



Derek "D-Linz" Linzy

Music Producer/Audio mix Engineer/ Musician

Derek began his professional recording and music Production career back in 2002 and has not looked back since. "I say professionally because it was the first time I was actually making a living off of what was just deemed as a hobby at the time. Most of it was just recording and producing demos for up and coming local musicians in my hometown of Champaign, Illinois with my younger brother" in short we were just having some fun with it."

Over a 14-year span to the present day, Derek has been gracious enough to have worked on a variety of music projects and genres expanding to Music Legend **Prince** (Audio Engineer at Paisley Park Studios 2013) **Coolio** (Music Producer) **The Oxygen Channel** (Music composer for "Coolio's Rules" in 2008) **Chuck D of Public Enemy**, and The Real Rickey Smiley show to name a few.

On working with Prince "Working with Prince was perhaps the biggest career high thus far. Staying around for as long as I did with him Recording, Editing and mixing unreleased studio tracks with him and his touring group **3rd Eye Girl** was a phenomenal experience.

"More than anything you learn a lot working with him and he seems to teach you without really teaching you. Working with such a musical genius in their element always seems to elevate your game on so many levels professionally."

Contact info

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“Essentials of making beats”

IMC WORKSHOP PROPOSAL FOR 2017

Derek A Linzy- Music
Producer/Audio
Engineer/Instructor

612-760-0427



Curriculum for “Essentials of Making beats” by Derek Linzy

Mission statement: *“Essentials of making beats” was created to help equip students with the knowledge and skills necessary to appreciate and understand how to be productive and to participate into today’s Music industry. Students are offered the opportunity to receive a “hands on” approach to the creative, technical and business side of producing and marketing a song from start to finish.*

Course objective

Our young creatives will have the opportunity to learn “hands-on” about how to make Beats, by learning the basic steps of the process such as Creating, recording, arranging and mixing. They will also have the privilege of being taught by multi-talented and accomplished Music producer and former audio engineer for Prince, Derek “D-Linz” Linzy. Credits include (Prince, Coolio, The Real Rickey Smiley show).

They will learn the basics of Audio recording and at the end of the course, they will put their skills to use by creating their own mock record label in which they will perform the work that they have produced in front of a live audience. Production, recording, songwriting, promotion, choreography and supporting cast skills will all be in full display.

Introduction

Day one will open up by grouping all the kids together and have them take a short interest survey.

- 1.What is your name?
- 2.what is your favorite music group and song at the moment?
- 3.have you recorded audio or made beats before?
- 4.what would you like to take away from the workshop?
5. what do you do creatively regarding music and audio?
6. name at least 3 jobs that exist in the music industry?
- 7.If you were working with a record label, what job would fit you best?

From there we will basically let them all congregate together, watch videos of relative interest, and then briefly discuss the layout of the workshop and what they can expect. Basic guidelines will also be addressed as well. From there we segment them into groups and assigned them to creative stations.

Music Production software intro

Our young creatives will learn to create using industry standard programs such as Garage Band, Apple Logic Pro and Avid Protools. These programs have been used extensively on many of the hit songs that are out there today as well as many classics as well. A beat making presentation will also be displayed by Derek Linzy.

Step 1: Conceptualization

Our young creatives will start by generating ideas of what type of music to start creating based off of Genre and the likeness of music that they currently listen to. They will be able to watch examples of Producers making beats and discussing their own process behind some of the songs they have done as well. The next step will include introducing them to the software that they will be using and showing them exactly what they do in real-time.

They will now begin the creative process by learning about the most essentials steps in the beat making process such as the following...



Photo courtesy of "The Miseducation of Hip Hop" youth workshop series, June 2016 at the IMC Building in Urbana, Illinois. Hosted by Mother Nature.

The Beat making Process

1. Establish a Tempo (bpm_beats per minute)

How fast or slow will the music will be?

2. Note value

How long or short will each musical note will be represented by? (Quarter note, 8th note, 16th note)

3. Bars and Length

How long will each performance of a verse, chorus or Bridge last?

4. Time and key signature

What is the “Feel and flow” of the song. Examples: What is the difference between 4/4 time in the key of C or ¾ time in the key of D?

5. Loop- a continuous play of the composition with no changes. Why do we use loops?

6. Track selection-choosing different sounds for each individual bank of music. Examples below

Track 1-Kick Drum

Track 2-Hi-Hat

Track 3-Snare

Track 4- Bass

Track 5-Keyboards

Track 6-Synthesizer

Logic Pro 10 (Digital Audio workstation)



Arranging and Mixing



Derek Linzy (left) Teaching a workshop at The institute of Production and recording (Minneapolis, MN) 2012



(AVID Pro Tools 12, Digital Audio workstation)

Arranging-Assigning certain parts in a particular place on the timeline where the music is being constructed. Each track can be assigned to represent a particular part of the song. For instance, ...

Intro- Chorus-Verse-Bridge-Outro (typical song layout)

Example- “placing track #6 (which contains the recorded synthesizer part) at bar 25-1 on the time line which will represent the Chorus part of the song” I want this to play for 8 bars exactly, before going into the verse section of the song which starts at Bar 33-1”

Production

The actual creation of the Beat using individual tracks that have designated sounds assigned to each one (refer back to track selection above)

Steps in the process.

- 1.Create 6 individual instrument tracks within the DAW (digital audio workstation)
2. label each track as Drum, Hi-hat, snare, Bass, keys and Synth.
3. add a sound from the library to represent each track labeled
- 4.select a tempo of 125 bpm.
- 5.create a click track (helps keep the timing accurate while we record our performance
- 6.set the input of the track to “record” and then create a pattern with that track that will last for 8 bars only. perform this for all six tracks

7. After all six tracks have performance on them, we will then trim the ends of each clip so that every tracks starts at Bar 1-1 and ends at exactly bar 9-1 (subtracting the 9 from the 1 is how we come up with 8 bars)

8. Next we will highlight all the tracks together and then copy and duplicate them together until we have between 4 to 4:30mins of music on our timeline

9. Our next step will be to designate which track will be used to represent as the chorus. We will then place them in certain spots on the timeline.

We have now completed our basic production and arrangement of the song. From this stage we can now mute certain parts, create intros, fills and other cool arrangements.

10. Our basic arrangement will consist of the following

Intro (4 bars) **Chorus** (8 bars) **Verse one** (16 bars) **Chorus** two (8 bars) **Verse two** (16 bars) **Bridge** (8 bars) **Chorus Three** (16 bars) **Outro** (16 bars)

Mixing. Mixing consists of creating a balanced level of all the music tracks together so that they can all “Gel” correctly when played back through speakers or headphones. We will use certain mixing techniques such as Volume control, Panning, automation and Effects to do so.



Final step: Now that we have created, arranged and mixed our song, we are now ready to export all the tracks down to a stereo (2-channel file, left and right) mp3 file, so that we can upload and share our beat online, import to our mp3 player, burn to cd or deliver to an artist so that they can write a song to it.

Audio recording and mixing

Our young creatives will learn the basics of recording, editing and mixing vocals and instruments. They will accomplish this by using equipment and software that is used in the professional world such as Microphones, pre-amplifiers, Interfaces and computer software (DAW, Digital Audio workstation)

Microphone(Transducer)-Device used to convert a signal from one form of energy to another (analog to voltage) from a particular source such as a vocalist, Instrument or Amplifier.

Types of microphones we will use

Condenser- Mainly used in professional recording studios to record vocalists

Dynamic- Mainly used to record vocals and instruments in live stage performance settings

Steps: Finding the right microphone, choosing the source, recording the sound, storing the Audio and then editing and mixing it with the all the music tracks we have produced.

