

2014

Creative Literacy: Reading Workshops at Poughkeepsie High School

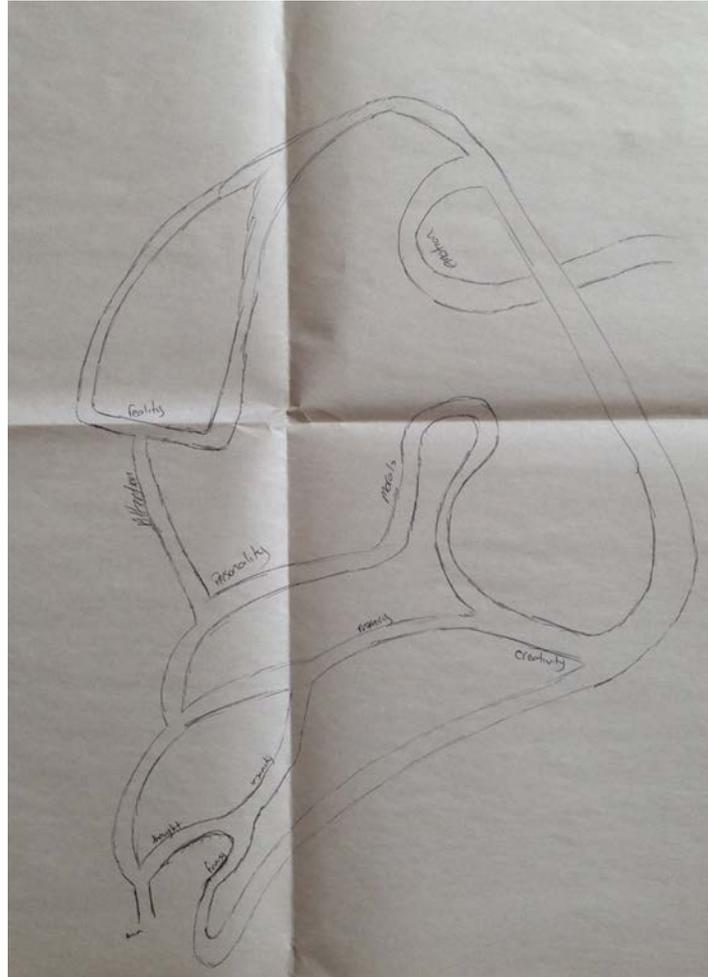
Emma Daniels
emdaniels@vassar.edu

Follow this and additional works at: http://digitalwindow.vassar.edu/senior_capstone

Recommended Citation

Daniels, Emma, "Creative Literacy: Reading Workshops at Poughkeepsie High School" (2014). *Senior Capstone Projects*. 266.
http://digitalwindow.vassar.edu/senior_capstone/266

This Open Access is brought to you for free and open access by Digital Window @ Vassar. It has been accepted for inclusion in Senior Capstone Projects by an authorized administrator of Digital Window @ Vassar. For more information, please contact library_thesis@vassar.edu.



Brain Map – Byiswan Smith, PHS '14

Creative Literacy: Reading Workshops at Poughkeepsie High School

A Senior Capstone Project

Submitted in Partial Fulfillment of the Requirements for the Bachelor of Arts in Educational Studies

Emma Daniels

Advisor: Maria Hantzopolous

Spring 2014

Table of Contents

I. Acknowledgements (3)

II. Theoretical Framework (4)

III. Target Population (8)

IV. Content (9)

V. Recruitment Presentation (12)

VI. Lesson Plans (14)

Workshop 1: Community Norms and Mini-Workshop (14)

Workshop 2: Names and Identity (21)

Workshop 3: Perspectives on Identity and Coping Mechanisms (27)

Workshop 4: Maps and Mapping (33)

Workshop 5: Allyship (39)

Workshop 6: Single Stories (45)

Workshop 7: “A Story for my Life” Project (50)

VIII. Reflection on Implementation (53)

IX. Works Cited (62)

Appendix A: Lesson Plan Resources (64)

I. Acknowledgments

Special thanks to my co-facilitator and collaborator, Wilson Platt '14, Maria Hantzopolous, Luis Inoa and the -ism project, Andrew Murphy '15, TH 96/98, Erin and Kara Daniels, Jazmin Pichardo, Angelica Bailon, the Poughkeepsie High School Multicultural Club, the Poughkeepsie High School Gay Straight Alliance, and PHS students Byiswan, Kason, Kimberly, Jason, Marisol, Andy, Darwin, Allysia, Shantice, Arik, Dominique, and Kevin.

II. Theoretical Framework

In my project, I want to emphasize the interconnected concepts of (1) *student agency*, (2) *critical thinking*, (3) *students' lived experiences*, and (4) *sociocultural mediation*.

(1) *Student Agency*

To truly engage students in the work they are doing, they should be able to contribute to the planning the course of their studies. Beach and Myers emphasize student agency in their book *Inquiry-Based English Instruction*. They promote a practice-centered teaching approach, where the teachers and students act as co-inquirers. Sonia Nieto (referencing Cummins) discusses how this model helps promote critical thinking:

In proposing a shift from coercive to collaborative relations of power, Cummins argues that traditional teacher-centered transmission models can limit the potential for critical thinking on the part of both teachers and students, but especially for students from dominated communities whose cultures and languages have been devalued by the dominant canon. By encouraging collaborative relations of power, schools and teachers can begin to recognize other sources of legitimate knowledge that have been overlooked, negated, or minimized because they are not part of the dominant discourse in schools.” (Nieto 163)

Nieto and Cummins’ ideas led me to reshape the role of teacher and student. In accordance with teacher and students being co-inquirers, in my lesson plans, the traditional “teacher” is reframed as facilitator and participant, the traditional “student” as a fellow participant. These designations are also put into practice – all of the activities in the workshops are reading, writing, and discussion-based, and facilitators (myself, and another Vassar education student, Wilson Platt ’14) and participants all contribute in the process of inquiry. In our workshops, this translated to participants choosing how much they wanted to read aloud during Circular Read Aloud; participants choosing topics to write about in free writes with the guidance of loose prompts and protocols; and participants self-selecting who will begin when sharing these free writes with the group.

(2) Critical Thinking

In the workshops, the facilitators and participants read excerpts of numerous young adult novels. One such novel was *Long Division* by Kiese Laymon. In many ways, I framed the lesson plans based on a quote from this book. One of the characters talks about learning long division in what could be construed as a critique of American education: “They never teach you to like, you know, linger in the smaller steps... They just tell you that you gotta master the small steps if you wanna get to the big answer... But I really wish that we could really pause at each step in long division and talk about it.” (Laymon) In the lesson plans, I deliberately created time and space for all of the participants to linger in the small steps. We often used protocols that required each student to speak for a designated time with no other students interrupting. We also utilized free writing (a term that translated more to a “free response” because at times we included drawing in the free write) often, and then spent just as much time unpacking the free write together, discovering new things as a group about our world and our place in it, using young adult books (*Long Division*, *Aristotle and Dante Discover the Secrets of the Universe*, *The House on Mango Street*, *The Absolutely True Diary of a Part-time Indian*, and *It’s Kind of a Funny Story*), art, and other sources of media - what Beach and Myers would term “represented social worlds” – to use as reference points in our discussions of our own lived social worlds.

(3) Students’ Lived Experiences

A fundamental goal of my project was to validate students’ lived experiences, by to connecting represented social worlds to their own lived social worlds. This is especially important because school does not exist for students in a vacuum; in fact, as Deborah Meier puts it in *In Schools We Trust*, “children are educated four-fifths of their waking lives outside of school” (Meier 44). Beach and Myer categorize lived and represented social worlds as follows:

“Lived” worlds are those actual peer, school, family, and community worlds in which we participate using language, symbols, and texts to interact, to engage in activities of shared

value, and to produce artifacts. “Represented” worlds are texts that portray or comment on events and experiences in a lived social world. (Beach and Myers 6).

Furthermore, Beach and Myer articulate the concept of artifacts; in these workshops, the “artifacts” that Beach and Myers discuss were the students’ free writes and their art projects, including their final project. These artifacts were inspired by both the students’ lived social worlds and the texts – or represented social worlds - that we examined. And importantly, I tried to find represented social worlds that may reflect some of the Poughkeepsie students’ lives, acting also as a metaphorical mirror.

Sleeter discusses Style’s idea of windows and mirrors:

In school, curricular resources, among other things, interact with students’ identities. Style (1996) conceptualized curriculum as offering students both a window and a mirror; her window-mirror metaphor is a useful tool for thinking about the interface of curriculum resources and student identity. She wrote “if the student is understood as occupying a dwelling of self, education needs to enable the student to look through window frames in order to see the realities of others and into mirrors in order to see her/his own reality reflected. (Sleeter 149)

The books I selected are about young men and women – black, Latin@, Native American, White. Some pieces acted as mirrors into the experiences of some of the Poughkeepsie students. And some pieces represented social worlds that some of the Poughkeepsie students may not be familiar with, though – windows. Each individual student notably had a different experience, but I deliberately chose texts that I thought would be relatable to at least a portion of the population of students who participated in the workshops.

(4) Sociocultural Mediation

This window-mirror metaphor also relates to another idea that frames this project: sociocultural mediation, or “bridging.” Ideally, in the process of these workshops, all the participants made connections between our lived social worlds and the representative social worlds we studied. And hopefully, all participants will have left better equipped to balance the many – often contradictory - social worlds that we reside in and that we learn about through stories, books, movies, the media,

and more. The culmination of this bridging is the creation of each individual participant's truth, a concept inspired by education classes I have taken and critical race theory. For the students, I defined one's truth as follows: the part of a person that he or she thoughtfully creates to help define him or her and establish his or her place in the world.

My main ESSENTIAL QUESTIONS for the workshops are:

What is your truth? How can represented social worlds help one find his or her truth?

My main LEARNING OBJECTIVES for the workshops are:

For participants to be able to use texts – represented social worlds - to help them understand their lives – their lived social worlds - better.

To inspire participants to tell stories about their lives in the process of creating their truths.

III. Target Population

Poughkeepsie High School students, grades 9-12, chose to participate in my Reading Workshops. Many of the students I recruited are members of the high school's Multicultural Club and/or Gay-Straight Alliance. According to the New York State report card (2011-2012), 64% of Poughkeepsie students identify as Black or African-American, 20% identify as Hispanic or Latin@, 1% identify as AAPI, 15% identify as White, 0% identify as Multiracial, and 0% identify as American Indian or Alaskan Native. 73% of students qualify for free or reduced price lunch. The average class size for 10th Grade English is 18 students (NY State Report Card 2011-2012).

