



Durham Arts Council CAPS Teaching Artist Roster Lesson Plan Template

Program Title: From Folktale to Fiction: Oral Tales and Original Writing in Conversation (Virtual Class Available)		Teaching Artist Name: Milbre Burch	
Grade Level: 9-12	Maximum 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 and Creative Writing		Curriculum Focus: English Language Arts (Storytelling and Creative Writing) 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"> <li>To engage in a supportive learning cohort to develop students' close reading, reflection, writing and revising skills.</li> <li>To closely read and reflect on oral tradition tales (folk and fairy tales) to discover the cultural information – suggesting the contours of landscapes, verbal arts expressions, foodways, flora, fauna, and social systems – embedded in them that would have been familiar to the original tellers and listeners of the story.</li> <li>To compare elements of an original piece of short fiction and the oral tale that inspired it, looking for ways in which the two texts converge and diverge.</li> <li>To draw on further examples of oral tradition tales and related short fiction/poetry to inspire both student-led inquiry and new creative writing prompts based on these works.</li> <li>To gain experience in researching oral tradition tales from students' own cultural backgrounds.</li> <li>To create a first draft of an original story or poem based on a (printed) oral tale selected from the student's cultural background. Note: Some students will have more than one cultural background to draw on.</li> </ol>			
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		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	

<p>P.C.1.2 P.C.1.3</p> <p>A.C.1.1 A.C.1.2 A.C.1.3 A.CU.1.1</p>	<p>CCSS.ELA-Literacy.SL11-12.5</p>
<p>Connecting NC Essential Standard(s) <i>Identify at least one NC Essential science, social studies, information &amp; technology, healthful living, or world languages standards being addressed by the residency and primary learning goal.</i></p> <p>Social Studies Elective: American Humanities Seminar</p> <p>12.C.1.3</p> <p>Social Studies Elective: Sociology</p> <p>12.C.1.3 12.C.2.2</p>	
<p>Program Overview <i>(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).</i></p>	
<p><u>First Session (65 minutes):</u></p> <p><i>Note: Artist will share a .pdf of one or more variants of an oral tale to be used in the first session. Teacher will print out the .pdf so the students can follow along in the reading. Teacher and students will be collecting “clues” and questions from the text during the reading either on a white board or in individual notes to be shared. Everyone is encouraged to participate.</i></p> <p>Artist introduces theme for this residency – From Folktale to Fiction: Oral Tales and Original Writing in Conversation. (5 minutes)</p> <p>Together, the class closely reads/rereads a print version of an oral tale tradition tale provided by the Artist, stopping to a list the clues that the text provides regarding the landscape, verbal arts expressions, foodways, flora, fauna and social systems in the country of the tale’s origin. (40 minutes)</p> <p>The group will brainstorm other variants of the same oral tradition tale with which they are familiar, and discuss the elements that the various versions have in common and the ways in which they differ. These examples will likely include cartoons, picture books, ‘zines and graphic novels that students have encountered in print, on the screen, or online. (20 minutes)</p> <p><u>Second Session (65 minutes):</u></p>	

*Note: Artist will share a .pdf of one or more original pieces of her creative writing to be used in the second session. Teacher will print out the .pdf so the students can follow along in the reading. Teacher and students will be making notes on the convergent and divergent story elements in today's text and the oral tradition tale and any questions that come up during the reading either on a white board or in individual notes to be shared. Everyone is encouraged to participate.*

Artist introduces an original piece of creative writing based on the oral tradition material from the first session, and speak about the creative impulses that inspired her text as well as her writing process in producing it. (5 minutes)

As the Artist reads her original work, the teacher and students make notes about the familiar elements of the stories as well as the ones that are different. (40 minutes)

Students ask questions about the original piece and share their lists of convergent and divergent story elements. (20 minutes)

Third Session (65 minutes):

*Note: Artist will provide a .pdf of a selected bibliography of oral tradition tales and original works (fiction and poetry) by herself and other writer/storytellers (Ex.: Richard Chase, Willy Claflin, Joseph Jacobs, Roald Dahl, Mary Pope Osborne, Nancy Schimmel, James Thurber, Jane Yolen, etc.) Using these suggested resources, the teacher and students will continue their own comparative study of related pairs of pieces before the third and final session. In addition, students will explore the 398.2 section of their school or public library to locate folktale collections from their own/extended family's culture(s) of origin, and begin to search for a story that interests them. Artist will also suggest online sites for exploring traditional tales.*

Artist offers and brainstorms with students to make a list of creative writing prompts using all the sample stories she has shared (in class and through the bibliography). (20 minutes)

Students share the resources that they have used to locate oral tales in print/online from their cultures of origin. Artist will remind them to investigate their selected texts for clues on landscape, verbal arts expressions, foodways, flora, fauna and social systems found in the stories they are reading. (20 minutes)

Artist leads an in-class writing exercise, asking the students to "retell" (on paper or computer) their selected oral tradition tale in three sentences capturing the Beginning (introduction of the setting and the characters), Middle (introduction of the problem) and End (resolution of the problem). They'll share these three-sentence "story bones" and use them as the "jumping off place" for drafting an original story in conversation with the oral tale. After this final session, they will use that outline to flesh out their original stories. (20 minutes)

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

If computers are unavailable to the students, then paper and writing instruments will be needed during Sessions and afterward for revisions in class or at home.

Teacher Involvement

Program Evaluation

Teacher(s) role: *Describe the role of the classroom teacher before, during, and/or after the sessions and activities.*

**Before First and Second Session:**

Artist and Teacher will meet for an in-person or virtual orientation session for the residency.

Grades 9-10<sup>th</sup>:

Session One: Read “Jack and the Bean Tree” retold by Richard Chase in his book *The Jack Tales* (Boston: Houghton Mifflin, 1943. 31-39) as well as “Jack and the Beanstalk” and “Molly Whuppie,” collected by Joseph Jacobs in *English Fairy Tales* (Lexington, KY: CreateSpace Independent Publishing Platform, 2016. 23-25 and 48-49.)

Session Two: Read “Big Jack and the Beanstalk” by Artist.

Grades 11-12<sup>th</sup>:

Session One: Read “Sop Doll” retold by Richard Chase in his book *The Jack Tales* (Boston: Houghton Mifflin, 1943. 76-82.) and “Sop Doll!” in *the Thing at the Foot of the Bed and Other Scary Tales* by Maria Leach (Mineola, NY: Dover Publications, 2016. 95-98

Session Two: Read “Sop Doll” by Milbre Burch in the *The Year’s Best Fantasy and Horror: Fifteenth Annual Collection*, edited by Terri Windling and Ellen Datlow (New York: St. Martin’s Press, 2002.)

**Before Third Session:**

Teachers will provide copies of material listed in the Artist’s Selected Bibliography to students and oversee their reading and reflection of the paired texts in small groups before Session Three.

Teachers will also provide time for the students to search for collections of oral tradition tales from their identified cultures of origin so that each student can select one as a jumping off place for her/his/their creative writing.

Evaluation Tool(s): *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.*

Evaluation Benchmarks include:

Student’s Participation in Reflection, Discussion and Brainstorming.

Student’s Research and Selection of an Oral Tradition Tale.

Student’s Drafting of the Oral Tradition Tale’s “Story Bones.”

Student’s Drafting and Revision of an Original Tale.

Student Participation in Class Reading of the Stories.

<p><b><u>During Sessions One and Two:</u></b></p> <p>Artist and Teacher will encourage students to participate in the close reading and reflection of the texts in Session One and Session Two, investigating the cultural information embedded in the oral tale and comparing the story elements in the paired oral and original tales.</p> <p>Artist and Teacher will encourage students to participate in the discussion of the additional material found on the Selected Bibliography.</p> <p>Students will participate in brainstorming possible story prompts suggested by some of those paired oral and original stories.</p> <p>Artist and Teacher will also jointly assist students in identifying the three sentence “story bones” of an oral tale that will serve as the “jumping off place” for an original story.</p> <p><b><u>After the Three Sessions:</u></b></p> <p>Teacher will provide time for the students to draft and revise their original stories. Once the stories are completed, the class may wish to do a reading of the paired oral and original tales. They may also want to self-publish a collection of their tales.</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"> <li>1. Meet with Teachers to enroll their support for creating an effective ensemble/learning cohort for this reading/reflecting and writing residency.</li> <li>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.</li> <li>3. Address any classroom management concerns Teachers may have and</li> </ol>	<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>Artist will offer an optional Fourth Session (65 minute) session to listen to the students’ stories and provide feedback.</p> <p>This residency can be repeated using different oral tradition tales (including other oral tradition genres like tall tales for 9-10<sup>th</sup> graders and legends for 11<sup>th</sup>-12<sup>th</sup> graders or <i>pourquoi</i> stories for all grades) and related creative writing by storytellers/writers like Phyllis Root, Pat Mora, Suzanne Williams, Caron Lee Cohen, Alvin Schwartz, Robert D. San Souci, Bil Lepp, Jan Harold Brungrand, David Holt and Bill Mooney.</p>

brainstorm shared strategies for overcoming any challenges.

4. Discuss residency content and extended learning option of publishing a chapbook of the stories for each student, the Artist and the school's media center.

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

Burch, Milbre. "After Push Comes to Shove" in *Ruby Slippers, Golden Tears*. Ed. Ellen Datlow and Terri Windling. New York: William Morrow and Company, Inc., 1995.

\_\_\_\_\_. "Metamorphosis" in *Xanadu 2*. Ed. Jane Yolen. New York: Tor Books, 1994.

\_\_\_\_\_. "Sop Doll" in *The Year's Best Fantasy and Horror: Fifteenth Annual Collection*. Ed. Ellen Datlow and Terri Windling. New York: St. Martin's Press, 2002.

\_\_\_\_\_. "Beauty and the Beast" (unpublished fiction).

\_\_\_\_\_. "Big Jack and the Beanstalk" (unpublished fiction).

\_\_\_\_\_. "If You Had Been Jack's Giant" (unpublished poem).

Chase, Richard. "Jack and the Bean Tree" and "Sop Doll" in *The Jack Tales*. Boston: Houghton Mifflin, 1943.

Claflin, Willy. *The Bully Goat Grim*. Little Rock: August House, 2012.

Cole, Joanna, ed. "Beauty and the Beast," "Hansel and Gretel," "Jack and the Beanstalk," "Little Red Riding Hood," "The Frog Prince," "The Three Billy Goats Gruff" in *Best-Loved Folktales of the World*. New York: Doubleday, 1982.

Dahl, Roald. "Jack and the Beanstalk" and "Little Red Riding Hood and the Wolf" in *Revolting Rhymes*. New York: Puffin Books, 1982.

Jacobs, Joseph. "Molly Whuppie" and "Jack and the Beanstalk" in *English Fairy Tales*. Lexington, KY: CreateSpace Independent Publishing Platform, 2016.

Leach, Maria. "Sop Doll!" in *The Thing at the Foot of the Bed and Other Scary Tales*. Mineola, NY: Dover Publications, 2016.

Osborne, Mary Pope. *Kate and the Beanstalk*. New York: Ann Schwartz Books, 2005.

Schimmel, Nancy. "The Handsome Prince" in *Just Enough to Make a Story*. Berkeley: Sister's Choice Press, 1992.

\_\_\_\_\_. "The Woodcutter's Story" in *Best-Loved Stories Told at the National Storytelling Festival*. Jonesborough, TN: National Association for the Preservation and perpetuation of Storytelling, 1991.

Thurber, James. "The Little Girl and the Wolf" in *Fables for Our Times*. New York: Harper and Row, 1940.

Yolen, Jane. "The Bridge's Complaint" in *Twelve Impossible Things Before Breakfast*. San Diego: Harcourt Brace and Company, 1997.

Space Requirements:

In-Person: An ideal space would include a classroom with chairs/desks that can be shifted into small group circles for pair/share of drafts.

Virtual: N/A

Technical Needs:

Students will need paper and pen or access to a computer to compose and print out their story drafts.

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

See notes under Extension Activities above.

Additional Comments: