



Durham Arts Council CAPS Teaching Artist Roster
Lesson Plan Template

Program Title: Sky Lore: Folktales in Conversation with Science, Social Studies, Theatre Arts and English Language Arts		Teaching Artist Name: Dr. Milbre Burch	
Grade Level: K-5, 6-8 Assemblies Also 9-12 in English, Humanities, Theatre, Social Studies and Earth/Environmental Science classrooms	Maximum Student Participants: Assembly Programs: 300 students per show. At elementary schools, it is preferred that K-2 and 3-5 students attend separate programs, if possible. High School performances are intended for classroom settings only. Maximum Student Participation: 24 per class.		Length of Program: Total Days: 1 Length of session(s): 30-60 minutes per show or classroom presentation.
Arts Focus: Storytelling		Curriculum Focus: Theatre/Visual Arts, English Language Arts, Humanities, Social Studies, Science.	
Primary Learning Goal(s): <i>(What should students learn during this residency, workshop, or performance?)</i> The Primary Learning Goals include: <u>K-2nd Grades:</u> <ol style="list-style-type: none"> 1. Students will practice their new and growing skills in audience etiquette at a storytelling event. 2. Students will be introduced to new vocabulary regarding sky lore, celestial bodies, etc. 3. Students will be exposed to a storytelling event grounded in age-appropriate stories and folktales from around the world. 4. Following the show, students will be invited to respond to the stories with extended learning exercises and student-led inquiry into related areas (Theatre, English, Social Studies, Science) via Teachers' use of Study Guide and/or Classroom Handouts. <u>3-5th Grades:</u> <ol style="list-style-type: none"> 1. Students will reinforce their skills in audience etiquette at a storytelling event. 2. Students will build vocabulary and learn about different cultural beliefs through story. 3. Students will be exposed to a storytelling event grounded in age-appropriate folktales from around the world. 4. Following the show, students will be invited to respond to the stories with extended learning exercises and student-led inquiry into related areas (Theatre, English, Social Studies, Science) via Teachers' use of Study Guide and/or Classroom Handouts. <u>6-8th Grades:</u>			

1. Students will be reminded of the need for audience etiquette at a storytelling event.
2. Students will build vocabulary and learn about different cultural beliefs through story.
3. Students will be exposed to a storytelling event grounded in age-appropriate folktales from around the world.
4. Following the show, students will be invited to respond to the stories with extended learning exercises and student-led inquiry into related areas (Theatre, English, Social Studies, Science) via Teachers' use of Study Guide and/or Classroom Handouts.

9-12th Grades in Theatre, English, Humanities, Social Studies and Earth/Environmental Science Classrooms:

1. In this interactive classroom performance, students will practice audience etiquette in a storytelling event.
2. Students will be exposed to the co-creative, public-speaking transaction called a "storytelling event" and the "story-listening trance" experienced upon entry into "the story realm."
3. Students will be reminded of different cultural belief systems by listening to folktales from around the world.
4. Depending on the class curriculum (Theatre, English, Humanities, Sociology or Earth/Environmental Science), Storyteller will engage students in conversation about links between these oral tradition narratives and their class subject matter.
5. Following this performance/conversation, students will be encouraged to respond to the stories with extended learning exercises and student-led inquiry into related areas (Theatre, English, Humanity, Sociology, Earth/Environmental Science) via Teachers' use of Study Guide and/or Classroom Handouts.

Connecting NC Essential Arts Standard
Identify at least one NC Essential arts standards being addressed by the program and primary learning goal.

Theatre Arts Exposure builds these standards:

Elementary K-2nd Grades

K.C.2.1.
K.C.2.2
K.A.1.1
K.CU.1.2
K.CU.2.1

1.C.2.2
1.A.1.1
1.A.1.2
1.CU.1.1
1.CU.2.1

2.C.2.2
2.A.1.1
2.A.1.2
2.CU.1.1

Elementary 3-5th Grades

3.CU.1.1

Connecting Common Core State Standard(s)
Identify at least one common core standards in math or language arts being addressed through your residency for the grade level specified above.