IV. Content

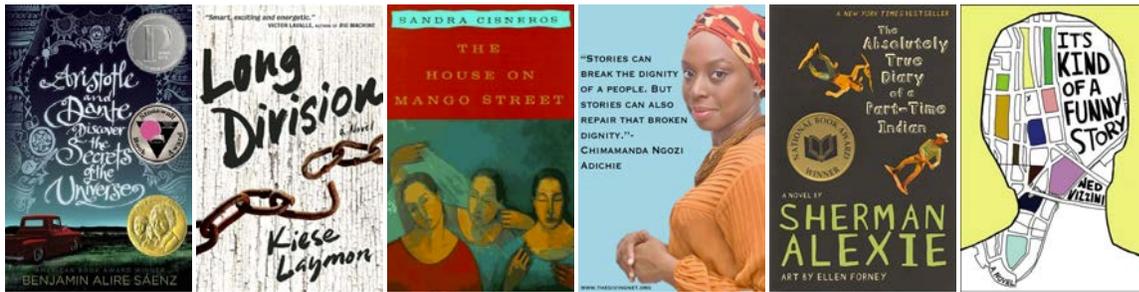


Figure 1: Primary Reading Workshop Texts

I selected the content for the lesson plans based on my theoretical framework. I picked content – represented social worlds - based on student interest and students’ background. I also picked books I loved reading myself. I then selected from within (and occasionally outside of) that pool of texts that related to the weekly lesson plan theme. The texts that I ended up using were excerpts of the following books: *Long Division* by Kiese Laymon, *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz, *The House on Mango Street*, *The Absolutely True Diary of a Part-time Indian*, and *It’s Kind of a Funny Story*; a clip from the *West Wing* – “Why are we changing maps?”, a selection of 6 word memoirs from *Not Quite What I Was Planning* (a book of six word memoirs); and Chimamanda Adichie’s Ted Talk “The Danger of a Single Story.” These texts are thought provoking, poetic, creative, revolutionary, and not necessarily commonly read in U.S. English classes. I was also conscious that I wanted the majority of the texts to be authored by people of color, a group not only underrepresented in literature, but also a group whose stories are often appropriated by White authors. In *Should We Burn Babar?* Herbert R. Kohl discusses the high school students that he has worked with in New York City, presumably with similar backgrounds as students in Poughkeepsie. He notes that:

In New York a number of high school students I have had occasion to talk to have expressed passionate pleas for exposure to literature they can relate to as well as equally strong objection to the literature they were exposed to as children... They were not merely asking for the inclusion of texts that represented the stories of African Americans and Latinos, but for the wholesale reconsideration of what is considered appropriate reading for young people (Kohl 2).

Here Kohl is addressing how books – particularly books written for youth - enact power, in the sense that they reinforce current power structures. Thus, I tried to select books are empowering for traditionally marginalized people and communities. A recent New York Times column written by a Black young adult author, Walter Dean Myers, also influenced me. He relayed the statistic: “Of 3,200 children’s books published in 2013, just 93 were about black people, according to a study by the Cooperative Children’s Book Center at the University of Wisconsin,” and discusses the importance of representation in children’s literature poignantly. He says:

Books transmit values. They explore our common humanity. What is the message when some children are not represented in those books? Where are the future white personnel managers going to get their ideas of people of color? Where are the future white loan officers and future white politicians going to get their knowledge of people of color? Where are black children going to get a sense of who they are and what they can be? (Myers)

This reflects the concept of windows and mirrors I discussed in my theoretical framework. It reinforces the importance of represented social worlds being mirrors to traditionally marginalized students. (It also importantly reinforces the idea that in curriculum, the experience of people of color should be windows to White people, and inspires me to utilize a similar curriculum to the one I am currently implementing in Poughkeepsie High School to White students in my community. Specifically, I am hoping to facilitate and organize a literacy camp this summer at my primary school.)

We implemented seven workshops:

Workshop 1: Community Norms and Mini-Workshop

Workshop 2: Names and Identity

Workshop 3: Perspectives on Identity and Coping Mechanisms

Workshop 4: Maps and Mapping

Workshop 5: Allyship

Workshop 6: Single Stories

Workshop 7: “A Story for my Life” Project

V. Recruitment Presentation

(Implemented February 12, 2014; February 26, 2014; February 5, 2014)

Hi everyone!

My name is Emma and I'm a senior over at Vassar. I'm an Education major, and for my final project, instead of writing a paper, I wanted to work with high school students – you guys - in what I'm calling "Reading Workshops."

What we are going to do in the workshops:

- Read interesting, thought-provoking material in the workshops.
- Have good talks about that material!
- Do some journaling!
- Eat snacks!

And let's look at two scenarios:

- o Name a book you've read in English class – any Shakespeare? (*Have students answer question*)
- o A lot of the books you read are important – but like when I was in high school, I read some books that didn't feel relevant to my life.
- o You're also reading with the goal of taking a test – to know details about the book.
- o The way we are going to be looking at books is by asking questions that connect to the book. For example, if we were looking at Hamlet, we'd ask the question: "How are you like Hamlet/Ophelia?"

What I want to do is have you read with the goal of connecting the work to your own experiences and lives, instead of reading to take a test.

A lot of the stuff we will read will be by a famous author – Kiese Laymon, who is a professor at Vassar. He is a pretty big deal. He published two books in 2013 – a young adult novel, *Long Division*, and a collection of essays, *How to Slowly Kill Yourself and Others in America*. He also writes for websites like ESPN.com.

Here's a quote from one of Kiese Laymon's essays we are going to explore. I really like his work because he's honest, has a unique style, and talks about relatable issues.

This is a quote from an essay called *How To Slowly Kill Yourself and Others in America*:

I'm a walking regret, a truth-teller, a liar, a survivor, a frowning ellipsis, a witness, a dreamer, a teacher, a student, a joker, a writer whose eyes stay red, and I'm a child of this nation. (Laymon 47)

What about this paragraph moved you? (*Have students answer question*)

Awesome. This is the kind of dialogue we'll be having in our sessions. Other stuff we will read is sections from Kiese Laymon's book *Long Division*, sections from *The House on Mango Street* (I know some of you have read this in school!) and a book called *Aristotle and Dante Discover the Secrets of the*

Universe. I'm also open to suggestions from you guys, and I'd also love it if you would want to bring in some of your own writing. We'll do all the reading in our session, so there will be no outside reading.

The workshops would take place after school on Thursdays from 3:30 to 5:00 here at the high school. We will have 7 workshops. Ideally, you would be able to make all of them, but if you are only able to make a few, that's totally cool.

Let me know if this project interests you by putting your name and e-mail/cell phone on this list – I'll e-mail and/or text you with a reminder or more information. Our first session will be Thursday, February 27th.

Do you guys have any questions?? (*Answer questions, Conclude Presentation*)

VI. Lesson Plans

Workshop 1

(Implemented March 6, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: Community Norms and Mini-Workshop

MATERIALS: Snacks, paper pad, markers, notebooks, pens, excerpts of *Aristotle and Dante Discover the Secrets of the Universe* (pages 7-14).

ESSENTIAL QUESTIONS:

What are some general guidelines that a community of readers and writers should adhere to?

How do we actively read a layered piece of writing?

How do we critically examine and discuss literature? How can a piece of writing stimulate emotion?
Can a piece of writing be related to our lives?

LEARNING OBJECTIVES FOR THE LESSON:

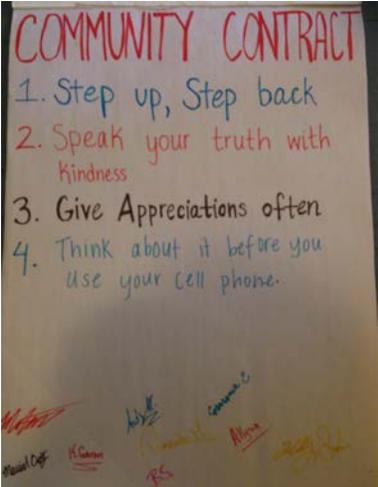
Establish a contract to ensure that there are community norms and all participants feel safe in the space.

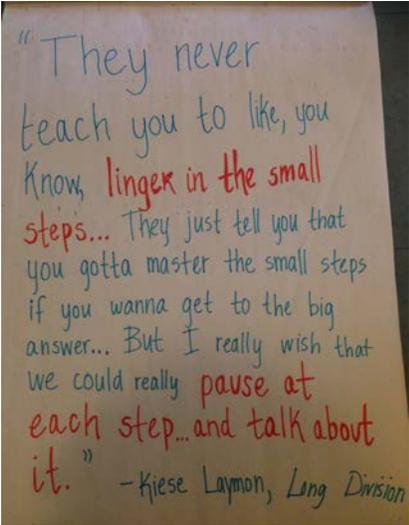
Actively read excerpt from *Aristotle and Dante Discover the Secrets of the Universe*.

Equitably critically examine and discuss the excerpt, and use it as a jumping off points for conversations about identity.

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-5 min	Get situated in a circle, hand out folders, distribute snacks. Have participants write their names on folders.	Allows participants to get settled in the classroom and ready to start the program.	Participants all sitting in circle, at the same level.	Snacks!, Books or copies of essays

<p>5-10 min</p>	<p>Ice-Breaker activity – Something You’re Proud Of</p> <p>Participants go around in the circle and share their name and one thing they are proud of/something they have accomplished</p> <p>Wilson and Emma share something first, modeling an example of something they are proud of.</p> <p>Emma talks about how she’s proud of the work she’s done as a teacher - with second graders, specifically, but how she’s also really proud of her role in her nephew’s life; I think I’ve taught him how to tell a pretty funny story, I also taught him his birthday when he was younger.</p>	<p>Allows participants to get to know one another. Also allow participants to share a portion of their identity.</p>	<p>All participants get a chance to speak and share about themselves.</p>	<p>n/a</p>
<p>10-15 min</p>	<p>Student Interest Time</p> <p>Facilitators ask participants if there is anything they are interested in reading in the workshops so they can note it for the next session. Talk a little about their literary interests/favorite books.</p>	<p>Allows participants to share their interests.</p>	<p>All participants will get the chance to contribute.</p>	<p>n/a</p>
<p>15-25 min</p>	<p>Community Contract</p> <p>We will spend a few minutes talking about the norms for this community of readers/writers, in the form of a contract. Facilitators will establish and define three parts of the contract:</p> <ol style="list-style-type: none"> 1. Step up, step back (speak when you need to speak. If you’re someone who doesn’t talk a lot, make an effort to ‘step up’ and contribute. If you’re someone who does talk a lot, check yourself if you seem to be dominating the conversation and 	<p>Allows participants to establish a space that they feel comfortable and safe in.</p>	<p>All participants will be asked to brainstorm potential things to add to the community contract.</p>	<p>Paper Pad, marker</p>

	<p>‘step back.’”</p> <ol style="list-style-type: none"> 2. Speak your truth with kindness (Be honest if you disagree with someone, but if you feel the need to disagree, say it nicely.) 3. Give appreciations often (Compliment people on the good work they’re doing!) <p>Participants will be asked to think of some general guidelines that we should adhere to as a group. We will then write those guidelines on a poster board in the form of a group contract. All participants then sign the contract.</p>  <p style="text-align: center;">Figure 2: Community Contract</p>			
<p>25-30 min</p>	<p>Introduction to Today’s Lesson</p> <p>Goal of these workshops – to talk about literature and to connect it to our lives.</p> <p>Facilitators choose participants to read out loud a quote from Kiese Laymon – tell them in next sessions we are going to read a piece by him. Mention that he has a book called <i>Long Division</i>, and how in this book, some of the characters talk about the</p>	<p>Gives participants some introductory frames to think about the texts.</p> <p>Helps participants critically look at common assumptions about school and life.</p>	<p>Participants will be given a chance to ask questions.</p>	<p>Paper pad</p>

