

ARTS IN CORRECTIONS

Toolkit for Teaching Artists

By California Lawyers for the Arts in collaboration with the William James Association | January 2020



(photo by Peter Merts)

INTRODUCTION

This Toolkit has been assembled by California Lawyers for the Arts to provide teaching artists with useful samples for course development. Thanks to all of the artists who taught at CLA's national artists in corrections conferences in 2017 and 2019 and generously contributed their curriculum guides and course outlines as a resource for others to use. Support for CLA's Arts in Corrections Initiative has been provided by the National Endowment for the Arts, the California Arts Council, the Andy Warhol Foundation for the Visual Arts, the Quentin Hancock Fund and the Art for Justice Fund, a project of Rockefeller Philanthropic Advisors.

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(photos by Peter Merts courtesy of the California Arts Council)

Sample Class Outlines and Curricula

Book Art

Books Unbound, Book Art Artist: Beth Thielen

[Curriculum Link](#)

Description

Explore and create contemporary book forms easily adaptable for the prison classroom

Learning Outcomes:

Participants will leave with new skills for editioning the works of their students

Bio

Beth Thielen has worked with incarcerated and marginal populations for over 30 years. Her works and the works of her students are in the collections of The Library of Congress, The Getty Museum, The Hammer Museum, and university and library collections throughout the world. Her work was recently included in the Getty Research Institute exhibition: "Artists and Their Books, Books and Their Artists." She is a Rauschenberg Fellow and currently lives in Chatham, NY. She received a BFA from the School of the Art Institute of Chicago and has created numerous experimental and uniquely hand-made book forms. Beth's works, and the work of her incarcerated students, are in museums, universities, libraries and private collections worldwide including the Rare Books and Special Collections Division of the Library of Congress in Washington, DC. Beth has received artist residency grants from the California Arts Council, the Blue Mountain Center in NY and she is a recipient of a Rauschenberg Fellowship.

Spiraling Into Control (Drawing/Bookmaking) Artist: Beth Thielen

[Curriculum Link](#)

Description

Artist books are so often magical in the way they open. My book “String Bean Theory” has a kinetic aspect where the book spirals up like a bean vine up a pole. Fully open, the book stands almost as tall as the person holding it. Just as my study of my pole beans unfolded a world of thoughts in me, I made the book to grow and unfold for the viewer. To be a presence...a dance partner, a sibyl.

Learning Outcomes

Participants will learn how to craft their own book with the understanding of the importance of telling their own story. To pretend is not just child’s play. Imagination is a tool for seeing deeply.

Dance

Dance 2B Free

Artist: Lucy Wallace

[Curriculum Link](#)

Description

Dance 2B Free (D2BF) shares the healing power of dance with women in prison nationwide. D2BF uses cathartic choreography and emotional music with women serving short and long term sentences; we address needs for movement/fitness, trauma recovery, leadership, and community building. Included is a 30 min dance class, exercises and group choreography. Through our teacher-training curriculum, D2BF also provides women with healthy lifestyle choices and tangible skills while they remain in prison and when they reenter their communities.

Learning Outcomes

Participants will feel in their own bodies, the healing power of dance. When we dance, we are in control of our bodies as opposed to a traumatic experience where we experience helplessness. Our AIC participants will get a powerful window into the healing power of dance within the prison industrial complex!

Bio

Lucy Wallace studied modern dance at Ohio State University, and received a master’s degree in Psychology from Naropa University. She is a certified SoulSweat dance teacher, the owner of Alchemy of Movement in Boulder, CO and the co-founder of Dance 2B Free. Lucy has been teaching for two years in state prisons in at the Denver

Women's Correctional Facility, La Vista Correctional Facility, Nebraska Correctional Center for Women, and the Washington Correctional Center for Women.

Syzygy Interactive Dance - Movement as Resource

Artist: Sylvie Minot

Description

Drawing from the structure of choreography and the free expression of conscious dance, these exercises and classes help people to feel comfortable with movement and connect more deeply to their bodies. This course also show participants how to create dances to embody their stories, their strengths and help them connect with one another, discover healthier patterns and choices, and cultivate self-expression and a sense of freedom.

Learning Outcomes

Demonstrate how dance can affect us not just physically, but also emotionally, mentally, socially, and spiritually

Bring mindfulness and awareness through movement

Show the impact physical movement has on our emotional and mental states

Invite in a sense of play, creativity and the unknown

Create a dance of part of our story

Bio

Sylvie Minot received a BA in Modern Dance and Choreography from San Jose State and is a certified 5Rhythms® dance teacher. She has been teaching 5Rhythms for the past 20 years. Sylvie has also worked as a drug and alcohol counselor in multiple settings, including the Elmwood Correctional Facility. Having witnessed and experienced the power of dance, she started a nonprofit called Syzygy Dance Project to bring dance to underserved people without access to it and has been bringing dance to jails and prisons since 2010. She uses dance as an art form and a therapeutic tool from her work as a dance teacher and a rehab counselor working with embodied tools to create change.

Traditional Chant and Hula

Artist: Patrick Makuakāne

Description

An introduction to traditional Hawaiian chant and hula. This course will cover a few basic introductory footwork and gestures utilized in hula and how chant/song/poetry is an integral part of the dance, used to convey the customs and beliefs of the Hawaiian people.

Learning Outcomes

This workshop, designed to impart an elementary understanding and appreciation for Hawaiian dance and culture. Through movement and voice, participants will learn how hula and mele (chant/song/poetry) are intimately connected, serving as powerful expressions of genealogy, history, community, connectedness and culture.

Bio

Patrick Makuakāne, is a choreographer, dancer, director and raconteur that crisscrosses between tradition and innovation. Born and raised in Honolulu, Hawai'i, he is the Founder and Director of the Hawaiian dance company Nā Lei Hulu i ka Wēkiu and is a creative force in the hula world. This year he received a Dance/USA Fellowship and In 2018, was awarded the prestigious San Francisco Arts Commission's Artistic Legacy Grant. He currently serves as the spiritual advisor for the Native Hawaiian Group at San Quentin State Prison and is the Co-Artistic Director for the San Francisco Ethnic Dance Festival.

Drawing

Draw/Paint/Color/Meaning

Artist: Cherie Hacker

[Curriculum Link](#)

Description

Participants will create a color design from a word that is personally meaningful and explores some of the formal elements of art: line, shape, space, texture, and pattern. We will discuss a range of applied approaches, consider what can be "acceptable" art materials for your institution, and touch on color symbolism and theory. Methods for student reflection, self evaluation, and trusting group critiques that apply art terminology will be discussed with examples.

Learning Outcomes

Come away with a lesson and methods to share with your students. Consider additional materials for teaching in prison. Different ways to use what you have, and/or introduce new ideas to the students. How to stimulate group discussion, problem solve their art, and encourage further development in their own work even with limited supplies.

Bio

Cherie Hacker is best known for her lively abstract paintings, and an environmental art project that currently spans sixteen years. Her love of teaching brings drawing and painting to New Folsom Prison and Mule Creek State Prison where she considers it a rewarding experience to share art with men to have this opportunity for the first time, to create and build community through the fine arts. She holds an MFA from the Maryland Institute College of Art and a BA from UC Davis, is an Art Adjunct in Los Rios Community Colleges and a Teaching Artist with the Sacramento Metropolitan Arts Commission. She has taught art to youth throughout her career as well as to "creative agers" in Eskatons. Cherie enjoys collaboration and actively exhibits and curates shows both at home and abroad.

Eliciting Fresh Spirited Imagery (Drawing)

Artist: Phyllis Kornfeld

[Curriculum Link](#)

Description

This workshop will focus on the use of visual art as a vehicle for discovering the positivity and goodness within, and to disable the influence of negative self-image and old habits. Individualized projects emphasize creative problem-solving, focus, commitment, and care for beauty. Creative engagement in the arts stimulates the exercise of a person's better nature. The fresher and more profound the work, the deeper the change in the person.

Learning Outcomes

Participants learn practices that will very quickly inspire the people in their programs to trust in an unknown part of themselves, beyond their familiar story and feelings. Concepts and techniques are discovered naturally, after the fact. The emergence of goodness and beauty are noted and valued.

Bio

Phyllis has an M.A. in Art Education from the University of Oklahoma, and is the author of *Cellblock Visions: Prison Art in America*, and a contributor to *Art Education Beyond the Classroom*. She has taught in four states at sixteen different facilities, Phyllis has been teaching for thirty-five years in adult jails, state prisons, and facilities for women or girls. She lectures and organizes exhibitions of their work.

Expressing Trauma with Line: Week 1 Drawing

Artist: Linda Litteral

[Curriculum Link](#)

Description

Using pencil lines we will explore, visual line, time, pressure, emotion and thinking. How do lines express all of these concepts? How can lines tell stories or express time. How do lines express emotion. We will do exercises that will show how this happens.

Using students' names, they write it in many different ways. Slow, Fast, Hard, Soft, to show how a line can express emotion, time, and action.

Learning Outcomes

This will show how to tease students that don't think they can draw to see that making lines is easy. To show the way you put the lines on the paper can express thought, emotion, and action. To allow them an easy success for the harder following classes. To show how much information can be expressed with just a pencil and paper.

Bio

Linda Litteral is a multi-faceted artist working with ceramics, sculpture, oil on canvas, pen and pencil on paper, wood, and mixed media sculpture. Linda earned her MFA from San Diego State University. Her thesis explored art as an avenue to expose and heal childhood sexual abuse. Adjunct teaching experience includes SDSU, Mesa, Miramar, Grossmont, and Southwestern Colleges. She currently teaches art healing classes to inmates at Las Colinas Detention Center and Donovan State Prison She is passionate about making the world a safer place for women and children. She uses her art to educate and heal viewers.

Two-Point Interior Perspective Drawings

Artist: Kristal Gurley Holmes

[Curriculum Link](#)

Description

Learning the basic principles and estimated sketching techniques allows for the creation of fresh, attractive drawings that can be used in design presentation. Quick perspective drawings are helpful as visualization tools for designers. Teaching students to create successful pictorial drawings requires a working knowledge of basic principles of perspective. Many of these principles remain constant regardless of the method of drawing employed. accurately.

Learning Outcomes

Students learn about proportions and the element of Space. Students create an interior or exterior space utilizing the two point perspective technique.

Bio

Kristal Gurley Holmes received her Bachelor of Architecture from Prairie A&M University, and has been teaching architectural and engineering design for over 15 years in the secondary school system. She received the recipient of “*Who’s Who among America’s Teachers*” for three years in a row, and her artwork was also chosen for the *Houston Cow Parade*, and the *Texas Children Cancer Association*. Because of her love and passion for the arts, Kristal is the founder of Gurley’s Design Group which has opened the doors for young females to learn about the history and design of architecture. The program is designed for young women and men to embrace the arts through intense writing, drawing, and studying of the past and present architectural buildings. The students have the opportunity to acquire knowledge through hands on activities like model building and design.

Portrait Drawing in Prison

Artist: Julie McNiel

[Curriculum Link](#)

Description

Inmate-students often express interest in learning to draw and paint portraits. Yet, many shy away from approaching this daunting subject matter! In this workshop, we review some of the basic proportions of the human head to create concept-based portraits. To make things more playful and interesting, we anthropomorphize! Finally, using hand-held mirrors, we begin the process of drawing the self 'from life'.

Learning Outcomes

Use various strategies to learn to draw the self and others. This lays the groundwork for painting portraits and other subject matter. Students use the formal elements of line

and value, and techniques such as gauging proportions, to improve drawing skills. These techniques de-mystify the process of drawing portraits, thus encouraging student success. They can be applied to depicting a range of subject matter, under often restrictive circumstances.

Bio

Julie McNeil earned an MFA in Painting from the San Francisco Art Institute in 1999. She is Lead Artist and Visual Arts teacher at Pelican Bay State Prison, a super-max men's prison in Crescent City, CA, where she has been teaching for three years. Julie has fifteen years previous experience teaching art in colleges, art schools, community programs and universities.

Future IDs

Future IDs: Reframing the Narrative of Re-entry

Artists: Gregory Sale and the Anti-Recidivism Coalition including Aaron Mercado, Carlos Cervantes, Dr. Luis Garcia, Jose Gonzalez, Kirn Kim and Ryan Lo

[Curriculum Link](#)

Description

This workshop combines future planning, artmaking, and writing exercises. It is part of a larger art project about individual stories of transformation and how, collectively, those stories can help reframe the narrative of re-entry. The central idea is to artistically recreate past or current inmate IDs, to imagine and make new identification cards for future selves – perhaps for a dream job, a role in society, or a continuing role with family, such as father or mother – and to look at all of it together.

Learning Outcomes

Future IDs Art Workshop invites individuals with conviction histories to re-imagine themselves, their positions in society, and society's responses to them. It provides a structured environment wherein participants engage in a creative process as individuals and as members of a community. We will discuss the cultural scripts that accompany those who have been incarcerated. We will expressly create an opportunity to consider visual components that correspond to incarceration in the public eye, as well as the cultural/social/political impact of those visual components. (Someone, somewhere designed the prison ID.) We will devote time to engage a negotiation of the power of that image and what it might mean to take ownership of it by making one's own. Participants will then create images and representations of their lived experiences as a

means to add an essential cultural component to their personal and professional work to facilitate successful re-entry.

Bio

Artist and Arizona State University School of Art faculty member, Gregory Sale has produced long-term, large-scale projects bringing together disparate constituencies of the criminal justice system. *It's not just black and white* at the ASU Art Museum, engaged the visual motifs of striped uniforms to organize frameworks for individuals directly affected by the system, connecting them with communities and initiating discourse around charged social problems. Sale has collaborated with men sentenced as juveniles to life without parole and others on death row. Working with the Los-Angeles Anti-Recidivism Coalition, and the New-York-based Urban Justice Center, Sale is now undertaking a series of projects focused on the challenges and successes of individuals reentering society after incarceration. His projects have received support from Creative Capital, Art Matters, SPART, and the Andy Warhol Foundation.

Mixed Media

Art Activism: Sewing as a Medium to Amplify Youth Voices

Artist: Sara Trail, Social Justice Sewing Academy

Description

This workshop is relevant in the secondary division, equity, diversity and inclusion for creating a new way for students to become activists, to be leaders, to speak on what's important to them and to give them the tools to find their own voice. SJSA encourages students to consider the intersection of race and identity in their social justice pedagogy. Much of the student work created in these workshops directly represent the inequity faced by different races, genders, and sexual orientations in America. Giving attention and placing value on writing artist statements alongside art quilting skills allows students to exercise freedom of speech and to form new knowledge that raises their critical consciousness.

Learning Outcomes

Attendees can expect to gain ideas for curriculum to help students develop and express opinions both about a variety of social justice issues, as well as recognize and honor activists and upstanders who have fought or are currently fighting for equality in a variety of social justice arenas.

Bio

While attending UC Berkeley, Sara created a quilt in memory of Trayvon Martin and her love for sewing and passion for social justice intertwined. After graduating from the Harvard University Graduate School of Education, she founded the Social Justice Sewing Academy (SJSA) to be a platform where youth create art that engages and educates communities.

Celebrating Women Artists Quilt Project

Artists: Laura Pecenco and Kathleen Mitchell

[Curriculum Link](#)

Description

This is also a multi-part, interdisciplinary project, which is very useful for teaching artists to have access to - we combine both the visual arts component of the project as well as a writing component. Participants write a story to be displayed alongside their quilt square, in which they put themselves into the positions of their chosen artists. This develops greater empathy among the incarcerated participants. This project is collaborative and the pieces of the quilt are sewn together to make a larger, even more impressive whole. We will discuss with our workshop participants how to involve the incarcerated participants in designing the final quilt.

Learning Outcomes

1. the technical art skills needed to create a quilt square,
2. how to incorporate art history lessons into art practice classes,
3. how to get the participants to work collaboratively in designing the quilt,
4. how to make projects interdisciplinary,
5. My research on why it is that arts projects are so effective (e.g. reducing institutional violence and recidivism, increasing self-confidence, etc.)

Bios

Laura Pecenco, Ph.D. is Founding Director of *Project PAINT: The Prison Arts INiTiative*, a visual arts program at the Richard J. Donovan Correctional Facility, and Assistant Professor of Sociology at San Diego Miramar College in San Diego. She began her work in prisons in 2003. Laura received her BA, with Highest Honors, in Sociology from the University of California, Berkeley, and her MA and PhD, both in Sociology, from the University of California, San Diego. Her research examines the effectiveness of prison arts programming. Laura also owns a jewelry company and has curated numerous exhibitions, at venues such as the Oceanside Museum of Art, MiraCosta College's Kruglak Gallery, and the Glashaus Mainspace Gallery.

Kathleen Mitchell is Lead Teaching Artist for *Project PAINT: The Prison Arts INiTiative*, a visual arts program at the Richard J. Donovan Correctional Facility. She is a mixed media artist and the owner of Art/Hell, a glassblowing studio/school in San Diego. She has studied under many famed artists, both in and out of the glass community, notably Italo Scanga, Bertil Vallien, Clifford Rainy, and the Italian maestros, Elio Quarisa and Pino Signoretto.

Mixed-Media Collage

Artist: T.S. Anand

[Curriculum Link](#)

Description

My goal is to mimic and share the experience of teaching collage in the jail. The emphasis is

to provide a full-color palette, encourage bilateral stimulation and dexterity, use only non-toxic materials, and provide constructive social interaction. My method is a 6-project curriculum that begins as a warm-up exercise and evolves into an in-depth exploration of the creative process.

I begin with a demo, then move through the stages of scanning, tearing, composing and gluing. Group viewing and discussion concludes each project.

Learning Outcomes

Techniques of paper tearing; concepts of basic color theory; recognizing color and texture fields; proportions of the human face; creating a visual (and textual) narrative; accordion-fold book structure; composition; working collaboratively, and speaking about one's creative process with others.

Bio

T.S. Anand earned an MFA from San Jose University and has been an adjunct faculty member at Cabrillo College, Monterey Bay Peninsula College, San Jose State University and University of California-Santa Cruz. She presently teaches at the Santa Cruz County Main Jail for three years for William James Association.

Printmaking in Unusual Settings

Artist: Katya McCulloch and Henry Frank

[Curriculum Link](#)

Description

This 90-minute printmaking workshop will be a hands-on introduction to creating an original black & white print. Using provided patterns or original sketches participants will transfer an image to a flexible substrate, carve a simple design, then ink and hand-print an original work of art. We will discuss strategies for delivering print classes in an institutional setting.

Learning Outcomes

1. the basic steps of relief printmaking: image transfer, carving, inking, hand-printing
2. how to make printmaking accessible to adult beginners
3. various tools & equipment that have been approved for prison classes
4. be reminded what it feels like to learn something new

Bio

Katya McCulloch, MFA San Francisco Art Institute, BA U.C. Berkeley, is a community artist whose work can be found in private and public collections including the Library of Congress. As a teaching artist and Director of Teamworks Art Mentoring Program she makes art with justice-system involved youth in Marin County, CA. She teaches printmaking at San Quentin State Prison through William James Association. Katya spent her early life in Germany, Afghanistan and Washington, D.C., where she graduated from public school. She believes strongly that creativity is not just a profession, but a universal human need that marks our humanity.

Henry Frank has been an artist for 35 years, block printer for 16 years, bookbinder for 14 years, regalia creator for 24 years and photographer for 6 years. My inspiration is nature and my connection to it.

The Language of Flowers – Flora as Symbolism in History and Culture **Artists: Claire Schwadron and Carien Quiroga**

[Curriculum Link](#)

Description

Participants have the opportunity to investigate the use of flowers and plants, their assigned meanings and/or symbolism, and experiment with a variety of visual arts materials and techniques. Using the flora-symbolism theme as inspiration, each person will create mixed media artwork of personal relevance that explores and expresses the meaning of a particular flower, plant or grouping of flora. The steps in this workshop

serve as a model to develop effective workshop/ classroom management strategies and approaches within correctional settings.

Learning Outcomes

1. to learn from the perspective of an inmate about a specific art-making curriculum;
2. to learn from the perspective of a teaching artist about the value of ritual and structure as it defines the tone and creative “safe space” of the art class, thereby encouraging deeper engagement.

Bio

Claire Schwadron, a graduate of the School of the Art Institute of Chicago, is Director of Project Youth ArtReach (since 2003). She taught art and photography in high schools in Chicago and Washington, D.C., before working with teens inside juvenile facilities in Maryland. As PYA director she designs and coordinates visual, performing, and literary arts programs (6-10 programs per week) in several Maryland facilities for both juveniles and adults; she trains and works with a cadre of talented, professional artists.

Carien Quiroga, a multi-media artist exhibiting in the US and South Africa, has been a lead artist with PYA for nine years, with both youth and adults including inmates with mental illnesses. She has a BA in Criminology and Psychology from the University of Pretoria and B.A.in Fine Art from the University of South Africa. In addition to painting and mixed-media workshops, Carien creates large-scale mosaics as a teaching artist in schools and community sites.

Both Claire and Carien teach in adult jails, facilities for women or girls, and other residential facilities. They have taught at Montgomery County Correctional Facility (Maryland); several Maryland Dept of Juvenile Services facilities: Cheltenham, Baltimore City JJC, Victor Cullen, J. DeWeese Carter Center, Thomas JS Waxter Center, and the Alfred D Noyes Children's Center.

Music

Afro-Caribbean Drum/Percussion

Artists: Robbin Frey and Wilfred Mark

[Curriculum Link](#)

Description

This workshop is based on the curriculum and methodology used by the instructors in their CDCR residencies. The instruction includes a brief introduction to Afro-Caribbean poly-rhythmic music and instruments, followed by physical/activation, rhythm and listening exercises. We teach basic hand drum technique, the improvisation process and will discuss issues related to conducting group drum classes.

Learning Outcomes

Participants will learn:

- 1) geographic/cultural context and concept of Afro-Caribbean poly-rhythmic music
- 2) physical/activation, rhythm and listening exercises
- 3) to identify and play several types of percussion instruments
- 4) to produce bass, tone and edge sounds on a hand drum and stop all together on a drum

Caribbean Drum/Percussion + Dance

Artist: Dance Kaiso

Curriculum Link

Description

An introduction to Afro-Caribbean poly-rhythmic music and instruments will be followed by rhythm, physical/activation, and listening exercises.

Learning Outcomes

Participants will:

- 1) learn at least three parts of one Caribbean rhythm on bamboo + shak shak
- 2) learn at least three parts of two Caribbean rhythms on hand drums and percussion
- 3) learn a Calypso dance (optional)
- 4) have an opportunity to ask questions/discuss with instructors teaching within the context of CDCR, both in mental health facilities and general population

Bio

Dance Kaiso was founded in 1987 by Wilfred Mark, Robbin Frey, and Val Serrant to preserve, perform, and teach authentic African-derived folkloric music and dance forms of the Caribbean and to engage students in performing arts productions. For over twenty years, Dance Kaiso has taught both Afro-Caribbean and Caribbean jazz fusion choreography to students and professional dancers for concerts, recitals, Carnival celebrations, and plays. From 1995-2012, Wilfred and Robbin conducted high school drum/percussion residencies for incarcerated youth, under the auspices of San Francisco

Juvenile Probation Department and Santa Clara County Office of Education as well as classes for adults at Salinas Valley State Prison.

Robbin has a Master's degree in Dance Ethnology, specializing in African-derived dances of the Caribbean. She has also trained in Caribbean drumming/percussion and has been teaching since 1983. Wilfred has taught on the faculties of San Francisco State, Sonoma State, and Stanford University. At age fourteen, Wilfred Mark, a native of Trinidad, began to study Afro-Caribbean folklore and dance with Joyce Kirton and drumming with Rollo Foster.

Connections Through Coral Singing: Processes and Practices within Prison Contexts

Artists: Mary L. Cohen

Description

In this course, we will explore how choral singing and songwriting in prison contexts provide unique ways of creating personal and social connections. Personal connections occur through self-expression; deeper awareness of the body in singing processes with respect to alignment, breath, and phonation; and reflective practices through singing different texts and musical styles. Social connections happen by singing with others, following a musical leader, and performing for audiences. The presenter of this session is happy to modify the content to meet the needs and interests of participants. Topics explored could include steps on how to sing and how to teach singing, as singing is a learned skill. The presenter can describe past choral programs in 20th century U.S. prisons such as music educator James C. Sanders (warden of the Fort Madison, Iowa Prison from 1907-1917) and other past programs. Descriptions of current initiatives within prison choirs in Iowa, Ohio, Minnesota, and Massachusetts lead us toward critical and imaginative discussions of choral singing in prison contexts. Outcomes could be problematic or harmful, programs may remain neutral with respect to influencing change, and choral programs in prison contexts can result in healing forms of justice and meaningful positive changes locally, regionally, and nationally.

