

THE ART OF STORYTELLING

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The Art of Storytelling

TPP 4244

Instructor: Sybil St Claire
Email: Sybil.StClaire@ucf.edu
Cell: 407/267-6815

Class Time: W, 11:30 AM – 2:20 PM
Location: PAC T115
Office Hours: T & TH, 12:00 – 2:30 PM
and by appointment

This class has a Facebook Page (The Art of Storytelling Spring 18),
which you will be invited to join.
Please do so asap.

Text:

Best Loved Stories Told at the National Storytelling Festival by The National Storytelling Association

Favorite Folktales from Around the World edited by Jane Yolan

Check out:

The Florida Storytelling Association <http://flstory.com/>
The National Storytelling Network <http://www.storynet.org/>

Course Description:

Storytelling is a creative art with enormous range and depth (from mythic, digital, and tandem to ethnic, Playback and healing) and we are all storytellers with the potential to become even better ones. *The Art of Storytelling* explores, celebrates, and cultivates our natural human impulse to turn experiences into story and to share those stories with others. Emphasis will be placed on exploring the tools of the trade (story content and structure, voice, gesture, movement, rhythm, timing, dialogue, audience involvement, etc.) through story shares. This is an application based studio class.

All out stories are worthy of being shared. We can't wait to hear yours.

Learning Objectives:

Students will...

- 1) Perform selected stories in a workshop environment in which each student gives and receives feedback.
- 2) Familiarize themselves with a variety of stories and storytellers.
- 3) Explore and apply the storyteller's tools of the trade, including story creation and structure, voice, gesture, movement, rhythm, timing, dialogue, audience involvement, memory devices, and props.
- 4) Recognize the significance of storytelling in home, academic, and therapeutic settings.
- 5) Explore personal experiences with, and connections to, storytelling.
- 6) Demonstrate the ability to honor stor, practice deep listening, and work together cohesively.

Participation

I believe students co-create their educational experiences with their professors and fellow classmates. To this end, it is imperative that you participate fully in and out of class. In class we can clarify and synthesize the information you have read and add real life examples and situations to help you understand. If you are eager to open your mind, share your thoughts, respect the thoughts of others, and participate with enthusiasm – welcome home. 😊

ADA: If you have a disability and need classroom accommodations, please notify me as soon as possible. You must also contact Student Disability Services on 407/823-2371.

Attendance Policy

I understand you have other classes and obligations pulling you in many directions. If you need to be gone from class for any reason, please let me know ahead of time, but do not ask for my permission as this class is important too.

Because class participation is essential to the educational goals of this course, **a maximum of two (2) unexcused absences will be permitted.** After the second unexcused absence, your final grade will be lowered half a letter grade (5 points) for each additional absence. Illness or emergencies (including late arrivals) should be handled in the same manner one handles such concerns with an employer, i.e, communicate your situation to me asap.

It is crucial that you not be late to this class. **To this end, two lates equal one absence.**

Perfect attendance earns five extra credit points.

ASSIGNMENTS

1) STUDENT ENGAGEMENT/FINANCIAL AID ASSIGNMENT (C/I)

Watch the Ted Talk *The Danger of a Single Story* by novelist Chimamanda Ngozi Adichie. (Approximately 20 minutes long).

https://www.ted.com/speakers/chimamanda_ngozi_adichie (Links to an external site.)
[Links to an external site.](#)

Respond briefly (a few sentences to a paragraph) to the following questions:

1. What, if anything, about this video did you connect to?
2. What, if anything, extended your thinking?
3. What, if anything, challenged your thinking.

2) STORYBANK (10 points)

You are required to read four stories per week (from week two through week six) from our text *Best Loved Stories* and *Favorite Folktales* for a total of 20 stories. You will keep track of these stories in a word docx containing the following information...

Please label in the following way and embolden:

- Title
- Author
- Brief synopsis
- Brief Critique - what you liked and did not like and WHY?
- What you connected with?
- What extended your thinking?
- What challenged you?
- A rating from 1 – 5 (with 5 being the highest).
- Final thoughts. (A final entry reflecting on the totality of your reading).

3) STORYTELLING (60 points – 20 points each)

Stories will be told in and out of class throughout the semester; however, you will be graded on your telling of the following stories:

- A) Playback Performance

- B) Tandem Tell (from *Favorite Folktales from Around the World* or *Best Loved Stories Told at the National Storytelling Festival*)
- C) Original Personal Tell (ethnic, healing, family, etc...)

Stories should be @ three minutes long.

