



Durham Arts Council CAPS Teaching Artist Roster Lesson Plan Template

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| Program Title: Your Name is Your First Story: Researching, Crafting and Sharing Personal, Family and Community Narratives | | Teaching Artist Name: Milbre Burch | |
| Grade Level: 9-12 | Maximum Student Participants: Student Participants: 24/class in-person. Unlimited/in virtual class | Length of Program: <i>Total Days: 3 days (Length of session(s): 65 minutes. Can be adjusted to a 90 minute block.</i> | |
| Arts Focus: Storytelling | | Curriculum Focus: English Language Arts (Storytelling/Public Speaking) and Social Studies (Civil Discourse and Character Education) | |
| Primary Learning Goal(s): <i>(What should students learn during this residency, workshop, or performance?)</i> <ol style="list-style-type: none"> 1. To engage one another in a supportive learning cohort while developing storytelling and writing/revising skills. 2. To model researching and crafting personal tales and family and community stories. 3. To listen authentically to others and to share positive stories about the self in relationship to others. | | | |
| Connecting NC Essential Arts Standard <i>Identify at least one NC Essential arts standards being addressed by the program and primary learning goal.</i> Theatre Arts B.C.1 B.C.2 B.CU.1.1 I.C.1.1 I.C.1.2 I.CU.1.1 P.C.1.1 P.C.1.2 P.C.1.3 A.C.1.1 A.C.1.2 A.C.1.3 A.CU.1.1 | | Connecting Common Core State Standard(s) <i>Identify at least one common core standards in math or language arts being addressed through your residency for the grade level specified above.</i> CCSS.ELA-Literacy.SL9-10.1 CCSS.ELA-Literacy.SL9-10.1.B CCSS.ELA-Literacy.SL9-10.1.D CCSS.ELA-Literacy.SL9-10.4 CCSS.ELA-Literacy.SL9-10.5 CCSS.ELA-Literacy.SL11-12.1 CCSS.ELA-Literacy.SL11-12.1.B CCSS.ELA-Literacy.SL11-12.1.D CCSS.ELA-Literacy.SL11-12.4 CCSS.ELA-Literacy.SL11-12.5 | |

Connecting NC Essential Standard(s)

Identify at least one NC Essential science, social studies, information & technology, healthful living, or world languages standards being addressed by the residency and primary learning goal.

Social Studies Elective: American Humanities Seminar

12.C.1.3

Social Studies Elective: Twentieth Century Civil Liberties and Civil Rights

12.C.1.1

12.C.1.2

Social Studies Elective: Sociology

12.C.1.3

12.C.2.2

Program Overview (Describe the activities you will present each day of the residency, or for the timeframe of the workshop/performance in order to develop participant understanding of the primary learning objective and the connecting arts and core curriculum standards. (Include approximate length of each activity).

Please note: Aimed at High School students, this residency is grounded in researching, crafting and sharing of personal, family and community narratives. Whether a shared story is based on a given name or family nickname, or a description of the dwelling that they once lived in and the people who lived there with them, or a tale about the first person they met who expanded their world view – the student writers/storytellers are making themselves vulnerable – and making details of their lives visible – to their classmates. Being vulnerable only makes sense in a learning cohort that’s committed to all the members of their community.

Help your students be mindful throughout the residency that households come in all shapes and sizes – those headed by single parents, same-sex parents, grandparents, adoptive parents, foster parents, an older sibling, etc. Students in the class may have spent time living in a house or an apartment; in a city, a suburb, a rural area, a reservation; on a farm, on the streets, in a shelter, in a foster home – or a variety of these. Learning about these differences gives each student an expanded view of the world.

Therefore, each of the residency sessions should be introduced and followed up by a sensitive discussion with students about the impact of learning about difference in how others live, and how that information may open their classmates’ eyes to diversity among family members, friends and neighbors, and in the wider world. After each class, please guide a conversation about difference, and ask the students to consider and articulate how what they learn about others will impact the way they move through the world as they pass through High School and out into their young adult lives.

First Session: “Your Name is Your First Story” (65 minutes total)

Note: Prior to the first session, Teachers will provide a list of students’ preferred names so that the Artist can research the cultural meaning of the name and share that information in our first session. Teachers will also ask students to interview those who can tell them the story behind their given name or family nickname so that students are prepared to work with this information during the first exercise in the first session. If any students in the classroom have had the experience of naming themselves, ask them to share the process by which they chose that name and made it their own.