Learning Outcomes

The learners will explore and discuss the role of choral singing in prison contexts.

Bios

Mary L. Cohen is an Associate Professor of Music Education at the University of Iowa. She researches music-making and well-being, songwriting, and collaborative

communities. In 2009, she founded the Oakdale Prison Community Choir (<http://oakdalechoir.lib.uiowa.edu/> for recordings, resources, and original songs). Her research is published in International Journal of Research in Choral Singing, the Australian Journal of Music Education, Journal of Historical Research in Music Education, Journal of Correctional Education, the International Journal of Community Music, International Journal of Music Education, and book chapters. She is completing a book with Stuart Paul Duncan titled Silenced Voices: Music-Making in U.S. Prisons.

Corrido Collective Song Writing (Bi-Lingual)

Artist: Vaneza Mari Calderon

Description

This workshop is designed to collectively create a narrative expressed through song. Using the traditional art form of "Corridos", participants will learn the fundamentals of this form while creating a meaningful collaborative conversation about the theme that will be presented.

Learning Outcomes

Creating and Preserving Stories through Song: Corridos

Bio

Vaneza Mari Calderon is a multifaceted musician from the Los Angeles San Gabriel Valley who has been inspired to utilize the traditional music genre, Mariachi, in order to actively play a role in preserving her parents' native sounds. From theatre productions, community cultural arts centers' events, correctional facilities' educational sessions and backyard events, Vaneza makes this Mexican folk music accessible to people of all cultures and ages. She has facilitated collective group songwriting sessions throughout Los Angeles and as far as Alabama. Currently, Vaneza is finishing her third course with AIC, thanks to the Alliance for California Traditional Arts.

DJ Workshop

Artist: Todd Strong, Give a Beat

[Curriculum Link](#)

Description

This workshop serves as an introduction to the fundamentals of the technical and creative techniques of digital music production and DJ performance. It is designed for

students with little to no experience with the technology and methods involved in the art of digital music production and DJing. Students will develop a hands-on understanding of the software used for DJing and digital music production, as well as how DJing is a creative art form and outlet of personal expression.

Learning Outcomes

Discover that music listening and song choice can positively affect one's mental and emotional well-being

Understand how song choice used to create music or a DJ set can serve as a way to tell their story without words, as well as elicit emotions within themselves and other listeners

Perceive that music selection, creation and mixing into DJ sets can create new, positive social groups centered around a common interest

Demonstrate an increased understanding of basic computer literacy through the use of the production and beat matching hardware and software utilized by DJs

Learn specific techniques understood by the guest artists, who are professionals in the field of DJing and digital music production, in order to successfully create a mixed DJ set

Comprehend the role of the DJ in bringing together diverse people through music enjoyment, creating opportunities for radical social inclusion, which reduces the opportunity for conflicts to arise

Learn about the various career opportunities within the larger scope of the music industry - technical, performance, business

Feel supported if they express interest in deepening and broadening their skill sets, creatively or in business aspects, which may lead to 1:1 mentoring post-release

Gain familiarity with transferable business skills such as receiving constructive feedback from peers and guest artists, relationship building, entrepreneurial skills, business development, branding of self, self-promotion and marketing

Bio

Todd Strong has been a musician, producer and DJ for over 30 years. He has also taught music for over 20 years. His brother was incarcerated from youth to early adulthood, exposing Todd to numerous incarceration facilities during that time. Todd was able to use music to help him escape from the trappings of incarceration that ultimately lead

him to a successful career in the music and technology businesses. Todd has taught at numerous juvenile correction, probation and underserved facilities over the past year since joining Give a Beat.

Songwriting

Artist: Mary Cohen

[Curriculum Link](#)

Description

In these two 75-minute sessions we explore hands-on tools for facilitating songwriting and vocal improvisation. We start with singing a round, “Beauty before Me” that includes a freestyle vocal improvisation that you can apply to other rounds. Then we participate in crafting lyrics, explore processes for creating melodies, and develop incremental steps toward writing and collaborating on original songs. We learn about and use the Liz Lerman Critical Response Process, a strength-based feedback process that Dr. Cohen has applied successfully with the Oakdale Prison Songwriting Workshop for seven years. This process gives participants a team-building and assessment tool that can be applied in many arts-based learning experiences. We will listen to a few original songs and discuss the role of songwriting for incarcerated men.

Learning Outcomes

1. The participants will vocally improvise as a group in the song “Beauty before Me” and understand one process for leading group vocal improvisation.
2. The participants will create at least one parody of original lyrics to a familiar melody using a Mad Lib Songwriting strategy.
3. The participants will brainstorm ideas for original songs.
4. The participants will write at least one verse of a blues song.
5. The participants will explore ideas for creating original melodies.
6. The participants will learn steps for creating original lyrics and melodies.
7. The participants will be able to apply the four steps of the Liz Lerman Critical Response Process and predict how this process could work in their respective teaching environments.

Bio

Mary L. Cohen, Ph.D., is an Associate Professor and Area Head of Music Education at the University of Iowa. She researches music-making and wellness with respect to prison contexts, writing and songwriting, and collaborative communities. Mary teaches undergraduate general music methods, graduate music education seminars, and

research classes. Since 2009, she has led the Oakdale Prison Community Choir, comprised of male inmates and women and men from the community. She facilitates songwriting with choir members. As of December 2016, 109 original songs have been created. Some of these songs, along with the choir newsletters, are available at the [Oakdale Community Choir](#) website. Her research is published in venues such as the International Journal of Research in Choral Singing, Journal of Research in Music Education, the Australian Journal of Music Education, Journal of Historical Research in Music Education, Journal of Correctional Education, the International Journal of Community Music, and the International Journal of Music Education, and numerous book chapters.

Songwriting

Artist: Wayne Kramer

[Curriculum Link](#)

Description

We work to develop motivation, collaboration and creativity, allowing the students to explore important emotions and express them in a new, positive and non-confrontational way. We work towards social harmony and appreciation of diversity. Ultimately, workshop members should feel a sense of completion and contribution to the creation of something of value. Our experience has taught us that this work can restore some of his/her self-esteem and help them recapture a sense of pride and satisfaction in themselves and their work. This workshop is about self expression through songwriting. It will be helpful for participants to have some experience in music. Guitars, keyboard and cajon will be used.

Learning Outcomes

Collaboration, diversity, self-esteem, confidence, positive emotional expression and fun.

Bio

Wayne Kramer is a co-founder of the Detroit rock group MC5, and has been teaching in corrections for eight years. He has taught in adult jails, state prisons, facilities for women or girls and other residential facilities including Twin Towers Los Angeles, CSP-LAC, CIW, CRC, Cook County IL, Travis County TX, Sing Sing NY, Philadelphia County Jail, Patuxent State Prison MD, and Arizona State Prison Florence, AZ. Wayne served a Federal Prison sentence and has been a professional musician for 50 years.

Jail Guitar Doors Songwriting

Artists: Jason Heath / Gabe Rosales

[Curriculum Link](#)

Description

Learning the act of making music together with others and collaborating to create original songs gives participants a proven means of non-confrontational, non-violent expression and self-esteem building. This process also helps to reduce institutional tensions by giving the participants agency, as well as time and space for creativity. Skills learned are how to focus on a task, to start and complete a project, to process challenging emotions creatively, and to work with others collaboratively; all required skills that will benefit the participants upon release as they re-enter family life, school and/or the workforce. Workshops culminate in ceremonies where participants are awarded certificates of completion, accompanied by participant performances of original songs created during workshops. (It should be noted that preexisting musical skill is not a requirement for participation.)

Learning Outcomes

- Demonstrate their understanding of music and songwriting through practice, collaboration and composition;
- Recognize their own unique writing potential;
- Demonstrate an ability to create original song compositions in a group environment;
- Be knowledgeable about musical styles, personal philosophical and spiritual beliefs and how to process and combine them through the medium of song;
- Have an increased ability to communicate in and through writing, speaking, and singing original songs.

Bios

Jason is a singer/songwriter born and raised in Southern California. He's toured the US and Canada many times and released 8 full length albums in various different musical collaborations. He currently fronts the outfit Jason Heath & The Greedy Souls who have released their last 2 records on Wayne Kramer's Industrial Amusement label. Their latest release 'But There's Nowhere To Go' is being played on radio stations around the US and Canada. He has shared the stage with Tom Morello, Wayne Kramer, Jackson Browne, Steve Earle, Billy Bragg, Greg Dulli, Slash, Ben Harper, Dave & Phil Alvin, Perry Farrell, Adam Duritz, Shooter Jennings, Mike Peters, Slim Jim Phantom, Jill Sobule, Southside Johnny & The Asbury Jukes and more.... He currently holds the position of

Program Coordinator/Lead Teaching Artist at Jail Guitar Doors USA where he teaches songwriting as a tool for rehabilitation in prisons, jails and youth camps.

Gabe Rosales is an internationally touring musician and activist. Having broken into the music industry at the age of 19 in 1999, he quickly became accustomed to the Los Angeles music scene, touring with high-profile acts. By 2004 he found himself abusing hard drugs and alcohol and by 2007 he was incarcerated. Once released, Rosales got sober, recorded a solo album and returned to school for a formal education. He received a BA in criminology in 2017 and is currently pursuing a doctorate degree along with gigging, teaching, and recording a second album.

Painting

Acrylics Step by Step

Artist: A. Gallardo

Description

This course introduces the fundamentals of acrylic painting/drawing, techniques and concepts of artistic expression. This workshop will provide a better understanding of acrylic painting, so previous painting experience is NOT required. In this workshop we will be painting a step by step picture while using color theory, linear perspective, com-positional structure, figure/ground relationships, and critical thinking skills will be emphasized. Acrylic will be the primary medium for this class.

Learning Outcomes

Introduce the group to the fundamental processes of visual perception and artistic expression. Develop individual's confidence with a better understanding in using, applying, and mixing acrylic paint.

Bio

Alex Gallardo has more than twenty years of visual arts experience, practicing in a variety of media. He is an accomplished muralist. His work devotes itself to a wide range of styles and media, exploring how to represent changing moods using visual metaphors. He teaches drawing and painting for the Arts in Corrections program.

Mural Making on Parachute Cloth

Russell Craig

Description

This course will offer a detailed instruction on some of the techniques utilized in making murals. Utilizing acrylic paint on parachute cloth, this interactive workshop will demonstrate the process of mural making from conception to fruition.

Learning Outcomes

An overall understanding of the mural making process from start to fruition, along with a more detailed instruction on some of the techniques utilized in the painting process.

Bio

Russell Craig is a painter and Philadelphia native whose work combines portraiture with deeply social and political themes. A self-taught artist who survived nearly a decade of incarceration after growing up in the foster care system, Craig creates art as a means to explore the experience of overcriminalized communities and reassert agency after a lifetime of institutional control. His work has been shown at the Philadelphia African American Museum, and included in group shows like Truth to Power; State Goods: Art in the Era of Mass Incarceration; and the OG Experience and has garnered coverage in outlets including the Philadelphia Inquirer, The Washington Post, Artsy, The Guardian, and The New York Times. Craig is an alumni of Mural Arts Philadelphia's Restorative Justice Guild program, a 2017 Right of Return Fellow, and a 2018 Ford Foundation: Art For Justice Fellow.

Performance Art

Creating Circles-of-Trust with Correctional and Post Correctional Populations

Artist: Curt Tofteland

[Curriculum Link](#)

Description

Each participant will choose a word that best describes which human excellence they admired most in the person closest to them. These words are assembled into the Circle-of-Trust's Operational Manifesto which becomes the way we will be with each while gathered together. Participants learn to explore living in deep questions rather than living in quick answers. Within my Circle-of-Trust, I choose to place art, theatre, the collected works of William Shakespeare, and participants' creative writing.

Learning Outcomes

1) develop empathy, compassion, and trust; 2) nurture a desire to help others; 3) increase self-esteem and develop a positive self-image; 4) learn tolerance and peaceful resolution of conflict; 5) become a responsible member of a group, community, and family.

Bio

Curt Tofteland has been teaching for twenty-two years in state prisons, facilities for women or girls, and other residential facilities at multiple correctional institutions in Kentucky and Michigan as well as additional correctional institutions in Australia and New Zealand.

How Drama Therapy Techniques can Apply to Teaching All Art Forms Artist: Lesley Currier, Marin Shakespeare Company

[Curriculum Link](#)

Description

In our 16 years using Drama Therapy inspired techniques to bring Shakespeare instruction into prisons, we have learned a lot that can be applied to teaching all art forms. We will be sharing exercise and inspiration for ways you can incorporate lessons learned from Drama Therapy into your curriculum.

Learning Outcomes

To inspire others to use lessons we have learned to enhance the benefits of teaching different art forms in prisons.

Benefits to inmates include skill-building in self reflection, self-expression, teamwork, and positive thinking.

Bio

Lesley is co-founder of Marin Shakespeare Company and founder of Shakespeare for Social Justice, which began at San Quentin State Prison in 2003. The program now serves inmates in 13 California State Prisons, and has been shown to increase mental health and decrease disciplinary write-ups. Participating inmates are inspired to drop out of gangs, enroll in GED and college courses, and reunite with families. Lesley is an award-winning director and producer and a graduate of Princeton University.

Life Stories from the Inside/Out

Artist: TheatreWorkers Project with Susie Tanner and Marlene McCurtis

Description

Life Stories from the Inside/Out: a theatrical process for redefinition & reentry

Learning Outcomes

Understand TheatreWorkers project approach to planning and implementing their theatre, movement and writing process for incarcerated and returned citizens

Develop an ability to create poetry and prose inspired by audio and visual prompts
Take creative risks by engaging in physical theatre and movement techniques

Demonstrate an ability to collaborate in small group ensembles to create “instant performance pieces” based on themes relevant to their lives

Bio

Susie Tanner, an innovator in the field of documentary theatre, founded TheatreWorkers Project in 1983 and led the creation of 18 performance pieces including "Lady Beth: the steelworkers play" which toured 16 US cities co-sponsored by Bruce Springsteen. Susie leads reentry projects at Dads Back! Academy & The Francisco Homes and is the Director of TWP's AIC Program. Producing/directing credits include "The Luckiest Girl" and "A Patch of Earth" by Kitty Felde and "No Word in Guyanese for Me" by Wendy Graf. Awards: 2011 Bravo Award, CTG Chase & NAT Fellowships and LA County Fed Labor Union Label Award.

Marlene McCurtis is a creative writer, filmmaker and TWP teaching artist. She has directed TV shows for The Discovery Channel, A & E, Lifetime, NatGEO and PBS. Her short film "Here to Stay" about a coalition of civil rights and Latino activists fighting for immigrant rights in Mississippi has been featured on the web platform, Field of Vision. She is in post-production on "Wednesdays In Mississippi" about a little known interracial alliance between women during the Civil Rights movement. Alum Fellow of the Firelight Media Producers' Lab; member of the DGA. MFA in Creative Writing from San Francisco State.

Lyrics on Lockdown (Theater)

Artist: Ella Turenne

[Curriculum Link](#)

Description

Focusing on the use of Theatre of the Oppressed (TOP), participants will learn how to incorporate TOP techniques into their art practice and work with incarcerated individuals. In the first session, the logistics and philosophy will be explored. In the second session, we will play and engage with the material to embody the games of TOP and explore how to incorporate these in one's own practice.

Learning Outcomes

1. Participants will learn basic principles and philosophy of Theatre of the Oppressed
2. Participants will understand what is involved in bringing groups of people on the outside in to do creative activities with people on the inside
3. Participants will get a chance to engage with TOP material to practice the methodology
4. Participants will gain tools/activities they can use in their own workshops/courses

Bio

Ella Turenne has an MSW, and has been teaching in prisons for the past 13 years. Her work has mostly been with youth in California and New York. In 2004, Ella created the course, *Lyrics on Lockdown* at NYU, which brings college students and incarcerated youth together for a semester long college course.

In addition to this, Ella is on the Executive Board of the *Inside-Out Prison Exchange Program*, and has trained numerous faculty in the same methodology. Her work in prison settings began in NY with a grassroots organization called the *Blackout Arts Collective*, which developed the *Lyrics on Lockdown* tour - a multiple city event designed to organize and build awareness about the prison industrial complex.

My Lyrics Will Not Be On Lockdown - Theatre / Spoken Word

Artist: Elle Turenne, Inside-Out Prison Exchange Program

[Curriculum Link](#)

Description

During the workshop, participants will be exposed to pedagogy rooted in community organizing principles and a commitment to unlocking carceral spaces. We will explore the methodology around bringing college students and incarcerated students together for a semester-long course. We will explore how the arts, specifically popular culture, can be used as a tool to build a movement on micro and macro levels, bringing about both individual transformation and institutional transformation.

Learning Outcomes

Participants will be provided with practical tools and methodologies they can employ in the classroom regardless of their discipline. Participants will learn about pedagogy to be used in carceral settings. Participants will engage in creative practice.

Bio

Ella Turenne is an artist, changemaker and entrepreneur. She has been a trainer with the Inside-Out Prison Exchange Program for over 10 years. She was a Leadership LA Fellow and an Arts for LA ACTIVATE Fellow and has had extensive training focused on equity and inclusion, facilitation and the intersection of art and social change. Ella is also an Advisory Council member of the Arts for Incarcerated Youth Network and on the Policy Committee for Create Justice. For more information, visit www.ellaturenne.com.

Theatre Across Prison Walls: Creating Original Personal Performance

Artist: Rivka Rocchio

[Curriculum Link](#)

Description

This workshop establishes space for creative expression where collaborative ensemble can develop original theatre through the development of performance vocabularies, storytelling practices, empathetic connection, and humanization. By creating, listening, and performing together, these short workshops offer great opportunities for artistic growth, connection, and development, not just for prisoners, but for the larger community as well.

Learning Outcomes

- Demonstrate artistic proficiency through successful participation in the creative process and production of an original play.
- Engage with critical thinking skills in relation to writing, speech, and organization.
- Develop skills in empathetic listening, storytelling, and mind-body connection.
- Participate in the positive creation of a learning ensemble of artistic creators.

Bio

Rivka Rocchio received an M.F.A in Theatre for Youth from Arizona State University, and a B.A. in Theatre Education and Writing, Literature and Publishing from Emerson College. She is an Assistant Professor of Theatre at SUNY Potsdam where she focuses as a community-based theatre artist exploring the intersections of theatre and social justice. With experience teaching across the age spectrum both internationally and domestically, Rivka taught high school Theatre and English for seven years, and

primary-high school students in Samoa and Liberia with the Peace Corps. Rivka is the creator of *Theatre Across Prison Walls*, a theatre-based project bridging university students and artists who are incarcerated.

Sociodrama: Exploring Issues in Reentry

Artist: Lorraine F. Moller, Ph.D, Rehabilitation Through the Arts

[Curriculum Link](#)

Description

This workshop is based on a course offered at a medium-security prison within the New York State Department of Corrections. The instruction will focus on teaching a drama-based method called Sociodrama invented by Dr. Jacob Levy Marino to explore collective issues (unlike Psychodrama, also developed by Dr. Marino, which is focused on personal issues). The method involves theatrical warm-ups, the development of a theme, the creation and enactment of a scenario and a de-briefing phase. The course was devised to cover topics such as interpersonal communication, community engagement and self-presentation as they relate to issues in reentry; however, techniques and issues explored are relevant to all stages of incarceration.

Learning Outcomes

To learn the fundamental components of sociodrama, including: warm-ups, devising and acting out scenarios and de-rolling.

To enhance emotional literacy and empathy.

To explore various options to solving problems.

To reflect upon situations from multiple points of view.

To practice effective communication in interpersonal relationships, including listening.

To enhance emotional regulation skills, distress tolerance and mindfulness.

To continue to develop one's spontaneity and ability to think on one's feet.

To work productively in groups.

To restore a spirit of resourcefulness, innovation and creativity.

Bio

Lorraine is a practitioner of prison theatre and a writer/ researcher for Rehabilitation through the Arts (RTA). She has worked as a director of plays at Sing Sing, facilitated anti-violence workshops at Taconic Correctional Facility and taught sociodrama at Fishkill and Otisville Correctional Facility. Her background in theatre and communication arts inspired her to develop a course that encompasses various forms of theatre, exercises from Dialectical Behavior Therapy and skills from interpersonal

communication. The production process of the play "A Few Good Men" at Sing Sing can be seen in the award-winning documentary, "Dramatic Escape" accessible at <https://www.rta-arts.org>. Lorraine is a tenured professor at John Jay College of Criminal Justice where she directs and teaches a range of courses.

We Know What We Are, But Not What We May Be: Creating Circles of Trust, Part I & II

Artist: Curt Tofteland, Shakespeare Behind Bars

[Curriculum Link](#)

Description

All human beings suffer some form of trauma and shame. Many incarcerated people suffer deep trauma and shame, for which they have no language. Trauma and shame without voice can cause immeasurable suffering. That suffering can lead to addictions to try to manage it or make it go away. It can lead to criminality, mental illness, and death. Using art, theatre, the collected works of William Shakespeare, and original writing within the sanctuary and shared presence of a Circle of Trust to explore what it means to be a human being, Shakespeare Behind Bars explores the depths of some of the most profoundly damaged, broken, isolated, and lonely places of the incarcerated mind. Each circle member becomes an artist who finds expression in Shakespeare for the intellectual, emotional, physical, and spiritual, as a way of speaking for themselves the deepest and most impermeable truths of their being. Each participant gains the skills as an actor to analyze the text, explore the backstory, embody the character, and slowly but steadily to express a part of their self that has been inexpressible, inaccessible. The Circle of Trust exists not to fix participants but to assist participants in fixing themselves.

Learning Outcomes

Allow each participant the opportunity to

- 1) develop empathy, compassion, and trust; 2) nurture a desire to help others; 3) increase self esteem and develop a positive self image; 4) learn tolerance and peaceful resolution of conflict; 5) become a responsible member of a group, community, and family.

The Goal: of Shakespeare Behind Bars is the journey to transform inmate offenders from who they were when they committed their crimes, to who they are in the present moment, to who they wish to become.

The Methodology: includes exploring Core Values; Four Quintessential Truths of Humanity; Core Emotions; Four Principles of What Matters; Circle Agreements, Boundaries, & Responsibilities; Four Essential Questions of Life; Four Deep Universal Human Truths; Five Ways of Being.

The Circle of Trust: is a sanctuary of shared presence. A circle can be created anywhere, in any life's pursuit, in business, in worship, in a book club, or in working with marginalized communities like Shakespeare Behind Bars. When the Circle Of Trust is created, any pursuit, passion, avocation, or past-time can be put into its center. For Shakespeare Behind Bars, it happens to be art, theatre, the collected works of William Shakespeare, and original writing.

Bio

Curt L. Tofteland has been working in corrections since 1995. He is the founder of the internationally acclaimed Shakespeare Behind Bars program (www.shakespearebehindbars.org). SBB was documented in Philomath Films award-winning documentary that began its life at the 2005 Sundance Film Festival and traveled the world to 40+ film festivals winning 11 awards. He is a much sought after speaker and workshop facilitator having visited 58 colleges, presented four TEDx Talks, delivered keynotes at numerous American conferences including the Shakespeare Association of America and the Modern Language Association, as well as internationally at Stratford, Canada; Rotterdam, Netherlands; Kolkata, India; Belfast, Northern Ireland; and Warsaw, Poland. Curt is a published essayist writing about the transformative power of the arts to assist us in becoming more human.

Creative Survival / Creative Performance

Artist: Rhodessa Jones and Felicia Scaggs

Description

Creative Survival/ Creative Performance is designed to make the personal public through truth telling exercises, songs of remembrance, and movement from the heart as a means of finding a way to the "center of community" for us all. This sound and movement workshop was designed as a means of giving voice to the voiceless. It is a theatrical exercise rooted in storytelling, grounded in the autobiography. This workshop was born out of the need for public communion i.e. designed as a way for the inmate to

be "seen and heard". Each participant is encouraged to bring a pen and paper to record personal experiences awakened by the exercises. Creative survival/ performance is open to art activists, performing artists, dancers, social workers, therapists, etc. Dress soft, loose, warm, and be ready to move.

Learning Outcomes

The learning outcomes for this workshop is to provide more tools to deepen and encourage socio-cultural explorations. Creative survival/ creative performance is open to art activists, performing artists, dancers, social workers, therapists, etc. Dress soft, loose, warm, and be ready to move.