*For B and C Incorporate at least three of the following into each of your stories: physicality/movement, props, music, audience participation, repetition, heightend vocal choices.

4) STORYTELLING RESEARCH PRESENTATION (25 points)

A 30 minute presentation on the storytelling topic of your choice to be presented in class. Example topics, feminist tales, African American storytelling, The Brothers Grimm, tricksters, beasts, Biblical, tall tales of the Appalachians, ghost stories, on-going controversies over fairy tales and their meanings, storytelling in prisons, National Storytelling Network, etc. You will be graded both on the information and on your PRESENTATION of the information. Submit to Canvas by 11:59 PM on the day you present.

Your presentation must include:

- *A visual component (Power Point/Wix, etc.).
- *A presentation/sharing of information
- *A storytelling activity/game, that will augement your presentation in entertaining and educational ways.
- *An example story or an example of their work.
- *An additional element of your choice: an interview, dramatic reinactment, original video, a second activity/game, etc. If you have other ideas just let me know.

5) SELF-REFLECTION PAPER (5 points)

Discuss and assess your journey in this class. Please reference specific situations/assignments (Playback, Tandem Tell, Original Tell, in-class activities, etcetera) as you respond to the following writing prompts.

Include and embolden writing prompts in your paper:

- 1) I'm beginning to understand that_____.
- 2) My perspective of storytelling has changed in the following ways_____.
- 3) New strengths developed.
- 4) Challenges encountered and how I overcame them...
- 5) Surprises (what, why and how?)
- 6) What I have learned and how it has impacted me...
- 7) How I have changed (or remained the same)...

- 8) I used to think_____ but now I think_____.”
9) Final Thoughts...

EXTRA CREDIT (5 points)

Attend a workshop or concert or tell at Florida StoryFest (April 12 - 15).

Provide proof of attendance and write a one – two page reflection paper on your experience.

Lakeside Inn Mount Dora, Florida

The Florida Storytelling Festival is a premier storytelling event, known nationally for its unique combination of workshops, concerts, youthful voices and sense of community. People come from across the state of Florida and beyond to explore and savor the art of storytelling.

Plagiarism:

You will fail the course if you plagiarize. Plagiarism is the unacknowledged use of ideas (Whether paraphrased, summarized or quoted) by a writer who seeks to pass off those ideas as his or her original thought. If you fail to document or attribute a source of the idea, even if you restate another writer's ideas, you have plagiarized. A serious university offense, plagiarism may be punished by failure or expulsion. Students who plagiarize on the research paper will receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format.

Grade Breakdown:

StoryBank	10
Storytelling	60
Presentation	25
Self Reflection Paper	<u>5</u>
Total	100

GRADING SCALE:

100 - 90	A
89 – 80	B
79 - 70	C
69 - 60	D
59 - 50	F

Late work will not be accepted.

Please Note, you will lose points for:

- Spelling/grammatical issues (.25 each)
- Not following directions
- Going over or under time limits
- Not sharing work equally
- Poor peer evaluations

DISCLAIMER

Additional reading material may be assigned.

This syllabus is subject to change at the discretion of the instructor.

This class may include material that expresses adult or controversial themes as well as strong language. If this presents a problem for you, please see the instructor immediately to access your chances for success in the course.

Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunity.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays. However, the student will be held responsible for any material covered during the absence and must inform the instructor two weeks prior to the holiday.

Since theatre requires the use of mind, voice, and body, there might be situations that will require a certain amount of physical contact between you and the instructor and you and other students. If this presents a problem for you, please see the instructor immediately to access your chances for success in the course.

Please, no videotaping or photography without permission.

COURSE SCHEDULE

Subject to change at Instructor's discretion

January 10, Week 1

W: Introductions

Syllabus/Introductions
Sentimental Object/Devising

Homework:

1. Watch *The Danger of Single Story* (Student Engagement for Financial Aid Assignment) and respond to writing prompts in Canvas by January 16.
2. Watch *The Call of Story* in Canvas by January 16.

January 17, Week 2

W: Connecting & Sharing

Place in Groups for Presentation & Tandem (an hour)

Homework:

1. Read four stories for Storybank, either *The Best Loved Tale* or *Favorite Folktales*.

January 24, Week 3

W: Guest Artist Amanda Hill

Story Structure, Storyboarding
Place in Research & Tandem Groups

Homework:

1. Read four stories for Storybank

January 31, Week 4

W: The Senses, POV & Attitude

The Maggots and the Gold (Life Story)

Homework:

1. Read four stories for Storybank

February 7, Week 5

W: Introduction to Playback

Viewpoints (physical & vocal)

Discuss Research Assignment & place in groups

Homework:

Read four stories for Storybank

February 14, Week 6

W: Playback (Fluid Sculptures/Pairs/Chorus)

Homework:

1. Read final four stories for Storybank
2. Bring both texts (*Best Loved Tales and Favorite Folktales*) to class with you next week.
3. Prepare Storybank for submission. Due next week.

February 21, Week 7

W: Tandem/Research Group Meetings

Playback (Long Form/Music/Silks)

DUE: Storybank (by 11:59 PM tonight)

Homework:

1. Prep Research Topic Proposal - due Monday, February 26 by 11:59 PM.
Include Group members, topic, possible activities, what drew you to this person/organization.
2. Prep Tandem Story selection proposal - due Monday, February 26 by 11:59 PM.

February 28, Week 8

W: Playback (Structure)

DUE: Monday, February 26 by 11:59 PM

- 1) Research Topic Proposal
- 2) Tandem Story selection proposal

March 7, Week 9

W: Playback (Rehearse)

March 14, Week 10

W: SPRING BREAK – NO CLASS

March 21 , Week 11

W: Tandem, Personal, and Research Prep

PERFORM: PLAYBACK

Tuesday, March 20 & Thursday, March 22

7:30 – 9:00 PM PAC Theatre Building, Studio II (AKA Room T110)

*If you would care to attend, my Theatre for Social Change class is offering workshops right before your performances from 5:30 – 7:00 PM in the same studio.

Homework:

1. Finalize Research Presentation

March 28, Week 12

W: TBA

PERFORM: PLAYBACK

Tuesday, March 27 & Thursday, March 29

7:30 – 9:00 PM PAC Theatre Building, Studio II (AKA Room T110)

*If you would care to attend, my Theatre for Social Change class is offering workshops right before your performances from 5:30 – 7:00 PM in the same studio.

April 4 , Week 13

W: Research Presentations (5 per group, all 5 groups)

Homework:

1. If pursuing extra credit, attend Storyfest April 12 – 15 in Mount Dora (<https://flstory.com/>)
2. If pursuing extra credit, Write StoryFest Paper.

April 11 , Week 14

W: Tandem Tell (8 groups of 2 people)

Homework:

1. Write Self-Reflection Paper. Due Wednesday, April 18. See syllabus for directions.

April 18, Week 15

W: Tandem Tell (2 groups of 2 people)

Personal Tell Exploration

DUE: Self-Reflection Paper

DUE: Extra Credit StoryFest Paper

April 25, Week 16

W: ENCOURAGEMENT FEAST/CREATION DANCE

APRIL 25 - FINAL

FINAL: Wednesday, April 25 Time TBA

Personal Tell (healing, ethnic, cultural, etc.)

DUE: Personal Tell

DUE: Personal Tell Script (upload to Canvas)

How to Story an Experience

(to be handed in with each performace)

One sentence description of story: _____

1. BEGINNING

Who was there?

Where and when did it happen?

What happens to put the story in motion?

What is the desire, need, problem, conflict, imbalance?

2. MIDDLE

A] What happened? (Follows the action the desire leads us to take).

B] What are the complications, the obstacles?

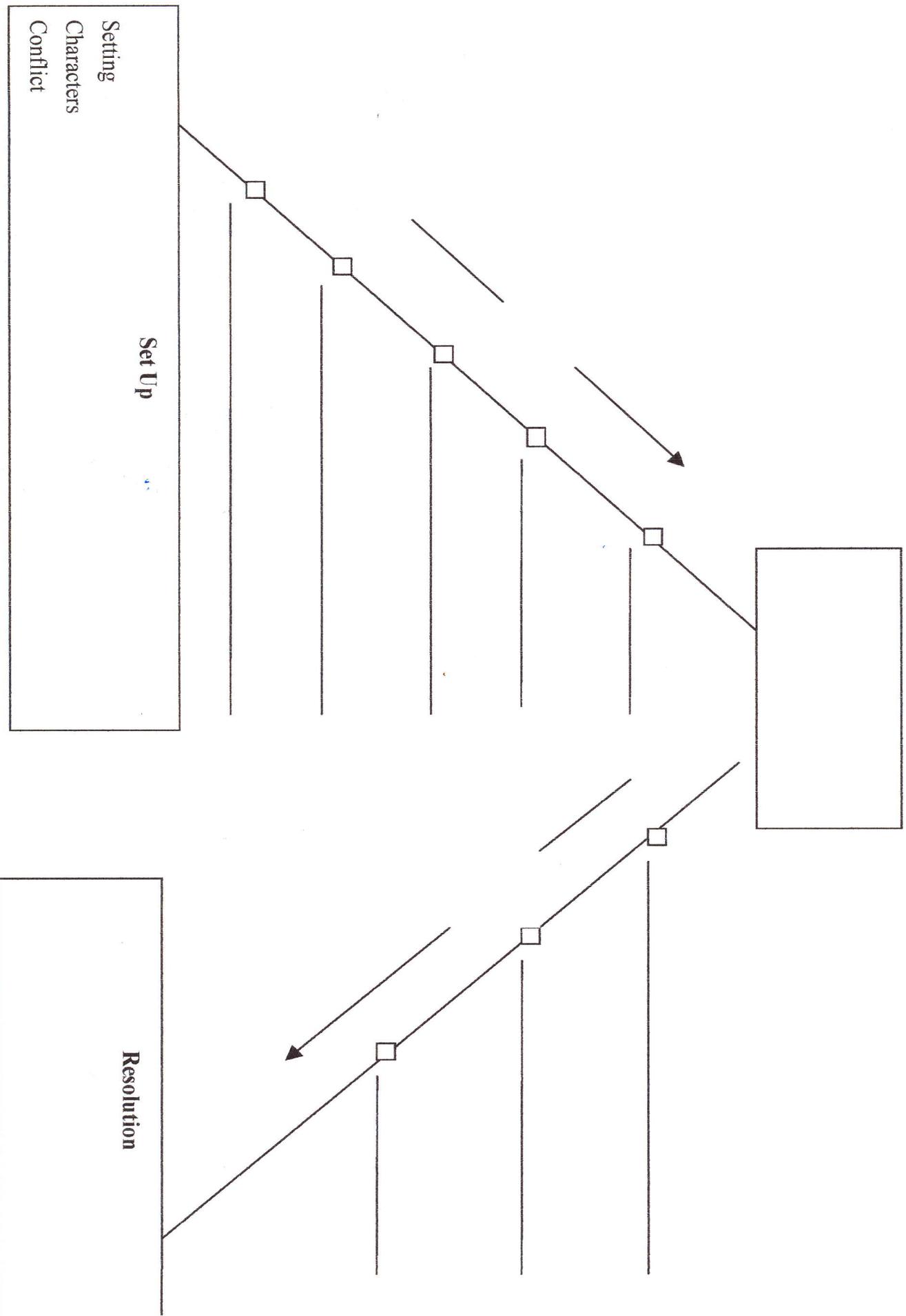
C] What is the crisis?

D] What is the climax?

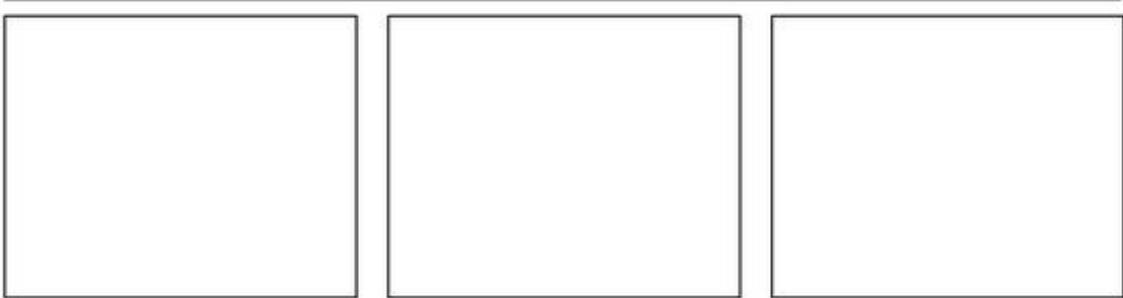
3. END

What was the result? How was the problem solved? Reveal your insights or transformative realization, meaning, point, or moral.

PLOT TEMPLATE



STORYBOARD



Four horizontal lines for writing a description of the scene.



Four horizontal lines for writing a description of the scene.



Four horizontal lines for writing a description of the scene.

