, biased language, depending on who created them and/or funded them.

The students will be prompted to think about how they are a part of CMU's history. LEAP students will be tasked with beginning an archive for the LEAP program. They will each create a scrapbook page that shares a bit about their own history and why they are in the LEAP program. Each student will then write their own finding aid, using their own language to describe themselves, their brief biography, and places or groups they feel relate to their own lives.

The LEAP Program Director will keep the scrapbook pages as a way to document the beginning of LEAP's history.

History

Introduction:

It's important for students to understand how stock stories have been used throughout history to maintain unequal power structures. Bringing in a local historian, like Lisa Tetrault, helps students understand how historical stories shape the systems that impact their lives today.

Lesson Learning Outcomes:

Students will:

- Identify historical stock stories.
- Analyze how power structures are created throughout history.
- Be aware of and question power structures that dictate the status quo.
- Critically analyze stories that are perpetuated by society
- Make connections between historical stock stories and contemporary power structures.

Materials Required:

- AV equipment

Workshop Procedures:

Lisa Tetrault will ask students to draw the shape of stock stories. She will ask students to share what shapes they drew and why.

She will then talk to students about how historians have to delve deeper than just the stock stories to identify a more holistic version of the truth.

She will ask students to draw the shape of non-stock stories. She will ask students to share what shapes they drew and why.

She will provide contemporary examples of how people are fighting against stock stories, with initiatives like [The 1619 Project](#).

Sculpt Your Own Monument

Introduction:

This activity prompts students to use the creative process to understand the concept of stock stories. Students will simultaneously build their understanding of the concept and build their artistic skills.

Lesson Learning Outcomes:

Students will:

- Create sculptures out of air-dry clay that convey a stock story.
- Think about how monuments and sculptures convey power in their city.

Materials Required:

- Air-dry clay
- Wire
- Paper/newspaper
- Sculpting tools
- Plastic bags (for wrapping sculptures if the students do not complete them in this workshop)
- Tape and writing utensils (for labeling plastic bags)
- Large trays for storing sculptures while they dry

Workshop Procedures:

Tell students that they will get the chance to create their own monuments. Ask them, “If you could create or replace a stock story, what would it be?”

Tell students that they could remix an existing monument. For examples, show students Kehinde Wiley’s *Rumors of War*, 2019 and Abigail Deville’s *Light of Freedom*, 2021.

Students could also create an entirely new monument. For example, show students Shazia Sikander’s *Havah...to breathe, air, life*, 2023.

Demonstrate basic sculpting techniques for the students, including how to join clay, how to create texture, and how to build an armature out of wire and/or paper.

Give students time to sculpt their own monuments. If they do not complete their sculptures by the end of the day, have students wrap their sculptures in plastic to prevent them from drying out. Make sure all sculptures are labeled.

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- Where do we hear stock stories?
- Who do stock stories tend to benefit? Who do they give power to?
- What can stock stories teach us?
- Anything else you'd like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 5

Area(s) of focus: *Concealed Stories* (stories about life that are pushed into the margins and not showcased by mainstream institutions)

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	All people are not given the opportunity to have their experiences recognized by mainstream institutions	Concealed stories are pushed into the margins and are not showcased by mainstream institutions	People can collaborate across generational, socioeconomic, and racial lines	Art can elevate voices that are otherwise stifled by unjust systems
Skills	Identify which voices are left out of conversations. Research how to bring new voices to the table.	Identify concealed stories. Analyze why these stories have been pushed to the margins.		Create self-portraits
Attitudes	Desire to bring marginalized voices to the table	Eager to seek out stories by marginalized voices	Eager to seek out new collaborators	Eager to seek out artwork that lifts up marginalized voices

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 9:50	Concealed Stories
9:50 - 11:30	Playlist
11:30 - 12:30	Local Concealed Stories & Larimer Stories <i>with John Peña</i>
12:30 - 1:00	Lunch
1:00 - 2:55	Concealed Stories in Art / Self-Portraits

2:55 - 3:00	Reflection
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Sketchbooks

Materials Required:

- Sketchbooks
- Charcoal powder
- Erasers

Teacher Preparation:

Rub charcoal powder over a page in each student's sketchbook.

Sketchbook Prompt:

Open your sketchbook to the page covered in charcoal. Make a drawing by erasing the charcoal.

Warm-Up Game

Game Procedures:

- Split cohort into pairs.
 - Have students play **Slide**. (This is a 2-person hand clapping game. [Here are directions.](#))
 - The goal is for the two partners to gradually increase speed until one of them fumbles!
-

Concealed Stories

Introduction:

In this lesson, we look at concealed stories that challenge stock stories. Concealed stories include those told by people on the margins, stories that are often invisible in mainstream culture. They also include stories about how dominance and privilege work, exposing the usually invisible but built in ways that some groups benefit from a status quo that serves their group's interests at the expense of others. Concealed stories are those told by people on the margins about the realities of their lives, their values and their struggles, as well as the stories told about dominance and advantage. We'll engage students in examining concealed stories about their own families, cultures and communities that are distorted or missing from mainstream portrayals. These sources of pride and sustenance are an important foundation for generating resistance stories and counter stories in the lessons to come.

Lesson Learning Outcomes:

Students will:

- Analyze stories for what is left out and/or hidden.
- Analyze whose interests are served by various stories.
- Define and identify concealed stories
- Critically reflect on concealed stories that are excluded from mainstream institutions, such as school, media, business, and government.

Materials Required:

- AV equipment

Workshop Procedures:

Introduce students to the concept of concealed stories. Provide the following characteristics for concealed stories:

- stories hidden from the mainstream. constantly overshadowed, pushed back into the margins, and conveniently “forgotten” or repressed
- told by people on the margins about the realities of their lives, their values, and their struggles
- stories about how dominance and advantage shape society

Give students examples of the stock stories in popular culture, such as:

- The story of Black women scientists and mathematicians who contributed to early NASA missions, as portrayed in the movie, *Hidden Figures*
- The lives of contemporary Native Americans and other indigenous people, as portrayed in the television series *Reservation Dogs*.
- The contributions of the queer community to STEM fields, as depicted in *The Imitation Game*.

Give students personal examples of concealed stories you’ve encountered in your own life.

Provide further characteristics of concealed stories, including:

- Stories that are in the background, not the foreground
 - They point out the connections we are taught to ignore, the dynamics we are told do not exist
 - They offers firsthand evidence of the impact of discrimination
 - They express the trauma of being dehumanized by inequity as well as the hard-won knowledge, wisdom and strength to carry on in the face of injustice
-

Playlist

Introduction:

This lesson is an opportunity for students to learn about blindspots in their media consumption. It will give students the opportunity to reflect on how stock stories and concealed stories impact their daily lives.

Lesson Learning Outcomes:

Students will:

- Identify concealed stories they have been ignorant to in the past.
- Analyze the power dynamics perpetuated by the music industry.
- Draw connections between concealed stories and social justice.

- Create a playlist of music that lifts up concealed stories.

Materials Required:

- Large post-its
- Writing utensils
- Smart phones with access to Spotify
- Small prizes for the winners of the game

Workshop Procedures:

Break students into groups of 5 or 6. Give each group writing utensils and a large post-it with the alphabet written on it.

Each small group will have to take turns writing down names of musicians that start with each letter of the alphabet. For example:

Avett Brothers
Bob Marley
Christina Aguilera

The teacher will give the group 2 minutes to complete the alphabet. The first group who completes the alphabet or has the most names written down by the end of the 2 minutes wins! Give the winners a small prize.

Once the teams have completed their lists, ask them to count how many musicians on their list identify as:

- Men
- women/femme/non-binary
- White
- asian/pacific islander
- Black
- native/indigenous
- Hetero
- Queer

Keep a tally of musicians in each category.

Then ask students to reflect on:

- What are the stories we don't hear in music?
- Why don't we hear them?
- How are such stories lost/left out?
- How do we recover these stories?
- What do these stories show us about inequity that the stock stories do not?

Tell students that they are going to create a collaborative playlist. They will research musical artists from underrepresented communities and add their music to a shared Spotify playlist. This playlist will be the music we listen to for the rest of the week (during lunch and studio time).

Please note: students should not include explicit or inappropriate music.

Local Concealed Stories

Introduction:

This lesson engages students in further exploration of concealed stories in their local communities.

Lesson Learning Outcomes:

Students will:

- Identify concealed stories that exist in their communities.

Materials Required:

- AV equipment

Workshop Procedures:

Examine examples of local concealed stories in Pittsburgh, including:

- The Howling Mob Society
 - The Pittsburgh Queer History Project
 - Tavares Strachan, *Encyclopedia of the Invisible*, 2018 (on the facade of the Carnegie Museum of Art)
 - John Peña, *Larimer Stories*, 2017-2019
-

Larimer Stories

Introduction:

This lesson, led by John Peña, will show students how artists collaborate with others to showcase concealed stories.

Lesson Learning Outcomes:

Students will:

- Recognize that they can collaborate across generational, socioeconomic, and racial lines
- Know that art can elevate voices that are otherwise stifled by unjust systems

Materials Required:

- AV equipment

Workshop Procedures:

John Peña will talk to students about how art can elevate stories that have been pushed to the margins. He will begin by showing students his portfolio of art and describing how he works to put a spotlight on creatures that society often ignores: everyone from stray dogs to elderly residents of the Larimer neighborhood in Pittsburgh, PA.

John will then task the students with paying close attention to the world around them, including the parts that they often ignore. The students will spread out with their sketchbooks and pick a

place to sit. Students will write down everything they observe around them for about 15 minutes. They should not be talking during the observation period.

After the 15 minutes are up, John will ask students to share what they noticed that they had previously been oblivious to.

Concealed Stories in Art

Introduction:

This lesson is meant to help students use the artistic process to lift up stories that have been previously concealed.

Lesson Learning Outcomes:

Students will:

- Examine works of visual art to understand how power is conveyed through visual representation.
- Create a self-portrait that showcases a concealed story about their life.

Materials Required:

- AV equipment
- Tissue paper
- Paint
- Mod Podge
- Scissors
- Drawing utensils
- Magazines
- Hardboard Panels

Workshop Procedures:

Introduce students to the Alain Locke quote, “Art must discover and reveal the beauty which prejudice and caricature have overlaid.”

Then show students the image of *A portrait of Elihu Yale with Members of His Family and an Enslaved Child*, 1719, John Verelst. Ask students:

- Where’s the concealed story in this painting?
- What does the concealed story tell us about what was or was not valued in the context of this painting?

Then show students the image of *Enough About You*, 2016, Titus Kaphar. Ask them to describe the juxtaposition between Kaphar’s work and Verelest’s work.

Show Titus Kaphar’s TED talk, [Can Art Amend History?](#)

Task students with creating a self-portrait that showcases a concealed story of their life. Show examples of figurative and non-figurative portraits for inspiration, including:

- Frida Kahlo, *The Two Fridas*, 1939
- Alison Zapata
- Stephanie Syjuco, *Total Transparency Filter (Portrait of N)*, 2017
- Felix Gonzalez-Torres, *“Untitled” (Portrait of Ross in L.A.)*, 1991

Demonstrate artistic techniques for students, including collage and découpage.

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- Why are some stories not promoted by mainstream institutions? (i.e. schools, government, media, business)
- What can we do to share concealed stories that are typically pushed out of the spotlight?
- Anything else you’d like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 6

Area(s) of focus: *Resistance Stories* (stories that demonstrate how people have resisted injustice, challenged the status quo, and fought for more equality and inclusivity throughout history)

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	<p>People have been working for social justice throughout history and continue to do so today</p> <p>Resistance can take on many different forms</p>	<p>Resistance Stories demonstrate how people have resisted injustice, challenged the status quo, and fought for more equality and inclusivity throughout history</p>	<p>Artists and activists work together in collectives to elevate and increase their impact</p>	<p>Art can be a powerful form of resistance to the status quo</p>
Skills	<p>Name a variety of methods for resisting the status quo</p>	<p>Identify how stories can convey lessons that are relevant to our lives today</p>		<p>Design posters using a risograph printer</p> <p>Create spray paint stencils</p>
Attitudes	<p>Encouraged to pursue change to the status quo</p>	<p>Inspired to tell their own stories of resistance and to seek out others'</p>		<p>Excited to use art as a tool for advocating for causes they believe in</p>

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 10:30	Resistance Stories + Local Resistance Stories
10:30 - 11:00	Artist Talk <i>with Mary Tremonte from JustSeeds</i>

11:00 - 12:00	Poster Design <i>with Mary Tremonte from JustSeeds</i>
12:00 - 12:30	Lunch <i>in Baker Hall A60</i>
12:30 - 2:55	Printmaking <i>with Mary Tremonte from JustSeeds</i>
2:55 - 3:00	Reflection

Sketchbooks

Materials Required:

- Sketchbooks
- Oil pastels
- Sharp pencils OR blunt embroidery needles

Sketchbook Prompt:

- Try a technique called sgraffito.
 - Cover your page with layers of oil pastels (tip: try using lighter colors on the bottom and darker colors on top)
 - Scratch a design or words into the oil pastels.
-

Warm-Up Game

Game Procedures:

- Have all students stand in a large circle.
 - The teacher says she's holding a mosquito in her hand and she's going to release it. It's going to fly around the circle clockwise. The students need to try to swat the mosquito with their hands.
 - Student A and Student C need to clap hands while Student B ducks.
 - Then Student B and Student D need to clap hands while Student C ducks.
 - The goal is to get all the way around the circle without any of the students messing up the clapping pattern.
-

Resistance Stories

Introduction:

In this lesson, students are introduced to the concept of resistance stories. These are stories, both historical and contemporary, that exemplify challenges to the status quo and effort on the part of many ordinary people to hold our country and its institutions accountable for equity and justice. Resistance stories provide inspiration and ideas drawn from what others before us have done to work against injustice. They alert us to a longstanding and ongoing historical process of activism that we too can join. Resistance stories serve as guides that can help students learn about ways to resist and work against injustice, and act as allies in coalition with others, as they begin to imagine more just alternatives to the injustices they encounter in their daily lives.

It can be very easy for students to form a narrow view of resistance. In this lesson, we showcase the breadth of resistance stories throughout history.

Lesson Learning Outcomes:

Students will:

- Define and identify resistance stories.
- Analyze and critically reflect on resistance stories that are included and excluded from mainstream institutions, such as school, media, business, and government.
- Understand that there is a wide variety of ways to resist the status quo

Materials Required:

- AV equipment

Workshop Procedures:

Introduce students to the concept of resistance stories. Provide the following characteristics for resistance stories:

- demonstrate how people have resisted injustice, challenged the status quo, and fought for more equality and inclusivity throughout history
- serve as guides and inspiration for the hard work ahead

Give students examples of the resistance stories in popular culture, such as:

- The movie *The Woman King*, a fiction based off of the Kingdom of Dahomey, showcases resistance against the slave trade through the palm oil trade in the 1820s.
- The television series *Pose* showcases ways that the LGBTQ+ resisted the dominant narrative of AIDS in the 1980s and 1990s in the United States through organizing, protests, and participating in the ballroom scene in Harlem.
- Children across the United States learn about how Rosa Parks fought against racial segregation and played a pivotal role in the Montgomery bus boycott of the 1950s.

Give students personal examples of resistance stories you've encountered in your own life.

Have the cohort analyze the resistance story of Rosa Parks. Ask students what they were taught about Parks when they were younger.

Then play the video from SocialChange101, [Rosa Parks | Part I: The Bus](#). Before playing the video, ask the students to consider:

- Why did Rosa Parks plan to challenge segregation on that particular day?
- Did she do any anti-racist work prior to the bus boycotts?
- How were networks/communities for the Montgomery Bus Boycotts formed?

After watching the video, ask the students:

- What can the fuller story of Rosa Parks teach us about social change that the mainstream version of her story cannot?

Share this quote from the *Storytelling Project*:

In the typical mainstream story, Parks is most often presented as a woman who one day was simply too tired to stand and courageously refused to move to the back of the bus. The full story of Rosa Parks and the Montgomery bus boycott, however, is one of careful

and organized planning over time by a group of people committed to challenging segregation. -Lee Anne Bell

Ask the students:

- When resistance stories are told in mainstream culture, they are often oversimplified. Why?

Talk to the students about how resistance stories can take on a wide variety of forms.

Resistance stories can focus on confrontation (pitting two communities against each other).

They can also focus on peace (supporting/celebrating an oppressed community).

Tell the students that you're going to study how one artist, Hank Willis Thomas, explores both of these forms of resistance in his artwork.

- Show students two photographs from the Civil Rights Movement: one of Bloody Sunday and one of Coretta Scott King and Dr. Martin Luther King embracing at the Nobel Prize ceremony. Talk about how one image is clearly focused on confrontation, while the other is centered on peace and love.
- Show students the image of *For Freedoms Billboards*, 2016 by Hank Willis Thomas.
 - This billboard in Pearl, Mississippi used Donald Trump's campaign slogan with an image from the 1965 Selma Civil Rights campaign. The picture was taken on March 7, 1965 when more than 50 people were injured by the Alabama State Troopers while marching across the Edmund Pettis Bridge.
 - When Thomas created the billboard as part of the artist-run super PAC, *For Freedoms*, he said, "One question that never came up with the President-Elect was, when are you talking about? The Cold War? The crack and AIDS epidemic? Interning Japanese citizens? The Depression? The Civil War? When was this time you want the country to go back to? There's never been a greater time for more citizens than right now."
 - Ask students how this billboard is a form of resistance that utilizes confrontation.
- Show students the image of *The Embrace*, 2022 by Hank Willis Thomas.
 - The sculpture was inspired by photographs taken during the Civil Rights movement, in moments of people joining hands and locking arms, and of the Kings walking arm in arm at the frontlines of marches and protests. One image from that period, depicting Dr. King hugging Coretta following the announcement that he had been awarded the Nobel Peace Prize in 1964, was particularly striking to Thomas: "I saw in that moment, how much of his weight was literally on top of her. And I thought that was a really symbolic idea: That she was literally holding his weight." Thomas' deep commitment to the transformative power of love and partnership elevated one idea above the others: embrace. The memorial design declares that love is the ultimate weapon against injustice. In evoking the love shared between the Kings, their commitment to each other, and their ideals, the message behind *The Embrace* is overwhelmingly simple and accessible: it is about what we share, not what sets us apart.
 - Show students the [Art21 documentary on Hank Willis Thomas](#) in the 11th season of *Art in the 21st Century: Bodies of Knowledge*.
 - Ask students how *The Embrace* is a form of resistance that utilizes peace.

Talk with the students about how resistance can take on many different forms. Resistance can look like:

- Fighting and rebellion
- Maintaining traditions and cultural heritage
- Creating community cohesion
- Educating your own and other communities
- Loving
- Resting

Ask the students to think of other forms of resistance.

Local Resistance Stories

Introduction:

This lesson engages students in further exploration of resistance stories in their local communities.

Lesson Learning Outcomes:

Students will:

- Identify resistance stories that exist in their communities.

Materials Required:

- AV equipment

Workshop Procedures:

Examine examples of local resistance stories in Pittsburgh, including:

- 1Hood Media's *Fridays on Deck* initiative
 - Murals around the city, such as the Black Lives Matter mural by The Point and the Say Their Names mural in East Liberty
 - University of Pittsburgh's P.R.I.D.E. Program's pop-up art festivals that focus on Black joy and cultural celebration
 - Black Dream Escape is a therapeutic arts practice that focuses on Black and Indigenous rest/sleep/dreams. They educate Pittsburghers about the overdue sleep and rest debt that Black and Indigenous people have been forced to accumulate.
 - Yoga Roots on Location leads embodied antiracist organizing through Raja Yoga.
 - Literature that focuses on contemporary and historical resistance, such as Damon Young's *What Doesn't Kill You Makes You Blacker* and Nico Slate's *Colored Cosmopolitanism*.
 - City of Asylum, the world's largest sanctuary for writers in exile, is located on the North Side.
 - Justseeds Artists' Cooperative is a decentralized network of 41 artists committed to social, environmental, and political engagement. They use their art to create social change. Their base and wholesale distribution center is located in Pittsburgh.
-

Artist Talk

Introduction:

It's crucial to have students meet with local artists, activists, and scholars that they can look up to as role models. In this lesson, students will learn from a local artist, Mary Tremonte, about how the [JustSeeds](#) artist collective pairs individual expression with collective action.

Lesson Learning Outcomes:

Students will:

- Understand that artists and activists work together in collectives to elevate and increase their impact.
- Know that art can be a powerful form of resistance to the status quo.
- Know that there are local artists and activists working in their city

Materials Required:

- AV equipment

Workshop Procedures:

Mary Tremonte will begin with an artist talk about the history of printmaking contributing to resistance. She will highlight how the JustSeeds collective formed when a group of artists wanted to create a visual vocabulary that was missing from the mainstream and promoted justice and equality. Mary will provide tangible examples of posters, stickers, and other artwork from JustSeeds.

Poster Design

Introduction:

Posters have long been a part of resistance culture. In this workshop, students will design posters that will be printed using a risograph machine.

Lesson Learning Outcomes:

Students will:

- Know that art can be a powerful form of resistance to the status quo.
- Be excited to use art as a tool for advocating for the causes they believe in.
- Use collage to create a poster design

Materials Required:

- Paper
- Scissors
- Glue sticks
- Photocopier
- [Images from the JustSeeds print archive](#)
- Drawing utensils

- Magazines
- Sketchbooks

Workshop Procedures:

Mary will task students with creating their own poster designs that resist the status quo. Students will each create poster designs that will be printed using a risograph machine. Students will remix [images from the JustSeeds print archive](#) as well as create new images for their posters. Their poster designs should convey a message about a cause they are passionate about.

Printmaking

Introduction:

Posters have long been a part of resistance culture. In this workshop, students will learn how to create posters using a risograph machine. They will also learn techniques for printmaking at home, without special equipment.

Lesson Learning Outcomes:

Students will:

- Understand that artists and activists work together in collectives to elevate and increase their impact.
- Know that art can be a powerful form of resistance to the status quo.
- Use a risograph machine to make a series of posters.
- Create spray paint stencils
- Be excited to use art as a tool for advocating for the causes they believe in.

Materials Required:

- AV equipment
- Paper
- Risograph machine
- Scissors
- Glue sticks
- Photocopier
- Images from the JustSeeds print archive
- Drawing utensils
- Magazines
- Sketchbooks
- Razorblades
- Spray paint
- Card stock
- Plastic gloves
- Smocks/aprons

Workshop Procedures:

Tell students that they will rotate through various printmaking stations throughout this workshop. They will each have the opportunity to experience the following:

1. Continue designing their poster for the risograph printer if they did not already complete their design.
 2. Printing their design on the risograph printer, under the supervision of Mary Tremonte.
 3. Designing a stencil for spray paint designs. This is a technique that they can do at home, using easily accessible equipment and materials.
 4. Using their stencils to create spray paint art in a ventilated booth with Sarah Ceurvorst.
-

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- Name at least 3 different forms of resistance.
- Why is it important to learn about resistance stories from history?
- What's the most useful thing you learned about resisting the status quo today?
- Anything else you'd like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 7

Area(s) of focus: *Emerging/Transforming Stories* (stories about how the world ought to be. Alternatives to the status quo)

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	People are working locally in Pittsburgh to imagine better futures for the city. Change is possible.	Emerging/Transforming Stories describe how the world ought to be. They describe alternatives to the status quo.	Working with a team allows people to create more ambitious projects than they could alone	Artists can transform spaces and environments
Skills	Articulate their own ideas for how the city ought to be as well as necessary steps for bringing about that reality	Communicate alternatives to the status quo to other people	Work with a team to create a large project	Create installation art Create art using augmented reality Take 360 photographs to create virtual realities
Attitudes	Optimistic that change is possible, that the world's future does not have to invariably lead to injustice	Eager to imagine how the world could/ought to be	Grateful to belong to a team	Excited to transform not only objects, but spaces and environments

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 10:00	Emerging/Transforming Stories + Local Stories
10:00 - 11:00	Artist Talk with Jon Rubin

11:00 - 11:45	“National Museum of...” writing
11:45 - 12:15	Lunch
12:30 - 2:00	Askwith Kenner Global Languages & Cultures Room
2:00 - 2:55	Installations in Doherty Hall SIS Studio
2:55 - 3:00	Reflection

Sketchbooks

Materials Required:

- Sketchbooks
- Drawing utensils

Sketchbook Prompt:

- IF YOU'D RATHER DRAW: Draw a line or shape in your sketchbook. Pass it to someone else and ask them to turn it into something.
 - IF YOU'D RATHER WRITE: Begin a sentence in your sketchbook. Pass it to someone else and ask them to complete the sentence.
-

Warm-Up Game

Materials Required:

- Plastic water bottle

Game Procedures:

- Play *This is not a bottle*
 - Students sit in a circle with a plastic bottle to pass around.
 - Teacher starts the game. Holding the bottle, the teacher says “This is not a bottle” and then uses the bottle (without speaking) in such a way that the bottle “becomes” something else. Ex: Holding one end of the bottle to your eye and looking out the other end makes the “bottle” into a “telescope”.
 - The students all have to guess what the bottle has become.
 - Encourage students to have fun, be experimental and play with ideas so that as many ideas as possible can be developed.
 - Go around the circle till everyone has transformed the bottle
-

Emerging/Transforming Stories

Introduction:

In this lesson, students are introduced to the concept of emerging/transforming stories.

Lesson Learning Outcomes:

Students will:

- Define and identify emerging/transforming stories.
- Analyze and critically reflect on emerging/transforming stories that are included and excluded from mainstream institutions, such as school, media, business, and government.

Materials Required:

- AV equipment

Workshop Procedures:

Introduce students to the concept of emerging/transforming stories. Provide the following characteristics for emerging/transforming stories:

- new stories about what ought to be
- created to challenge the status quo and energize change
- offer new possibilities for an inclusive, just community
- imagine alternatives that we can work to enact

Give students examples of emerging/transforming stories in popular culture, such as:

- The movie, *Black Panther* uses Afrofuturism to imagine a world where Black people use technology to become world leaders. The movie ends with King T'Challa creating a community education center.
- The television show, *Schitt's Creek*, imagines a town without homophobia. It provides frameworks for teaching people about pansexuality. One of the characters describes pansexuality while shopping for wine with a friend, saying that he likes "[the wine, not the label.](#)"
- The *Barbie* movie imagines a world without patriarchy. In the movie, America Ferrera's character points out the many contradictions that patriarchy puts on women and calls for women to work together to reject those pressures.

Give students personal examples of emerging/transforming stories you've encountered in your own life.

Local Emerging/Transforming Stories

Introduction:

This lesson engages students in further exploration of emerging/transforming stories in their local communities.

Lesson Learning Outcomes:

Students will:

- Identify emerging/transforming stories that exist in their communities.

Materials Required:

- AV equipment

Workshop Procedures:

Talk about the characteristics of emerging/transforming stories you've already discussed, including:

- Not ahistorical - We need to understand the root of the problem we want to change.

- Come from analyzing stock and concealed stories.
- Use resistance stories as inspiration
- Are meant to inspire action - What steps can we take to make this version of the world a reality?

Examine examples of local emerging/transforming stories in Pittsburgh, including:

- [The Free Store 15104](#) in Braddock imagines a world with less waste and less community need. They receive surplus donated goods and redistribute them to neighbors in need.
 - [OpenStreetsPGH](#) imagines a world where the streets are places for people, not cars. They temporarily close roads to car traffic, and invite Pittsburghers to walk, run, bike, skate, roll, dance, and enjoy the roads at their own pace. This event series is organized by Bike Pittsburgh, a non-profit organization who works on behalf of the Pittsburgh community to transform our streets and communities into vibrant, healthy places by making them safe and accessible for everyone to bike and walk.
 - [Conflict Kitchen](#) imagined a world where citizens of the United States could connect with and humanize citizens of countries that the U.S. has an adversarial relationship with. It was a take-out restaurant in Pittsburgh that served only cuisine from countries with which the United States was in conflict. The menu focused on one nation at a time, rotating every three to five months, and featured related educational programming, such as lunch hour with scholars, film screenings, and trivia nights. After opening in 2010, the restaurant introduced the cuisines of Iran, Afghanistan, Cuba, North Korea, Venezuela, Palestine, and most recently, Iroquois. Referring to the informational brochures distributed with meals, NPR described the restaurant as "an experimental public art project—and the medium is the sandwich wrap."
-

Artist Talk

Introduction:

Jon Rubin will talk about how he uses real and imagined histories to create site-specific artwork. His work reflects how the world is as well as how it could be.

Lesson Learning Outcomes:

Students will:

- Know that artists can transform spaces and environments
- Learn that social practice is a form of art
- Know that working with a team allows people to create more ambitious projects than they could alone

Materials Required:

- AV equipment

Workshop Procedures:

Jon will talk about the stories he tells in his artwork. He will specifically introduce [The National Museum](#).

“National Museum of...” Writing

Introduction:

Inspired by Jon Rubin’s project, [The National Museum](#), students will get to imagine their own museums. They will go through a similar process as the artists that Jon collaborates with for his project.

Lesson Learning Outcomes:

Students will:

- Imagine spaces and experiences that they would like to see in the world
- Be able to work with a team to create a project
- Use writing to explore alternatives to the status quo

Materials Required:

- AV equipment
- Access to Adobe Photoshop
- Writing utensils
- Sketchbooks

Workshop Procedures:

After hearing Jon Rubin’s artist talk, students will get the chance to play the role of both artist and writer. Start by asking the students to assume the role of the artist. Each student should create a list of 10 museum titles for *The National Museum* project. They should write these names down in their sketchbook.

Then students can go around the room and vote for which title they like the most in the peers’ sketchbooks. They can vote by placing a tally mark next to the name in the sketchbook.

Students should then write on an index card the museum title they like the most and/or the one that got the most votes.

Students will then do the **Snowball Fight** activity where they crumple up their index cards and throw them around the room. When the teacher calls “stop” everyone should pick up an index card closest to them. Students should go around the room and read aloud the name of the museum they chose.

While they read aloud their museum names, the teacher is keeping a list of what is read. While students move onto the next portion of the activity, she should digitally put those museum names in the image of *The National Museum* project using Adobe Photoshop.

Students should then be tasked with taking on the role of the writer. Students should write in their sketchbooks about the museum they picked. Students can choose what style of writing they would like to do, including:

- Create an inventory of the items on view at the museum
- Make an advertisement for the museum that could be read in the City Paper or Public Source or heard over the radio
- Be a critic and review the museum's current exhibition
- Buy a postcard in the museum's gift shop and write a message about the museum to a loved one

If they would like, students may also create visuals or sounds to accompany their writing.

When everyone is finished, the teacher will show images of the new, imagined museums and the students will read the accompanying text that they wrote. Every student will have the opportunity to share what they wrote.

Askwith Kenner Global Languages & Cultures Room

Introductions:

This workshop introduces students to the way that artists, activists, and scholars are using technology to imagine emerging/transforming stories.

Lesson Learning Outcomes:

Students will:

- Learn how technology can be used to learn about cultures around the world
- Understand how augmented reality can be used to create alternatives to seeing the world as it is
- Create art using augmented reality

Materials Required:

- Virtual Reality equipment in the Askwith Kenner Global Languages & Cultures Room
- Mobile device for each student

Workshop Procedures:

Students will go to the Askwith Kenner Global Languages & Cultures Room on CMU's campus.

Stephan Caspar will introduce students to the space and its mission to explore the technologies in this room and share stories, capture experiences, and reflect on the cultures, identities, and groups that connect Pittsburgh and CMU to the rest of the world.

The students will divide into 2 groups. One group will stay in the Kenner Room and explore the virtual reality technology there. The other group will walk to the Tepper Welcome Center and use

the 3D Draw app on their mobile devices to make augmented reality paintings. Both groups will switch after 20 minutes.

The entire group will convene in the last 30 minutes of the workshop to reflect on how technology can be used to connect people, explore culture, and propose alternatives to the status quo.

Installation

Introduction:

Many students may not be familiar with installation art. This is an opportunity to expand their idea of what art can be and get them to work together as a team to accomplish a large task.

Lesson Learning Outcomes:

Students will:

- Know that installation art transforms spaces and creates new environments
- Understand that working in a team allows them to create more ambitious projects than they could alone
- Work with a team to create a large installation
- Expand their definition of art to include spaces and environments, not just objects

Materials Required:

- A large amount of cardboard
- Paint
- Paintbrushes
- Scissors
- Large rolls of paper
- Various recycled materials
- Drawing utensils (markers, pencils, pens)

Workshop Procedures:

Work with students to define installation art (art that transforms a space). Show examples of installation art, including:

- Thomas Hirschhorn, *Cavemanman*, 2008
- Tomás Saraceno, *Cloud Cities*, 2011
- Yayoi Kusama, *Repetitive Vision*, 1996

While installation art may seem intimidating, it's something that many of us have accessed since we were small children building forts together. It's about creating new environments and transporting viewers to another world.

Task students with making installations about a world they want to live in. Have them consider what's different about their world vs. the world we live in now? How do they want people to feel when they enter their world?

- Have students work together to identify problems with our current world.
 - Then students choose a problem to address through their mini-installations.
 - Their mini- installations should present an alternate solution to the world as it is. They can make literal or abstract representations of this new world.
 - Students may work individually or in small groups (as long as everyone is working!)
 - Students will use an Instax 360 Camera to take pictures of the installations that can be viewed using Google Cardboard.
-

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- Why is it important to imagine alternatives to the status quo?
- Describe how you would like the world to be. How would it be different from the way it is now?
- Anything else you'd like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.

SESSION 8

Area(s) of focus: How do the 4 story types (*Stock, Concealed, Resistance, Emerging/Transforming*) interact with one another? How do we talk about each others' artwork in a constructive and caring manner?

Learning Outcomes:

	Social Justice	Storytelling	Collaboration	Creative Expression
Knowledge	Working towards justice is to be perpetually in process - there is no fixed end to activism	The 4 Story Types (Stock, Concealed, Resistance, Emerging/Transforming) interact with one another and shift over time.	Listening to other people's perspectives and feedback helps us learn and grow.	They can share their art with others and learn from feedback in a critique
Skills	Reevaluate stories and activities over time to determine if they are working towards justice or injustice	Describe the connection between the 4 Story Types. Identify examples of each.	Give constructive feedback on other people's work	Participate in a critique
Attitudes	Committed to the lifelong task of working towards justice	Confident in their ability to understand how stories shape their lives	Open to giving and receiving feedback from others	Open to iterating and responding to feedback on their artwork

Schedule:

9:00 - 9:30	Sketchbooks / Warm-up Game
9:30 - 10:00	How do the 4 Story-Types interact?
10:00 - 12:00	Field trip to Carnegie Museum of Art
12:00 - 12:30	Lunch

12:30 - 1:20	Studio Time
1:20 - 1:30	Party Planning Game
1:30 - 2:55	Caring Critique <i>with Scott Andrew</i>
2:55 - 3:00	Reflection

Sketchbooks

Materials Required:

- Sketchbooks
- Writing utensils

Sketchbook Prompt:

- Doodle / free-write. Do what you need to do to process this past week together in your sketchbook.
-

Warm-Up Game

Game Procedures:

Lead the cohort in a round of **Zip, Zap, Zop**

- Everyone stands up
 - The first player claps their hands, says “Zip”, and points at another player in the circle.
 - The player that was pointed to must immediately clap and point at someone else in the circle (including the previous player), saying “Zap”.
 - The third player continues the pattern, this time using the word “Zop”.
 - The pattern of words repeats, going: “Zip”, “Zap”, “Zop”, “Zip”, “Zap” etc.
 - If anyone hesitates or says the wrong word, they’re out
-

How Do The 4 Story-Types Interact?

Introduction:

This is an opportunity for students to synthesize the learning they’ve done with the 4 different Story Types. It’s also a chance to talk to the students about how story evaluation and activism are a continuous process. There is no fixed end.

Lesson Learning Outcomes:

Students will:

- Know that the 4 Story Types (Stock, Concealed, Resistance, Emerging/Transforming) interact with one another and shift over time.
- Describe the connections between the 4 Story Types
- Understand that working towards justice is to be perpetually in process - there is no fixed end to activism
- Reevaluate stories and activities over time to determine if they are working towards justice or injustice

Materials Required:

- AV equipment

Workshop Procedures:

Review the 4 story types students have learned about in previous sessions.

