The Art of Storytelling

Table of Contents

Contact Information, Office Hours, Facebook Info, Text, Course Description 3
Learning Objectives, Attendance, Participation 4
Submissions, Work Quality, Academic Integrity, SAS, Campus Safety 5-6
University Events, Religious Observance, Active Military 7
Disclaimer, Theatre UCF Standards 8

Assignments:
The Danger of a Single Story, Article Share, 9-10
Playback, Research Project, Personal Story 10-12
Self-Reflection Papers, Participation Narrative & Rubric 13

Grading 14
Course Schedule 15-18

Informational Hand-Outs:
- How to Story an Experience 19
- Plot Template 20
- Storyboard Template 21
- The Hero’s Journey 22
- Storytelling Tips 23
- Playback Theatre 24
- Physical Viewpoints 25-26
- Vocal Viewpoints 27
- Prompts for Personal Storytelling 28-29
- Identity Exploration 30
- Eight Steps to Great Digital Storytelling 31-34

Templates:
- #1 I Am... 35
- #2 I Come From A Place 36
- #3 Mad Lib 37

Rubrics:
- Article Shares 38
- Playback 39
- Research Presentation 40
- Self-Reflection Paper 41
- Participation & Narrative 42
- Personal Tell 43

Peer Evaluation 44
Due Dates 45
The Art of Storytelling
TPP 4244

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

Class Time: W, 12:00 AM – 1:15 PM
Location: BHC 131
Office Hours: T: 3:00 – 4:00PM
TH: 1:30 – 3:30 PM
and by appointment

This class has a Facebook Page - The Art of Storytelling Fall 19. Please join asap.

No Text:

Check out:
The Florida Storytelling Association http://flstory.com/
The National Storytelling Network http://www.storynet.org/
Best Loved Stories Told at the National Storytelling Festival by The National Storytelling Association
Favorite Folktales from Around the World edited by Jane Yolan
The Call of Story, The National Storytelling Association (VMEO)

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. Can’t wait to hear yours…

Please wear comfortable clothing to class.
We will be moving and working on the floor in this class.
Learning Objectives:

Students will...

1) Perform selected stories in a workshop environment in which each student gives and receives feedback. (Playback, Research Presentation, Personal/Digital Story).

2) Familiarize themselves with a variety of stories and storytellers. (Playback, Research Presentation, Article Shares).

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. (Playback, Research Presentation, Personal/Digital Story).


5) Explore personal experiences with, and connections to, storytelling. (Playback, Personal/Digital Story, Self-Reflection, Participation).

6) Demonstrate the ability to honor story, practice deep listening, and work together cohesively and harmoniously. (Playback, Research Presentation, Self-Reflection Participation).

Attendance
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 professionally and asap.

Late Arrival: It is crucial that you not be late to this class. To this end, two late arrivals equal one absence.

Perfect attendance earns five extra credit points.

Participation:
I believe students co-create their educational experiences with their professors and classmates. Effective participation in this class involves significant self-reflection, completion of all assignments and assigned readings in a timely manner, concentration, a high level of participation, thoughtful speaking and listening in discussions, respect for other’s opinions, contributing to the growth of others, working cooperatively in small groups and physically/mentally engaging in all class activities as well as commitment to the class as a whole. You will be graded on participation. If you come to class unprepared you will lose points off your grade for failing to prepare to fully
participate. If you are eager to open your mind, share your thoughts, respect the thoughts of others, and participate with enthusiasm — welcome home.

Submissions:
All assignments will be submitted online via Canvas/webcourses. Late work will not be accepted.

Notes on quality of work:
This class requires high quality written work and professional standards of communication in all areas. All written assignments are to be typed in 12 point font, double-spaced, Times New Roman, and, where appropriate, formatted according to the latest addition of the MLA handbook. Assignments should be proofread and professional in appearance. As always, you are required to give credit where credit is due (this includes Internet sources). Substandard work will earn a zero.

Academic Integrity

According to Section 1, “Academic Misconduct,” students are prohibited from engaging in:

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else’s efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor’s PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
4. Falsifying or misrepresenting the student’s own academic work.
5. Plagiarism: Using or appropriating another’s work without any indication of the source, thereby attempting to convey the impression that such work is the student’s own.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.

For more information about Academic Integrity, consult the International Center for Academic Integrity <http://academicintegrity.org>.


Responses to Academic Dishonesty, Plagiarism, or Cheating
You will fail this course if you engage in academic dishonesty of any kind.
Plagiarism:
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 research paper swill receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format. For more information about UCF’s Rules of Conduct, see http://www.osc.sdes.ucf.edu/.