Storytelling Events build these standards:

CCSS.ELA-Literacy.L.K.5.D

CCSS.ELA-Literacy.L.1.4.A
CCSS.ELA-Literacy.L.1.5.D

CCSS.ELA-Literacy.L.2.5B

CCSS.ELA-Literacy.L.3.3.B
CCSS.ELA-Literacy.L.3.5.C

CCSS.ELA-Literacy.L.4.5

CCSS.ELA-Literacy.L.5.3.B
CCSS.ELA-Literacy.L.5.5

CCSS.ELA-Literacy.L.6.4
CCSS.ELA-Literacy.L.6.5

CCSS.ELA-Literacy.L.7.4

3.CU.2.1	CCSS.ELA-Literacy.L.7.5
4.A.1.2	CCSS.ELA-Literacy.L.8.3 CCSS.ELA-Literacy.L.8.4
5.A.1.2	CCSS.ELA-Literacy.L.8.5
<u>Middle School 6-8th Grades</u>	CCSS.ELA-Literacy.9-10.3 CCSS.ELA-Literacy.9-10.4 CCSS.ELA-Literacy.9-10.5
6.A.1.1	
6.A.1.2	
7.A.1.1	CCSS.ELA-Literacy.11-12.3 CCSS.ELA-Literacy.11-12.4
7.A.1.2	CCSS.ELA-Literacy.11-12.5
8.A.1.1	
8.A.1.2	
8.CU.2.1	
<u>High School 9-12th Grades</u>	
B.C.1.1	
B.C.1.2	
I.C.1.1	
I.C.1.2	
I.CU.1.1	
P.C.1.1	
P.C.1.2	
A.C.1.1	
A.C.1.2	

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.

Through metaphor, oral tradition tales can inspire inquiry linked to these NC Social Studies Standards:

- K.H.1.3
- 1.H.1.2
- 2.G.2.1
- 3.G.1.3
- 4.G.1.3
- 5.G.1.1
- 6.G.1.1
- 7.E.1.1
- 8.C.1.2

Oral tradition tales can also inspire inquiry linked to these NC Science Standards:

- EEn.1.1.1
- EEn.1.1.2

EEn.2.7.2

EEn.2.7.3

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).*

Sky Lore: Folktales in Conversation with Science, Social Studies, Theatre and English Language Arts

Note: These are sample story selections for different grade levels.

K-2 (30-45 minutes):

Introduction 2 minutes

What Happened when Armadillo Dug a Hole in the Sky (Cayapo/Brazil, S. America) 4 minutes

The Sisters in the Sun (China) 8 minutes

Sun, Moon and Wind Learn a Lesson (India/Tamil) 4 minutes

The Spider Weaver (Japan) 4 minutes

Why Mosquitos Buzz in People's Ears (West Africa) 8 minutes

The Bridge of the Magpies (Korea) 4 minutes

The Wishing Star (*Waiting for Spring Stories*) 4 minutes

3-5 (45 minutes):

Introduction 5 minutes

Little Burnt Face (Micmac/N. America) 8 minutes

Gazing at the Moon and Getting It Back into the Sky (Turkey) 2 minutes

A Garment for the Moon (Ukraine) 10 minutes

The Bamboo Princess (Japan) 8 minutes

The Hare in the Moon (India) 4 minutes

Elinda who Danced in the Sky (Estonia) 8 minutes

6-8 (45-60 minutes):

Introduction 5 minutes

Gazing at the Moon and Getting It Back into the Sky (Turkey) 2 minutes

Morgan and the Pot O' Brains (Wales) 8 minutes

The Hare in the Moon (India) 4 minutes

The Quill Work Girl and her Seven Brothers (Cheyenne/N. America) 8 minutes

A Garment for the Moon (Ukraine) 8 minutes

Why the Sun Shines in the Daytime and the Moon Shines at Night (Lithuania) 4 minutes

The Great Dog (India) 6 minutes

9-12 (45-60 minutes) in Theatre, English, Humanities, Social Studies and Science classroom settings:

Introduction to concepts (Storytelling Event, Story-listening Trance, Story Realm) 5 minutes

NOTE: This performance/conversation can be modified, linking various story selections to different discussion prompts related to specific curricular areas. Here are some sample story titles linked to sample questions:

Gazing at the Moon and Getting It Back into the Sky (Turkey) 2 minutes

(Sample Science Question: Who were the first astronomers around the globe?)

Morgan and the Pot O' Brains (Wales) 8 minutes

(Sample Science Question: Why do farmers consult the phases of the moon in planting?)

The Sisters in the Sun (China) 8 minutes

(Sample English Question: How do popular stories reinforce the cultural status quo?)

The Bamboo Princess (Japan) 6 minutes

(Sample Theatre Question: How is Kamishibai style storytelling related to other visual storytelling genres like graphic novels or film?)

The Quill Work Girl and her Seven Brothers (Cheyenne/N. America) 8 minutes

(Sample Science Question: How does environment influence belief and how does belief influence scientific research?)

The Great Dog (India) 6 minutes

(Sample Humanities Question: How has human interdependence with animals moved civilization forward or held it back?)

The Hare in the Moon (India) 4 minutes

(Sample Science Question: How has human imagination impacted space travel?)

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

Assemblies: None, other than the props the performer supplies.

Classroom performance/conversations: If available, access to a screen, projector, computer and WIFI can enhance the presentation. If not, adjustments can be made by the presenter.

Teacher Involvement	Program Evaluation
<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>Assembly Programs:</u></p> <p>Prior to the performance, teachers will receive an electronic copy of the Artist's Study Guide and/or Handouts with suggested activities for engaging the students in anticipation of the upcoming performance, preparing for proper audience etiquette, and following-up performance with student-led inquiry and extended learning activities and prompts.</p> <p><u>High School Classroom Performance/Conversations:</u></p> <p>Teachers will receive an electronic copy of the Artist's Study Guide and/or Handouts with suggested activities for engaging the students in anticipation of the upcoming classroom visit, preparing for proper audience etiquette, and following-up performance with student-led inquiry and extended learning activities and prompts. Ideally the Storyteller would talk with interested Teachers prior to the classroom visit</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>Assembly Programs:</u></p> <p>As part of her evaluative toolkit, the storyteller regularly makes these observations of student and teacher populations prior to, during and after assembly programs:</p> <ol style="list-style-type: none">1. Student and teacher enthusiasm as they enter the performance area is often indicative of the time spent prepping the participants for an enjoyable theatre experience. That enthusiasm may be, in part, an outcome of a successful orientation conversation, even if the teachers have had little time to make use of the study guide and/or handouts provided beforehand. Enthusiasm is also indicative of empathy between students and teachers and enhances the performer/audience experience.2. Interaction between the teacher/contact/principal who introduces the performer and the students in the auditorium prior to the show tends

to enroll them in collaboratively choosing story material and/or selecting questions, links and prompts that will enhance the curriculum of the class.

to set the tone for student receptivity to the show. Authentic, relaxed familiarity with the students on the part of the person introducing the storyteller usually makes for an optimal transition into the storytelling event.

3. If anything goes amiss during the introduction, the storyteller can make adjustments in her own interactions with the audience to recalibrate the students' comfort level.
4. Student attention level will be gauged by the teller throughout the storytelling program with adjustments made to story length or show order as needed. Please note that it is not unusual for students to be slightly restive between stories and then settle down into deep listening again during the storytelling itself. Note, too, that the attentiveness of the teachers during the show helps to model attentiveness on the part of the students.
5. If the storyteller is able to have a parting interaction with the students and teachers – telling them thank you and goodbye as they leave the auditorium – ongoing, positive engagement with her indicates the effectiveness of the performance.
6. Receiving direct feedback from teachers (via email) sharing their response to the show or communicating their experiences in using the study guide and/or handouts to extend the learning is another way to gauge the impact of the presentation.

Regarding the Classroom Performance/Conversations:

Many of the observations above still apply. The relationship between teller and listener is built in the space where and the time when the storytelling event takes place, but the obvious interest and support of the classroom Teacher is also a factor in the success of the session.

Teacher-Artist Orientation: Outline your orientation checklist, including any questions, suggestions, collaboration ideas and any information you will provide to teachers/staff as part of this program.

1. Meet or speak with teacher/school contact to clarify age groups for whom the program(s) will be offered and the numbers attending each show. Make or ask for accommodations as needed.
2. If sponsor is an elementary school, clarify if the K-2 and 3-5 groups can be separated into two audiences. Adjust content accordingly.
3. Inquire about the logistics of the assembly performance space and its availability thirty minutes before first show. Adjust plans accordingly.
4. Clarify availability of standing microphone and sound system in good working order. Make alternate plans for performance space as needed.
5. Inquire about the presence of students from different cultures so that can be taken into account in selecting stories with which they can identify. Find out, too, if any cultural imagery (like witches or devils) are taboo in the school.
6. Inquire about the presence of students with special needs so that accommodations can be made as needed.
7. Inquire about the presence of ESL students so that accommodations can be made as needed.
8. Address any classroom/assembly management concerns teachers may have and brainstorm shared strategies for overcoming any foreseen challenges.
9. Discuss the logistics of saying thank you and goodbye to the students and teachers as they depart the space.
10. Inquire about the teachers' interest and comfort level in following-up perfor-

Extension Activities: Describe the tools you will leave behind for teachers and staff to develop and implement after you have left the classroom.

Study Guide and/or Handouts will be made available to teachers electronically. Guide will have sections outlining suggested age-appropriate follow-up activities and student-led inquiry based on the developmental needs of student groups.

Guide and/or Handouts will include activities linked to a variety of Theatre and Visual Arts Standards, English Language Arts Standards, Social Studies Standards and/or Science Standards, again created with students' grade level and developmental level in mind.

mance(s) with different post-show activities including drawing, writing and creative drama. Let them know a Study Guide and/or Handouts are available to be sent electronically ahead of time.

11. Encourage teachers to provide direct feedback via email (milbre@kindcrone.com) following the show itself and/or the use of follow-up activities from the Study Guide and/or Handouts. Thank them in advance for this kind of follow-through.

12. Whenever possible in setting up High School classroom performance/conversations, Storyteller reaches out to interested Teachers for input into the selection of stories and brainstorms with them about interactive discussion questions for links to Theatre, English Language Arts, Humanities, Sociology, Earth/Environmental Science as needed.

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

Selected Bibliography for

Sky Lore: Folktales in Conversation with Science, Social Studies, Theatre and English Language Arts

Aardema, Verna. *Why Mosquitoes Buzz in People's Ears* (West Africa) (New York: Dial Press, 1975).

Belting, Natalia M. "What Happened When Armadillo Dug a Hole in the Sky" (a Cayapo Indian Myth from Brazil) in *Moon Was Tired of Walking on Air* (Boston: Houghton Mifflin, 1992).

Belting, Natalia. "How the Sun and the Moon and the Wind Went Out to Dinner" in *The Moon is a Crystal Ball – Unfamiliar Legends of the Stars* (Indianapolis: Bobbs-Merrill Co., 1952).

_____. "Kweku Tsin and the Dragon" (West Africa) in *The Moon is a Crystal Ball – Unfamiliar Legends of the Stars* (Indianapolis: Bobbs-Merrill Co., 1952).

_____. "The Bridge of the Magpies" (Korea) in *The Moon is a Crystal Ball – Unfamiliar Legends of the Stars* (Indianapolis: Bobbs-Merrill Co., 1952).

_____. "The Celestial Bear" (Micmac/Eastern Canada) in *The Moon is a Crystal Ball – Unfamiliar Legends of the Stars* (Indianapolis: Bobbs-Merrill Co., 1952).

_____. "The Hare in the Moon" in *The Moon is a Crystal Ball – Unfamiliar Legends of the Stars* (Indianapolis: Bobbs-Merrill Co., 1952).

_____. "The Wedding Veil in the Sky" (Estonia) in *The Moon is a Crystal Ball – Unfamiliar Legends of the Stars* (Indianapolis: Bobbs-Merrill Co., 1952).

Burch, Milbre. "Little Burnt-Face" (Mic Mac Legend) in *Ready-to-Tell Tales* edited by David Holt and Bill Mooney (Little Rock: August House, 2005).

_____. "Morgan and the Pot O' Brains" in *Best-Loved Stories Told at the National Storytelling Festival*, edited by Jimmy Neil Smith (Jonesborough, TN: National Storytelling Press, 1991).

Burch, Milbre and Gay Ducey. "Sun, Moon and Wind Learn a Lesson" from *Spilt Milk: Stories of Mothers and Motherhood from Around the World*. Unpublished manuscript.

Carpenter, Frances. "The Sisters in the Sun" in *Tales of a Chinese Grandmother* (New York: Doubleday, Doran and Co., 1937).

Friedman, Amy and Meredith Johnson. "The Weaver of Clouds" (a Japanese Legend) online at <https://www.uexpress.com/tell-me-a-story/2004/11/7the-weaver-of-clouds-a-japanese> Accessed 7 April 2019.

Goble, Paul. *Her Seven Brothers* (a Cheyenne Legend), (New York: Aladdin, 1993).

Goldspinner, Jay. "Amaterasu, the Sun Goddess" in *Spinning Tales, Weaving Hope: Stories of Peace and Justice and the Environment*, edited by Ed Brody, et al. (Philadelphia: New Society Publishers, 1991).

Grant, Joan. "The Monster Who Grew Small" in *A Storyteller's Choice* edited by Eileen Colwell (London: The Bodley Head, 1963).

Jablow, Alta and Carl Withers. "Getting the Moon Back into the Sky" in *The Man in the Moon – Sky Tales from Many Lands* (New York: Holt, Rinehart and Winston, 1969).

_____. "Stars in the Water" in *The Man in the Moon – Sky Tales from Many Lands* (New York: Holt, Rinehart and Winston, 1969).

_____. "Why the Sun Shines in the Daytime and the Moon Shines at Night" in *The Man in the Moon – Sky Tales from Many Lands* (New York: Holt, Rinehart and Winston, 1969).

Leach, Maria. *God Had a Dog* (New Brunswick: Rutgers University Press, 1961).

Lurie, Alison. "The Great Dog" (India) in *The Heavenly Zoo – Legends and Tales of the Stars*. New York: Farrar, Straus, Giroux, 1979).

Moroney, Lynn. *Elinda Who Danced in the Sky* (Estonia) San Francisco: Children's Book Press, 1990).

Riordan, James. "The Woman in the Moon" (Ojibway/N. America) in *The Woman in the Moon and Other Tales of Forgotten Heroines*. (New York: Dial Press, 1985).

Roberts, Bethany. "The Wishing Star" from *Waiting for Spring Stories* (New York: Harper and Row, 1984).

Schwartz, Howard. "A Garment for the Moon" in *Miriam's Tambourine – Jewish Folktales from Around the World* (New York: Seth Press, 1986).

Sample Online Resources for 9-12 Classroom Performance/Conversations:

<https://www.space.com/19215-most-famous-astronomers-history.html>

<https://explorable.com/mesopotamian-astronomy>

<https://www.almanac.com/content/farming-moon>

<https://www.earthlawcenter.org/blog-entries/2017/11/indigenous-perspectives-at-the-forefront-of-environmental-jurisprudence>

<https://earthsky.org/brightest-stars/sirius-the-brightest-star>

<http://www.sacred-texts.com/astro/ml/ml08.htm>

Sample Print Resources for 9-12 Classroom Performance/Conversations:

"Cows on the Moon" (Unsigned Editorial) in *The New York Times* 8 April 2018 (pp A20). Print.

Preston, Douglas. "The Day the Earth Died" in *The New Yorker* 8 April 2019 (pp 52-65). Print.

Space Requirements:

For assembly programs: Clean, well-lit performance area with good acoustics and sight-lines.

For High School performance/conversations: a classroom

Technical Needs:

For assembly programs: Standing microphone and sound system in good working order.

For High School performance/conversations: A screen and projector linked to a computer and WIFI is helpful.

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

For assemblies, schools can request folktales that come from particular cultures to be added to this modular performance. Other age-appropriate, thematic programs grounded in oral tradition tales can also be requested by sponsor.

Examples:

Hand-Me-Down Stories: An NC Patchwork of Folktales

Folktales transmit cultures of indigenous tribes, European settlers, enslaved Africans, and modern-day immigrants who've called NC home.

Earth Care and Other Tales about Interdependence

Folktales about the relationship among animals, people and place provide clues about science, biodiversity and human settlement worldwide.

For High School classroom performance/conversations: Consultation with teachers is recommended prior to a school visit to pre-select oral tradition tales with ties to the particular curriculum.

Additional Comments: