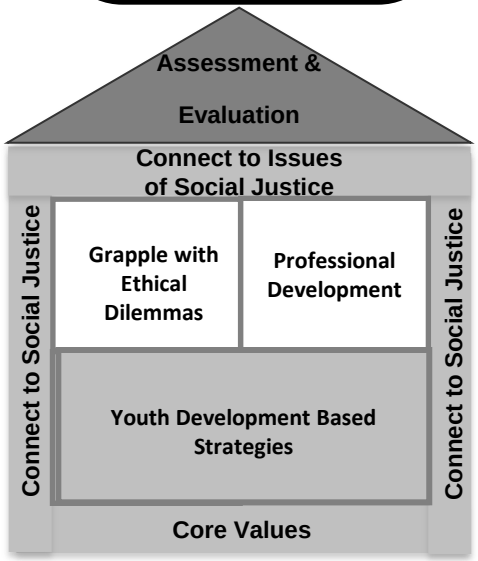
Core Values

What we'll See

What we'll Feel

What we'll Hear

What we'll Do



Curriculum

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BUILDING INTENTIONAL COMMUNITIES © 2010 BE THE CHANGE CONSULTING

Building Intentional Communities

Facilitated By:
Sangita Kumar
Tanya Mayo

Be the Change Consulting

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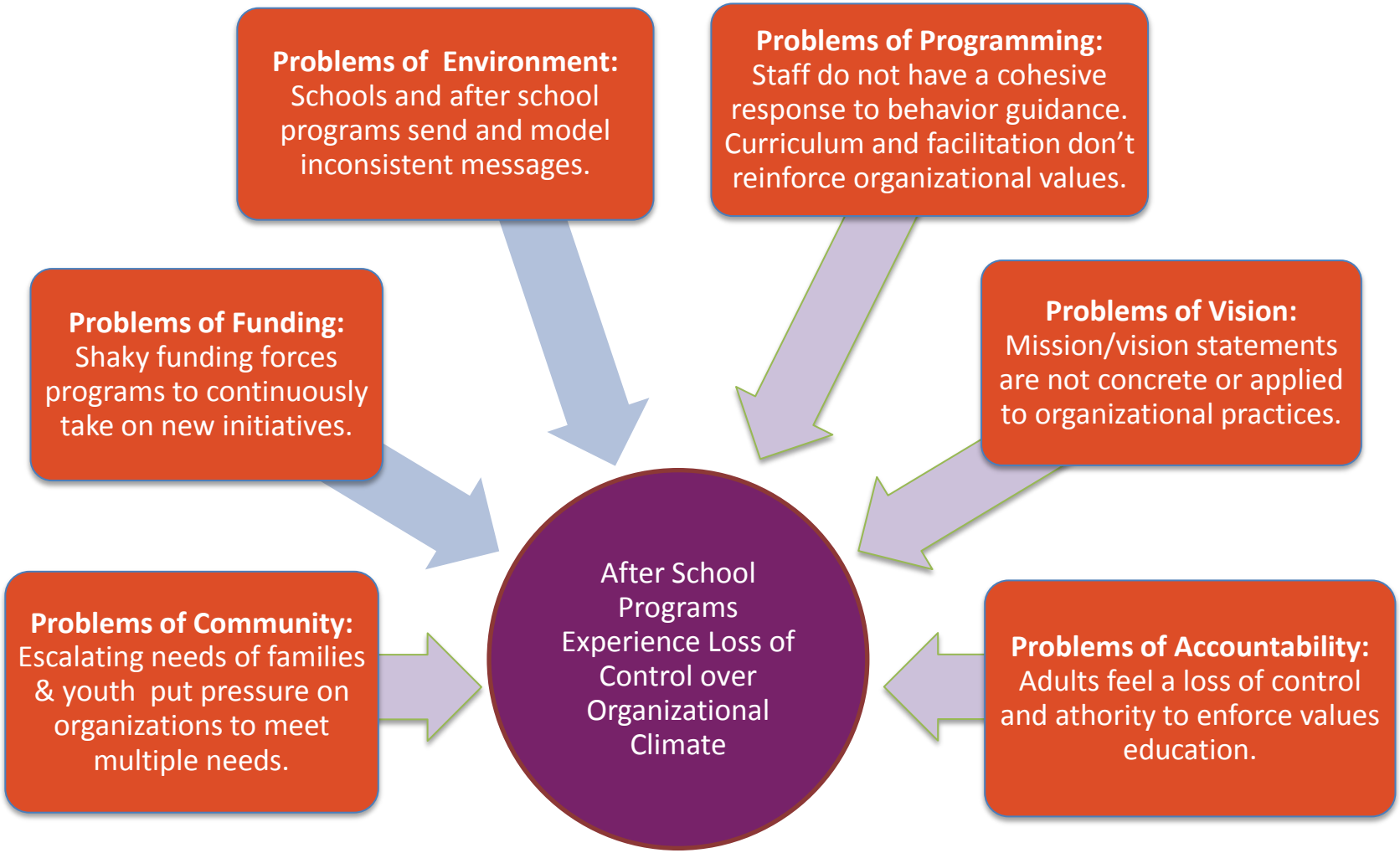
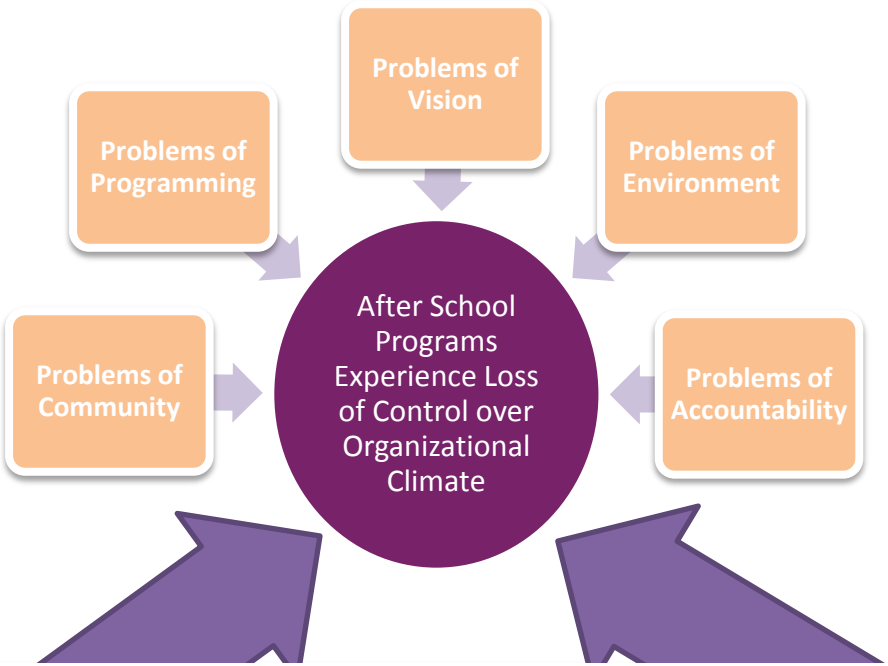
Theory of The Problem

Building an intentional community is an inside-out process, that must also factor in social context and external factors. There are a wide range of challenges programs must address and account for in any approach.



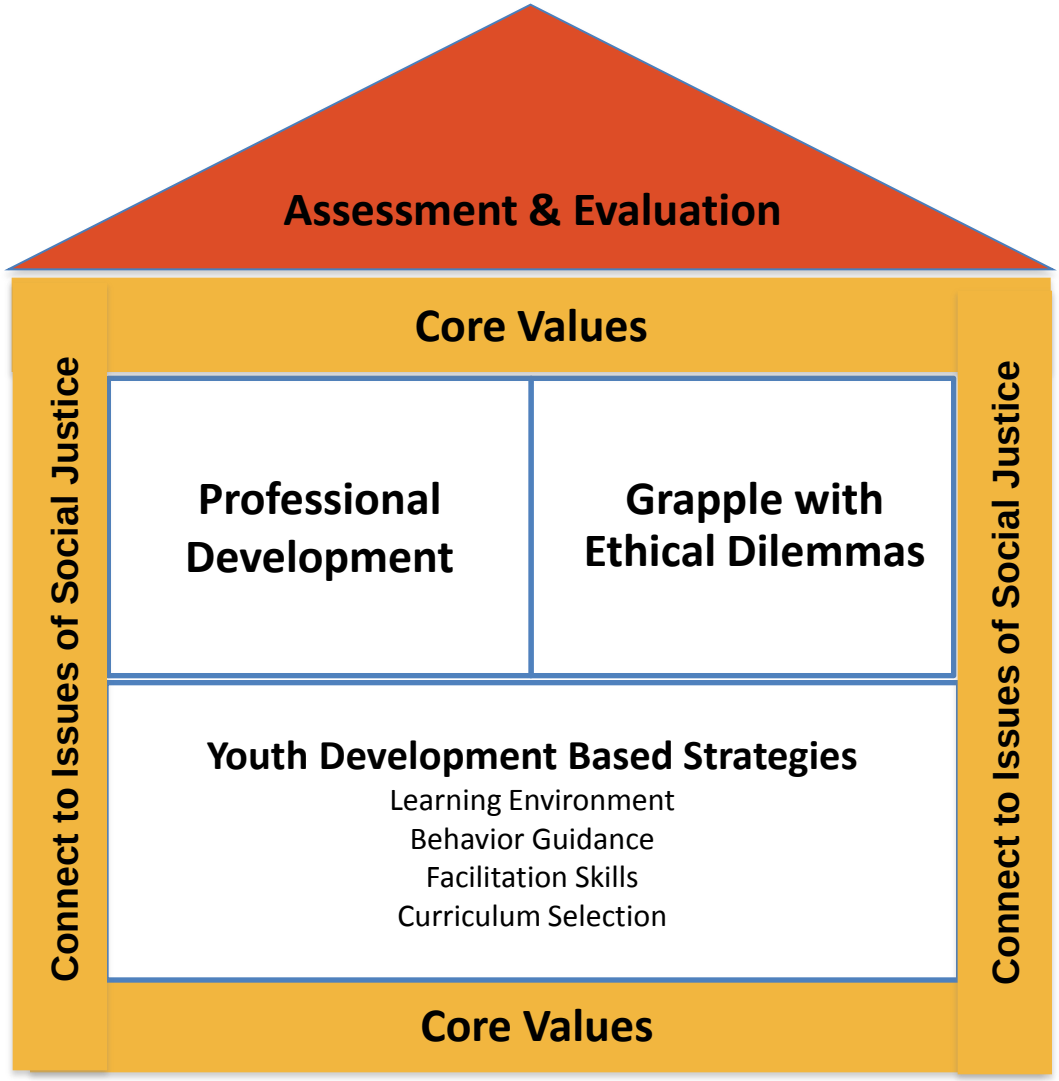
Theory of Change



Building Intentional Communities Model

- Establish a process to create intentional community that builds on existing frameworks and values of the organization
    1) Identify 3-5 **core values** that resonate with the Community
    2) **Incorporate and integrate** core values into all aspects of organizational culture: Leadership & Communication, Staff Interactions, Youth Interactions, Program Planning, Behavior Guidance
    3) Identify **key strategies** that will be used consistently across the organization to establish a sense of community
    4) Connect the strategies **to larger issues of social justice** and anti-oppression to ensure relevancy
    5) Provide opportunities for staff and participants to **wrestle with the application** of values and ethical complications

Theory of Change



The Brown Bag

The Brown Bag Instructions

1. A paper bag puppet of the activist you most respect in history.

2. A paper chain with five different colored links. On each link of the chain, write something that serves to lock down young people. You must agree as a team on the five things that you write on your chain.

3. A 4 x 4 x 4 inch cube with five different colored dots. Each dot should list one person
or organization whom you currently feel is gambling with the Earth's future.

Speed Coaching

- A student, Juan tells you that another student, Michael hit him. You know that Michael has been bullying Juan all year. Juan should be disciplined for being violent.
- You suspect a staff member is using the organizational credit card to gas their personal car. You would confront them or turn them in.
- You hear of a student walk-out as a protest against some new policy the school has set. The school administration strongly disapproves of this and asks for your support to dissuade the protest. You would support the protest.

You spend the first day of your 6-month long program creating community agreements with the youth. After the first week, your youth forget all about these agreements and rely on you to enforce the "rules". You want the youth to hold each other accountable.

What would you do?

Your staff is planning a soup kitchen project, where the youth will help prepare and serve a hot meal to the community. You want to go to a church on the corner, but another staff member wants to select a location outside the immediate community, because they are worried youth will se someone they know and feel embarrassed.

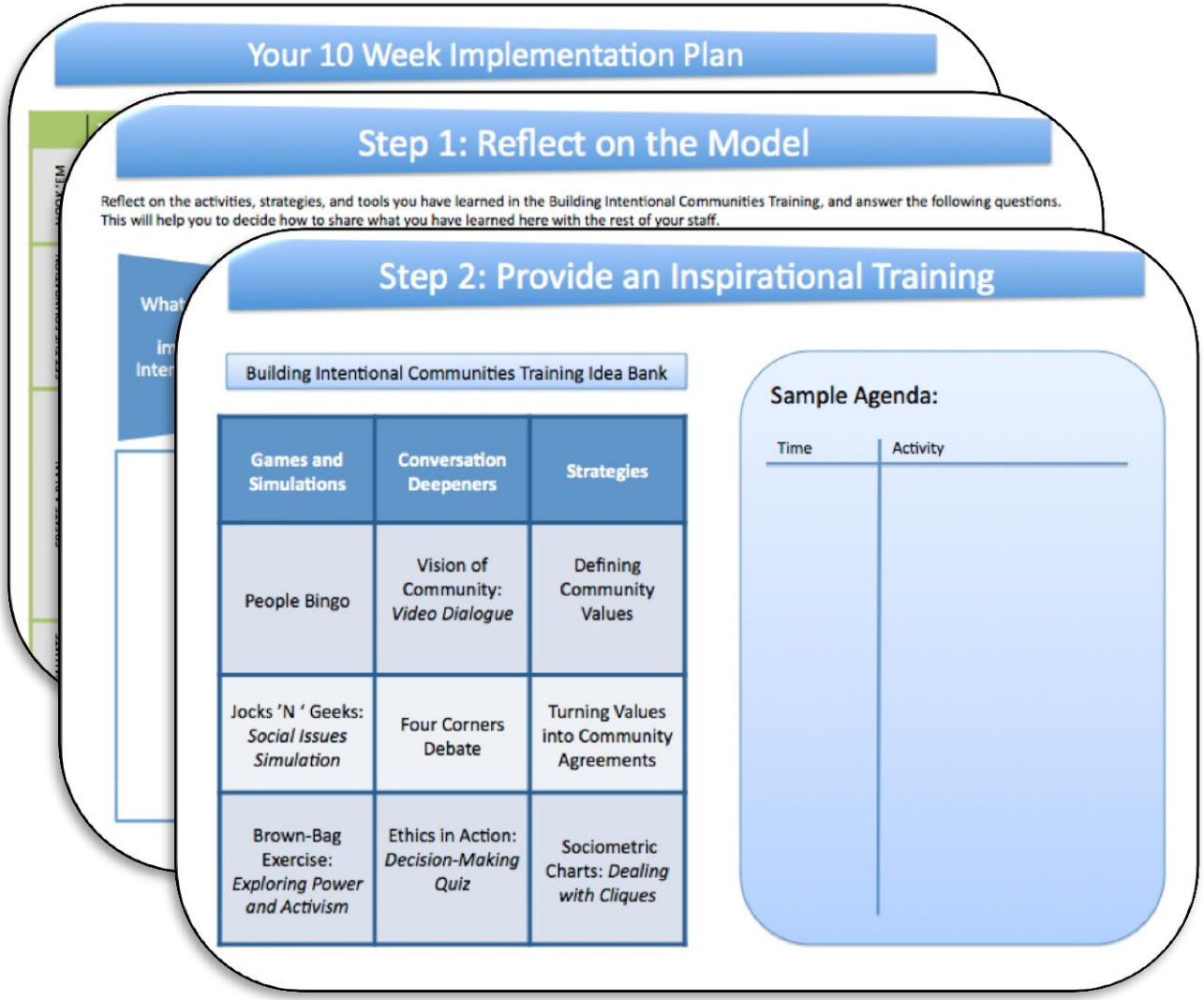
How would you respond?

Something is stolen out of a staff members' bag one day in your program.

They are livid and blame the youth. They want to search every participant's bag. Another staff person argues that this is the side-effect of working in a community program, and they shouldn't make such a big deal.

How would you handle this?

A 10-Step Implementation Guide to Deepen Organizational Practices



- Easy to use, self-guided templates
- Several activities are modeled in the training
- On-site coaching/support available for a facilitated experience

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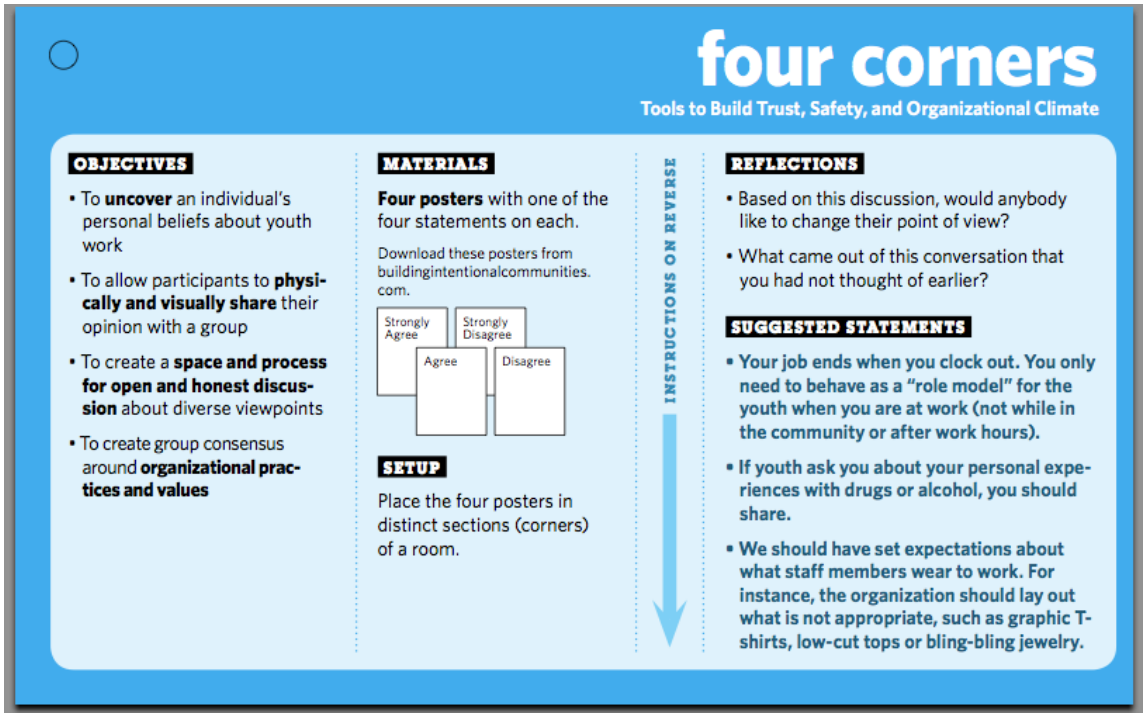
Activities to Build a Professional Learning Community



four corners

Tools to Build Trust, Safety, and Organizational Climate

OBJECTIVES

- To **uncover** an individual's personal beliefs about youth work
- To allow participants to **physically and visually share** their opinion with a group
- To create a **space and process for open and honest discussion** about diverse viewpoints
- To create group consensus around **organizational practices and values**

MATERIALS

Four posters with one of the four statements on each.

Download these posters from buildingintentionalcommunities.com.

SETUP

Place the four posters in distinct sections (corners) of a room.

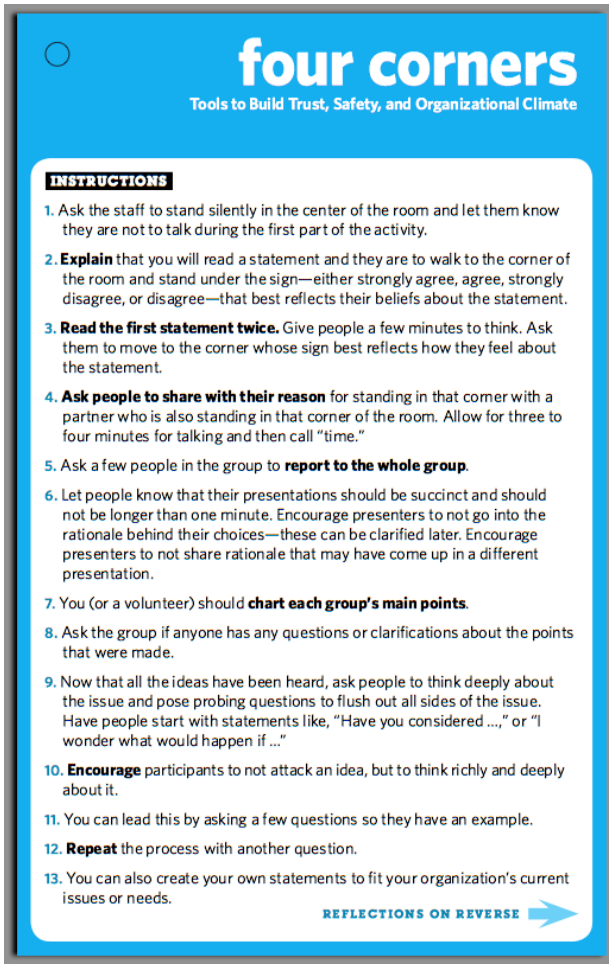
INSTRUCTIONS ON REVERSE

REFLECTIONS

- Based on this discussion, would anybody like to change their point of view?
- What came out of this conversation that you had not thought of earlier?

SUGGESTED STATEMENTS

- **Your job ends when you clock out. You only need to behave as a "role model" for the youth when you are at work (not while in the community or after work hours).**
- **If youth ask you about your personal experiences with drugs or alcohol, you should share.**
- **We should have set expectations about what staff members wear to work. For instance, the organization should lay out what is not appropriate, such as graphic T-shirts, low-cut tops or bling-bling jewelry.**



four corners

Tools to Build Trust, Safety, and Organizational Climate

INSTRUCTIONS

1. Ask the staff to stand silently in the center of the room and let them know they are not to talk during the first part of the activity.
2. **Explain** that you will read a statement and they are to walk to the corner of the room and stand under the sign—either strongly agree, agree, strongly disagree, or disagree—that best reflects their beliefs about the statement.
3. **Read the first statement twice.** Give people a few minutes to think. Ask them to move to the corner whose sign best reflects how they feel about the statement.
4. **Ask people to share with their reason** for standing in that corner with a partner who is also standing in that corner of the room. Allow for three to four minutes for talking and then call "time."
5. Ask a few people in the group to **report to the whole group**.
6. Let people know that their presentations should be succinct and should not be longer than one minute. Encourage presenters to not go into the rationale behind their choices—these can be clarified later. Encourage presenters to not share rationale that may have come up in a different presentation.
7. You (or a volunteer) should **chart each group's main points**.
8. Ask the group if anyone has any questions or clarifications about the points that were made.
9. Now that all the ideas have been heard, ask people to think deeply about the issue and pose probing questions to flush out all sides of the issue. Have people start with statements like, "Have you considered ...," or "I wonder what would happen if ..."
10. **Encourage** participants to not attack an idea, but to think richly and deeply about it.
11. You can lead this by asking a few questions so they have an example.
12. **Repeat** the process with another question.
13. You can also create your own statements to fit your organization's current issues or needs.

REFLECTIONS ON REVERSE

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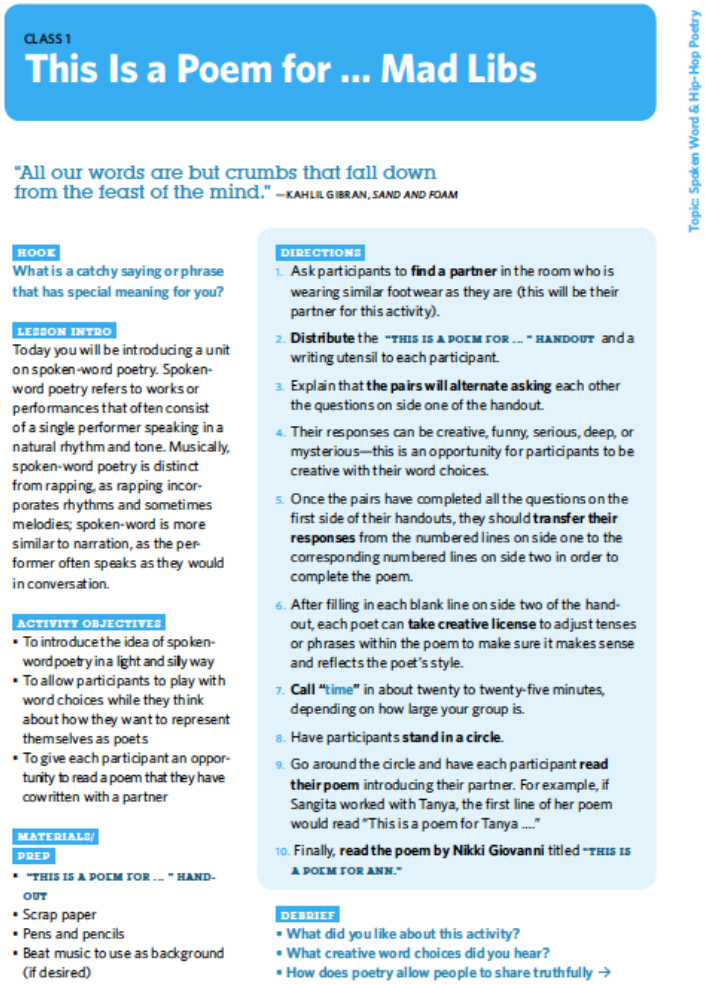
Experiential Activities to Develop Critical Thinkers



CLASS 1

This Is a Poem for ... Mad Libs

Topic: Spoken Word & Hip-Hop Poetry

"All our words are but crumbs that fall down from the feast of the mind." —KAHLIL GIBRAN, *SAND AND FOAM*

HOOK

What is a catchy saying or phrase that has special meaning for you?

LESSON INTRO

Today you will be introducing a unit on spoken-word poetry. Spoken-word poetry refers to works or performances that often consist of a single performer speaking in a natural rhythm and tone. Musically, spoken-word poetry is distinct from rapping, as rapping incorporates rhythms and sometimes melodies; spoken-word is more similar to narration, as the performer often speaks as they would in conversation.

ACTIVITY OBJECTIVES

- To introduce the idea of spoken-word poetry in a light and silly way
- To allow participants to play with word choices while they think about how they want to represent themselves as poets
- To give each participant an opportunity to read a poem that they have cowritten with a partner

MATERIALS/PREP

- "THIS IS A POEM FOR ..." HANDOUT
- Scrap paper
- Pens and pencils
- Beat music to use as background (if desired)

DIRECTIONS

1. Ask participants to **find a partner** in the room who is wearing similar footwear as they are (this will be their partner for this activity).
2. **Distribute** the "THIS IS A POEM FOR ..." HANDOUT and a writing utensil to each participant.
3. Explain that **the pairs will alternate asking** each other the questions on side one of the handout.
4. Their responses can be creative, funny, serious, deep, or mysterious—this is an opportunity for participants to be creative with their word choices.
5. Once the pairs have completed all the questions on the first side of their handouts, they should **transfer their responses** from the numbered lines on side one to the corresponding numbered lines on side two in order to complete the poem.
6. After filling in each blank line on side two of the handout, each poet can **take creative license** to adjust tenses or phrases within the poem to make sure it makes sense and reflects the poet's style.
7. **Call "time"** in about twenty to twenty-five minutes, depending on how large your group is.
8. Have participants **stand in a circle**.
9. Go around the circle and have each participant **read their poem** introducing their partner. For example, if Sangita worked with Tanya, the first line of her poem would read "This is a poem for Tanya ...."
10. Finally, **read the poem by Nikki Giovanni** titled "THIS IS A POEM FOR ANN."

DEBRIEF

- What did you like about this activity?
- What creative word choices did you hear?
- How does poetry allow people to share truthfully →

- 25 Experiential Lesson-Plans to Build Conscientious Community in Program
- Based on Social Justice Themes
- Geared for Middle and High School with modification options for Elementary
- Each 5 topic theme follows Youth Development Framework – Safety, Relationship Building, Youth Participation, Skill Building, Community Involvement

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