Students should also familiarize themselves with the procedures for academic misconduct in UCF’s student handbook, The Golden Rule <http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf>.

UCF faculty members have a responsibility for students’ education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to academic misconduct. Penalties can include a failing grade on an assignment or in the course, suspension or expulsion from the university, and/or a “Z Designation” on a student’s official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see: <http://goldenrule.sdes.ucf.edu/zgrade>.

Course Accessibility Statement:
The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <http://sas.sdes.ucf.edu/> (Ferrell Commons 185, sas@ucf.edu, phone 407-823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

Campus Safety Statement:
Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide’s physical location and consider reviewing the online version at http://emergency.ucf.edu/emergency_guide.html.
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see http://www.ehs.ucf.edu/workplacesafety.html (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to my.ucf.edu and logging in. Click on “Student Self Service” located on the left side of the
screen in the tool bar, scroll down to the blue “Personal Information” heading on your Student Center screen, click on “UCF Alert”, fill out the information, including your e-mail address, cell phone number, and cell phone provider, click “Apply” to save the changes, and then click “OK.”

- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (https://youtu.be/NlKYajEx4pk) about how to manage an active shooter situation on campus or elsewhere.

**University Events or Co-curricular Activities:**
Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance. For more information, see the UCF policy at <http://policies.ucf.edu/documents/4401.1MakeupAssignmentsForAuthorizedUniversityEventsOrCoCurricularActivities.pdf>.

**Religious Observances:**
Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at <http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf>.

**Deployed Active Duty Military Students:**
If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.
Disclaimer

This class incorporates theatre exercises that may challenge you in physical and emotional ways. Remember you always have the option to pass when we are doing exercises and that it is your responsibility to practice self-care. This class may include material that expresses adult or controversial themes as well as strong language that some might find offensive. As theatre requires the use of mind, voice, and body, there will also be situations that will require a certain amount of physical contact between you and the instructor and you and other students.

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.

I am here to help you. See me if you have any problems or questions, or if you just need some advice. This class may deal with personal material and you may want to discuss your experiences. Please do not hesitate to seek me out. Though I have offered suggestions the decisions are ultimately yours. Collaboration and integrity are key components of this class.

Please, no photography, video, or audiotaping without consent.

Theatre UCF Standards

It is the intent of the Theatre department administration and faculty to provide a clear and simple set of policies that guide rehearsals and classrooms to ensure a safe and comfortable space for learning. These guidelines are based on the Chicago Theatre Standards and have been adapted for the University of Central Florida. These standards will be in effect for all learning environments under the auspices of the UCF Theatre program, to include classes and rehearsals. Providing a safe and welcoming environment is intrinsic to learning. “Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. We seek to nurture spaces with strong safety nets that support that ethos without compromising a visceral and authentic experience for artists and audiences in our learning environment.

http://theatre.cah.ucf.edu/files/Theatre_UCF_Standards.pdf
1) The Danger of a Single Story. (C/I)

**DUE:** Friday, August 30 by 11:59 PM.

Watch the Ted Talk The Danger of a Single Story by novelist Chimamanda Ngozi Adichie. (Approximately 20 minutes long). Doubles as Student Engagement for Financial Aid Assignment.

https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story

Respond briefly (a few sentences to a paragraph):

A) Connect. Extend. Challenge. – What did you connect to? What extended your thinking? What challenged your thinking?

B) What do you wish I knew about you?

2) ARTICLE/BOOK/TED TALK SHARE (15 points)

**DUE:** Thursday, September 12, Tuesday, September 17 & Thursday, September 19

Creative in-class presentation. You will be placed in small groups to select an article, book, or TED Talk to explore and share with the class that pertains to Storytelling. SUBMIT PEER EVALUATION ON EVERY MEMBER OF YOUR GROUP AT PROJECT’S CONCLUSION.

Shares consist of:

A) A written overview/critique of the article, book, or TED Talk that explores an essential question (Submit to Canvas. Bring hard copy for instructor the day of your share).

B) An oral presentation in class that includes a reflection on the impact of the reading and incorporates an essential question.

C) A related story and storytelling activity to be shared with the class.

D) Delivery of story and leadership of activity and class discussion.

As part of your written narrative, select one essential question to explore.

**Essential Questions:**

How can we use stories to understand ourselves, others, the world?
Where does the meaning of a story reside? Within the text, within the reader, or in the transaction that occurs between them?
Essential Questions (cont’d)
What is the relationship between language, stories, and power? Are they separable? Inseparable? In what ways?
How do storytelling, language, and words shape an individual?
In what ways can stories be a burden?
What is a “story,” and how do they function in our lives?
How can language be powerful?
How is language used to manipulate us?
How can we use language to empower ourselves?
How are we the stories we tell?
What makes a story universal?
How can I help myself and/or the world through storytelling?
How are people transformed through their relationships with stories?

3) PLAYBACK THEATRE (25 points)
Performance Dates: Tuesday, October 22, Wednesday, October 23, Thursday, October 24, Friday, October 25

Playback Theatre is an improvisational form of theatre in which the audience shares their stories with us and we “play-them-back” (using music and metaphor) in ways designed to honor both teller and story. We will rehearse in class and perform in a few locations on campus. Not everyone has to “perform” but everyone needs to participate and learn the form in class. If public performance is not your jam we also need help telling the story in other ways – through music, marketing, video creation, etc.

4) RESEARCH PROJECT (25 points)
DUE: Thursday, November 5 & Tuesday, November 12

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. Read at least 5 stories each from your topic area as part of your research. SUBMIT PEER EVALUATION ON EVERY MEMBER OF YOUR GROUP AT PROJECT’S CONCLUSION.

Your presentation must include:
* A visual component (Power Point/Wix, etc.).
* A presentation/sharing of information
* A storytelling activity/game, that will augment your presentation in entertaining and educational ways.
* A story share/tell (exemplifying your topic).
* Reference to the stories your team read.
5) PERSONAL STORY (15 points)

DUE: (Final) Thursday, December 5 10:00 AM - 12:50 PM.

Create a two-minute personal story. Choose from:
A) A personal digital story that explores your place and identity at UCF (I Am UCF).
B) A personal digital story that explores some other aspect of your life but follows basic storytelling protocol as explored in class.
C) A Personal (in person/non digital) Tell. Delivered in person following basic storytelling protocol (and includes costume, timing).

A) I Am UCF is a cross-disciplinary effort to create digital stories representing the diverse narratives of the University of Central Florida campus body, spearheaded by faculty in the Theatre, Digital Media, English, and Writing and Rhetoric degree programs. Through I Am UCF, students share their unique stories using digital storytelling, a medium that fuses together writing, audio, visual, digital, and performative elements. Upload to Canvas as .mp3 along with complete transcript.

Think about it ...

How have Place and Identity been a part of your UCF experience? What do you want to share with the campus body about where you come from, and what makes your perspective unique? What brought you to UCF? How has your time at UCF changed you? And where you hope to go from here?

Digital stories should be between 2-3 minutes in length and should tell a personal story reflective of your identity. Your prompts for the video are Place and Identity. You have access to Adobe Creative Cloud for free via the Honors lab but you may also access it on your own computer for $20 a month (on a month to month basis). You are not required to submit to I Am UCF but you are required to complete and submit the project to me for a grade.

I AM UCF: https://iamucf.cah.ucf.edu/

Adobe Creative Cloud:
https://www.adobe.com/creativecloud/buy/students.html?sdid=1XGJD51M&mv=search&ef_id=CjwKCAijw9dboBRBUUEiwA7YrrzW86UpcaxGkSUCQzFBEPSIoUuMbXTTkCfxS8WrMzyYLO1q9x9MjRoCua
wQAyD_BwE;G:s&s_kwcid=AL!3085!3!285340694116le!gl!adobe%20creative%20cloud%20student%20pricing
1. You should use copyright free images and music. Creative Commons provides copyright free images, and check out the post “10 Royalty-Free Music Sites Every Online Video Creator Should Know” by Megan O’Neill.

2. You should consider your anonymity and safety when creating your digital story. Consider whether or not you want to use your name, images of your face, or images of locations.

3. Submission of your digital story does not guarantee its publication. I Am UCF reserves the right to refuse publication for any reason.

4. By submitting your digital story you are granting I Am UCF permission to share your video publicly via their website, YouTube, Facebook, and other digital or social media platforms. You are also granting us permission to share your video at public events or presentations about “I Am UCF.” You maintain ownership of your digital story and may, at any point, request your video be removed by contacting us.

5. All narratives must incorporate the UCF logo and “I Am UCF” title at the conclusion of the video.

![UCF Logo](https://iamucf.cah.ucf.edu/)

6. To increase accessibility for audience members, include a transcript of your digital story. This should include any spoken text and, if necessary to the understanding of the story, a description of sound effects. You may submit the transcript in multiple languages if you would like subtitles in additional language(s) for your video.

   In the spirit of the project, I Am UCF encourages digital stories of diverse perspectives, such as stories told in the speaker’s native language or American Sign Language. If you have an idea feel free to contact them. [https://iamucf.cah.ucf.edu/contact-us/](https://iamucf.cah.ucf.edu/contact-us/)

7. I Am UCF reserves the right to deny publication of any digital story for any reason, including videos that are counterintuitive to I Am UCF’s mission to promote advocacy and celebrate diversity.


   **B) DIGITAL/PERSOAL TELL** - Basically follow the same protocols for creation but choose your own subject matter. I Am UCF is focused on place and identity. A personal digital story has the option to focus on anything.

   **C) PERSONAL TELL** - Follows many of the same protocols but shared in person.
5) SELF-REFLECTION PAPER (10 points - 5 each)

**DUE:** Thursday, October 17 & Tuesday, November 26 by 11:59 PM.

Discuss and assess your journey in this class. Please reference specific situations/assignments (Playback, research assignment, digital storytelling, in-class activities, etc.) 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 (or has not) impacted me…
7) How I have changed (or remained the same)…
8) I used to think_________ but now I think_________."
9) Final Thoughts…

6) PARTICIPATION NARRATIVE & RUBRIC (10 Points - 5 each)

**DUE:** Thursday, October 17 & Tuesday, November 26 by 11:59 PM.

You will earn participation points throughout the semester. Twice during the semester, once at mid semester and once at semester’s conclusion you will evaluate yourself in this arena. For grading criteria please see the participation rubric in this syllabus. Complete rubric, calculate math, reflect on each category and reflect on each category narratively. Disagreements over self-assessment of participation may result in a grade change.
Grading

Grade Breakdown:
Article Shares 15
Playback 25
Research Presentation 25
Personal Story 15
Self-Reflection Paper 10
Participation Rubric 10
Total 100

Grading Scale:

A. 100 – 94
A- 93 - 90
B+ 89 - 87
B 86 - 84
B- 83 - 80
C+ 79 - 77
C 76 - 74
C- 73 - 70
D+ 69 - 67
D 66 - 64
D- 63 - 60
F 59 – and below

No work submitted = 0
Late assignments will not be accepted
All work must be submitted online via Canvas in the requested file type.

Please Note, you will lose points for:
- Spelling/grammatical issues (.25 each)
- Not following directions
- Going over or under time/word limits
- Not sharing work equally
- Poor peer evaluations
**COURSE SCHEDULE**  
*Subject to change at Instructor’s discretion*

### August 27 & 29  
**Week 1**

**T:** Introductions  
**TH:** Sentimental Object Share  
Discuss article shares/form groups

**Homework:**  
1. Watch *The Danger of Single Story* and respond to writing prompts in Canvas by Friday, August 30th at 11:59 PM. (Doubles as Student Engagement for Financial Aid Assignment.)  
2. Bring Sentimental Object to class Thursday, August 29. Be prepared to share the story behind it.

### September 3 & 5  
**Week 2**

**T:** Devising  
**TH:** Story Structure, Storyboarding, The Hero’s Journey (New Myth)

**Homework:**  
1) Prep for article shares

### September 10 & 12  
**Week 3**

**T:** Guests Susan Kim & John Pinckard  
**TH:** Article Share (3 groups per day, 3 per group, 20 min. each)

**Homework:**  
1) Prep for article shares
September 17 & 19  Week 4
T: Article Share
TH: Article Share

Homework:
1) Review Research Presentation Assignment

September 24 & 26  Week 5
T: Intro to Playback
Discuss Research Presentation/Form Groups/Select Dates
TH: Playback

October 1 & 3  Week 6
T: Playback
TH: Playback

Homework:
1. Prep Research Topic Proposal. DUE next week. Include: group members, topic, possible activities, what drew you to this topic.

October 8 & 10  Week 7
T: Playback
DUE: Research Topic Proposal
TH: Playback

October 15 & 17  Week 8
T: Playback
TH: Playback
DUE: Self Reflection Paper & Participation Rubric & Narrative #1
October 22 & 24  Week 9
T: Playback
TH: Playback

Public Performances:
Tuesday, October 22, Wednesday, October 23, Thursday, October 24, Friday Oct. 25
Tuesday, October 29
PAC/Studio II (T 110)
5:00 – 8:00 PM

Homework:
1) Research Presentation Prep
2) Prep personal Story Proposal.

October 29 & 31  Week 10
T: Unpack Playback and discuss personal storytelling project. Watch The Call of Story.
TH: Research Presentation Final Prep

Homework:
Personal Story proposal due next week.

November 5 & 7  Week 11
T: Storytelling & Drumming
   DUE: Personal Storytelling Proposal
TH: Research Presentations: 5 per group, 2 per day)

Homework:
1. Finalize Research Presentation

November 12 & 14  Week 12
T: Research Presentations: 5 per group, 2 per day)
TH: Personal Story Exploration

Homework:
Prep Personal Story

November 19 & 21  Week 13
T: Personal Story Exploration
TH: Personal Story Exploration
Homework:
1. Write Self-Reflection Paper. Due for next week.
2. Complete Participation rubric and narrative for next week.
3. Prep Digital Story

**November 26 & 28 Week 14 THANKSGIVING**

T: Personal Story Prep
   - **DUE:** Self-Reflection Paper & Participation Rubric/Narrative #2

TH: NO CLASS – THANKSGIVING!

**Homework:**
1. Final Personal Story Prep

**December 3 & 5 Week 15**

T: STUDY DAY – NO CLASS

TH: FINAL - Thursday, December 5, 10 AM – 12:50 PM

Upload digital story as .mp3 along with written transcript by 11:59 PM. If not digital just upload transcript.
How to Story an Experience
(to be handed in with each performance)

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.
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
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 Jonathan Fox in 1975. Blending 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.
* Enjoy 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 builds community through story sharing. It promotes connectivity, healing, social and interpersonal change, awareness, and resolution. It is an ancient, non-technological form of theatre that uses ritual, music, and metaphor to explore and honor story.
Physical 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

EXPRESSION 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 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, ACCELERATION/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

ACCELERATION/DECELERATION – 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
Challenges you have overcome...
Is trying too hard to be happy making you sad?
What are you really learning at school?
Memorable experiences have you had at UCF
Write your obituary...
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?
A time when you got in trouble.
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.
What experiences have shaped you into the person you are today?
What crazy adventure do you want to take?
What would you risk your life for?
What would you invent to better the planet?
How would you like to help the world?
What would you do if you were president?
How can you help the world through your major?
What big questions do you have?
What are your favorite and least favorite things about UCF?
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 first great loss.
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 Grandma’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.
Identity Exploration

Name:
What does your name mean to you? Is there a story about why your parents gave you your particular name? Has your name been a source of strong feelings? If so, what feelings and how did they arise? Is there a childhood story associated with your name? Our names are central to how we view ourselves in society. Think about your name. What does it mean to you? What does it say about you? What is the history of your name? Write for 15 minutes, non-stop.

Family:
Look at your family picture and describe what you see. Who is in the picture? What is their relationship to you? Why did you choose this picture? Have the people changed since the picture was taken? Have you changed since the picture was taken? How would you describe your relationship with the people in the photo? What emotions do the people in the photo make you feel? Think about your family. What do they mean to you? How has your family made you who you are? What is your family history? Answer, one, all, or none of the above questions. Write for fifteen minutes, non-stop.

Identity:
There are numerous ways to identify who we are. Who are you? How do you identify yourself to others? Who are you to your friends, to your family, to strangers? Who are you at school, work, or other locations such as church or the gym? What about race, class, gender, sexuality, religion, ableness? Are any of these categories important to how you view yourself? If so, which ones and why? If not, why not? Think about your identity. How would you describe yourself? What does this description say about you? What is the history of your identity? Have you changed? Have you always been the same? Answer one, all, or none of the above questions. Write for fifteen minutes, nonstop.
Eight Steps to Great Digital Storytelling

Great digital stories:

- Are personal
- Begin with the story/script
- Are concise
- Use readily-available source materials
- Include universal story elements
- Involve collaboration at a variety of levels

In order to achieve this level of greatness, students need to work through a Digital Storytelling Process.

1. START WITH AN IDEA
All stories begin with an idea, and digital stories are no different. This idea could be the topic of a lesson, a chapter heading in a textbook, or a question asked in class. Digital stories might be fiction or non-fiction. Once you have an idea, make it concrete: write a proposal, craft a paragraph, draw a mind-map, or use any other pre-writing tool.

**Resources**

- Enchanted Learning-Paragraph Graphic Organizer
- ReadWriteThink-Webbing Tool

### 2. RESEARCH/EXPLORE/LEARN

Research, explore or learn about the topic in order to create a base of information on which the story will be built. At this stage, organization is very important. Try using mind-mapping to help keep track of information. Outlines, index cards, and online note-taking tools all work as well. If students can organize their information digitally, then it makes the next steps much easier.

**Resources**

- ReadWriteThink-NoteTaker
- EdTechTeacher – Mind Mapping
- Bubbl.us
- BibMe

### 3. WRITE SCRIPT

When you are trying to write, there is nothing worse than a blank sheet of paper. That’s why I strongly encourage the 2 pre-writing steps above. If you have a proposal, with a little bit of editing, it can become the introduction. If you research and explored a topic well, the body of the script should fall into place like a jigsaw puzzle. The pieces are already there, you just need to make them fit.

This is also the time where literary decisions come into play. Determine whether you will use first, second or third person. Expand your word choices. Break out a dictionary or thesaurus.

**Resources**

- ReadWriteThink – Essay Map
- Visuwords
- Wordnik
4. STORYBOARD/PLAN

Good stories start with a good script, but they don’t end there. This is where we transition into visual media literacies. George Lucas once said, “If people aren’t taught the language of sound and images, shouldn’t they be considered as illiterate as if they left college without being able to read or write?” Storyboarding is the first step towards understanding sound and images. It is the plan or blueprint that will guide decision making about images, video and sound. Simple storyboards will just have room for images/video and the script. More advanced ones might even include room for transitions, and background music.

Resources

- ReadWriteThink-StoryMap
- StoryKeepers – Storyboarding

5. GATHER AND CREATE IMAGES, AUDIO AND VIDEO

This is the “stuff” that makes magic happen and writing come alive. Using your storyboard as a guide, gather – or create – images, audio and video. Everything they choose will impact and set the tone for their digital story. Record yourself reading your script. Through this step in the process, you’ll become acutely aware of mistakes and poor word choices. Also think about copyright.

Resources

- EdTechTeacher – Citing the Web
- EdTechTeacher – Understanding Copyright & Fair Use
- EdTechTeacher – Public Domain Image
- EdTechTeacher – Understanding Creative Commons
- Wikimedia Commons
- Commonsense Media
- Fair Use
- Audacity
- Garageband

6. PUT IT ALL TOGETHER

This is where the magic happens. Here you’ll discover if your storyboard needs tweaking and if you have enough “stuff” to create your masterpiece. You will see students revisit and revise their storyboard. I love this stage.

Resources

- Animoto
- Little Bird Tales
- iMovie
- YouTubeEditor
7. Share

- YouTube
- Vimeo
- Mp4

8. REFLECTION AND FEEDBACK
We need time for reflection and feedback. What did you learn? What do you know about yourself that you did not know before? How can you improve your storytelling next time? Also solicit feedback from friends, peers, professors.

BEYOND TRADITIONAL ASSESSMENT
Schools across the country are embracing digital storytelling as an amazing tool for students to communicate. Digital stories create a bridge across content areas and provide opportunities for students to break free from print literacies to add deeper dimension to their work. It is critical that schools embrace digital storytelling and video creation as skills students must learn in order to successfully communicate in the 21st century. This is a “Gutenberg” moment where communication and storytelling have changed so drastically that it “shakes-up” our cultural, social, and academic norms. Digital stories provide us with information that knowledge has been shared and understood. They allow us to ask, “What is the story? What is your story.”
I Am...
Poem #1

Line 1: I am... (name)
Line 2: Three or four adjectives that describe you.
Line 3: Important relationship (e.g., daughter of ________ friend of ________). 
Line 4: Lover of... (Two or three things, people, or ideas that you love).
Line 5: I am....
Line 6: I .... (three accomplishments)
Line 7: I feel... (Three feelings you have experienced).
Line 8: I fear... (Three fears you have experienced).
Line 8: I miss...
Line 10: I wonder...
Line 11: I wish...
Line 11: I want...
Line 13: I give...
Line 14: I take...
Line 15: I'm here...
Line 16: I hope...
Line 17: I believe...
Line 18: I am...
I Come From A Place
Poem # 2 (sample)

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
Mad Lib
Poem #3

_______________ Noun

_________________ Adjective ____________________ Adjective

_________________ A phrase describing how it feels or what it does ______________

_________________ Verb ____________________ Adverb ____________________ Adverb

_________________ Adjective ____________________ Adjective

_________________ Synonym for Noun
**RUBRICS**

**Article/Book/TED Talk Shares**
(15 points)

<table>
<thead>
<tr>
<th>NARRATIVE</th>
<th>Met or Exceeded Expectations (5)</th>
<th>Often Met Expectations (4.25)</th>
<th>Strengthen (3.75)</th>
</tr>
</thead>
<tbody>
<tr>
<td>explored topic; examined and stated essential question, provided an overview of article and its impact. Ideas articulated with clarity. No errors in language use.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DISCUSSION</th>
<th>Met or Exceeded Expectations (5)</th>
<th>Met or Exceeded Expectations (4.25)</th>
<th>Strengthen (3.75)</th>
</tr>
</thead>
<tbody>
<tr>
<td>in class included overview and impact of book, essential question and leadership of discussion.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>Met or Exceeded Expectations (5)</th>
<th>Met or Exceeded Expectations (4.25)</th>
<th>Strengthen (3.75)</th>
</tr>
</thead>
<tbody>
<tr>
<td>related to topic. Delivery of story and leadership of activity and class discussion. Safely and effectively, facilitated. Able to answer questions. Leadership evident.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Playback**
(25 points)

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Met or Exceeded Expectations (5)</th>
<th>Often Met Expectations (4.25)</th>
<th>Strengthen (3.75)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Committed/Prepared/Cooperative:</strong></td>
<td>Fully engaged in the show, made authentic choices that honored teller/story. Worked harmoniously with teammates. Focused and immersed.</td>
<td>Met or Exceeded Expectations (5)</td>
<td>Often Met Expectations (4.25)</td>
</tr>
<tr>
<td><strong>Vocal</strong></td>
<td>Projected clearly and loudly. Utilized the vocal Viewpoints skillfully and creatively.</td>
<td>Met or Exceeded Expectations (5)</td>
<td>Often Met Expectations (4.25)</td>
</tr>
<tr>
<td><strong>Active Listening</strong></td>
<td>Listening and focused. Responding throughout via give and take. Honoring teller and story.</td>
<td>Met or Exceeded Expectations (5)</td>
<td>Often Met Expectations (4.25)</td>
</tr>
<tr>
<td><strong>Ensemble</strong></td>
<td>Awareness and empathy towards other cast members and audience apparent. Team-player, creatively contributed to and augmented ensemble choices and storytelling.</td>
<td>Met or Exceeded Expectations (5)</td>
<td>Often Met Expectations (4.25)</td>
</tr>
</tbody>
</table>
### Storytelling Research Project
(25 points)

<table>
<thead>
<tr>
<th>Category</th>
<th>Met or Exceeded Expectations (4)</th>
<th>Often Met Expectations (3.4)</th>
<th>Strengthen (3)</th>
</tr>
</thead>
</table>
| **Introduction**                | Began with an attention getter, motivated audience to listen  
Previewed main points, included clear thesis statement |                              |                 |
| **Preparation**                 | Prepared, breadth of knowledge, shared presentation equally |                              |                 |
| **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. |                              |                 |
| **Use of Visual Learning Aids & Creativity/Ingenuity** | Power point, activities, etc. engaging, informative, educational, dynamic |                              |                 |
| **Conclusion**                  | Summarized topics and main ideas, closed in a memorable way, able to answer questions |                              |                 |
### Self-Reflection Paper Rubric

(5 points)

<table>
<thead>
<tr>
<th>ORGANIZATION AND COHERENCE:</th>
<th>Met or Exceeded Expectations (1)</th>
<th>Often Met Expectations (.85)</th>
<th>Strengthen (.75)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uses logical structure and discipline specific vocabulary. Guides the reader through chain of reasoning, and/or progression of ideas. Followed directions.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SUBSTANTIVE DISCUSSION:</th>
<th>Met or Exceeded Expectations (3)</th>
<th>Often Met Expectations (2.55)</th>
<th>Strengthen (2.25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makes connections, evidences higher-level thinking, Demonstrates significant self-reflection.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STYLE:</th>
<th>Met or Exceeded Expectations (1)</th>
<th>Often Met Expectations (.85)</th>
<th>Strengthen (.75)</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Participation Narrative & Rubric

(5 points)

<table>
<thead>
<tr>
<th>Category</th>
<th>Always (1)</th>
<th>Often (.75)</th>
<th>Sometimes (.50)</th>
<th>Working On It (.25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focused, active, cooperative participation during warm ups/class.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Took direction and instruction well, pushed through uncomfortable</td>
<td>Always (1)</td>
<td>Often (.75)</td>
<td>Sometimes (.50)</td>
<td>Working On It (.25)</td>
</tr>
<tr>
<td>moments/activities, experimented and took risks.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed to the growth of others. (feedback, etc.) Attempted to listen</td>
<td>Always (1)</td>
<td>Often (.75)</td>
<td>Sometimes (.50)</td>
<td>Working On It (.25)</td>
</tr>
<tr>
<td>and share in a balanced way.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communicated effectively with instructor and classmates. Professional,</td>
<td>Always (1)</td>
<td>Often (.75)</td>
<td>Sometimes (.50)</td>
<td>Working On It (.25)</td>
</tr>
<tr>
<td>positive, attentive, cooperative attitude.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Completed assignments on time. Submitted work according to directions.</td>
<td>Always (1)</td>
<td>Often (.75)</td>
<td>Sometimes (.50)</td>
<td>Working On It (.25)</td>
</tr>
</tbody>
</table>

TOTAL__________________

Reflect on each category in a narrative participation paper and upload with this completed rubric as a word doc. Please do the math and calculate your total.
## Personal Storytelling

(15 points)

<table>
<thead>
<tr>
<th>Component</th>
<th>Met or Exceeded Expectations (2.5)</th>
<th>Often Met Expectations (2.1)</th>
<th>Strengthen (1.8)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STORY STRUCTURE/THESIS</strong></td>
<td>Story has a clear and engaging opening. Sequence of events are easy to follow. Ending has a sense of closure/satisfaction. Establishes purpose early and maintains clear focus throughout.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IMAGES</strong></td>
<td>Images create a distinct atmosphere or tone that match the story. The images may communicate symbolism and/or metaphors. High quality images.</td>
<td>Met or Exceeded Expectations (2.5)</td>
<td>Often Met Expectations (2.1)</td>
</tr>
<tr>
<td><strong>CHARACTERIZATION</strong></td>
<td>Use of voice, facial expressions, body language, and gesture. Connection to self and audience. Clear differentiation between teller, narrator, characters. Authenticity.</td>
<td>Met or Exceeded Expectations (2.5)</td>
<td>Often Met Expectations (2.1)</td>
</tr>
<tr>
<td><strong>WORDS/TRANSCRIPT</strong></td>
<td>Teller's choice of language is descriptive, dynamic, and articulate. Transcript present and complete. Strong script.</td>
<td>Met or Exceeded Expectations (2.5)</td>
<td>Often Met Expectations (2.1)</td>
</tr>
<tr>
<td><strong>AUGMENTATION</strong></td>
<td>Music stirs a rich emotional response that matches the story line well. High quality audio. Use of music, props, costume that augments the story in creative and engaging ways. Use of the viewpoints apparent.</td>
<td>Met or Exceeded Expectations (2.5)</td>
<td>Often Met Expectations (2.1)</td>
</tr>
<tr>
<td><strong>TRANSITIONS/TIMING/PACING</strong></td>
<td>Fluid transitions. Augments the story along with timing and pace.</td>
<td>Met or Exceeded Expectations (2.5)</td>
<td>Often Met Expectations (2.1)</td>
</tr>
</tbody>
</table>
### Peer Evaluation

**Your Name:**

_______________________________________________________

**Group Member’s Name:**

_____________________________________________________

#### Rating Scale:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Unsatisfactory</td>
</tr>
<tr>
<td>2</td>
<td>Weak</td>
</tr>
<tr>
<td>3</td>
<td>Average</td>
</tr>
<tr>
<td>4</td>
<td>Above Average</td>
</tr>
<tr>
<td>5</td>
<td>Outstanding</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>Rating</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actively participated in group meetings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Followed through on commitments (contributed to project)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knowledgeable and prepared for presentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collegiality (professional, positive, reliable, helpful)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total (out of 20) **

_____________
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bring Sentimental Object to Class</td>
<td>Thursday, August 29</td>
</tr>
<tr>
<td>The Danger of a Single Story</td>
<td>Friday, August 30&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Article Shares</td>
<td>Thursday, September 12,</td>
</tr>
<tr>
<td></td>
<td>Tuesday, September 17</td>
</tr>
<tr>
<td></td>
<td>Thursday, September 19</td>
</tr>
<tr>
<td>Research Topic Proposal</td>
<td>Tuesday, October 8</td>
</tr>
<tr>
<td>Self-Reflection Paper</td>
<td>Thursday, October 17</td>
</tr>
<tr>
<td>Participation Narrative &amp; Rubric</td>
<td></td>
</tr>
<tr>
<td>Playback Performances:</td>
<td>Tuesday, October 22</td>
</tr>
<tr>
<td>5:00 – 8:00 PM</td>
<td>Wednesday, October 23</td>
</tr>
<tr>
<td>PAC/Studio II (AKA Room T110)</td>
<td>Thursday, October 24</td>
</tr>
<tr>
<td></td>
<td>Friday, October 25</td>
</tr>
<tr>
<td>Research Presentations</td>
<td>Thursday, November 5</td>
</tr>
<tr>
<td></td>
<td>Tuesday, November 12</td>
</tr>
<tr>
<td>Self-Reflection Paper</td>
<td>Tuesday, November 26</td>
</tr>
<tr>
<td>Participation Rubric/Narrative #2</td>
<td></td>
</tr>
<tr>
<td>FINAL Personal Storytelling Project</td>
<td>Thursday, December 5</td>
</tr>
<tr>
<td></td>
<td>10:00 AM - 12:50 PM.</td>
</tr>
</tbody>
</table>