	<p>mathematical process of long division in a way that relates to how we learn in school, and why how I want us to learn in these sessions is a little different.</p> <p>Show participants the following quote written on paper:</p> <p>“They never teach you to like, you know, linger in the smaller steps... They just tell you that you gotta master the small steps if you wanna get to the big answer... ‘But I really wish that we could really pause at each step in long division and talk about it.’” (Laymon 56)</p>  <p>Figure 3: Kiese Laymon Quote</p>			
30-35 min	<p>Circular Read Aloud</p> <p>Participants read the first page of <i>Aristotle and Dante discover the Secrets of the Universe</i> excerpt out loud. Each person reads about a paragraph.</p>	<p>Allows participants to begin to engage with the text of <i>Aristotle and Dante Discover the Secrets of the Universe</i>.</p>	<p>All participants will be engaged because everyone will get a chance to read the text.</p>	<p>Handout of excerpt.</p>
35-45	<p>Free-write</p>	<p>Allows participants</p>	<p>All</p>	<p>Notepads,</p>

<p>min</p>	<p>Have the participants pick a sentence that makes them think of something in their own life.</p> <p>Then instruct them that because we're focusing on "lingering in the small steps" to pick a word, image, or phrase that speaks to them. For example, "My kitchen," "Catholic-church lady friends," etc. and write for 5 minutes about why it speaks to you. How does it relate to your life?</p> <p>Facilitator Examples</p> <ul style="list-style-type: none"> - Emma was reading a book, <i>Ulysses</i>, in which characters were in a newspaper office. I imagined the PR office I worked at one summer... - Vassar Student example – pieces Emma's housemates did after completing the exercise - Piece on Catholic Church Lady Friends, Piece on <i>House on Mango Street</i> excerpt <p>Facilitators will walk around and provide help to confused or frustrated participants. Facilitators will tell participants that they must be writing the whole time, even if it's just "I need to start writing, what should I write about"</p>	<p>to engage with the text and connect the text to their own lives.</p>	<p>participants will do the free write.</p>	<p>pens, excerpt</p>
<p>45-50</p>	<p>Pair share</p> <p>Now we are going to do some sharing. Say "Do you want to write something different to share? Close your eyes. If you do, raise your hands. Okay, more time. If not, we'll go ahead." --</p> <p>Facilitators instruct participants to "share</p>	<p>Allows participants to engage with the text, connect it to their own lives, and also provides a window into how other participants</p>	<p>All participants play a part in this sharing process.</p>	<p>Notepads, excerpt, pen</p>

	with a partner what they wrote about for 2 minutes each. The other person can't say anything. This is going to feel kinda funny but give it a try. Use the whole two minutes.” Facilitators walk around and listen. Facilitators ask if anyone wants to share in the large group.	see the text.		
50-60 min	Circular Read-Aloud Participants do a circular read aloud of excerpt of <i>Aristotle and Dante Discover the Secrets of the Universe</i> .	Allows participants to continue to engage with the text.	All participants will participate due to circular read aloud format.	Excerpt.
60-1 hr 5 min	Talk about how “lingering in the small steps” also includes asking questions about those steps . Everyone write down a question that they think of while they are reading, in general. It even can be something that's not about the reading! Example: - Who is the author? - What am I going to eat for dinner tonight?	Allows participants to continue to engage with the text, this time developing critical thinking skills in the process of forming questions about the text. Also acknowledges that participants have thoughts beyond what is happening in school. This is why the option to bring up a question not related to the text comes up	Every participant writes down his or her question.	Paper, pens
1 hr 5 min – 1 hr 10 min	Group Discussion Talk about these questions – shows how these quotes and questions access this text on a larger scale!	Brings up questions in larger group, allows participants to have the opportunity to both create questions and work through the	All participants share their question before we wrap up.	Notepad

		answers to these questions.		
1 hr 10 min – 1 hr 20 min	Wrap up the session – collect folders, remind participants to come next week! Have participants fill out a feedback form assessing what they liked and did not like about the lesson.	Participants will give feedback to facilitator, in line with the belief that teacher and students are co-inquirers in the process of learning.	Participants will be able to contribute to the lesson by giving feedback.	Feedback form (see Appendix A).

Workshop 2

(Implemented March 13, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: “Introductions”: Names and Identity

MATERIALS: Snacks, paper pad (with “Truth” poster), notepads, pens, excerpts of books: *Aristotle and Dante Discover the Secrets of the Universe* (pages 17-18, beginning with “My name’s Dante,” ending with “Like he meant it” and pages 83-84, beginning with “And then there was the whole thing with my name” until end of chapter), *The House on Mango Street* (pages 11-13), *Long Division* (pages 65-66, beginning with “What’s Your Name” until bottom of pg 66), student feedback form.

ESSENTIAL QUESTIONS:

How can we study literature using a specific thread – naming?

How can we use naming in literature to help us think about our own name and identity?

What are the origins of your name?

How do the people who have the power to name have the power to tell stories? How is naming personal, cultural, and political?

LEARNING OBJECTIVES FOR THE LESSON:

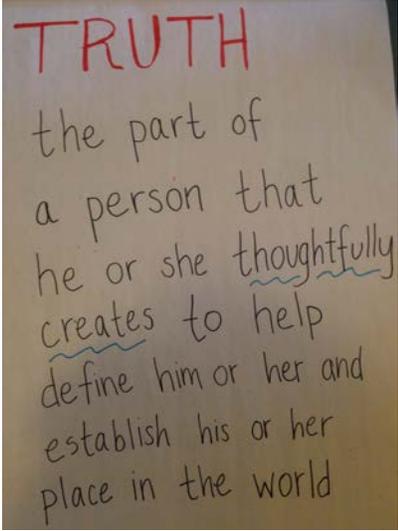
For participants to continue to flesh out their own identities using their names as a starting point.

For participants to recognize the connection between names and sociopolitical issues.

PROCEDURE:

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-5 min	Snacks, Check-ins	Allows participants to continue to	All participants	Snacks!

		establish community before the lesson begins.	will be invited to eat and share about their day.	
5-15 min	<p>Introduction/Introductions - Nicknames</p> <p>Facilitator establishes that we are going to do an activity - go around and say your full name. Talk about your name – specifically, do you have any nicknames? What are they? Who calls you by those names? Each person gets a minute. If you don't have anything to say, we'll wait the minute out.</p> <p>If students are confused, facilitators start. For example, "I'm Emma Edith Daniels" I have a lot of nicknames, but the funniest one is my mom's. When I was little used to call me "Marie" even though that's not my name or my middle name – I think she got it from a song or something. And in middle school, this girl was like Emma I know your middle name, it's Marie, and I was like that's not a part of my official name at all.</p>	Allows participants to begin thinking about the theme of the lesson. Also acts as a "warm-up" activity.	All participants will be required to share something. All participants will be given the same amount of time to share.	n/a
15-20	<p>Introduction to Today's Lesson</p> <p>Facilitator discusses one way to approach literature: to focus on one theme that occurs in multiple books. Facilitator talks about how today we are going to look at parts of books that focus on people's names. Just like our parents thought a lot about choosing our names, authors think a lot about choosing characters' names. And in our lives, names, and how we understand our names and think about our names, are connected to something I'm going to call our "truths." This is something I talk a lot</p>	Establishes a frame for the rest of the lesson.	Participants encouraged to ask questions	"truth" poster

	<p>about in college, where I define truths slightly differently from “telling the truth” – one’s truth is the part of a person that he or she thoughtfully creates to help define him or her and establish his or her place in the world.</p>  <p style="text-align: center;">Figure 4: Truth Poster</p> <p>Remind students of our COMMUNITY CONTRACT and review for any new students</p>			
20-25 min	<p>Book Review</p> <p>Have students take a look at the books that we will be studying to get some context about the authors, plot, etc. Facilitator gives brief intro to each book.</p>	Allows students to contextualize the pieces we are reading.	Participants will be encouraged to ask questions.	Copies of books we will be reading – <i>The House on Mango Street, Absolutely True Diary of a Part Time Indian, Long Division, and Aristotle and Dante Discover the</i>

				<i>Secrets of the Universe.</i>
25-45 min	<p>Circular Read-Aloud</p> <p>Participants do a circular read aloud of excerpts, four separate “introductions” from novels. Each participant will read about a paragraph. Before each excerpt, facilitator gives some context about the characters. After each excerpt, ask if the participants have any questions about it.</p> <p>Names from <i>House on Mango Street</i> How to Fight Monsters from Sherman Alexie’s <i>Absolutely True Diary of a Part-time Indian</i> Excerpt from <i>Long Division</i> Excerpt from <i>Aristotle and Dante Discover the Secrets of the Universe</i></p> <p>Instruct participants to write on their handouts – say that’s what they are there for! Specifically, instruct them star at least one part that feel important to them or that they can connect to their lives!</p>	Participants will be engaged in the stories by reading them aloud.	All participants are involved via reading aloud.	Excerpts from Alexie, Cisernos, Laymon, and Sáenz.
45 min-1 hr	<p>Class Discussion – Part 1</p> <p><i>As a class, teacher and students act as co-inquirers by discussing the pieces.</i></p> <p>Each participant names something they starred and why. (5 min)</p> <p>Then, to the class, facilitator presents the following questions:</p> <p>How are characters – and people – defined by their names? Who names people and places? Why would someone – like Esperanza, City, Dante, or Aristotle – want to change their name? (10 min) If no one responds</p>	This activity assists participants in the process of making connections between names and sociopolitical issues.	All participants will be able to participate in dialogue.	Large paper pad with questions written on it

	right away, have participants go around in a circle and each contribute.			
1 hr to 1 hr 5 min	Name freewrite. Participants partake in a free-write where they discuss their own name. Who named you? What is the significance of your name? Why is your name, like Junior's, perhaps more acceptable in some environments than others? Like Esperanza or City or Dante or Aristotle have you ever felt compelled to change your name? If you don't feel any of these questions relate to you, you can discuss a family member's name, or keep going on something we talked about before.	This activity is a way for participants to flesh out their own identities using their names as a starting point.	All participants will be participating through this free-write, and can write to the best of their ability.	Note pads, pens
1 hr 5 min – 1 hr 10 min	Partner Share Teacher splits participants up into groups of two, and makes sure to pair participants with people they may not be good friends with. Participants share and discuss their name free-write with one another. Facilitator tells participants that this is in preparation for the final "introductions" activity. Each student gets two minutes. Teacher walks around to make sure that both participants are engaged in the dialogue and remind participants that if the other student wants some information to be confidential, the information should not be spread beyond the pairing. And if there is something in your free-write that you don't want to share, you don't have to.	This is a way for participants to connect their experiences with those of other participants in the class, and also either find common ground with someone they don't know well (i.e., find a mirror), or be able to see into the life of someone who has a different background (i.e., find a window).	Quieter voices are able to share their stories in a safe space of only one other individual.	n/a
1 hr 10 min to 1 hr 20 min	Group Discussion Facilitators and participants will discuss the naming free-write as a class. Each student will "introduce" their partner, using their full name, and also share with the group one fact about their partner, or one fact	This is a way for participants to connect their experiences with those of other students in the class,	All participants participate by introducing their partner	n/a

	<p>about their partner’s name. Make sure that the partner gives the okay on sharing this fact. After this is done, participants can ask their peers questions.</p>	<p>and also either find common ground with someone they don’t know well (i.e., find a mirror), or be able to see into the life of someone who has a different background (i.e., find a window).</p>		
<p>1 hr 20 min – 1 hr 25 min</p>	<p>Have participants fill out a feedback form assessing what they liked and did not like about the lesson.</p>	<p>Participants will give feedback to facilitator, in line with the belief that teacher and students are co-inquirers in the process of learning.</p>	<p>Participants will be able to contribute to the lesson by giving feedback.</p>	<p>Participant feedback form (see: Appendix A)</p>

Workshop 3

(Implemented March 27, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: Perspectives on Identity and Coping Mechanisms

MATERIALS: Snacks, white paper, drawing utensils, pens, notepads, large paper pad, and excerpts of *The Absolutely True Diary of a Part-time Indian* (pgs 1-6) and *Aristotle and Dante Discover the Secrets of the Universe* (pg 188-198).