Bio

Rhodessa Jones is Co-Artistic Director of the San Francisco performance company Cultural Odyssey. She is an actress, teacher, director, and writer. Ms. Jones is also the Director of The Medea Project: Theater for Incarcerated Women and HIV Circle, which is a performance workshop designed to achieve personal and social transformation with incarcerated women and women living with HIV. Rhodessa currently is the Frank H.T. Rhodes Class of 1956 Visiting Professor at Cornell University. Ms. Jones was also appointed by the prestigious Dartmouth College to be the Montgomery Fellow conducting lectures and workshops in early Fall 2017. During 2018 many Colleges and Universities engaged Rhodessa as one of the preeminent artists working in the field of "art as social activism" including extended residencies at the University of Southern California, University of Michigan, University of Pittsburgh, and many others. In December 2016 Rhodessa received a Theatre Bay Area Legacy Award presented to individuals that have made "extraordinary contributions to the Bay Area theatre community."

Sourcing Material as Creative Practice

Artist: Freddy G.

Description

Our process can be chaotic and disorganized, and it can unfold with grace and ease. Some ideas are found at the very last minute, even during dress rehearsal. We pay attention, we make room for last minute gems. Ideas and images come from multiple sources- personal story, writing, current events in the world, movement metaphors. Performative structures for those ideas are brought to the group by inside and outside members and are developed over months of experimentation.

Learning Outcomes

Participants will utilize movement, language and design techniques, skills and modern tools necessary for creative practice and will demonstrate a sense of commitment to the arts as a tool for human connection.

Bio

Freddy Gutierrez, vato de aquellos, MFA, Writer, Teaching Artist, and Cultural Worker. Freddy facilitates writing and performance arts spaces with men who are policed, imprisoned, and marginalized by the prison-industrial complex. Co-founder of the Artistic Ensemble at San Quentin State Prison, a creative practice that uses creative movement and storytelling to explore personal narrative and develop critical social commentary. Freddy's written work has been widely published and was featured as LoWriter of the Week selected by U.S. Poet Laureate Juan Felipe Herrera. This summer Freddy will be an artist-in-residence at the Headlands Center for the Arts.

Storytelling

The Art of Storytelling

Artist: Bianca Neal, ReRouting Music Group

Description

Tell Your Story: Write it! Speak it! Act it out! Write a scene for a movie or record your poem into an audio file. Everyone has the power to share their story. Discover the best way to create and tell your story. Some participants will get to record (audio/video) what they create. And this workshop is as much about finding your story as much as it is about facilitating spaces for storytelling. While obtaining her M.F.A., Bianca's life changed when she met someone who had a powerful story. It catapulted her into making her first film, featuring SaulPaul, who went from 4 felonies to a 4.0. Bianca will help attendees identify their story and equip attendees with the tips, tools and techniques to then tell their own story.

Learning Outcomes

Participants will:

- Learn how to craft messages for different audiences.
- Have the opportunity to share their story.
- Discover options that best facilitate storytelling.
- Participate in storytelling exercises and prompts that assist in effective sharing.

- Have the opportunity to gain feedback on the best way to share their story and coach others.
- Be refreshed by the powerful stories in the room.
- Be exposed to a selection of powerful stories in various art forms.

Bio

Visual artist, muralist, illustrator, author and poet, Bianca Neal, fuses art, culture and social change. She is committed to advancing equity in the arts and cultural spaces. As a teaching artist, she hosts workshops throughout the country. She founded H.O.P.E.F.U.L. Art (Helping Other People Experience Fulfilling Unlimited Lives). In this capacity, she curated and facilitated the exhibition of 30+ incarcerated artists. Bianca has illustrated 10 children's books, has been featured in the notable E.A.S.T. exhibition (5 years+) and is an award winning filmmaker. She has also choreographed performances for SXSW and Austin City Limits. She has presented at SXSWedu, USC and recently, Harvard University on the Art and Power of Storytelling. She has served as the Lead Juror for the City of Austin (COA) National Arts program, and the COA Cultural Arts Division board for Cultural Funding Program. Bianca received her B.A. from USC and an M.F.A. from UT Austin.

Storytelling Goes To Prison

Artist: Michael McCarty

[Curriculum Link](#)

Description

The purpose of the *Storytelling Goes to Prison Workshop* is to illustrate the need, effectiveness and techniques of getting inmates in touch with their own stories. The presentation will include storytelling, demonstration and participation exercises, slideshow and Q & A. Each participant will receive a comprehensive handout.

Learning Outcomes

The use and function of modeling stories

Selling the power of story

Techniques used to have the inmates telling stories from day one

Use of inspirational quotes, passages and pop-open cards

How and why to Talk Story

Flowing with the Go

Storytelling Goes to Prison

Artists: Michael McCarty

Description

“You must be able to tell your stories!!!” This is my message to the inmates in my Storytelling workshop on day one. When they go before the parole board, when they get out and go for a job interview, when they’re reconnecting with family and friends, telling their stories is the way to give insight into who they are, who they’ve become. I show them how to find, develop and tell their stories. I’ll share the techniques I use to make this happen.

Learning Outcomes

Six stories of influence
Flowing with the go
Use of quotes and passages
Story Bag
Pop Open cards and such
Storytelling games
Modeling tales

Bio

Became a professional storyteller in 1992 and have been telling stories and teaching the art around the country and around the world ever since. He is a graduate of Midwest College of Oriental Medicine, where he also taught acupuncture. He has given *My Story Creation Workshop* for The Muckenthaler Cultural Center and the Alliance for California Traditional Arts at 11 California prisons; Kern, Corcoran CSP, Corcoran SATF, Pleasant Valley, Valley State, Ironwood, Norco, High Desert, Tehachapi and California City.

Traditional Arts

Native American Flute for Beginners

Artist: Mary Youngblood and Kathy McHugh

Description

Basic embellishments of Native American Flute. Even those without a musical background will discover how simple and fun it is to play this wonderful instrument

Bio

Two-time Grammy Winner and Emmy Nominee, is the first Native American woman to have received a Grammy Award for “Best Native American Music Album” and the first Native American person to have won two Grammys which makes Mary one of the premier Native American musicians in the country. Winner of numerous awards, Mary garnered the 2002 Grammy for “Beneath the Raven moon” and the 2006 Grammy for “Dance with the Wind”. When Mary performs, it takes only a moment to acknowledge the profound spirituality of the sacred Native American flute and its historical courtship and wooing attributes. Her haunting music is much more than a song... it’s liquid poetry, a prayer. Mary takes little credit for the intense emotions people feel when they listen to her music.

Traditional Aztec Dance Workshop

Artist: Marty Natividad

Description

Aztec Dance is a physical form of prayer teaching counting and motor skills

Learning Outcomes

to learn an ancient tradition that will help reshape the identity of our people.

Bio

Marty Natividad has been a traditional Aztec Dancer for most of his adult life, working in the native xicano community for over 25 yrs. working with at risk youth and adult people of all ethnicities have been able to deter them from entering the penal system through unity and a physical form of prayer and healing. thus creating a strong sense of belonging and community. coming from the same community as most of my students it is an honor to share a beautiful culture that has transformed myself as well.

Writing

LEAD with Comics: Literacy and Art through Graphic Novels

Artist: Toby Nitschke

[Curriculum Link](#)

Description

All session participants will engage directly in what would be typical work for the class, including oral, writing and drawing activities. Participants will gain an understanding of the scope and sequence and outcomes of the class. They will gain enough additional exposure to be able to implement the program on their own.

Learning Outcomes

1. Students will become familiar with the genre of the graphic novel and how it can be used successfully in literacy and arts class.
2. Students will learn writing and drawing prompts to be used as warm-ups and the basis for class activities.
3. Students will become familiar with the scope and sequence of the course.
4. Students will use a graphic organizer to draft their own stories.
5. Students will experience the final project process by completing one of their own.

Bio

Toby has been an English teacher at the middle and high school levels for over 15 years, and switched to working with adult inmate students two years ago. Toby has worked in charter schools as well as day treatment facilities in the past, where there has often been the freedom to develop his own Humanities curricula, which ranges from Colorado History (from the Gold Rush to the Sand Creek Massacre), to Prison Writings and Realities. He has also taught Spanish, Algebra, chess, tai chi, earth art, and wilderness-based environmental education. Although Toby is relatively new to the genre of graphic novels, he finds them to be a fantastic medium for varied, yet related works including: storytelling, creative writing, cartooning, historical time lines, and discussions of history and human morality.

A Pedagogy for the Visiting Room: Supporting Incarcerated Writers as Literacy Mentors in Their Own Families

Artist: Anna Plemons

[Curriculum Link](#)

Description

The goal of this workshop is to help teaching artists find concrete ways that their classroom practice can support incarcerated writers as literacy mentors in their own families. The Family Arts Program (FAP) facilitates a creative writing workshop at CSP-Sacramento where incarcerated participants leave with curricular materials that they can then use and/or repurpose in teaching someone else (partners, children, friends, etc.). After briefly discussing the theoretical frame for this project, participants will have a chance to work through a few of the FAP lessons as a group and then begin to build materials for their own classrooms that reflect the principles of the workshop.

Participants do not necessarily need to be creative writing teachers, although we will be doing some creative writing.

Learning Outcomes

1. Participants will be able to summarize key features of a relational teaching practice.
2. Participants will develop at least two lesson plans for their own teaching practice that reflect the principles of the workshop.

Bio

Anna Plemons has been teaching creative writing with Arts in Corrections (AIC) at California State Prison-Sacramento since 2009. She is also a professor at Washington State University where she teaches classes in writing, rhetoric, and digital cultural studies. Anna has written about her experiences teaching with AIC for both *Teaching Artist Journal* and *Community Literacy Journal*. Additional material available on her website: annaplemons.com.

The Power to Confront Injustice, Poetry Class

Artist: Jimmy Santiago Baca

Description

Poetry and its magic to inspire for social change

Learning Outcomes

People will understand the heart's leadership

Bio

Jimmy Santiago Baca is an award-winning American poet and writer of Chicano descent. While serving a five-year sentence in a maximum security prison, he learned to read and began to turn his life around, eventually emerging as a prolific artist of the spoken and written word. He is a winner of the prestigious International Award for his memoir, *A Place to Stand*, which is now also a documentary by the same title. His book, *Martin & Meditations on the South Valley*, received the American Book Award for poetry and the Hispanic Heritage Award in Literature. In addition to more than a dozen books of poetry, he has published essays, stories, and a screenplay, *Blood In Blood Out* (also known as *Bound by Honor*), which was made into a feature-length film that he executive produced. Baca has conducted writing workshops in prisons, libraries and universities across the country for more than thirty years.

We Wear the Mask: Poetry & the Writing Circle at Salinas Valley State Prison

Artist: Tim Fitzmaurice

[Curriculum Link](#)

Description

In this workshop, we will use the same course material that I used in the Writing Circle at SVSP. In an effort to see how we respond to the same prompts, to compare what we do with what they did in the workshop, and to discuss the best way to invite incarcerated Americans to use creative writing to explore what Mary Oliver called "emotional freedom" and justice. No background in writing poetry is necessary. Please bring your smartphone or laptop if it is available. Not required.

Learning Outcomes

I want to participants to explore why we teach creative art in prison and how it can be enacted to provoke a critical consciousness, a new vision of community, and the tools for making art that makes people visible and agents in the world.

Bio

Tim has taught writing for thirty-five years at UC Santa Cruz, currently teaches Technology and Ethics at UCSC, served as Mayor of Santa Cruz, and now leads a creative writing workshop at Salinas Valley State Prison. His creative work includes poems published in magazines, many public readings, editorship of Quarry West and other literary magazines, an opera, "Opium: Diary of a Cure" performed at UC Santa Cruz, and most recently, an essay on teaching writing in prison, published in the Harvard Journal of African American Policy in April 2019.

Diverse Art Disciplines

African Song

Audio Journalism

Book Art
Collage
Creative Writing
Dance
Drawing
Drumming
Electronic Music & DJing
Flute
Guitar
Mariachi Band
Native American Beadwork
Origami
Painting
Poetry
Printmaking
Quilting
Sculpture
Singing
Songwriting
Spokeword
Storytelling
Theatre
Voice

In Their Own Words

The following comments were written by arts program participants in response to several open-ended questions on the survey that was administered during the county jail demonstration project from November, 2015 to December 2018

How do you feel when you are in the art space? How is it different or similar to other physical spaces in the facility?

- There is a sense of peace in art class.
- Free to be myself and not intimidated
- Happy, relaxed, no tension or judgement
- Good, respected and cared for
- Feel free and more creative to express ideas
- I feel well understood.
- Makes me feel like I'm not in jail.
- It's awesome it's like I'm on cloud nine.
- I feel like it is a time for me to express the emotions I have pent up inside. In other places in the facility I don't feel as free to do that and usually don't do it well with words. The exercises in class were freeing.
- There is no rejection in class. Class makes me feel alive. Outside of class I am just another ant on the farm.
- The area of this place in class is excellent by refreshing my mind to think better.
- I feel normal, compared to being incarcerated for 2+ years.
- I feel at ease, calm, interested in the class and like I can be free to express. Not every class or space in the facility you have a sense of freedom. Many places here there are too many rules and people telling you what to do a lot.
- For us it's the same space but with my imagination we go to an acting class in Hollywood.

How would you describe your interactions with others during class? In what ways are they similar or different to other interactions in the facility?

- We are not very social, but we have connected through this class.
- I gave positive input and helped others with their art and encouraged them.

- I interact with inmates I would not normally talk to.
- Collaboration, compromise, healthy communication
- Special unity that isn't found anywhere else in the jail.
- Everyone is more open because art is a universal language that everyone shares.
- Get to know them on a more personal level.
- I feel I understand each person more.
- We are supportive and talk about emotions. We also laugh. Sometimes we can't talk in other parts of the facility or don't open up in our dorm.
- Talk to people in art class that I do not talk to in the dorm/facility.
- My interactions with others have been inspiring. It is amazing how emotionally healing this has been for most of us.
- You learn more about others. More intimate things about others not normally would in jail.
- Open to talk about almost anything, but in your pod you're not able to talk freely that way.

What changes have you made in your life as a result of the arts program?

- Patience and to look at things differently • Treating people with respect
- Interested in making art
- Try new things
- Realistic goals
- Learned people skills and interaction
- Believing in myself
- More kind and God fearing
- More positive and confident
- More prone to teamwork and write actively
- Learning more advanced practices
- Write music in my free time
- I've learned to laugh more
- I want to go to school.

- How to handle stress
- I try to find more peace amongst those who have the same passion.
- I'm going to start art and change my attitude problem.
- I'm more open to work in front of more than 15 people!!
- I discovered myself being a creative mother.
- I have been able to get through the loss of my daughter and it has given me a hold of my grief.
- I have to draw and learn to do art so now I can go home and do the art my 8 year old daughter love to do her mom just learned how to do.
- I speak out now about how I feel or if something is going on with me, instead of bottling it up.
- I will be making changes when I get home, with my children. I will encourage them to try to use drawing as a type of therapy.
- I draw or doodle when I'm mad or frustrated.

What, if anything, would you change about the arts program?

- Snacks / Food (2 respondents)
- More classes / hours (44)
- Opportunity to display work/ hold an arts show (4)
- More instruments (3)
- Not sure (7)
- Practice time between the week with the guitar and drums
- More artist ideas, maybe a group project
- More activities, this is a chance to learn new talents and give us motivations for a better life
- Nothing at all, just let us keep the guitars
- Make the class longer, that way we can do a play
- More funding

Other Resources

California Lawyers for the Arts

<https://www.calawyersforthearts.org/arts-in-corrections.html>

Arts in Corrections Toolkit for Program Administrators

<https://www.youtube.com/user/CALawyersfortheArts>

William James Association

http://williamjamesassociation.org/prison_arts/

California Arts in Corrections - California Arts Council

<https://www.artsincorrections.org/impact>

Justice Arts Coalition

<https://thejusticeartscoalition.org/about/>

Prison Arts Resource Project

<https://scancorrectionalarts.org>

Peter Merts, Photographer

https://petermerts.com/galleries/30_prison-art/

Articles

Common Sense and Common Ground by William Cleveland

http://wayback.archive-it.org/2077/20100906204056/http://www.communityarts.net/readingroom/archivefiles/2001/09/common_sense_an.php

A Journey of Discouragement and Hope: An Introduction to Arts and Corrections by Grady Hillman

http://wayback.archive-it.org/2077/20100906195256/http://www.communityarts.net/readingroom/archivefiles/2001/12/a_journey_of_di.php

Creating Behind the Razor Wire: An Overview of Arts in Corrections in the U.S

http://wayback.archive-it.org/2077/20100906203717/http://www.communityarts.net/readingroom/archivefiles/2007/01/creating_behind.php

Selected Photos

Photos by [Peter Merts](#)



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