- Stock Stories (stories that support the status quo and are publicly passed on through mainstream institutions like schools, businesses, government, the media)
- Concealed Stories (stories about life that are pushed into the margins and not showcased by mainstream institutions)
- Resistance Stories (stories that demonstrate how people have resisted injustice, challenged the status quo, and fought for more equality and inclusivity throughout history)
- Emerging/Transforming Stories (stories about how the world ought to be. Alternatives to the status quo)

Ask the students how they think the 4 story types interact with one another. Is there any relationship between the 4 story types? Go through some examples:

- Stock stories and concealed stories both reflect “realities’ of social life but from different perspectives
- Resistance and emerging stories both challenge stock stories
- Resistance stories are the base upon which emerging stories can be imagined
- All of this means that stories from the margins are sources of crucial information our society needs to realize our democratic ideal

Ask the students to consider why it’s useful to know about all 4 story types.

Talk with the students about how a story is never fixed. Something that was once a concealed story can become a stock story, etc.. This reminds us that the challenge of working for social justice is never-ending. Activism is a perpetual process with no fixed end. We need to consistently reevaluate stories and activities over time to determine if they are working towards justice or injustice. Acknowledge that committing ourselves to the lifelong task of working towards justice can be intimidating and exhausting. Remind the students to look at their LEAP asset map and see examples of different people who are doing that work locally.

Field Trip to the Carnegie Museum of Art

Introduction:

This lesson gives students the opportunity to identify the different story types in visual art at the Carnegie Museum of Art.

Lesson Learning Outcomes:

Students will:

- Identify examples of each of the 4 Story Types (Stock, Concealed, Resistance, Emerging/Transforming)
- Explore a local cultural resource

Materials Required:

- Students should each have sign up to receive a free [Teen Membership to the Carnegie Museums](#)

Workshop Procedures:

Walk with the students to the Carnegie Museum of Art. Choose a location to serve as the meeting spot and choose a time for everyone to reconvene at that meeting spot.

Tell the students to explore the collections at the museum and take pictures of examples they find of Stock Stories, Concealed Stories, Resistance Stories, and Emerging/Transforming Stories. Students can put the pictures they find into different shared Google Drive folders.

After you've reconvened with the students, review the images in each of the folders and discuss what they notice.

Studio Time

Introduction:

Giving students time to process their learning through the creative process is important. Allow students to complete the projects that they may not have had time to earlier in the program.

Lesson Learning Outcomes:

Students will:

- Complete the projects that they began throughout the first half of the program

Materials Required:

- A wide variety of mixed media materials left over from previous workshops

Workshop Procedures:

Let students know that they'll have the opportunity to complete any unfinished projects from the first half of the program. They can revisit mediums and techniques that resonated with them the most.

Tell the students that if they complete all of their projects early, they can create something new that showcases a cause they're passionate about.

Party Planning Game

Introduction:

This game will set the foundation for students giving feedback and constructive criticism to one another on their projects.

Lesson Learning Outcomes:

Students will:

- Practice listening to one another
- Build on one another's ideas
- Use multiple approaches for giving feedback to someone on their ideas

Workshop Procedures:

Break students into pairs. Tell the students that they are going to pretend to plan a big party together in their pairs.

The first round of party-planning goes like this:

Partner A: "We should have the party (name a location) !"

Partner B: "Yes, but _____."

Partner A: "Yes, but _____."

Partner B: "Yes, but _____."

Partner A: "Yes, but _____."

etc.

The second round of party-planning goes like this:

Partner B : "We should have the party (name a location) !"

Partner A: "Yes, and _____."

Partner B: "Yes, and _____."

Partner A: "Yes, and _____."

Partner B: "Yes, and _____."

etc.

After the students have completed both rounds of party planning, ask them what felt different about the two types of conversations. Talk with them about how the "Yes, but _____" conversations focus more on problem-solving and critical thinking whereas the "Yes, and _____" conversations focus more on collaborative, generative thinking. Both types of conversations and feedback are valuable and useful. They'll need to be open to both types of conversations in a critique setting.

Critique

Introduction:

Critique is an opportunity for students to learn about how others react to their artwork. It's a chance for students to give and receive feedback. It's important that this is done in a constructive, caring spirit after trust has been established in the cohort.

Lesson Learning Outcomes:

Students will:

- Participate in a critique
- Share their art with others and learn from feedback

- Be open to iterating and responding to feedback on their artwork.
- Learn how to get what they want out of a critique/how to frame a critique conversation to be most productive for their needs.

Materials Required:

- AV equipment

Workshop Procedures:

15 minute warm up activity

- Inspired by Guillermo Gómez-Peña’s *Exercises for Rebel Artists*, students will participate in a game where they physically situate themselves along a spectrum.

30 minute talk / conversation

- Scott will share a primer for having good behavior in a critique. He will guide students in how to get what they want out of a critique.

30 minute critique

- Students will break into groups of 3.
- Each student will have 10 minutes to have their work critiqued and discussed by their peers.
- If students have time-based work, they should present a 3 minute highlight of their project.
- Scott and LEAP leaders will circulate during the critique to guide students.

Reflection

Ask students to respond to the following prompts in their sketchbooks:

- How do stories (stock, concealed, resistance, emerging/transforming) impact our lives?
- What tools/skills can you use to tell stories?
- Can you change the world using any of those tools/skills? (1-5)
- How well do you feel you know the other members of the LEAP Cohort? (1-5)
- Anything else you’d like to share? (optional)

When students have completed their reflections, they should return their sketchbooks to the Workshop Assistant.