ESSENTIAL QUESTIONS FOR THE LESSON:

Who constructs identities?

How are identities constructed by society different from identities constructed by individuals?

How can we cope with life's struggles?

LEARNING OBJECTIVES FOR THE LESSON:

To engage students with the book *The Absolutely True Diary of a Part-time Indian* and *Aristotle and Dante Discover the Secrets of the Universe*.

To analyze and discuss institutional racism

To discuss ways to cope with injustices and/or hardship

PROCEDURE:

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-5 min	Check-in Each participant shares a high and a low point of the day. Each participant will get one minute to share.	This gets the participants to warm up, also gets students to begin talking	Each participant gets equal time -one minute - to	n/a

		about their struggles and successes.	share.	
5-15 min	<p>Circle Read Aloud</p> <p>Participants will read out loud chapter 1 (The Black-Eye-of-the-Month-Club) of <i>The Absolutely True Diary of a Part-Time Indian</i> in a circular fashion. Each participant will read about a paragraph, until he or she feels like stopping.</p>	Participants will gain access to the material through reading the story aloud.	All participants are involved via reading aloud.	Excerpt of Alexie.
15-20 min	<p>Drawing Activity Instruct the participants to draw something about Junior, since he is an artist – what does he remind you of? What does he make you think of? (Remind the participants that its okay if they are not artists, this is just to explore different ways we can respond to literature!)</p>	This activity will warm participants up to the idea of responding to literature visually, and will also help them begin to think about the first essential question: the construction of identity.	All participants will be engaged via drawing their responses.	Paper, drawing utensils.
15-25	<p>Discussion of text.</p> <p>All participants will share their drawings. Facilitators will note that all of the drawings are obviously different -- because we all have different perspectives, and define other people differently based on how we see the world. We will establish that as readers, we each define Junior in our own unique way.</p> <p>Then go into the following two questions: How do others define Junior? How does Junior define himself?</p>	This activity continues to address the first essential question, and also addresses the second essential question. Participants will begin to explore the idea that society and individuals both construct	All participants will be engaged in a visual response to the text.	Paper pad, White paper, colorful drawing utensils

	<p>Facilitator will have these questions on paper pad, and instruct participants to respond to these questions visually. Note that one way they can do this is to draw a line in the middle of their paper and draw how others define Junior on one side and how he defines himself on the other. Remind students that their visual response does not have to be a drawing of Junior, it can be a drawing of some element of Junior's life.</p>	<p>identities, and these identities are often different.</p>		
25-35	<p>Group Share Have each participant share their art piece with the class, and then describe their piece and the different parts of it.</p>	<p>This activity gives each participant the opportunity to present their artwork and verbally work through their representations of identity.</p>	<p>Everyone shares his or her piece, each participant gets one minute.</p>	n/a
35-45	<p>“Tiny Little Lifeboats” Facilitator will present participants with quote on pg. 6: “I think the world is a series of broken dams and floods, and my cartoons are tiny little lifeboats.” Tell participants that for Junior, cartoons help him map out his life, and keep going when things are hard, and that other characters in some of the other books we are using also have “tiny little lifeboats” in their lives. Remind them that someone’s “tiny little lifeboat” helps them to create their truth, as we defined it last session.</p>	<p>This activity helps participants identify questions of personal importance and interest. It also addresses the last essential question - how do we cope?</p>	<p>Everyone will be participating through this free-write, and can write to the best of their ability.</p>	Paper, pens
45-50	<p>Reaction – Allot each participant one minute to individually respond or ask questions about this concept. Prompt with the question: what does this make</p>	<p>This activity helps participants flesh out more deeply the idea of tiny</p>	<p>All participants will be afforded the</p>	n/a

	you think of? What questions do you have about this idea?	little lifeboats.	opportunity to share their reactions.	
45-55	Circular Read Aloud Then we will do a circular read-aloud of another book, a section of <i>Aristotle and Dante Discover the Secrets of the Universe</i> . Tell students to think about one of Aristotle’s tiny little lifeboats, and put a star next to it as we read.	This will allow students to reapply idea of tiny little lifeboats to a different text.	All participants gain access to the story by reading aloud.	Excerpt of Saenz.
55 min – 1 hr	Group share – each participant shares one of Aristotle’s tiny little lifeboats – there are no wrong answers!	Allows participants to flesh out the text through the lens of “tiny little lifeboats.”	Each participant will have the chance to unpack the text individually.	n/a
1 hr – 1 hr 5 min	Free Write Model Emma presents that she thinks one of Aristotle’s tiny little lifeboats is art and that he references two famous pieces of art (pass around the art works). Read quote from book: “I felt like I was looking in a mirror” Have students look at the pieces and ask – How does this painting relate to Aristotle’s situation? Hear student responses then describe how tiny little lifeboats are lots of times something that can help you understand your life better. Tiny little lifeboats can be totally unexpected – books don’t have to be tiny little lifeboats but I think that art and books can help you keep going when things are hard, because there are so many little parts to books and art that you can connect to. This happened for			

	<p>Aristotle, too.</p> <p>That being said, being an artist, playing a sport, your family, church, cooking, video games can all be tiny little lifeboats -- tiny little lifeboats are something that helps you understand/get new perspective/figure out your life a little better</p>			
<p>1 hr 5 min – 1 hr 15 min</p>	<p>Free write</p> <p>Ask participants the questions “What is a tiny little lifeboat in your life and why?”</p> <p>Have them freewrite for ten minutes on this question. Facilitator will walk around and provide help to confused or frustrated students.</p>	<p>Letting participants interpret the text themselves – training in text analysis and go a step further than simply reading.</p> <p>Taking a general understanding of a feeling and turning it into something more complex.</p>	<p>All participants will do a free write.</p>	<p>Paper, pens.</p>
<p>1 hr 5 min – 1 hr 15 min</p>	<p>Pair share – choose to either share your tiny little lifeboat, or if you’d prefer, the tiny little lifeboat of someone else in your life with a partner that you don’t know very well.</p>	<p>This activity helps participants identify questions of personal importance and interest. It also addresses the last essential question - how do we cope? It also ideally will work to combat some perceptions</p>	<p>Addresses participants who may not speak in large group discussions. Small groups also create an intimate environment that participants feel</p>	<p>n/a</p>

		participants have of other participants' identities and provide them with the opportunity to get to know one another.	comfortable with. Participants will be paired randomly to ensure that they are not necessarily with friends.	
1 hr 15 min – 1 hr 25 min	Group Share – each participant shares what he or she wants to about their “tiny little lifeboat” with the whole group.	This activity gives the larger group access to pair-share discussions of “tiny little lifeboats.”	Each group will share.	n/a
1 hr 25 min-1 hr 30 min	Feedback Form Have participants fill out a review form assessing what they liked and did not like about the lesson.	Participants will give feedback to facilitator, in line with the belief that teacher and students are co-inquirers in the process of learning.	Participants will be able to contribute to the lesson by giving feedback.	Feedback form (see Appendix A)

Workshop 4

(Implemented April 3, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: Maps and Mapping

MATERIALS: Snacks, paper pad (with Community Contract), pens, drawing utensils, computer/TV (to watch Youtube clip), world map, copies of Peters projection (see Appendix A), Mercator projection (see Appendix A), “All the Countries that Fit Inside Africa” handout, excerpt of *The House on Mango Street* (page 5, beginning with “But the house”), excerpt of *It’s Kind of a Funny Story* (pages 20-27), feedback form (see Appendix A).

ESSENTIAL QUESTIONS FOR THE LESSON:

Who constructs maps?

Why are maps oriented a certain way? Why are some things left out of maps?

What about yourself do you want to map?

LEARNING OBJECTIVES FOR THE LESSON:

To analyze and discuss bias in the framework of mapping, i.e. how maps represent a point of view.

To have the participants “map” their own points of views – both in drawing maps of their communities and maps of their lives.

To connect last lesson’s framework of “coping mechanisms” to the larger social injustices that require coping mechanisms.

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-5	Community Contract Review Review Community Contract, Add policy saying “flip over your cell phone” to it.	This activity reminds participants of the	All participants will be allowed	Paper pad with community

		<p>communal standards we uphold as a group. The cell phone policy was added to fit our specific community's needs – i.e., in the last workshop, one student was playing a game on his cell phone, so we discussed “thoughtfully using one's cell phone” – not prohibiting participants to use an often useful device both within the workshop and to communicate to friends and family – but using the device only when necessary.</p>	to add to community contract.	contract.
5-10	<p>Draw a map of a neighborhood you've lived in “You don't need to be an artist, just go for it. I'm going to give you 5 minutes. Use either a lot of detail or a little detail, just go with your instincts.”</p>	<p>Introduces participants to this week's theme, mapping. Helps bridge lesson to students' lived experiences, having the students depict their own points of views in the form of a map.</p>	All participants make a map.	Big pieces of paper, pens, other drawing utensils.
10-20	Shifting Perspectives	This activity begins	All	TV/Comput

<p>min</p>	<p>Show participants a map, oriented three different ways.</p> <p>Then ask, “which one is right?”</p> <p>It’s a trick question -- they’re all right, or NONE of them are right, because maps aren’t fact.</p> <p>Read this quote from a 2005 Lesson Plan, The Politics of Maps: https://docs.google.com/file/d/0B7evLgUbjmUhWXhtNFhVdHE2RVk/edit</p> <p>Any map, even “official” ones, like encyclopedias and history textbooks, reflect a point of view. Mapmakers make choices about what to include and what to leave out, what language to use when naming places, and how to title the map. Maps can lead the reader to certain conclusions about a place based on their focus and construction.</p> <p>Hand out copies of the Peters projection and the Mercator projection maps. Ask participants “which one looks better?”</p> <p>Have them watch the Youtube video and hand out “All of the Countries that Fit Inside Africa” handout.</p> <p>Answer any questions participants have.</p> <p>Facilitator instructs participants: “now I want you to flip your own map upside down.”</p>	<p>to introduce the idea of bias in mapping (and more largely, how nothing in society is objective, even though it may seem that way.) The West Wing Youtube Clip does a good job of helping break the notion of objectivity, delineating between Peters projection and Mercator Projection.</p>	<p>participants will answer question about “which map is right?” All participants will watch clip, look at different maps, and reassess their own maps.</p>	<p>er for YouTube clip, large map of world, color copies of Peters Projection (see Appendix A), Mercator projection (see Appendix A), and “All of the Countries that Fit Inside Africa” handout (see Appendix A).</p>
<p>15-20</p>	<p>Free write</p> <p>Talk about your map – what did you put on top? What did you put in the center? What did you keep? What did you leave out?</p>	<p>Allows participants to apply idea of subjectivity to their own maps.</p>	<p>All participants complete free write.</p>	<p>Participant maps, paper, pens.</p>
<p>20-25 min</p>	<p>Pair Share</p> <p>Participants share maps and free writes with a partner, preferably someone who they don’t know very well.</p>	<p>Allows participants to unpack their maps and their map explanations with peers. It also ideally will work to</p>	<p>Addresses participants who may not speak in large group discussions.</p>	<p>Maps, free writes.</p>

		combat some perceptions participants have of other participants' identities and provide them with the opportunity to get to know one another.	Small groups also create an intimate environment that participants feel comfortable with. Participants will be paired randomly to ensure that they are not necessarily with friends.	
25-30 min	<p>Circular Read-Aloud</p> <p>Participants do a circular read aloud of excerpt of <i>The House on Mango Street</i>.</p> <p>Participants instructed to draw a star near one thing Esperanza chooses to map.</p>	<p>Allows participants to examine the idea of mapping in literature.</p> <p>Furthermore, the content of <i>The House on Mango Street</i> will act as a mirror for some of the students, a window for others.</p>	All participants will read a sentence or two.	Excerpt of <i>The House on Mango Street</i> .
30-45 min	<p>Circular Read-Aloud</p> <p>Participants do a circular read aloud of excerpt of <i>It's Kind of a Funny Story</i>.</p> <p>Facilitator points out the line "I made cities. That made me happy. That was my Anchor." Ask: "What does this make you think of?"</p> <p>Facilitator says: "It seems like map-making – making maps that are made up - is his tiny</p>	<p>Allows participants to delve into another text, this one addressing mapping explicitly.</p> <p>Also allows participants to connect this lesson to the previous lesson about</p>	All participants will get a chance to read aloud, ask, and answer questions.	Excerpt of <i>It's Kind of a Funny Story</i> .

	little lifeboat. Why do you think that?” Allow participants to think about and answer this question.	copied mechanisms, or what we call “tiny little lifeboats.”		
45-55 min	<p>Your Ocean: Part 1, Free Write</p> <p>I want you to think back to your tiny little lifeboat. And I want you to do a freewrite where you put this lifeboat into an “ocean.” Have participants answer the following questions on paper:</p> <p>Who do you do your tiny little lifeboat with? What is your tiny little lifeboat? Where is your tiny little lifeboat? When do you use/do whatever your tiny little lifeboat is? Why do we need tiny little lifeboats?</p>	<p>Allows participants to further connect this lesson to the previous one, and map out their own lives in the form of an ocean.</p> <p>Introduces the idea to participants that life situations are just that – situational – and that it is important to recognize external forces that can both negatively and positively dictate one’s life, and also how to cope with those negative external forces.</p>	All students will prepare for drawing their map by answering the list of questions.	Paper, pen, list of questions on paper pad.
55 min – 1 hr 15 min	<p>Your Ocean: Part 2, Visual Component</p> <p>Have participants, with the above questions and answers in mind, draw “your ocean” – with both struggles and successes, and “tiny little lifeboats.”</p>	This allows participants to visually map out their life – both the external forces that play a role in dictating their life situations and the tiny little lifeboats that keep them afloat.	All students will draw out “their ocean.”	Large pieces of paper, pens, markers, etc.

<p>1 hr 15 min -1 hr 25 min</p>	<p>Group Share Have each participant present “their ocean” to the group. Remind participants to think about the question: how does “your ocean” connect to your truth? (Remind them what ‘your truth’ is)</p>	<p>Allows participants to unpack their maps and their map explanations with peers. It also ideally will work to combat some perceptions participants have of other participants’ identities and provide them with the opportunity to get to know one another. Also remind students of the connection between this lesson and the larger framework of the workshops – what is your truth?</p>	<p>All participants get one minute to share with group unless they feel uncomfortable doing so.</p>	<p>Copies of “Your Ocean” projects.</p>
<p>1 hr 25 min – 1 hr 30 min</p>	<p>Feedback Form Have participants fill out a review form assessing what they liked and did not like about the lesson.</p>	<p>Participants will give feedback to facilitator, in line with the belief that teacher and students are co-inquirers in the process of learning.</p>	<p>Participants will be able to contribute to the lesson by giving feedback.</p>	<p>Feedback form (see Appendix A)</p>

Workshop 5

(Implemented April 10, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: Allyship

MATERIALS: Snacks, paper pad, paper, pens, large ball with numbered labels (1-5), Kiese Laymon quote handout (see Appendix A), Six-Word Memoir Handout (see Appendix A), *Aristotle and Dante Discover the Secrets of the Universe* excerpt (pages 347-350, beginning with “My father smiled at me”).

ESSENTIAL QUESTION(S) FOR THE LESSON:

What is an ally? What does it mean to be an ally?

Where are there depictions of allies in literature?

Who is an ally in your life?

LEARNING OBJECTIVES FOR THE LESSON:

To continue to help students define their “truth” – both in terms of sexual orientation and otherwise!

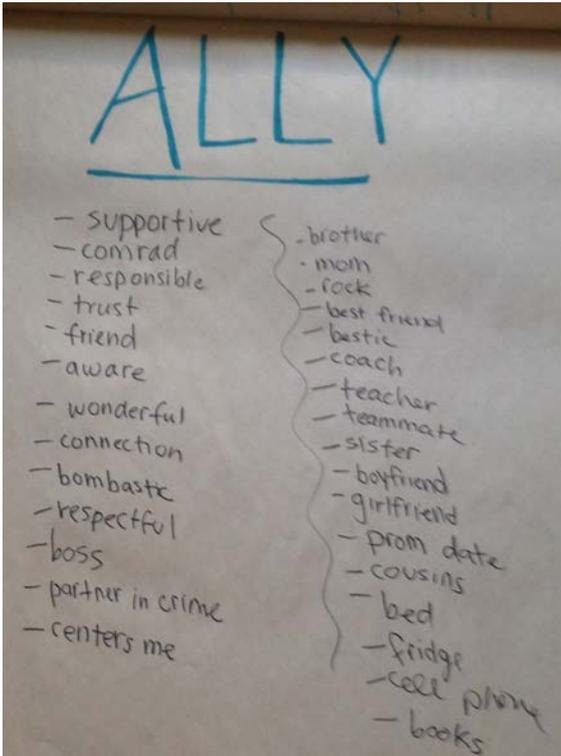
To have students think critically about allyship and validation of identity.

To help students reframe the notion of being an ally as a process, not as a badge.

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-5	Settle in, go around the room and share names – sit in a big circle on the floor	Allows participants to get to know one another (in this case, because we had an influx of new participants, the Poughkeepsie High School Gay-	All participants will share their names.	n/a

		Straight Alliance.)		
5-10 min	<p>Ally free write</p> <p>Describe an ally in your life and what they do for you. I'm going to give you 5 minutes to do this.</p>	Allows participants to begin to familiarize themselves with the theme – allyship – and to connect their own lives to the theme.	All participates take part in free write.	Paper, pens.
10-20 min	<p>Question Ball</p> <p>Stand up in a circle. Explain that we will be tossing around a ball. The ball will be numbered from 1-5. Wherever number your pointer finger is closest to has a corresponding question that you will answer.</p> <ol style="list-style-type: none"> 1. What is your favorite food? Why? 2. What is your favorite place in Poughkeepsie? Why? 3. If you were a vending machine, what would you vend? 4. If you had a day to do anything, what would you do? 5. If there was something you could learn more about, what would it be? 	This is a good on-your-feet warm up. It helps participants both connect to one another, and begin to share details about themselves which will help them begin to flesh out the concept of their truth.	Facilitator will make sure that every participant gets a turn with the truth ball. (Near the end of the activity, we had everyone raise their hand who had not gone yet.)	Ball with numbers 1-5 scattered around it. (We used a soccer ball, and used numbered blue painters tape squares), list of corresponding questions.
20-25 min	<p>Truth Review</p> <p>Review the concept of one's truth with students. Then have students read the following Kiese Laymon quotes (see handout, Appendix A).</p> <p>“The only really joyful times in life come from playing basketball and talking shit with O.G. Raymond “Gunn” Murph, my best friend. Gunn is trying to stop himself from slowly killing himself and others, after a smoldering breakup with V., his girlfriend of</p>	This allows new participants to familiarize themselves with the idea of one's truth. It also allows them to think about allyship in the context of the first quote and one's truth in the context of the second	Participants will take turns reading the quote, and also time will be allotted for participants to ask questions about the quotes.	Kiese Laymon quote handout (see Appendix A).

	<p>eight years. Some days, Gunn and I save each other's lives just by telling and listening to each other's odd-shaped truths.”</p> <p>I'm a walking regret, a truth-teller, a liar, a survivor, a frowning ellipsis, a witness, a dreamer, a teacher, a student, a joker, a writer whose eyes stay red, and I'm a child of this nation.</p>	quote.		
25-40	<p>Six Word Memoir Activity</p> <p>Talk about the concept of the six word memoir – you guys told us a little bit about your truths in the ball game, but I want you, like Kiese Laymon, to write one of your truths. BUT I have a challenge for you. I want you to write it in six words. Here's some examples of six word memoirs (have students read them out loud) then have them go to town. Then have them share their six word memoir with a partner.</p>	This allows participants to concisely begin to define their truth within a very specific framework.	All participants will be given the opportunity to write a six word memoir.	Six Word Memoir handout, paper, pens.
40-50	<p>Large Group Discussion</p> <p>Ask if anyone wants to share their partner's six word memoir with the group (if their partner agrees it is okay.)</p> <p>Ask the group what the experience of sharing was like – How did it compare to Kiese sharing his truth with Gunn?</p>	This is a way for participants to connect their experiences with those of other students in the class, and also either find common ground with someone they don't know well (i.e., find a mirror), or be able to see into the life of someone who has a different background (i.e.,	All participants will be given the opportunity to either share or answer the question.	N/a

		find a window). It also hopefully makes participants think about the importance of sharing one's truth with a friend.		
50-55	<p>ALLYSHIP – ask what do you guys think an ally is? Facilitator writes down some ideas on big paper!</p>  <p>Figure 5: Ally poster</p> <p>Then Facilitator asks: “So how do you think being an ally is connected to someone’s truth?”</p> <p>After conversation, coordinator brings up that hopefully it is to support people in their individual definitions of their truth, to validate people. Establish ally as a PROCESS, not a BADGE; find one of the good definitions! Establish facilitator’s idea that Allies are people who actively support others in the development of</p>	Brings the lesson back to the idea of allies. Connects the idea of allies with the idea of one’s truth, and also to the previous lessons – that allies are forms of tiny little lifeboats.	All participants will be able to contribute their idea about what makes an ally.	Paper pad, pens.