Microphone- Device used to convert one form of energy into another. Also called a transducer

Pre-amplifier- Device used to increase the signal that the microphone has picked up initially from either a vocalist, instrument or amplifier.

Interface- Device used to route the signal converted by the microphone into the computer, so that it can be stored into the software (also called a DAW, Digital audio workstation)

DAW- (Digital audio workstation)- this is the software that allows us to record, store and playback our audio, music and video projects.

Monitors- allows us to playback and listen to the audio and music that we have recorded. (Speakers)





Creating our own mock Record label!

This is the pinnacle of the workshop for the kids and the staff. Once they have gone through the basics of music production (Making beats) and audio engineering, they will now have enough basic knowledge to put their creativity to full use just as it is done in the Music industry. The young creatives will then be assigned a particular task(s) based on their own personal interest and skill level. Overall, everyone will play a role in the record label.

The main purpose is to instill the teamwork ethic and to expose them to how important, critical thinking, teamwork and creativity comes into play when recording songs to be presented to the listeners. The basic roles will be assigned such as choosing a Singer, Musician, Producer, Engineer, songwriter, choreographer, videographer, photographer, A&R (seeks the talent that the label is interested in signing) Administration team and additional supporting cast.

The main objective will be to find an artist, create a song and then have the artist perform the song on the last day of the workshop. This is a team effort and it is highly encouraged to have fun when doing this project. The young creatives will choose the name of the label, select the artist, write, produce and record for the artist. I will monitor all aspects of the process in terms of recording and mixing the final product, however all the students will have a “hands on” role in the entire process from start to finish.

Recap:

In short, the premise for the program will be to teach the students the basics of Music production (Making beats) Audio recording and in the end having the students all team up to create their own record label, for which they will be able to present their final product in front of an audience on the last day. They will learn skill building, troubleshooting, teamwork, as well as basic music and audio literacy.

The other objective will be to also expose them to the history of making beats as well educating them on the many job opportunities that exist in the music business as well. This program is designed to give our youth the opportunity to express themselves creatively without judgement, and to also allow them the chance to do something creative outside of school and everyday tasks as well.

I feel by offering this workshop, we can help reduce the amount of bad opportunities that most of our kids encounter in the streets. We can also expose them to future job endeavors as well. Allowing them to experience something positive and creative in their lives that they can share with others is the ultimate goal.

Workshop samples
Derek Linzy
“Essentials of making Beats”
December 2nd, 2016
IMC Workshop 2017

Recordings

Artist: Derek Linzy

Title: Don't believe it

2016

<https://soundcloud.com/derek-linzy/dont-believe-it>

Music Production and Beats

Producer: Derek Linzy

Title: My cuzzin makes beats

2016

<http://mcmb.soundgine.com>

Video Post Production

Creator: Derek Linzy

Title: The triplettes of Bellville

Medium: course work project for the Institute of Production and Recording (Minneapolis, MN)

2011

Foley, Sound effects, Dialogue, Score and ambience by Derek Linzy

https://www.youtube.com/watch?v=_vhchaWGTI4

1. Application Form-Submitted online

2. Artist Biographies

Durell M. Callier a scholar-artist, documents, analyzes, and interrogates Black queer youth's lived experiences and utilizes performance based methodologies to theorize systemic violence against Black and queer youth. An active practitioner, well versed in arts based civic dialogue Callier has taught on the subject, integrating it into his artistic practice as a part of a scholar artist-collective Hill L. Waters (HLW). Callier has also written, performed, and produced plays (Tell It!: A Contemporary Chorale for Black Youth Voices), performance texts (Bodies on Display; Love, Funk, and Other Thangs; Connected, OUT) and created a mixed media art installation (disclosure).

Lisa Fay is an originating and performing movement-based theatre artist known for applying complex composed structures to ordinary human behavior, laced with humor. In addition, she is known for her community engagement work that often culminates in public performances. Her work has been presented on public television, at theatres, festivals and universities throughout the US, and internationally – most recently in Seoul, South Korea. For over 25 years she has been an invited guest artist and resident artist at numerous theatre venues and universities, including most recently IRT Theater in New York, the Prop Thtr in Chicago, and Krannert Center for the Performing Arts.

Dominique C. Hill is a scholar-artist, auto/ethnographer, educator, and body lyricist. Her research employs the body as a site of inquiry, culture, and knowledge production. As a Black girl advocate/researcher, she has received recognition for her original contributions to the burgeoning interdisciplinary field of Black Girlhood Studies. Highlights of these awards include the Gender and Women's Studies' 2014 Donald and Barbara Smalley Graduate Research Award at University of Illinois and the 2011 American Educational Research Association Minority Dissertation Award. She is currently an independent girlhood studies scholar and artist in residence at the Oxford Community Arts Center.

Hill L. Waters Bio

Out of a commitment to act on what Black girls taught and continue to teach us and an urgency to mobilize queer love as a necessary ingredient to social transformation, **Hill L. Waters** (HLW) was birthed. As a Black feminist love praxis project birthed by two scholar-artists, Durell M. Callier and Dominique C. Hill, HLW engenders healing through community accountability and artistic productions and dialogue. The scope of HLW's work includes: workshops; classes/lectures; community organizing; and performances which all highlight: black love; race, gender & sexuality as interwoven systems of oppressions; feminism in action; and the power of self-affirming spaces.

3. Workshop Description (up to 800 words):

Making Art, Making Knowledge: Learning through Devising & Dialogue is a weekend intensive workshop which brings together the multidisciplinary energies of three artists, Durell M. Callier, Lisa Fay and Dominique C. Hill. The overall idea of the workshop is to move

through all phases of the devising process with a keen focus on devising theatre in a community-based context. Specifically, participants in the workshop will develop their own artistic sensibilities and abilities (i.e., inquiring, observing, connecting, reflecting, imagining, creating, critiquing), through becoming proficient users of the artistic tools necessary to create and produce short theatre pieces that are explicitly concerned with their own lives. Moreover, participants will be encouraged to center their own stories, experiences, and knowledge as integral to thinking through and about social and/or health related issues in their community, and how art can generate knowledge about, or to address these issues. Further, the intent of **Making Art, Making Knowledge** is to allow youth, by engaging in a full devising process, to address pressing local concerns, and center their knowledge and expertise in matters which affect them and their communities.

In bringing together the multidisciplinary work, of each artist, we are primarily concerned with producing work in-community and in doing so, work that is specific to geographic communities highlighting the lived experience of the diverse communities within a geographic location. In order to accomplish this goal, our weekend intensive workshop centers devising through ensemble work as a mechanism towards fostering civic dialogue. Our workshop is a hands-on laboratory, the experience will be that of rigorously creating original, timely and theatrical works vital to community. Participants will be introduced to the skills, knowledge and opportunity to generate discussions with each other, and their community through the medium of art. Informed by a deep knowledge history, processes and methods of social issues theatre, and facilitating post-performance dialogues with audiences following social issues theatre productions, participants will be exposed to this knowledge through the following activities:

ACTIVITY 1 FRIDAY 4-5:00	Meet and Greet
ACTIVITY 2 FRIDAY 6:00 – 7:30	INTRODUCTORY PERFORMANCE Hill / Waters followed by Post-performance Dialogue (modeling)
ACTIVITY 3 FRIDAY 8:00-10:00	CONVERSATION JOSTLE
ACTIVITY 4 SATURDAY 10-12:00, 2-5:00, 7:00-10	DEVISING LABORATORY
ACTIVITY 5 SATURDAY 1:00- 2:00	CRITICAL CONVERSATION #1/engaging the ethics of ensemble
ACTIVITY 6 SUNDAY 1:2:00	CRITICAL CONVERSATION#2/engaging the ethics of ensemble
ACTIVITY 7 SUNDAY 6:00	FINAL PERFORMANCE followed by Post-performance dialogue
ACTIVITY 8 SUNDAY 7:30	CLOSING CELEBRATORY RECEPTION

Overall this project addresses the goals of Open Scene, by creating an opportunity for young people and creators to work together. In particular, Making Art, Making Knowledge, creates an opportunity by engaging in a devising process which centers participants for the development of facilitation skills and civic dialogue, discussion of artistic considerations used in addressing social issues theatrically, critical arts engagement towards creating community and social change. Further, to the goals of the Open Scene, research of social issues relevant to the community and more generally will be explored. Practical experience will be gained through devising as well as facilitating discussions with audiences following performances. Lastly, ensemble model employed and central to this project, also reflects the goals of Open Scene in striving towards ideas of cultural pluralism, equity, access, and inclusion. These ideals are reflected and embodied in our praxis, in our work as artists, and through the workshop intensive.

4. Work samples (see attachments)

5. Index of Work Samples (see attachments)

Excerpt from TELL IT!

Written by Durell M. Callier

Callier was the sole writer and script architect for TELL IT!

TELL IT! Was also co-directed along with Lisa Fay, and produced by Inner Voices

Social Issues Theatre Spring 2016

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This is how we make our living as artists.



Movement V: Moment 4 Life

V7 (female voice): I want you to know and remember my cousin, Brandi Rose Hobson (September 20, 1983–September 2, 2001). Raped and strangled 9 years ago in Chicago. She was

my beautiful, open, and fun cousin. I hold sweet Alabama and Chicago summertime memories of her.¹ (*places memorial object on corner after delivery of lines*)

V1: You See I am TRY-ING to take back life/ These tears are not of sadness/ No, no defeat lies here/Today I must remember/ Have you remember/That life is about living/

That we weep in our coming in/ But rejoice in our going out/ Today I refuse/ *ABSOLUTELY*, refuse to allow death to have yet another victory/ So what these atrocities happened in cities distant from here/ Hell in your own back yard Chicago, Puerto Rico, Champaign-Urbana, Atlanta, Baltimore, Detroit, Oakland, Saint Louis, Compton,

<Crowd dissipates, blowing out candles as they exit stage. V1 and V8 are left on stage. V8 rapidly takes notes of what V1 says. Lights gradually fade up and feel sharp like a burst of light in contrast to the previous darkness of the scene. >

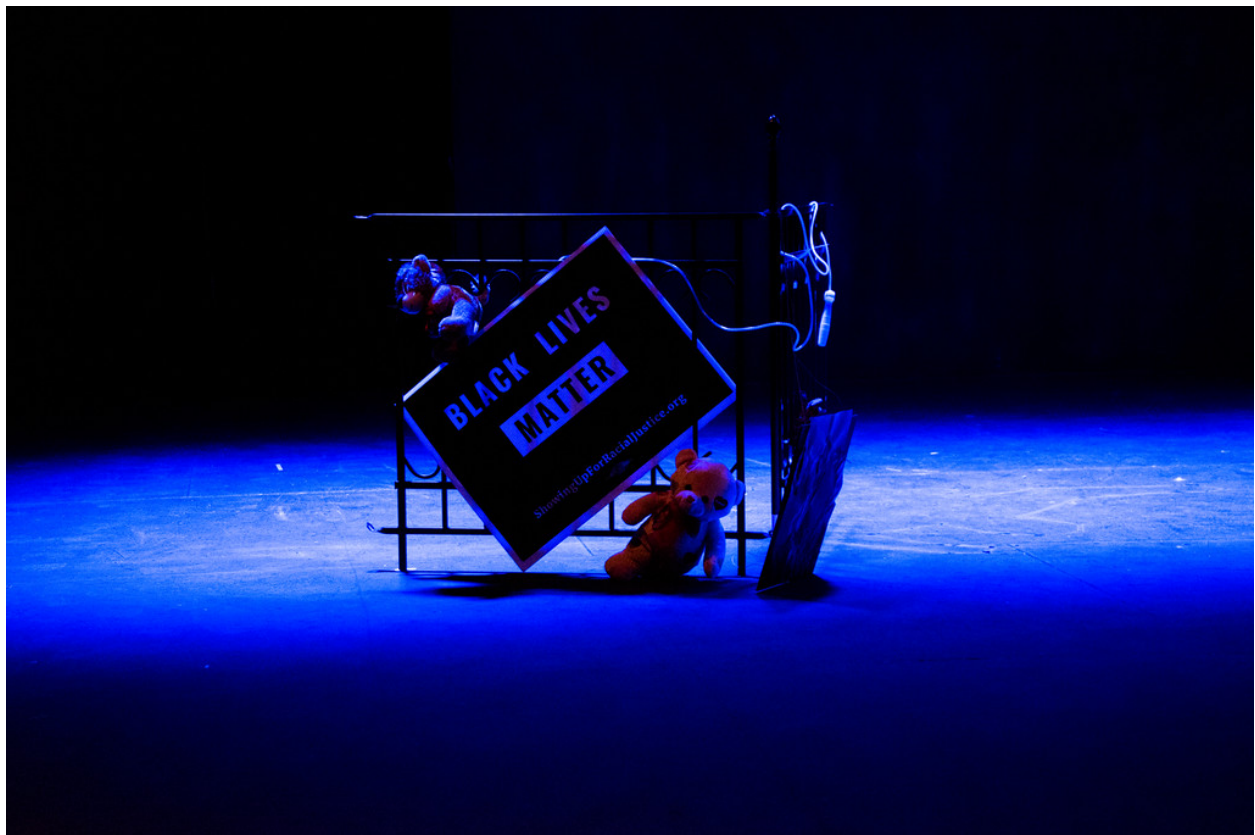
V1: So what they were black, brown, gay/ Male/ Female/ So what they were young/ So what, so what!?!/ This could have been anywhere/ Any city/ So what, so what? This is everywhere/ This is most cities/ These are not exceptions/ No, these are common day casualties/ Casualties of some war we are desperately losing/ Some war we deny is at our very own doorsteps/ In our very own homes/ Beaming in from our televisions/ Streaming across the internet/ Downloading right onto our desktops/ There is nothing to fear/ But this threat is real/ Very real/ These deaths real/ Very real/ And I refuse/ I refuse any longer to sob/ Refuse any

¹Brandi Rose Hobson (September 20,1983–September 2, 2001) raped and strangled in 2001. Family member of a friend, I invoke a ritual of remembrance (Brown, 2009, p. 79).

longer to cry/ Refuse any longer to pain/ Over death/ No today/ Today I remind you/ Remind me,
that life is about living/ So do it!/ Do it freely/

*<All other cast members begin to filter back on stage assuming previous positions from
Movement I.>*

V1: Do it justly/ Do it as if it is the last thing you could ever do/ Because it/ JUST/
MIGHT/ BE!/ But (*my God*) do it/ Love it/ Cherish it/ Make it Sacred/ Remember it/ Remember
to live/ For I today/ Challenge us/ That we not mourn, and give death yet another victory/ But
that we live/ Live life/ Life live/ Live!/Live Life fearlessly/ Take back our streets!/ Take back the
day!/ Take back even the night/ But (*my God*) Take back life!



Index of Work Samples

Artist name or group name: Durell M. Callier

Title of work or event: Moment for Life

Date of work/activity: Spring 2016

Artist name or group name: Lisa Fay/Inner Voices Social Issues Theatre

Title of work or event: Responsibility

Date of work/activity: Spring 2016

Dominique C. Hill: <http://www.blackgirlrupture.com/>

Hill L. Waters: <http://www.hillwaters.com/>

Mother Nature, Inc. is being formed to provide community outreach grounded in HipHop scholarship and performance with a focus on youth and young adults, ages 12-24 years old. We offer workshops and activities centered around social and political issues to educate our generation on the pertinent matters that affect their daily lives. By putting these grand topics into the universal language of HipHop, youth and young adults alike are able to more easily connect to the policies and laws being implemented that affect them. All workshops focus on a central theme accompanied by a creative activity related to the 5 elements of HipHop (emceeing, deejaying, graffiti, dance & knowledge).

The two founding members, both artist-educators are uniquely qualified. Shasta Mathews, holds a Bachelors of Arts degree in Creative Writing from the University of Illinois at Urbana-Champaign. Tierney Reed, holds a Bachelors of Arts degree in Health Administration and Education from the University of Illinois at Urbana-Champaign. Both have made impacts on the local music, art, and political scene and dedicate their freedom to freeing others.

The mission of *Mother Nature* is to be a fearless force in HipHop rooted in community outreach. *Mother Nature* aims to empower young adults and youth by using the culture and elements of HipHop to collaborate, heal and educate. *Mother Nature* aims to create a unique environment in which youth of all ages, abilities, and experiences can feel free to imagine and create a better world that cultivates all facets of their lives.

MVMNT - this workshop focuses on the movement of knowledge through the 4 elements of Hip-Hop. Knowledge is everything we pass down and pass around from our personal experiences in society & nature. Artists will explore their own knowledge and infuse it into a meaningful project to be shared with another person or group of people. The project can be a song, a verse or a poem, a collage or painting, a dance, an instrumental, a story - whatever they feel inclined to create. Participants of this workshop will learn how to carve ideas from their own experiences, purpose their creativity so that it contributes to people they love and HipHop culture, and how to navigate the paths that they imagine for their future.

Day 1:

“Moods” Icebreaker - workshop curators will create the space, posting emotions on the walls around the room and standing in as Djs. Participants gather in the space, listen to popular songs and respond to how each one makes them feel by gravitating toward the corresponding emotion on the wall. This activity helps us to process the music we listen to and understand why it makes us feel the way they do.

“Mic Check” - after our first ice breaker we will go into a discussion about who we are as individuals, what songs have helped to shape us and inspire us, and what type of artists we imagine ourselves being. We ask participants to play us examples of what they like, or their own material. This discussion will form the foundation of what they create - we learn about each other (community), the elements of HipHop and the purpose of **MVMNT**, pull out topics to write about and find people to collaborate with.

Challenge: students will be given 5 minutes to create a MVMNT

MY NAME IS...
AND I AM...
I CREATE FOR...
AND WHEN I CREATE I FEEL..

Create: Group Cipher or free write / draw / beats / start projects

Day 2:

“Moves” Icebreaker - one participant stands by in a separate room while another is chosen to lead the dance circle. As the music begins, the leader will dance and everyone else will follow without making it obvious. The participant standing by will then enter the circle and guess who's the leader

“Mic Check” - this conversation will focus on the processes of creativity, performing, organizing, create your own business and understanding your purpose. Map Mother Nature as well as other artists paths

Challenge: decide who our audience is and what it is that we know most

Create something. participants will have more free time this day to work on their projects, ask questions and take advantage of their resources around them

Day 3:

“HipHop charades” - participants will be separated into two teams. The team will choose someone to act out a lyric, impersonate an artist, an element, or whatever is given. Each team will try to get the most correct answers before their time is up

“Mic Check” - discuss where we are currently, as individuals, a community, a generation, a culture. What music best reflects that. The power in music to change, heal, inspire. The potential of HipHop, in politics, education, and health, etc. The response and responsibility of hip hop

Challenge: participants will be given lyrics to critically examine and compare. They will be prompted to answer questions and respond

We will end our workshop finishing up our projects/creations and will open the mic

Work Sample

The Miseducation of HipHop Youth Workshop Series curated by Mother Nature

<https://vimeo.com/196208986>

Urbana Arts Grant / Independent Media Center Summer 2016

Index of Work Samples

Mother Nature

The Miseducation of HipHop Youth Workshop Series

Recap Video

June 2016

<https://vimeo.com/196208986>

My Artist Bio.

Andrea (Andi) Perkins)

I am a member of the Chinook and Haida Nation and African American. I grew up in Portland Oregon around my Mother and Grandmother who taught me the art of traditional storytelling and Northwest Indigenous art. I have been storytelling for audiences other than my family, for around four years. I am also an award winning Published writer who had covered important issues facing Indigenous communities. I have an associate degree in Fine Arts with a focus on painting. I also have Bachelor's degree in political science. I'm currently working on my Master's degree in Cultural Anthropology and Archaeology with a empathise on Indigenous culture. As of the fall of 2016 I am a Ph.D candidate. My thesis will be covering Plant medicines and oral traditions. I have been living in the city of Chicago for four years now, and have worked on projects with my Indigenous community here. I have worked with the American Indian Center of Chicago (AIC), doing storytelling, writing and art workshops for their winter and summer programing for Native Children. I have also done panel discussions at the AIC and UIC around issues of colonization, Safe space training, activist safety training and Discussion about LBGTQ2S+ and Indigenous gender identity. I am also a proud parent of a two year old.

Workshop Description:

Using the art of Storytelling and crafts to talk about our current struggle to decolonize our world. Student in this workshop will learn about Traditional Chinook and Haida storytelling and how it has been used to decolonize our narrative.

Students will learn how to either write (in any format they want) Article, Poem, song or create an Oral narrative to reflect their culture, their communities or the issues that they are currently fighting against. Traditional storytelling comes from each person differently. Students will be encouraged to draw from their cultural traditions, What's important to your people? Color, food, family, nature. In the Northwest my people along with the Oral tradition of storytelling we also created art to help tell these stories.

Students will be asked to create a companion piece of art. My people would carve totem poles, masks and other object out of stone and cedar to help tell a story. Students here will use Paint, canvas, paper, fabric, to help tell their story. They will be able to make a drawing, painting, flag, or a mask to help share their words. Stories In traditional Haida style are supposed to last days, because the traditional time for storytelling is the winter. But we only have three days. So Day one: I will begin making sure that everyone understands that this workshop is a space safe for all people and will be come up with group agreements to how we want our workshop and safe space to be. Then I will introduce myself very briefly and tell a shorten Haida story (10 mins) and the rest of the time will be for discussing the importance of oral traditions and how writing has helped share and create new styles of Indigenous storytelling. Start talking about culture and other issues and themes that the students are going to want to write about and craft about the next day.

Day two: Students will begin to write or create a layout for their own story. When read or performed out loud it should be around (10-15 mins) a piece (or more depending on how much time students have the next day to present their work.) We will refresh quickly over the topics we discussed the first day. If students will be about to work alone or if they want to create something in a group of 2 I will allow it if it helps them create. During this time after they have created their written piece or created a outline of their oral story, they will create a piece of art to help tell their story. If we have time we will go back over the importance of painting a world with our words.

Third day: Students will showcase what they have learned and perform or display their work. I will encourage students to engage with community members to help create dialog between the artist and the community

Samples of my writing:

<http://peoplesworld.org/illinois-woman-s-press-association-honors-people-s-world-writers/>

<http://peoplesworld.org/report-indigenous-women-in-canada-face-high-murder-rate/>

<http://peoplesworld.org/goodbye-columbus-welcome-indigenous-people-s-day/>

<http://peoplesworld.org/indigenous-people-walk-off-set-of-adam-sandler-film-ridiculous-six/>