The Hero's Journey

THE TWELVE STAGES OF THE HERO'S JOURNEY:

1. **The Ordinary World**- the hero is seen in his/her everyday life
2. **The Call to Adventure**- the initiating incident of the story
3. **Refusal of the Call**- the hero experiences some hesitation to answer the call
4. **Meeting with the Mentor**- the hero gains the supplies, knowledge, and confidence needed to commence the adventure
5. **Crossing the First Threshold**- the hero commits wholeheartedly to the adventure
6. **Tests, Allies and Enemies**- the hero explores the special world, faces trial, and makes friends and enemies
7. **Approach to the Innermost Cave**- the hero nears the center of the story and the special world
8. **The Ordeal**- the hero faces the greatest challenge yet and experiences a symbolic death and rebirth
9. **Reward**- the hero experiences the consequences of surviving "death"
10. **The Road Back**- the hero returns to the ordinary world or continues to an ultimate destination
11. **The Resurrection**- the hero experiences a final moment of death and rebirth so they are pure when they reenter the ordinary world
12. **Return with the Elixir**- the hero returns with something to improve the ordinary world

The Archetypes:

1. **Hero**- someone who is willing to sacrifice his own needs on behalf of others
2. **Mentor**- all the characters who teach and protect heroes and give them gifts
3. **Threshold Guardian**- a menacing face to the hero, but if understood, they can be overcome
4. **Herald**- a force that brings a new challenge to the hero
5. **Shapeshifter**- characters who change constantly from the hero's point of view
6. **Shadow**- character who represents the energy of the dark side
7. **Ally**- someone who travels with the hero through the journey, serving variety of functions
8. **Trickster**- embodies the energies of mischief and desire for change

STORYTELLING TIPS

Learning a Story:

You do not need to memorize stories, you do need to know them very well, however, and be clear about each stories' structure/order of events.

Tell the story to anyone and everyone who will listen

Record yourself telling the story

Tell the story to yourself while doing laundry, driving, etc.

After learning the story fairly well revisit the text to see if you would like to add something you forgot (repeated phrases, rhymes, chants, sound effects, a character description, etc.)

Telling:

Sequencing

Have a logical order for your story

If you forget something circle back round to it

If you goof, keep going, no one will know if you don't let them know

Memorize the first and last lines of your story for a comfortable start and a smooth finish

Character

Understand character motivation

Decide how the character stands, sounds, talks, looks

Use posture and voice to bring characters to life

Use plenty of expression. Your voice and body convey character emotion

Details

Clearly detail the setting so the listener can see it

Develop the character fully through words and actions

Gestures

Add movement to add interest and emphasize key plot points and actions.

Eye Contact

Make good eye contact

Voice

Project

Articulate

Pacing and Tempo – not too slow or too fast, use pauses effectively

Volume – use it to express intensity and feeling and to make sure you are heard

Viewpoints

View Points of Time

Tempo
Duration
Kinesthetic Response
Repetition (internal/external)

Viewpoints of Space

Shape (lines, curves, combo)
Gesture (behavioral/expressive)
Architecture (mass, texture, light, color, sound)
Spatial Relationship (1 body, group, architecture)
Topography (pattern, landscape, shape, density)

TEMPO – how fast

Begin walking on the grid in a medium tempo. Fast, slow, medium tempo, explore your character's tempo. Notice what you stay away from, notice when you get bored. What do you have to do to surprise yourself?

DURATION – how long

Shift 90% of your focus to duration. How long do you stay in certain tempos?

Can change directions, forward, backwards, sideways.

Add dimension, crawling, slithering, scooting, stopping and starting.

Top speed and stillness

Keep your inner balance there is calm in hyper speed and vitality in slow.

KINESTHETIC RESPONSE – how we respond to others

Begin to shift your attention to others and how their movements affect you. Give up control, use whatever you come across. Let everything affect you! All you need to do is receive and react.

REPETITION

Begin to shift focus to repetition. Repeat off of someone else the way your character would. Constantly shift to new person. Repeat off of two people, three, use ones floor pattern and another's tempo, listen with your back.

SPATIAL RELATIONSHIPS

Begin to shift your attention to space, to spatial relationships. Work in the extreme get too close and too far away, change as others change around you. Let others effect you.

TOPOGRAPHY

Let the grid dissolve under feet and let a new grid emerge that is circles, swirls, curves, . You can also add zig zags and straight lines. Imagine red paint on the bottom of your feet and paint the floor with them.

Define the area your shape is in. Is your circle within a square? Is it large or small?

STOP AND FREEZE – find individual space

SHAPE

Get a clear sense of the outline your body is making against the room.

Begin to make angular shapes with your body, use all of it. Incorporate your elbows, toes, nose, tongue

Next move to curved shapes. Now combine them - angles and curves. Your arm is curved, your leg is straight. In whatever shape you are in begin to travel. Start to work with one or two other people, combining your shapes, traveling together, constantly shift to new shapes, new partners. Be open to surprise encounters.

STOP AND FREEZE – Find individual space for yourself

EXPRESSIVE GESTURE

We are shifting out attention to Expressive gesture. It's symbolic, poetic. As your character, using gesture express the emotion grief, joy, love, hate, fear, anger, jealousy, happiness, contentment, surprise, shyness, embarrassment, shame, defeat, triumph Now express the emotion that your character feels the most.

BEHAVIORAL GESTURE

Shifting now to a behavioral gesture that your character uses. How does he or she say hi? Goodbye, welcome, I miss you. How does he or she cry? Walk? How does he or she experience cold, heat, rain, a sense of being tired.

Express through gesture your characters health. How does he or she feel physically?

ARCHITECTURE

Begin to shift your awareness to the room, the architecture – the floor, the walls, the sounds, the color, the textures. When you are ready begin to move with the room as your character.

MASS

Dance off the shape of the room, interact with the walls, the floor. Lean against the wall, crawl with it. Climb onto the furniture.

TEXTURE

Begin to let the textures in the room effect you. What does metal do to you? Paper? Move around the room changes as you come into contact with different textures.

LIGHT

As your character dance off the light in the room. Work with or against, move in and out of it, dance off the fixtures.

OBJECTS

Dance with the smaller objects in the room. Travel with them. Develop relationships with them. Let them taunt you, tickle you, anger you, explore it for its raw qualities.

OTHERS

Let in the objects that people around you are using begin to affect you – join others. Do not get attached to your own activity to the exclusion of others. Move on to another event in the room and another.

STOP AND CLOSE YOUR EYES. You have now moved through the nine viewpoints.

VOCAL VIEWPOINTS

PITCH, DYNAMIC, TEMPO, ACCELARATION/DECELERATION, REPETITION, TIMBRE, SILENCE

The creators of Viewpoints believe that speech is an act of survival, accordingly when we speak on stage it should be out of a sense of need, of necessity, of survival.

VOCAL VIEWPOINTS

Now we are going to add a new viewpoint that of VOCAL VIEWPOINTS
There are SEVEN of them. I am just going to lead your through them.

Still in character sit down with your partner. Using dialogue from your text we will explore the vocal viewpoints. Decide where you would like to begin. Stay focused on your partner, just listen for my voice.

You can switch throughout if you'd like or stay with one dialogue exchange.

PITCH – high or low

Pitch is where sound lies within the possible range of the instrument. In this case the instrument is your voice. So high to low vocally. Begin to repeat your line of dialogue at a medium pitch, now low, now high. Explore pitch on your own. STOP

DYNAMIC - loudness

In vocal viewpoints dynamic is the term used to connote loudness, volume. Say your line of dialogue as softly as possible, as loudly as possible, explore volume on your own. STOP.

TEMPO

Tempo is speed. In vocal viewpoints it's the speed at which you say things. Try saying your lines as fast as possible, as slow as possible, try one person fast and one person slow, one person slow and one person medium, switch it up one line slow the next fast. Surprise yourselves, explore on your own. Let your partners tempo effect you. STOP

ACCELARATION/DECELATION – Slow to fast and vice versa

Start slow get faster and vice versa. Collaborate on accelerating and decelerating, let it be fluid. Notice how the vocal viewpoints change meaning. STOP

REPETITION

Factoring in tempo, dynamic (loudness), pitch (high or low) begin to repeat what your partner is doing, if they increase tempo increase with them, if they move to a high pitch copy the, Try not to let anyone lead or follow. STOP

TIMBRE

Timbre has to do with shape size, and substance. To experiment with timber you will

explore producing sound from various physical resonators - nasal, deep throated, belly, etc. Begin. STOP

SILENCE

We all know how powerful it can be but instead of using silence between lines the vocal viewpoints ask you to find silence within sentences, between words, even in the middle of words. Make sure there is no silence between lines of dialogue look for it only within your lines and words, so breathe while your partner is talking and be ready to speak as soon as they are finished. STOP

Playback Theatre

Playback is a form of improvisational theatre in which audiences share their stories and experience them “played back” on the spot. It was created by Jo Solas and Joanthan Fox in 1975. It blends the work of traditional storytellers, psychodrama, and activism. Playback companies now exist in over 50 countries.

In Playback we...

- *Practice deep listening.
- *Understand the goal is to honor both teller and story.
- *Trust each other and the unfolding of each moment.
- *Make strong offers and are willing to make mistakes.
- E*njoy being surprised.
- *Live in the unknown.
- *Find our own connections to the teller's story.
- *Use the personal stories of the audience.
- *Uses ritual and specific forms to communicate the teller's story.
- *Uses both narrative and non-narrative forms.
- *Use our bodies, symbols and metaphors, as well as verbalization to advance the story.

Playback Theatre creates community, connectivity, healing, social and interpersonal change, awareness, and resolution. It is ancient, non-technological theatre of neighbors that uses ritual to explore and honor story. It is also a form of entertainment.

We will be doing fluid sculptures, pairs, chorus and long-form (aka cast-stories).

PROMPTS FOR PERSONAL STORYTELLING CREATION

Can you remember a pet you had that you don't have anymore?

Do any family members remember the same pet differently?

A time when you tried to cook something that didn't work out?

Can you remember a time when you got in trouble for something you had already been told not to do?

A time when you broke something that didn't belong to you?

A trip you would not want to have to take again.

A party or a date you didn't want to go on to begin with.

A night your parents never found out about.

When you got sick at an inconvenient moment.

A birthday or holiday you would like to live over again (or not live over again).

A time when you got lost.

A time when you got locked out of where you needed to be.

A time when you totally forgot an important date or appointment.

A time when your first impression of someone turned out to be completely wrong.

A time when you learned something from a child.

A time when you received a gift or a compliment that you did not deserve.

A time when you almost won but not quite.

A time when you were tricked or lied to.

One of your favorite birthdays, holiday, day at school, experience at summer camp.

Favorite relative.

A childhood hiding place or thinking place

The oldest person you know.

The first person you ever had a crush on.

A person who once had something you wanted.

A person you wanted to be like when you grew up.

The person for whom you are named.

Your grandmother or grandfather

An event or person (friend, family member, co-worker, teacher, animal, sweetheart) who had a huge impact on you.

Someone who has always been there for you.

Tips for Creating Personal Stories

Work on background and some of the reasons that brought you to the crisis, don't just jump right in. Set up the story.

Be specific, when I was 12 years old we were visiting at Gandmother's house. Help us SEE the story.

Think about events that turned your world upside down.

Take us with you.

Look at childhood pictures

Be descriptive – smells, sights, taste, tactile sensations.

Fully describe the people and the places.

Example [I Come From A Place](#) Poem

I come from a place
Where the sky
and flowers are full
of different colors
where the oceans are blue
and the fields are green

I come from a place
where the birds sing their sweet song
the bees hum their melody
the wind blows everywhere it wishes to blow
all together makes a perfect harmony

I come from a place
where delicious
religious
food is made
where it smells like the pine trees
up in the mountains

I come from a place
where people are full
of happiness
and craziness
where the woman are fashioned crazy
and are obsessed with plastic surgery

I come from a place
where every dream is possible
to be achieved
where its a small spot on the world map
and its called Lebanon

Sinquain Poem Template

Noun

Adjective

Adjective

A phrase describing how it feels or what it does

Verb

Adverb

Adverb

Adjective

Adjective

Synonym for Noun

Storytelling Rubric

(20 points)

<p>STORY STRUCTURE Story has a clear and engaging opening. Sequence of events easy for the listener to follow. Ending has a sense of closure.</p>	<p>Met or Exceeded Expectations (5 points)</p>	<p>Often Met Expectations 4.25</p>	<p>Strengthen 3.75</p>
<p>WORDS Teller's choice of language is descriptive and articulate. Clear differentiation between teller, narrator, characters. Effective Timing/Pacing.</p>	<p>Met or Exceeded Expectations (5)</p>	<p>Often Met Expectations (4.25)</p>	<p>Strengthen (3.75)</p>
<p>CHARACTERIZATION Use of voice, facial expressions, body language, and gesture. Connection to self and audience. Authenticity.</p>	<p>Met or Exceeded Expectations (5)</p>	<p>Often Met Expectations (4.25)</p>	<p>Strengthen (3.75)</p>
<p>AUGMENTATION Use of music, props, etcetera. Activates and augments the story in creative and engaging ways</p>	<p>Met or Exceeded Expectations (5)</p>	<p>Often Met Expectations (4.25)</p>	<p>Strengthen (3.75)</p>

Storybank Rubric (10 points)

<p>Followed Directions: Included all 20 stories as well as title, author, synopsis of story, critique rating, answered all writing prompts</p>	<p>Met or Exceeded Expectations (4)</p>	<p>Often Met Expectations (3.4)</p>	<p>Strengthen (3)</p>
<p>Content Clarity of expression/writing style. Easy to follow and understand. Error free.</p>	<p>Met or Exceeded Expectations (2)</p>	<p>Often Met Expectations (1.7)</p>	<p>Strengthen (1.5)</p>
<p>Substantive discussion/exploration of stories Thorough, articulate, thoughtful, making connections</p>	<p>Met or Exceeded Expectations (4)</p>	<p>Often Met Expectations (3.4)</p>	<p>Strengthen (3)</p>

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

Research Presentation Rubric

(25 points)

<p>Introduction Began with an attention getter, motivated audience to listen Previewed main points, included clear thesis statement</p>	<p>Met or Exceeded Expectations (4)</p>	<p>Often Met Expectations (3.4)</p>	<p>Strengthen (3)</p>
<p>Preparation Prepared, breadth of knowledge, shared presentation equally</p>	<p>Met or Exceeded Expectations (5)</p>	<p>Often Met Expectations (4.25)</p>	<p>Strengthen (3.75)</p>
<p>Substantive Discussion of Topic Well documented supporting material, use of examples, easy to understand and follow, arranged in effective patterns. Thorough articulation of information. Covered far more than the minimum/basics.</p>	<p>Met or Exceeded Expectations (7)</p>	<p>Often Met Expectations (5.95)</p>	<p>Strengthen (5.25)</p>
<p>Use of Visual Learning Aids & Creativity/Ingenuity Power point, activities, etc. engaging, informative, educational, dynamic</p>	<p>Met or Exceeded Expectations (5)</p>	<p>Often Met Expectations (4.25)</p>	<p>Strengthen (3.75)</p>
<p>Conclusion Summarized topics and main ideas, closed in a memorable way, able to answer questions</p>	<p>Met or Exceeded Expectations (4)</p>	<p>Often Met Expectations (3.4)</p>	<p>Strengthen (3)</p>

Self-Reflection Paper Rubric

(5 points)

<p><u>ORGANIZATION AND COHERENCE:</u></p> <p>Uses logical structure and discipline specific vocabulary. Guides the reader through chain of reasoning, and/or progression of ideas. Followed directions.</p>	<p>Met or Exceeded Expectations (1)</p>	<p>Often Met Expectations (.85)</p>	<p>Strengthen (.75)</p>
<p><u>SUBSTANTIVE DISCUSSION:</u></p> <p>Makes connections, evidences higher-level thinking, Demonstrates significant self-reflection.</p>	<p>Met or Exceeded Expectations (3)</p>	<p>Often Met Expectations (2.55)</p>	<p>Strengthen (2.25)</p>
<p><u>STYLE:</u></p> <p>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style is clear and concise, and makes sense to the reader. Error free.</p>	<p>Met or Exceeded Expectations (1)</p>	<p>Often Met Expectations (.85)</p>	<p>Strengthen (.75)</p>

NOTE: Grammar, punctuation, spelling, and sentence structure issues - minus .25 per incident.

Peer Evaluation

Your Name: _____

Group Member: _____

Rating Scale:

1 = Unsatisfactory

3 = Average

5 = Outstanding

2 = Weak

4 = Above Average

Topic	Rating	Comments
Actively participated in group meetings		
Followed through on commitments (contributed to project)		
Knowledgeable and prepared for presentation		
Collegiality (professional, positive, reliable, helpful)		

Total (out of 20) _____

DUE DATES

Week 2 – Week 6 (1/17- 2/14)	Read 4 Stories Weekly for Storybank (for a total of 20 stories).
Wednesday, January 10	Bring Sentimental Object to Class
Week of January 12 by 11:59 PM	Watch: <i>The Danger of Single Story</i> (Posted in Canvas). Respond via Canvas. *Student Engagement for Financial Aid Assignment
Tuesday, January 16	Watch: <i>The Call of Story</i> (Posted in Canvas.)
Wednesday, February 21	Storybank
Monday, February 26	Research Topic Proposal Tandem Story Selection Proposal
Tuesday, March 20 & 27 & Thursday March 22, 29	Playback Performances 7:30 – 9:00 PM PAC Studio II (AKA Room T110)
Wednesday, April 4	Research Presentations
April 11 & 18	Tandem Tells
April 18	Self Reflection Paper Storyfest Paper (Extra Credit)
Wednesday, April 25	FINAL (Personal Tell)

NOTE:

*All work is submitted online via Canvas.

*Please submit all assignment by 11:59 PM on the day they are due. Late work will not be accepted and will result in a grade of zero.