	<p>their truths.</p>  <p>Figure 6: Ally Definition Poster</p>			
55 min – 1 hr 10 min	<p>Circular Read-Aloud</p> <p>Participants do a circular read aloud of excerpt of <i>Aristotle and Dante Discover the Secrets of the Universe</i>. Each participant will read about a paragraph.</p> <p>Facilitator says to read with the following question in mind: “Are Aristotle’s parents good allies?”</p>	<p>This allows participants to think about allies through the lens of literature. This excerpt also addresses the importance of family, ideally making participants think about their family members who are allies, validating students’ lived experiences.</p>	<p>All participants are involved via reading aloud.</p>	<p>Excerpt of <i>Aristotle and Dante Discover the Secrets of the Universe</i>.</p>
1 hr 10 min – 1 hr 15 min	<p>Ally Free Write, Part 2</p> <p>Facilitator tells participants to think back on their first free write. You can use the same person or use a different one but I want you to answer the question: “What ACTIONS does your ally take to support you in the development of your truth?”</p>	<p>This connects the idea of allyship to the idea of truths, and also once again involves students’ lived experiences in the process of understanding these concepts.</p>	<p>All participants take part in free write.</p>	<p>Paper, pens.</p>
1 hr 15 min	<p>Group Share - each participant shares what he or she wants to about what they wrote about allies with the whole group.</p>	<p>This will allow participants to</p>	<p>All students will be allotted</p>	<p>n/a</p>

<p>min – 1 hr 25 min</p>		<p>share ideas they have about allies with the rest of the group, accepting that there is a broad definition of the term. It also ideally will work to combat some perceptions participants have of other participants' identities and provide them with the opportunity to get to know one another.</p>	<p>a minute to share.</p>	
<p>1 hr 25 min -1 hr 30 min</p>	<p>Feedback Form Have participants fill out a review form assessing what they liked and did not like about the lesson.</p>	<p>Participants will give feedback to facilitator, in line with the belief that teacher and students are co-inquirers in the process of learning.</p>	<p>Participants will be able to contribute to the lesson by giving feedback.</p>	<p>Feedback form (see Appendix A)</p>

Workshop 6

(Implemented April 24, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: Single Stories

MATERIALS: Snacks, “Story Box” (Cardboard Box), Computer/TV to watch “The Danger of a Single Story”, excerpt of *The House on Mango Street* (pages 133-134), paper, pens, feedback form (see Appendix A).

ESSENTIAL QUESTIONS:

How can we use what is around us to tell stories?

Why is it important for us to read stories that represent lots of different people, from lots of different places?

Why is it important for us to tell stories about our communities and ourselves?

LEARNING OBJECTIVES FOR THE LESSON:

To conclude the session of workshops with a theme that addresses the workshop’s ultimate goal: to use books to help us understand our lives better and to inspire us to tell stories about our lives in the process of creating our truths.

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-10 min	Story Box Facilitators shows participants the “story box” Tell them that we need to find things to fill up the box from within the room – a scrap of paper from your backpack, your backpack itself, an envelope, anything! Then instruct participants to stand in a circle. One brave student will close their eyes and pull something from the box. Using what they pull as inspiration, they will	This is a good on-your-feet warm up, and helps introduce the idea that we should tell stories by using what is around us.	All participants will contribute to telling the story box story.	Story box (we used an old cardboard shoe box), items in our room.

	begin to tell a story (made up or real). Then they will pass on the box to the next person in the circle, and that person will pick something random from the box and continue the story using their item as inspiration. We'll conclude the story when nothing is left in the box.			
10-15 min	<p>Unpacking Story Box</p> <p>Ask participants what that experience was like. Ask them the question: “What was one thing that was helpful about having the story box when we were creating our group story?” Tell them that hopefully, it's easier to tell a story when you use things that are around you in the story– both real and ideas in your head.</p>	This helps participants understand how the story box activity fits into the day's larger theme.	All participants will be given one minute to answer the question.	n/a
15-25 min	<p>Danger of a Single Story</p> <p>We're going to watch a video about someone who didn't use the things around her to tell stories and why.</p> <p>Show clip of “The Danger of a Single Story”</p>	The Danger of a Single Story helps introduce participants to the theme of the lesson – storytelling – and also to the importance of representation in stories.	All participants will watch TED talk.	Computer/ TV set up to The Danger of A Single Story.
30-40 min	<p>Unpacking The Danger of a Single Story</p> <p>Ask participants to each share what they think a single story is.</p> <p>Facilitator Example:</p> <p>Talk about Caleb – he went to Germany for a year, and because of what was written in German textbooks, all of the German people he talked to said that Nebraska was “the middle of nowhere”</p>	Allows participants to clarify any confusion they have about the TED talk with facilitators and begin to connect the idea of the single story with their own lives.	Each participant will get one minute to share what they think a single story is and ask questions.	n/a

	<p>When I say “I’m from New York, people automatically think New York City”</p> <p>Being “From New York” vs. from Poughkeepsie</p>			
<p>40 min – 50 min</p>	<p>Free Write</p> <p>Ask participants: Do you ever feel like a single story is told about where you are from? Or about you?</p> <p>Have participants write on this topic for ten minutes.</p>	<p>Allows participants to delve into their own personal experiences of a single story and why it is important to tell our own stories.</p>	<p>All participants will complete the free write.</p>	<p>Paper, pens.</p>
<p>50 min – 1 hr 5 min</p>	<p>Group Share</p> <p>Facilitator asks participants if they want to share their writing. Say that they don’t have to, but if they feel comfortable with it, to share with the group.</p>	<p>This is a way for participants to connect their experiences with those of other students in the class, and also either find common ground with someone they don’t know well (i.e., find a mirror), or be able to see into the life of someone who has a different background (i.e., find a window).</p>	<p>Each participant will be allotted time to share their story.</p>	<p>n/a</p>
<p>1 hr 5 min – 1 hr 10 min</p>	<p>Circle Read Aloud</p> <p>Participants will read out loud “Mango Says Goodbye Sometimes” from <i>The House on Mango Street</i> in a circular fashion. Each participant will read about a paragraph, until he or she feels like stopping.</p>	<p>Participants will gain a useful framework to both think about storytelling, and to think about the final project of the workshops.</p>	<p>All participants are involved via reading aloud.</p>	<p>Excerpt of <i>The House on Mango Street</i>.</p>

<p>1 hr 10 min – 1 hr 25 min</p>	<p>“Story for My Life” Activity</p> <p>Have participants look at the quote: “I make a story for my life” from <i>The House on Mango Street</i> excerpt. Have them think about it for a minute, talk about it, ask questions about it!</p> <p>Introduce “Story for My Life” final activity. Pass out handouts (see Appendix A):</p> <p>I want you to pick a story we’ve read in these workshops. Or a story you’ve read in school or for fun. Or a story you’ve watched on TV or in the movies. Or a story that’s been told to you by a family member or a friend. Then I want you to think about a part of that story, a specific quote.</p> <p>I want you to connect that part of the story to the story for your life. You can connect it through writing, but also through drawing, collage, poetry, whatever we have in this room to use! I can also get more supplies and/or print things for you at Vassar, too.</p> <p>You can and should use what you have created and what we have talked about in our other workshops to make this project!</p> <p>Emma shows participants her example (see Appendix A).</p> <p>Facilitator has participants begin to brainstorm what they want to do – tell them that you – the facilitator - can bring supplies for next week!</p>	<p>This allows participants to use what they have learned in all of the sessions to tell their own unique story, and connect their story to a represented social world that means a lot to them.</p>	<p>All participants given ample opportunity to ask questions. All participants begin to brainstorm for final project.</p>	<p>Handout for final project.</p>
<p>1 hr 25 min – 1 hr 30 min</p>	<p>Feedback Form</p> <p>Have participants fill out a review form assessing what they liked and did not like about the lesson.</p>	<p>Participants will give feedback to facilitator, in line with the belief that teacher and students</p>	<p>Participants will be able to contribute to the lesson by giving</p>	<p>Feedback form (see Appendix A).</p>

min		are co-inquirers in the process of learning.	feedback.	
------------	--	--	-----------	--

Workshop 7

(Implemented May 1, 2014; 3:30-5:00 PM, Resource Room, Poughkeepsie High School)

TITLE/TOPIC: “A Story for my Life” Project

MATERIALS: Snacks, paper, pens, assorted art supplies.

ESSENTIAL QUESTIONS FOR THE LESSON:

What is your truth? How can represented social worlds help one find his or her truth?

LEARNING OBJECTIVES FOR THE LESSON:

For participants to be able to use texts – represented social worlds - to help them understand their lives – their lived social worlds - better.

To inspire participants to tell stories about their lives in the process of creating their truths.

Time	Activity/Facilitator Actions: What will participants be doing? What will the facilitator be doing?	Rationale (how is this activity connected with learning objectives?)	Equity Measures	Materials Needed
0-5 min	Check-in Each participant shares a high and a low point of the day. Each participant will get one minute to share.	This gets the participants to warm up, also gets students to begin talking about their struggles and successes.	Each participant gets equal time - one minute - to share.	n/a
5-15 min	Free Write Have participants write about their favorite story. Facilitator says: “Your favorite story can be a book, movie, TV show, a family story, etc.” Tell participants to explain why it is their favorite story – does it have any relevance to your life?	This helps participants prepare for “A Story for my Life” Project.	Each participant completes free write.	Paper, pens.

15-25 min	<p>Group Share</p> <p>Facilitator asks participants if they want to share their writing. Say that they don't have to, but if they feel comfortable with it, to share with the group.</p>	<p>This is a way for participants to connect their experiences with those of other students in the class, and also either find common ground with someone they don't know well (i.e., find a mirror), or be able to see into the life of someone who has a different background (i.e., find a window).</p>	<p>Each participant will be allotted time to share their story.</p>	n/a
25-30 min	<p>Review of "A Story for my Life" Activity (see handout: Appendix A)</p> <p>Facilitator passes out her example (see Appendix A)</p>	<p>This reminds participants about the final project – "A Story for my Life."</p>	<p>Participants will be given the opportunity to ask questions about the project.</p>	n/a
30 min – 1 hr 10 min	<p>"A Story for my Life" Project</p> <p>Participants complete final project.</p>	<p>Allows participants to connect a work of literature with their lives, hopefully leading to the beginnings of the development of his or her truth.</p> <p>Participants will be given a great deal of agency in this final project.</p>	<p>All participants will complete the project.</p>	Art supplies!

<p>1 hr 10 min – 1 hr 25 min</p>	<p>Group Share Facilitator asks participants if they want to share their project. Say that they don't have to, but if they feel comfortable with it, to share with the group and explain a little how their piece connects both with their life and their chosen story.</p>	<p>This allows participants to articulate how a represented social world helps them understand their actual social world better.</p>	<p>All participants will be afforded the opportunity to share.</p>	<p>n/a</p>
<p>1 hr 25 min -1 hr 30 min</p>	<p>Goodbyes and Final Feedback form Have participants fill out a review form assessing what they liked and did not like about the lesson, and about the workshops as a whole.</p>	<p>Participants will give feedback to facilitator, in line with the belief that teacher and students are co-inquirers in the process of learning.</p>	<p>Participants will be able to contribute to the lesson by giving feedback.</p>	<p>Feedback Form (see Appendix A).</p>

VIII. Reflection on Implementation

In her book, *In Schools We Trust*, Deborah Meier talks a lot about mistakes. She discusses how students learn best when “they aren’t afraid to take risks, make mistakes, or do something dumb” (Meier 18). And importantly, she reframes teachers as students too, the best teachers willing to figure out and work through mistakes with their students, to reveal to students their vulnerability, their humanness (Meier 19).

In the book, she shows herself as an apt teacher – someone I see as a model for the teacher I would like to be. Part of her being such a great teacher is her humility. She recognizes and reflects on both her mistakes and successes, looking at her own pedagogy critically, so she can be the best educator possible.

In light of Meier, using my weekly journal entries as a roadmap, I hope to discuss the implementation of my workshops with a degree of humility, recognizing my successes, Wilson’s successes, and the participants’ successes, and what I could have personally done better. This reflection will be useful in honing my own capabilities as I go on to teach in the future.

Workshop 1

Before the first workshop, I was really nervous. I didn’t know what to expect, and even though I had pitched the idea to students, I was afraid no one would show up, I was afraid the space I was promised would be closed. The turnout was good, though: three students showed up initially, then two more joined a little later in the session.

I think the activities were successful, too. I think if I had been less nervous I would have pushed the participants to each contribute one community standard to the Community Contract, but when they approved it as it was, I just left it that way.

Another important thing I took away from this workshop was the importance of protocols and the importance of silence. Wilson and I initially didn’t set protocols for all of the activities, but

providing students with specific response times - one minute – was really successful. If the student didn't speak during the minute, we all still remained silent, too. I'm naturally prone to fill silence with my own words, and I was inspired in large part by Colette Cann – in the class *Race, Representation, and Resistance*, she emphasized from day one that she was okay with silence. This was a really good lesson for me, that utilizing class time for silence is okay, because it allows quieter voices to process their thoughts. Wilson was really helpful in emphasizing the importance of this silence to the participants, and I appreciated how he – like Meier discusses – established our community as a trustworthy one.

One person was silent the whole minute. Later, though, she shared what she was proud of in the partner share – it just took her extra time to work up to that point where she was able to share. She also perhaps felt more comfortable in a smaller setting, and I was reminded of the importance of equity measures, and of including a number of different ways for students to participate in a lesson plan.

Lastly, something I thought was a really effective part of the lesson plan was our “question” segment. We told students to think of a question they had while reading, and importantly noted that that question could be but didn't have to be related to the book. I think this was a cool experience for the participants, because often in school it is not acknowledged that students have lives outside of the institution, or if it is acknowledged, thoughts not focused on the subject matter at hand are not validated.

Workshop 2

Only three people came to the second lesson, but I felt that it was very effective and clear – people really liked talking about their names, and we also had a great variety of literature to work with.

One piece that the students really liked was the excerpt of *The Absolutely True Diary of a Part-time Indian*. I think it was so effective because it acted as both a window and a mirror.

In particular, one student mentioned that he liked it because he had not read much about Native Americans, or Native Americans in Washington State. He also connected to it, though, because it was about someone who left a school primarily composed of Native American people to go to a school primarily composed of White people. The student noted that the reason he did not leave Poughkeepsie at one point in his high school career (when he presumably had the option to) was because he wanted to remain at a school with “mostly brown people like him.”

This comment was a poignant because it touched on how important affinity groups are for students. Responding to this comment was also an interesting process for me. I validated his comment with a statement along the lines of “that’s really interesting,” but something I was aware of as I facilitated all of these workshops was my own positionality as a White woman facilitating a group of participants that was often composed of 100% students of color.

Despite this difference, a community of trust was definitely being built because one participant shared his middle name with me and another participant, and he says he never shares his middle name because he thinks it’s too feminine. Maybe I could have gone further in probing him why he felt the name was feminine – and why it was a problem that it was feminine – but I was glad he trusted us enough to share something he usually keeps private.

Workshop 3

Three participants came to our third workshop. We got off to a slow start – only one person came on time, but then the two other participants came and we got started.

We started with a group check-in activity called highs and lows, where the participants said their high and low of the day. We talked about day-to-day things – how hard it is to get out of bed in the morning, how delicious the tacos one boy had at lunch.

The responses to the activity where the participants were required to draw what they thought of the character Junior were varied and rich. I think the participants really enjoyed an alternative response that was not solely focused on using words, but drawing. In general, this lesson was positive because it expanded the notion of a “text” to also include artwork.

In line with the theoretical framework of student agency, because he was stuck, I mentioned to one student that he could simply pick a quote to talk about from the excerpt instead of doing the drawing activity. He picked “I draw because sometimes words are not enough.”

Wilson probed him to say why words aren’t enough sometimes – when in his life are words not enough? When we talked about it later, Wilson said he was thinking that that quote had particular importance to the student because he had mentioned breaking up with his girlfriend earlier in the session. The participant did not make that connection verbally, though.

This was another struggle in this lesson – a lot of the participants, when probed to answer “why?” would respond with “I don’t know,” or pause. I think that learning about the students’ lives is a way to get them to answer these questions more in depth, though, and I think that students being quiet is also a result of situational factors – friend drama, family issues, simply tiredness from a long week. Wilson and I also wondered if it was gendered – the workshop consisted of all boys, and maybe they would have opened up more if there was a girl there, but opening up was a sign of vulnerability amongst male peers.

Other issues in the workshop were that students got up to go to the bathroom a lot, were using their cell phone (an issue we addressed in the next workshop), and a student appropriating the community contract (step up, and step back) so that he could interrupt another student.

Ultimately, though, I think the participants enjoyed the workshop. They enjoyed looking at artwork – one participant talked about how much he liked “Nighthawks” and all of them had really interesting things to say about the piece.

Another student also seemed to make strides in developing his truth. When I reminded everyone of the concept of “your truth,” he poignantly said, “My truth would be that I’m a serious comedian.”

Workshop 4

Six participants showed up to the fourth workshop, and one of the participants told me that the week after, the GSA was going to come to the next workshop. That was an encouraging start to the lesson.

The participants really enjoyed the initial mapping activity, and I was happy to see the results: students mapped their home communities, and came up with maps of everywhere from Jamaica to Ecuador to Poughkeepsie to their own brain.

The discussion of maps and bias was successful, but I think it was one of the more difficult topics to unpack. Specifically, I wondered if we could have explored the line between interpersonal problem and systemic bias more. I also wanted to allow students to explore that idea themselves, though, without my probing.

In other words, it was hard to connect maps to larger power structures. And in general, in all of the workshops, I had difficulty trying to approach the idea of larger power structures with students. When I was working on the lesson plans with Wilson, I often said I thought of our workshops more so as planting seeds of complex ideas versus spending a great deal of time unpacking the ideas. That being said, in the future, I would like to learn more about ways in which as a facilitator I could effectively unpack the idea of larger power structures. In this lesson, we discussed the Peters Projection, and watched the West Wing clip of “Why Should We Change Maps?” which started to allude to systemic oppression, but we didn’t overtly define it, for better or worse.

This may have been why some of the participants were a little confused about the last activity. It also may have been, as Wilson put it, that some students just were more reluctant to talk about and/or express themselves than others.

Part of the reason I didn't overtly define systemic oppression was because of my own positionality. Again, I come from a very different place than many of the participants. For example, one of the participants drew police cars in her map, around her house, something I have never experienced.

I did not want to be the White, upper-middle-class teacher saying: "you are oppressed!" to the students. My ultimate goal was to validate students' identities within the context of these larger external forces, but I think I could have done that more clearly. I hope that as I continue to study critical race theory, and culturally relevant teaching, I will more effectively be able to bridge the differences between my students and me.

Workshop 5

Our fifth workshop went really well. It was awesome to have so many new participants from the Gay-Straight Alliance. Our theme – allyship - was topical not only because of the Gay-Straight Alliance being present, but also because the day after our workshop was the yearly Day of Silence (<http://www.dayofsilence.org>).

Wilson and I discussed the fact that this theme was an easier theme to unpack. Whereas with tiny little lifeboats, and mapping, we were trying to plant seeds so that the participants formed their own ideas about coping and why we cope and how inequality plays into that, here we were more explicit about what we were trying to do. Our goal was to reframe allyship as a process, talk about what makes a good ally, and also help the participants reflect on who are allies in their lives.

It was really cool to have the GSA there for many reasons, but one reason was because the students we worked with before the GSA members began to participate were good friends with each

other. There was a different, exciting dynamic in the room during this workshop, because we had both athletes and self-proclaimed nerds.

The truth ball activity was successful because it got everyone going, woke everyone up. I wished we had done more “on your feet” activities in the previous workshops. I also learned a lot about the participants during the game – I wished I had asked all the what their favorite place in Poughkeepsie was – one girl said “anywhere but here” about the high school, and I wanted to have the opportunity to unpack that powerful statement more in depth.

The participants were able to articulate strong ideas, though. It was particularly powerful to have the participants read the six word memoirs aloud. We had them pick one that spoke to them and read it and a lot of them found mirrors in the six word memoirs provided. The participants also really liked the six word memoir activity, where they were able to write their own six word memoir. Students were honest and bold. One participant discussed her struggles with depression beautifully and succinctly.

The end of the workshop was also really successful. The participants liked reading the excerpt of *Aristotle and Dante Discover the Secrets of the Universe*, in which parents act as allies to a gay young man.

And we were able to have a great conversation about allies in the framework of the day of silence. One participant perfectly articulated that you can’t just be an ally for one day but have to always work to be an ally.

Workshop 6

This workshop went really well. We had both some of our usual participants and new participants from the GSA.

The participants really enjoyed the ted talk, and wrote furiously during the “single stories” activity. Some participants wrote diligently for more than ten minutes.

I think that some participants did not completely understand the prompt and wrote about their life stories – not necessarily their single stories, but hardships they had experienced. One student bravely shared a story about his traumatic childhood. It was a powerful moment, but I also had to content with validating all participants’ experiences. I strived to both recognize the one student who shared his traumatic past and the other students in the group who had equally valid things to say.

It was privileged to be able to listen to some of the single stories. One girl wrote a poignant piece about the single story told about Poughkeepsie – how it is seen poorly by the outside world but how actually it has a thriving community with schools, independent businesses, etc. But then she proceeded to talk about her trip to Florida, and the difference between the “slums” she passed on the bus and ritzy Orlando. I think I could have done better in that moment, because she did not recognize that she herself was telling single stories about the places she had visited.

This workshop was a really powerful one, but as a facilitator I again struggled with how to completely unpack these loaded stories and the complex idea of a single story.

As always, this workshop also made me think about how much high school students deal with, and how much the high school students I worked with deal with. I learned that single stories are told about these high schoolers all the time – based on race, class, and gender. My “single story” – about being grouped with my triplet sisters - seemed seemed to pale in comparison.

This workshop made me continue my own self work in identity development. I am still thinking a lot about my background in this setting, answering for myself the questions: How do I avoid being the “white saviour teacher?” What steps can I take to not unintentionally microaggress? To help me answer these questions, I think a lot about Beverly Tatum’s Stages of Racial Identity Development.

Workshop 7

The last workshop was fun, relaxing and bittersweet. The participants really enjoyed the final project. They all shared their favorite story free write, and as I'd hoped, connected those stories to their lives.

The final project ended up being not too structured – participants made collages and drawings. Many of them didn't have quotes from their favorite story, but the project was still effective in getting the participants to think about texts and to think about their own lives.

The end of the workshop was really validating because the two participants who had been to every workshop were clearly really sad it was over, and I was sad, too. It was a great project to complete my senior spring, a great experience for me as a teacher, and hopefully a fun after school program for the students involved.

Completing a project like this makes me really excited to pursue further study in Education. In particular, I am excited to learn more about culturally relevant pedagogical tools, so I will be able to more effectively unpack complex concepts with students and effectively deconstruct represented social worlds with students.

IX. Works Cited

- Adichie, Chimamanda Ngozi. "The Danger of a Single Story." Ted Global 2009. England, Oxford. July 2009. *Www.ted.com*. Web. 5 Mar. 2014.
- Beach, Richard, and Jamie Myers. *Inquiry-based English Instruction: Engaging Students in Life and Literature*. New York: Teachers College, 2001. Print.
- Cisneros, Sandra. *The House on Mango Street*. New York: A.A. Knopf, 1994. Print.
- Kohl, Herbert R. *Should We Burn Babar?: Essays on Children's Literature and the Power of Stories*. New York: New, 1995. Print.
- Laymon, Kiese. *How to Slowly Kill Yourself and Others in America*. Chicago: Bolden, 2013. Print.
- Laymon, Kiese. *Long Division*. Chicago: Bolden, 2013. Print.
- Media Construction of the Middle East: The Politics of Maps. Project Look Sharp*. Ithaca College, 2005. Web. 5 Mar. 2014.
<<https://docs.google.com/file/d/0B7evLgUbjmUhWXhtNFhVdHE2RVk/edit?pli=1>>.
- Meier, Deborah. *In Schools We Trust: Creating Communities of Learning in an Era of Testing and Standardization*. Boston: Beacon, 2002. Print.
- Myers, Walter Dean. "Where Are the People of Color in Children's Books?" *The New York Times*. *The New York Times*, 15 Mar. 2014. Web. 17 Mar. 2014.
- Nieto, Sonia. *Language, Culture, and Teaching: Critical Perspectives*. New York: Routledge, 2010. Print.
- Redford, Paul, and Aaron Sorkin. "Season 2: Episode 16: "Someone's Going to Emergency, Someone's Going to Jail"" *The West Wing*. NBC. 28 Feb. 2001. Television.
- Sáenz, Benjamin Alire. *Aristotle and Dante Discover the Secrets of the Universe*. New York: Simon & Schuster BFYR, 2012. Print.
- Sleeter, Christine E. *Un-standardizing Curriculum: Multicultural Teaching in the Standards-based Classroom*. New York: Teacher College, 2005. Print.

Tatum, Beverly Daniel. "Teaching White Students About Racism: The Search for White Allies and the Restoration of Hope." *Foundations of Critical Race Theory in Education*. By Ed Taylor, David Gillborn, and Gloria Ladson-Billings. New York: Routledge, 2009. N. pag. Print.

United States. New York State Education Department. Department of Regents. The New York State Report Card 2011-2012 Poughkeepsie High School. N.p., 31 July 2012. Web. 29 Apr. 2014.

Vizzini, Ned. *It's Kind of a Funny Story*. New York: Miramax /Hyperion For Children, 2006. Print.

Appendix A – Lesson Plan Resources
Workshop 1: Community Norms and Mini-Workshop
Feedback Form

STUDENT FEEDBACK FORM

I understand the concept of a Community Contract and the standards we included in it.

Disagree -----Agree

I liked the piece we read in the lesson today.

Disagree -----Agree

This lesson made me connect characters in books to myself.

Disagree -----Agree

Any other comments or questions:

Appendix A – Lesson Plan Resources
Workshop 2: “Introductions:” Names and Naming
Feedback Form

STUDENT FEEDBACK FORM

I liked the pieces we read in the lesson today.

Disagree -----Agree

This lesson made me think about my name in a way I hadn't thought of before.

Disagree -----Agree

This lesson made me connect literature to my own thoughts and experiences.

Disagree -----Agree

Any other comments or questions:

Appendix A – Lesson Plan Resources
Workshop 3: Perspectives on Identity and Coping Mechanisms
Feedback Form

STUDENT FEEDBACK FORM

I liked the pieces we read in the lesson today.

Disagree -----Agree

This lesson made me think about how we deal with hardship.

Disagree -----Agree

This lesson made me think about how we can use books, characters in books, and pieces of art to help us better understand and deal with our own lives.

Disagree -----Agree

Any other comments or questions:

Appendix A – Lesson Plan Resources

Workshop 4: Maps and Mapping

Handout #1: Peters Projection

(http://www.thesavvytraveller.com/agraphics/world_views/maps/odt/peters_475h.jpg)



Appendix A – Lesson Plan Resources
Workshop 4: Maps and Mapping
Handout #2: Mercator projection
(<http://geology.com/world/world-map.gif>)



Appendix A – Lesson Plan Resources

Workshop 4: Maps and Mapping

“All the Countries that Fit Inside Africa” handout

(http://infobeautiful2.s3.amazonaws.com/true_size_of_africa.png)



STUDENT FEEDBACK FORM

I liked the pieces we watched and read in the lesson today.

Disagree -----Agree

The lesson made me think about maps differently.

Disagree -----Agree

I was able to connect the clip and the excerpt about maps to my own map.

Disagree -----Agree

I felt that this lesson clearly was connected to the previous lesson on 'Tiny Little Lifeboats.

Disagree -----Agree

Any other comments or questions:

From *How to Slowly Kill Yourself and Others In America* by Kiese Laymon

The only really joyful times in life come from playing basketball and talking shit with O.G. Raymond “Gunn” Murph, my best friend. Gunn is trying to stop himself from slowly killing himself and others, after a smoldering breakup with V., his girlfriend of eight years. Some days, Gunn and I save each other’s lives just by telling and listening to each other’s odd-shaped truths.

I’m a walking regret, a truth-teller, a liar, a survivor, a frowning ellipsis, a witness, a dreamer, a teacher, a student, a joker, a writer whose eyes stay red, and I’m a child of this nation.

Appendix A – Lesson Plan Resources

Workshop 5: Allyship

Some Six Word Memoirs (from Not Quite What I Was Planning)

(<http://www.npr.org/templates/story/story.php?storyId=18768430>)

Fifteen years since last professional haircut. – *Dave Eggers*

After Harvard, had baby with crackhead. - *Robin Templeton*

70 years, few tears, hairy ears. - *Bill Queregresser*

Watching quietly from every door frame. - *Nicole Resseguie*

Catholic school backfired. Sin is in!- *Nikki Beland*

Savior complex makes for many disappointments.- *Alanna Schubach*

Nobody cared, then they did. Why? - *Chuck Klosterman*

Some cross-eyed kid, forgotten then found. - *Diana Welch*

She said she was negative. Damn. - *Ryan McRae*

Born in the desert, still thirsty. - *Georgene Nunn*

I asked. They answered. I wrote. - *Sebastian Junger*

No future, no past. Not lost.- *Matt Brensilver*

Extremely responsible, secretly longed for spontaneity.- *Sabra Jennings*

Joined Army. Came out. Got booted.- *Johan Baumeister*

Almost a victim of my family - *Chuck Sangster*

The psychic said I'd be richer. - *Elizabeth Bernstein*

Grumpy old soundman needs love, too. - *Lennie Rosengard*

Mom died, Dad screwed us over. - *Lesley Kyseley*

Painful nerd kid, happy nerd adult. - *Linda Williamson*

Couldn't cope so I wrote songs - *Aimee Mann*

Well, I thought it was funny – *Stephen Colbert*

STUDENT FEEDBACK FORM

I can think of an ally in my life.

Disagree -----Agree

I enjoyed the activities today.

Disagree -----Agree

The way I think about the concept of an ally has changed.

Disagree -----Agree

After this lesson, I can recognize depictions of allies in literature.

Disagree -----Agree

Any other comments or questions:

Appendix A – Lesson Plan Resources
Workshop 6: Single Stories
“A Story for my Life” Project

“A Story for my Life” Project

I want you to pick a story we’ve read in these workshops. Or a story you’ve read in school or for fun. Or a story you’ve watched on TV or in the movies. Or a story that’s been told to you by a family member or a friend. Then I want you to think about a part of that story.

I want you to connect that part of the story to **the story for your life**. You can connect it through writing, but also through drawing, collage, poetry, whatever we have in this room to use! I can also get more supplies and/or print things for you at Vassar, too.

You can and should use what you have created and what we have talked about in our other workshops to make this project!

Appendix A – Lesson Plan Resources
Workshop 6: Single Stories
“A Story for my Life” Project Example



Rationale:

My story addresses multiple aspects of my identity. I chose this picture because I look happy, and I define myself as a happy person. The quote I chose, from my favorite book, *A Tree Grows in Brooklyn* by Betty Smith epitomizes what makes me happy: small, simple pleasures. I also included thought bubbles because one of my favorite things to do is think. I included a question mark to emphasize that I love to think about ideas. I also think about books I have read, and I love to read and write. That is why I included the picture of the library and pencil. Lastly, I included a picture of me my family. My family is important to me. My family also represents a complex element of my identity because I am a triplet, and my two triplet sisters are my best friends, but I have to negotiate being a triplet and being my own person. Others often define me as 1/3 of a group, but I want to be defined as my own person. I also included my family, though, because they are always on my mind, and they are one of my primary sources of happiness.

Appendix A – Lesson Plan Resources
Workshop 6: Single Stories
Student Feedback Form

STUDENT FEEDBACK FORM

I understand the concept of a Single Story.

Disagree -----Agree

I enjoyed the activities, the video, and the readings today.

Disagree -----Agree

Another other comments or questions:

Appendix A – Lesson Plan Resources
Workshop 6: “A Story for my Life”
Final Feedback

Reading Workshops Feedback

What was your favorite part about the workshops?

What was your favorite activity we did?

What was the most important thing you learned?