Artist introduces herself and the residency – Your Name Is Your First Story: Researching, Crafting and Sharing Personal, Family and Community Narratives. She will also outline its objectives: To engage one another in a supportive learning cohort while developing storytelling skills; to model researching and crafting personal tales and family and community stories for retelling, and to listen authentically to others and to share positive stories about the self in relationship to others. (15 minutes)

Artist will tell her own name stories, including family derivation, cultural meaning and her discoveries about both her given name and her family nickname. She will point out her research methods involving both online sources, interviews and family lore. (5 minutes)

Then, using a list of students' preferred names provided by the Teacher prior to the first class, Artist will share what she has learned about the cultural meaning of the students' names. She will ask their help if the name (like her own) is unusual and the information hard to find. (10 minutes)

Together, the class will brainstorm about ways to further research their name stories. (5 minutes)

Students break into pairs, preassigned by the Teacher. In each pair, Student A will have three minutes to tell Student B what she/he/they have learned through pre-class interviews about how she/he/they received her/his/their names. If Student A runs out of information before the three minutes are up, Student B may interview the teller about what they have learned so far and what they want to know more about. (5 minutes)

When the first three minutes are up, Student B now has three minutes to tell her/his/their name story to student A. Again, if the teller runs out of information before the time is up, the listener may interview the teller about what she/he/they have learned so far and what they want to know more about. (5 minutes)

Next the student pairs will join with a second student pair. Within this new foursome, each member has three minutes to tell the name story **that they heard their partner tell**. In this part of the exercise, each storyteller learns what her/his/their listener actually heard and what stuck with them from the story they heard. Rather than interrupt to correct their partner, the person whose name story is being told has a chance to consider how to revise the next telling of their tale to include more details or to correct or clarify the information within it. (15 minutes)

Artist presents Homework Assignment #1 and takes questions (5 minutes).

Homework Assignment #1:

Note: Teachers, please ask students to write down their revised name stories and to turn in their drafts. Teachers may return these with suggestions for further revisions to develop their Name Story narratives. (Optional: These name stories could be the basis of an in-class reading.)

Also, please curate a conversation about being respectful of difference in the students' naming stories and what those stories reveal about a diversity of family systems. The same kind of thoughtful curation will help guide classroom conversations about all the different kinds of "home" settings described in the next exercise.

Your childhood home (whether a single or extended family home, or a communal setting of some kind) is your earliest "universe." In preparation for the Second Session, students are asked to make a hand-drawn or digitally rendered map of the first place they remember having lived. If some moved frequently, they may select any place they lived before the age of ten. Students will bring the map of this early "universe" to class for the next session. The map should include both a layout of the interior and

a representation of their significant exterior surroundings, whether backyard or nearby city park. Students will also need writing utensils and paper (or I-pads or computers) to respond to writing prompts in the second session.

Second Session: Mapping Your Universe – Personal and Family Narratives and Significant Landscapes (65 minutes)

Artist will share two of her maps (one from ages 0-5 and one from ages 5-18) and some snippets of stories that took place in those interiors and exterior spaces. In doing so, she will introduce some of the cast of characters (both human and nonhuman) that regularly or sometimes inhabited those spaces with her. She will remind the class that some of the stories we associate with our early lives come to us from our family members who hold that memory for us. (10 minutes)

The students' own hand-drawn or digitally rendered maps are the jumping off place for this session, so they should have them in hand. Artist and students will brainstorm together to identify (and expand) the significant interior and exterior spaces represented on their maps. Interior spaces might include: kitchen, bathroom, bedroom, hallway, closet, attic, basement, garage, carport, etc. Exterior spaces might include both individual and communal places that extended the students' "universe": front or back yard, front or back steps (at a house or in an apartment building), climbing tree, sandbox, flower or vegetable garden, swing set, clothesline, creek, driveway, dumpster, birdfeeder, dog house, chicken coop, barn, bodega, neighborhood park. There may be other significant landscapes away from home to consider as well: the school yard, grandparents' houses, a camp ground, etc. (10 minutes)

Next, Artist will offer writing prompts and/or sensory exercises to help students begin to identify the cast of characters (human and nonhuman) that regularly or sometimes inhabited the interior and exterior spaces in their universe, and to catalog some of the memorable experiences that happened in those spaces with or without the rest of the cast. These prompts and sensory exercises will provide the students with the "bones" of some of their personal stories. (15 minutes)

She will also ask students to make note of **stories that they heard about themselves** in the early years before they remember themselves. These are some of the "bones" of their family stories. School or family photos, childhood diaries, ancestor's journals, letters, family sayings, old toys and memories shared verbally with friends and relatives are additional family resources for exploring and expanding their sense of their early "universe". Artist will brainstorm with students about other artifacts (like a grandmother's baking spoon or a grandfather's pipe, or an aunt's medal from her wartime nursing experience, or an uncle's shoe polishing brush) and online resources that will also help them to "flesh out the bones" of one of the stories remembered in the second session. (15 minutes)

Each student will take a partner on a "tour" of the places on their maps. First, A guides B through her/his/their map for five minutes, and then B guides A through her/his/their map for five minutes. (10 minutes)

Artist presents Homework Assignment #2 and takes questions (5 minutes).

Homework: Assignment # 2:

Note: Teachers may want to encourage your students' further research into some of the additional family resources, other artifacts and online resources mentioned in class. They may also wish to devote further time for short, timed-writing sessions for the students to "flesh out the bones" of any of the personal or family narratives that they have begun during this session. Teachers may collect these and return them with suggestions for further revisions to develop their Mapping Your Universe narratives.

(Optional: These stories could also be the basis of an in-class reading.) Some students may want to expand their guided tours of their maps and share the tour with the whole class. Make time for that if you can.

Remember, too, to curate a classroom conversation about the differences among the different kinds of places their students have lived. Remind them that dwellings look very different from one community to another across America and around the world. Family photo collections, journals and artifacts will vary greatly as well. Help the students consider and articulate the value of being exposed to a diversity of lived experience as young people about to enter the world beyond their childhood homes.

As growing children, students encounter an expanding universe of narratives, places and experiences that encompass an ever larger cast of characters: near and distant relatives (some of whom they have only heard about), preschool, Kindergarten and elementary school teachers, classmates, neighbors (both adults and peers), faith community members, dance/music/art teachers, athletic coaches and teammates, best friends, frenemies, and others, including those whose ethnicity, race, language group, religion, politics, sexual orientation, lived experiences and skills are unlike our own. This may include people who are nonbinary, neuro-diverse, or “differently abled” in some way. For the third and final session, Artist will ask the students to prepare a list of this expanded cast of characters and begin to identify those whose presence expanded their world view as well.

Third Session: Expanding Your Universe to Include Family and Community Narratives and Wider Landscapes (65 minutes):

In this final session, the Artist will ask students to consider how has their personal, family and community universe has expanded since they were young children and, consequently, their store of personal, family and community narratives has expanded as well. She will demonstrate with an example or two. (10 minutes)

Artist will then prompt the students to revisit family stories told **about family members whom they may or may not have ever met**. These can be family members who are living or dead, either in the students’ generation or the generations that came before. She will ask the students to jot down what they remember about those family stories. They may want to consult immediate family members about the details they don’t remember themselves. But meanwhile, the students will be asked to consider why those stories have been passed down from another generation or why they have kept circulating in the family folklore. For instance, are the stories meant to be s/hero tales about someone’s bravery or selflessness in difficult times? Are they meant to be tributes to a family member’s unforgettable wit, life-saving compassion, impressive educational achievement, memorable baking prowess, unbelievable strength or athletic ability? Or are they cautionary tales about someone who got in trouble in school, failed in a business, eloped with an unsavory sweetheart? Every family story that is retold is meant to teach the next generations how or how-not to behave, according to family values. (15 minutes)

The Artist will also ask the students to consult and expand their lists of people outside the family – neighbors, friends, classmates, teachers, faith leaders, coaches, home health aides, nurses, doctors, a community activist, or workers in a local market, on a construction project, in a lab or a childcare center, whose presence, small kindnesses, common sense advice, actions, etc. expanded the students’ understanding of the world around them. This cast of characters can include peers or people of a different generations (younger or older), different ethnicities, race, language group, religion, politics, sexual orientation, lived experiences and skills are unlike our own. This may include people who are nonbinary, neuro-diverse, or “differently abled” in some way. This expanded cast of characters may have entered the students’ lives briefly, or for the long term, but whose presence was a memorable one. These notes are the “story bones” of community stories that can be further developed. (15 minutes)

With a partner, students can choose to share either (1) a story about a family member whom they never met but about whom they have heard, OR (2) a story about someone else in their ever-expanding community who taught them something new about the world. A has five minutes to share her/his/their story with B. Then, B has five minutes to share her/his/their story with A. (10 minutes)

Artist will lead the class in reflecting about the stories they have unearthed in this residency and what they have learned from their own stories or the ones that they heard from another student. Artist presents Homework Assignment #3 and says her goodbyes. (15 minutes).

Homework: Assignment # 3:

Note: Teachers may wish to devote further time for short, timed-writing sessions for the students to “flesh out the bones” of any of the narratives that they have begun during this session. Teachers may collect these drafts and return them with suggestions for further revisions to develop their Expanding Their Universe narratives. (Optional: These stories could also be the basis of an in-class reading.)

Plan to curate a conversation about the different people the students have (or have not) encountered in their lives so far. Ask them to consider how interacting with others whose lives are different from their own helps people to be better problem-solvers in their civic engagement as young adults.

After debriefing as a class about the experience of researching, crafting and sharing personal, family and community stories, work with the students to create, edit and print a chapbook of their favorites, with one story from each member of the class.

Materials: *List materials that will be required to conduct this program.*

I-pads or computers or paper and writing instruments will be needed in all sessions for writing exercises and revisions in class or at home.

| Teacher Involvement | Program Evaluation |
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| <p>Teacher(s) role: <i>Describe the role of the classroom teacher before, during, and/or after the sessions and activities.</i></p> <p><u>Before:</u></p> <p>Artist and Teacher will meet for orientation session so that they can brainstorm appropriate support strategies for the students’ efforts.</p> <p>If need be, Artist and Teacher can set some content or language ground rules for students, regarding appropriate sharing.</p> <p>If Teacher recommends it, Artist will invite students to brainstorm some further ground rules as part of buy-in for Sessions.</p> | <p>Evaluation Tool(s): <i>Describe how you will evaluate your program’s success. Address at what points you will check in throughout the residency to determine student learning and participation levels.</i></p> <p><u>Evaluation Benchmarks include:</u></p> <p>Student participation in exercises, small group or partner work during the First, Second and Third Sessions.</p> <p>Student completion of Assignments #1, #2, #3.</p> |

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| <p><u>During:</u></p> <p>For an in-person class, Teacher and Artist will float among pair-shares and small groups during sessions, offering assistance and/or accountability to members.</p> <p>For virtual class, Teacher will fulfill this function.</p> <p><u>After:</u></p> <p>After the residency, Teacher may wish to work with students on a self-publishing project to disseminate their personal narratives as a chapbook. Artist requests a copy and also suggests that one be placed in the school's media center.</p> | |
| <p>Teacher-Artist Orientation: <i>Outline your orientation checklist, including any questions, suggestions, collaboration ideas and any information you will provide to teachers/staff as part of this program.</i></p> <ol style="list-style-type: none"> 1. Meet in-person or virtually with Teacher(s) to enroll their support for creating an effective ensemble/learning cohort for this personal storytelling/public speaking project. 2. Interview Teachers regarding the particular classroom culture of each group, the communication skill levels of the students and any special needs adaptations that may be required. 3. Discuss how to handle the curated conversations about "difference" before and after each class. 4. Address any classroom management concerns Teachers may have, and brainstorm shared strategies for overcoming any challenges. 5. Discuss extended learning option of publishing a chapbook of the stories for each student, the Artist and the school's media center. | <p>Extension Activities: <i>Describe the tools you will leave behind for teachers and staff to develop and implement after you have left the classroom.</i></p> <p>Following the residency, Teachers are encouraged to work with students to self-publish their personal, family and community narratives as a chapbook so that everyone in the class can have a copy of all of the stories. Artist requests a copy of the chapbook and recommends depositing one in the school's media center.</p> |

Resources: *List resources consulted or used during the residency (books, DVD's, music, web resources, and other supporting materials)*

Here are some personal, family and community stories that Milbre Burch has produced as audio or video resources:

"Who Knows What Children Make of These Things" RaceBridges Studio website
<http://racebridgesstudio.com/who-knows-what-children-make-of-these-things/>

Discussion Questions available on the site.

"Tales – and Conversations – From Beyond the Ban" RaceBridges Studio website
<http://racebridgesstudio.com/tales-and-conversations-from-beyond-the-ban/>

Discussion Questions available on the site.

"Lost and Found" Digital Story by Milbre Burch, made at the StoryCenter in Berkeley, CA.

Space Requirements:

An ideal space would include a classroom with chairs/desks that can be shifted into small group circles.

Technical Needs:

Students will need access to a computer/l-pad or writing utensils and paper to compose and print out their maps and story drafts.

Program Variations Available: *Describe any flexibility in the program or other variations of the program offered, etc.*

Artist is available for additional sessions using different personal, family and community story prompts.

Additional Comments: