



Curriculum Plan for DU PAI (12 sessions)

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Facility:	Sterling Correctional Facility

Workshop Promotion

The following information will be used to promote your workshop to prospective participants:

Workshop Title:	Creative Action through Words and Movement
Workshop Description:	We will cultivate our curiosity through creative writing and movement exercises that are honest, fun, thoughtful, and invigorating. We will explore and discover new pathways of expression by engaging with intuitive based and experiential practices in the above mediums. By implementing the creative process in our work together, participants in this class will engage with their imagination and self-expression in ways that are new, exciting, unexpected, and sustaining.
Workshop Objectives:	<ol style="list-style-type: none"> 1. Encourage risk taking and problem solving in a fun, creative, and supportive environment. 2. Provide opportunities for relationship building through interactions and experiences through the lens of artistic process. 3. Cultivate curiosity through somatic sensing, mindfulness practice, and experiential learning. 4. Establish and maintain trust, respect, and compassion of self and others. 5. Increase ability to experience pleasure and discover meaning in day to day activities.
Maximum Number of Participants:	10-12 is optimal



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Please provide a curriculum plan for each session with as much detail as possible. We encourage you to provide opportunities for workshop participants to deepen their knowledge and practice outside of the workshop whenever possible (i.e. readings, written reflections, assignments). You are welcome to adapt your curriculum, as needed, throughout the duration of your workshop series.

Session 1

Session 1 Date <i>(if known)</i> :	Saturday, September 21st
Session 1 Title/Theme:	Introductions: Thinking about Writing with our Senses
Session 1 Objectives:	<ol style="list-style-type: none"> 1. Introducing ourselves/Ice-Breaker 2. Sharing Expectations, Ground Rules 3. Read a memory from Baca's <i>A Place to Stand</i> (14-15) drawing on his senses; have writers meditate on the role of their senses in one of their own memories, then describe them in writing on their own and share.
Materials Needed <i>(if any)</i> :	Paper, notebooks, excerpt from Baca's <i>A Place to Stand</i> (Google Drive: https://drive.google.com/drive/folders/16yb_8Lb1ahpoV7y3rg8aVT7sKypEJOqx?usp=sharing)
Supplemental Readings <i>(if any)</i> :	Baca, <i>A Place to Stand</i>
Opportunities for Independent Practice:	<p>Take a moment to write a scene you witnessed this week; try to write down your observations as soon afterwards as you can; it can be quick notes, bullet points, sketches. After jotting down your initial notes, follow the guided questions below.</p> <ul style="list-style-type: none"> • Close your eyes to the world and take a deep breath to focus your thinking. • What were the smells, sights, textures, and sounds of the moment you describe? • Did those smells, sights, textures, and sounds make you think/feel/act in a particular way? • Now: switch your focus to the people around you. Did you notice those smells, sights, textures, and sounds affect the people around you? How could you tell – did they say or do something to show how they felt?

Session 2

Session 2 Date <i>(if known)</i> :	Saturday, Sept 28 th
Session 2 Title/Theme:	What's Your Name?



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Session 2 Objectives:	<ol style="list-style-type: none"> 1. Introduce ourselves. 2. Establish ground rules. 3. Begin building rapport and trust within the ensemble by engaging with experimental exercises in both movement and creative writing that address the theme: What's your name?
Materials Needed (if any):	Art Book/Journal, art supplies and writing materials. These supplies will be used throughout the entire course.
Supplemental Readings (if any):	Mao's Last Dancer by Li Cunxin
Opportunities for Independent Practice:	<ol style="list-style-type: none"> 1. Draw your self-portrait in your art book. 2. Practice the choreography we learned in class, and add on one more movement of your own to teach everyone next week. 3. Read part 1 of Mao's Last Dancer and write a one page reflection to hand in on Saturday, Oct 5th. 4. Draw a picture of what you read in your art book.

Session 3

Session 3 Date (if known):	Saturday, October 5
Session 3 Title/Theme:	Reaching beyond the Everyday: Playing with Language through Metaphor
Session 3 Objectives:	<ol style="list-style-type: none"> 1. Discuss the role of metaphor/simile/synecdoche as prosthetic devices to experience language and express ideas in new ways 2. Have writers do exquisite corpse exercise to demolish expectations about "fit" Share examples from other writers (Dillard, Eminem) 3. Brainstorm various figurations, as a group, then have writers identify a single metaphor/simile to write about on their own and share.
Materials Needed (if any):	<p>Annie Dillard, "The Stunt Pilot"; Eminem, "Lose Yourself" (lyrics, CD track: https://www.amazon.com/Lose-Yourself-Soundtrack-Ver-sion/dp/B00P3FJ92M/ref=sr_1_2?keywords=eminem%2C+lose+yourself&qid=1568090792&s=dmusic&sr=1-2)</p> <p>Notebooks, pens, magazine clippings (text only; Libby will provide)</p>
Supplemental Readings (if any):	



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Opportunities for Independent Practice:	Read the rest of Annie Dillard’s “Stunt Pilot.” Think about a powerful moment in your life that is hard to describe; maybe it was complicated, or more amazing or terrifying than you think words could convey. Then, repeating the exercise we did in class, brainstorm objects and activities that are connected to that moment in some way. Once you have some new tools to work with, write a poem, some lyrics, or a short story that knit your memory and that metaphor together in a new way.
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Session 4

Session 4 Date <i>(if known)</i> :	Saturday, October 12 th
Session 4 Title/Theme:	Space
Session 4 Objectives:	<ol style="list-style-type: none"> 1. Begin to build an understanding of how the body moves and interacts with other in space. 2. Introduce concepts of level, size, direction, pathway, focus. 3. Connect with self and others implementing these concepts through experiential experience.
Materials Needed <i>(if any)</i> :	Art Book/Journal, Art and writing supplies
Supplemental Readings <i>(if any)</i> :	Mao’s Last Dancer by Li Cunxin
Opportunities for Independent Practice:	<ol style="list-style-type: none"> 1. Practice choreography we already have and create a new choreography using low, medium, and high shapes and movements. 2. Draw a picture of the class dancing, and then erase 1/3rd of what you just drew to create more space than there are markings on the page. 3. Read part 2 of Mao’s Last Dancer write a one page response to be turned in on Saturday, Oct 19th, and draw what you read with your non-dominant hand in your art book.

Session 5

Session 5 Date <i>(if known)</i> :	Saturday, Oct. 19
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Session 5 Title/Theme:	Writing and Sound
Session 5 Objectives:	<ol style="list-style-type: none"> 1. Explore the rhythms, rhymes and sounds of assonance, consonance, onomatopoeia, etc. with examples from music (Black Eyed Peas, “Boom Boom Pow”, Poe, “The Raven”) 2. Identify a favorite song or lyric that uses rhyme/rhythm/etc., and then write about the bodily experience of saying those words out loud. 3. Creative Writing: Brainstorm 3 random, unrelated words on your own. Then, with a partner, provide a rhyming word (e.g., end rhyme, assonance, consonance) for each of your partner’s 3 words. Together, write a poem or lyrics that incorporate the sonic features we’ve introduced in class.
Materials Needed (if any):	Notebooks; pens Lyrics, “Boom Boom Pow” (BEP); “The Raven” (Poe) CD track: “Boom Boom Pow” (https://www.amazon.com/Boom-Pow/dp/B004LF1G30); “The Raven” audio (Tay Zonday – see Drive folder)
Supplemental Readings (if any):	
Opportunities for Independent Practice:	Using the rhyme and rhythm of the song, poem, or lyrics you chose to write about in class, write about an event in your life that made you who you are. OR Imagining you have lost your eyesight, try to describe a scene in your everyday life using <i>*only*</i> sound. What onomatopoeic words, rhyming, and rhythmic structures can you use to bring that scene to life? What syntax – or sentence/stanza structure – might you use to convey movement, feeling, etc. to your reader so that they <i>*feel*</i> what you want them to feel when they read your words out loud?

Session 6

Session 6 Date (if known):	Saturday, October 26th
Session 6 Title/Theme:	Flocking
Session 6 Objectives:	<ol style="list-style-type: none"> 1. Practice both leading and following formations and patterns in space 2. Focus attention on detail in both movement and stillness 3. Connect to others through shared movement vocabulary
Materials Needed (if any):	Art Book, Art and Writing Supplies
Supplemental Readings (if any):	Mao’s Last Dancer



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Opportunities for Independent Practice:	<ol style="list-style-type: none"> 1. Practice choreography we already have as a group. 2. Create a new choreography that paints a pattern on the floor, the wall, the ceiling. 3. Draw your hand with your non-dominant hand 4. Read part 3 of Mao's Last Dancer and write a poem in response to what you read to turn in on Saturday, November 2nd.
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Session 7

Session 7 Date <i>(if known)</i> :	Saturday, Nov. 2
Session 7 Title/Theme:	Writing other Bodies: <i>Prosopopeia</i> and Personification
Session 7 Objectives:	<ol style="list-style-type: none"> 1. Understand the role of <i>Prosopopeia</i> (taking on the voice of another person in a particular context) and Personification (assuming the voice of an object, animal, or thing) in creative practice and ethical action 2. Read examples from Orhan Pamuk and the Rolling Stones (see below) 3. Choose an object and write from that object's point of view; share with the class.
Materials Needed <i>(if any)</i> :	<p>Orhan Pamuk, <i>My Name is Red</i> excerpt: "I am Red" (185-188); Rolling Stones, "Sympathy for the Devil."</p> <p>Photographs (see Drive folder)</p>
Supplemental Readings <i>(if any)</i> :	Sylvia Plath, "The Mirror"
Opportunities for Independent Practice:	Choose a memorable event from your past and write <i>from the point of view of someone else</i> who was there; it could be an onlooker, a participant, or someone you were fighting with. As you write, think about what their feelings might have been, how your own actions might have seemed to an outsider, and how their motivations might have been different from yours.

Session 8

Session 8 Date <i>(if known)</i> :	Saturday, November 2 nd Nov 9th
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Session 8 Title/Theme:	How we see
Session 8 Objectives:	<ol style="list-style-type: none"> 1. Practice seeing movement and stillness in ourselves, others, and the world around us. 2. Differentiate sensation in the body depending on where the gaze is. 3. Connect to self and others through seeing.
Materials Needed (if any):	Art Book, Art and Writing Supplies
Supplemental Readings (if any):	My Life is a Sun Dance by Leonard Peltier
Opportunities for Independent Practice:	<ol style="list-style-type: none"> 1. Practice choreography we already have as a group. 2. Create a new choreography with eyes open, closed, wide open, barely open. 3. Draw a place you enjoy being and have your eyes closed as you are drawing. 4. Read parts 1-4 of My Life is a Sun Dance and write a letter to Leonard Peltier to hand in on Saturday, November 16th

Session 9

Session 9 Date (if known):	Saturday, November 9 th Nov 16th
Session 9 Title/Theme:	Making use of Discomfort: juxtaposition, synesthesia
Session 9 Objectives:	<ol style="list-style-type: none"> 1. Understand the role of juxtaposition/enjambment in poetry and prose, and how it relates to chiaroscuro (opposing light and darkness) in art, and synesthesia (simultaneous perception of different senses) as a literary device 2. Read "Vowels" by Arthur Rimbaud and "Happiness is a Warm Gun" by the Beatles, and explore how these tensions and discomforts help us understand ideas or feelings in a new way. 3. Activity: Imagine you are describing what it's like to eat your favorite meal or dish to someone who was born without a sense of taste/smell. Employing synaesthetic techniques (*excluding* taste/smell), engage your sense of hearing, eyesight, touch, and metaphor/simile/other comparisons to describe that wonderful experience – either in poem, song, or paragraph form.



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Materials Needed <i>(if any)</i> :	Crayons
Supplemental Readings <i>(if any)</i> :	Martin Luther King, Jr., "A Time to Break the Silence."
Opportunities for Independent Practice:	After reading the Beatles lyrics from "Happiness is a Warm Gun" and Martin Luther King, Jr.'s speech, brainstorm a set of opposites or mismatched people/activities/things that cause you some sense of discomfort, confusion, or disgust when placed together. Can you explain why the pairing makes you feel the way you do? Do they emphasize hypocrisy? Complexity? Does it make you laugh? Using that unusual comparison, write a lyrics, a poem, or a short story to emphasize that tension.

Session 10

Session 10 Date <i>(if known)</i> :	Saturday, November 16 th Nov 23
Session 10 Title/Theme:	Qualities of Movement
Session 10 Objectives:	<ol style="list-style-type: none"> 1. Practice and embody a variety of movement qualities 2. Integrate different qualities of movement with previous class themes. 3. Connect with self and others through experiential experiences of said movement
Materials Needed <i>(if any)</i> :	Art Book, Art and Writing Supplies
Supplemental Readings <i>(if any)</i> :	My Life as a Sun Dance by Leonard Peltier
Opportunities for Independent Practice:	<ol style="list-style-type: none"> 1. Practice choreography we already have as a group. 2. Create a new choreography that uses three different movement qualities practiced in class. 3. Draw a scribble using the same movement qualities you employed in your choreography. 4. Read parts 5-8 of My Life as a Sun Dance and re-write this book in your own words. To be turned in the last day of class, on Saturday, November 30th.



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Session 11

Session 10 Date <i>(if known)</i> :	November 23 rd Nov 30
Session 10 Title/Theme:	Writing and Irony: Stepping Outside the Self
Session 10 Objectives:	<ol style="list-style-type: none"> 1. Understand three forms of irony (verbal, situational, dramatic) 2. Read Kayer's "28 Days til Nirvana" and "Born in the USA" and discuss the different kinds of irony, and how they make us feel at the end 3. Reflective writing: Recount a moment you've experienced when a situation became the opposite of what it was supposed to be. How did it make you feel at the time? How do you look at that ironic moment now? Be prepared to share with the group.
Materials Needed <i>(if any)</i> :	Kayer, "28 Days til Nirvana"; Springsteen, "Born in the USA" Notebooks; pens
Supplemental Readings <i>(if any)</i> :	
Opportunities for Independent Practice:	Identify a problem that you think is particularly urgent or pressing in society. Then, using Springsteen's "Born in the USA" as a model, write lyrics, a poem, or a short story that employs verbal, dramatic, and/or situational irony to convey your critique.

Session 12

Session 10 Date <i>(if known)</i> :	Saturday, November 30 th December 7th
Session 10 Title/Theme:	Review Material
Session 10 Objectives:	<ol style="list-style-type: none"> 1. Review previous material introduced and practiced in class. 2. Integrate material by creating an improvisational score to be shared on the final day of the semester. 3. Connect to self and others through the creation of final project.
Materials Needed <i>(if any)</i> :	Art Book, Art and Writing Supplies
Supplemental Readings <i>(if any)</i> :	Reading TBA



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Opportunities for Independent Practice:	<ol style="list-style-type: none"> 1. Practice choreography and improvisational score we will be performing next week. 2. Draw your self-portrait again - how is it the same as the first week of class, how is it different? 3. Read TBA and then re-write as a poem.
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Workshop Communication

As DU PAI expands its work, we hope to facilitate regular communication with you throughout the duration of the workshop series. Our expectation is that you will have one in-person meeting or phone call with one of us shortly after your first session.

Please share your availability for this meeting and note your preference for phone or in-person:

Joanna: I am available to talk on the phone on Monday, Sept 23rd after teaching my first class on Saturday, Sept 21st. That day is free for me at this time.

Therapeutic Support

DU PAI aims to provide workshops that are based in the creative arts but are also trauma-informed and therapeutic in nature. DU PAI Staff will meet with you to discuss your plan for providing therapeutic support throughout the duration of your workshop.

Culminating Project

We encourage you to close the workshop series with a culminating project or event (i.e. a poetry reading, a publication, an exhibition, or a performance). While not required, culminating projects provide an opportunity for workshop participants to share their creative work with the broader DU PAI community.

Project Idea:	Reading and Dance Performance on Saturday, December 7th from 2-4pm
Open to outside guests (if permitted)?	Yes



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Do you anticipate needing any support from DU PAI to complete this project?

No. The only issue is that it goes over our allotted 12 sessions, and is the 13th session. If we did that, would we get paid for this extra session?

Additional Information and Questions

You are welcome to add any additional information or questions about your workshop series directly in this document, or you can email us at any time.

I will be playing music for all of my classes. May I have permission to bring in a small speaker and my iPad so I can easily be playing my music, rather than having to make a CD for each class?