

Story Lesson: Polished Performance—Imagination & Adaptability

Geared for what Age(s) or Audience(s): Family Audience

Prepared By: Lynn Wing, Janine Nishiguchi, and Karl Behling

Total Time Needed for Story Lesson: 1 Hour



<p>Overview and Purpose: <i>Share the goal(s) and verification that you accomplished what you wished by the end of this session.</i> Module Three: Polished Performance, Lesson Two: Adaptability Verification: Attendees realize the power of imagination and visualization for polished performances.</p>	<p>Education Standards Addressed: <i>This information is best determined when working with students.</i> College and Career Readiness Anchor Standards for K-5 Speaking and Listening Speaking and Listening Standard 5 <i>Create engaging audio recordings of stories or poems that demonstrate fluency at an understandable pace; add visual displays (gestures) when appropriate to emphasize or enhance certain facts or details.</i></p>
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	Master Story Facilitator Guide	Time Range Needed	Source(s)	Materials Needed
<p>Objectives <i>Specify skills/information that will be learned.</i></p>	<p>1. Storytellers will recognize different elements of improving voice as a teller. 2. Storytellers will recognize the different elements of improving body language.</p>	<p>Shared with Attendees as part of introduction, 1-2 minutes</p>	<p>Self</p>	<p>Microphone if more than 25 people</p>
<p>Demonstration <i>How will you model for your students? Self? Guest? CD?</i></p>	<p>Tell a story that has plenty of sensory detail in sight, smell, hearing, taste, and touch. Let the attendees know ahead of time to be aware of how you used details.</p>	<p>3-5 minutes</p>	<p>Storytellers like Michael Parent, Kevin Cordi, Rachel Hedman, and Karl Behling</p>	<p>Microphone if more than 25 people, Story with sensory details</p>
<p>Activity or Instruction <i>What are the instructions to do an activity that teaches specific storytelling skill(s)? What wisdom do you want to share about the art? Use more than one lesson plan page or the continued lesson plan page when doing multiple activities.</i></p>	<p>List the five senses on the Board and have the group share any and all details they remembered in your story and listed under the appropriate sense. Share the importance of using beyond sight. Visualization is more than sight for it is giving the audience members enough to be able to walk in the stories themselves.</p>	<p>10 minutes</p>	<p>Many professional storytellers</p>	<p>White Board/Markers or Big Pad of Paper/Markers</p>
<p>Additional Details <i>Anything else that you need to remember to do your best in sharing these storytelling skills? Quotes? Examples from your life?</i></p>	<p>Visualization. This is what takes a story from being good to making it great. A good story starts with the story's landscape in your mind. Walk around in your story and tell what you see and hear. You don't want to tell everything, but pick out the vital parts of the story that stay present in your head so you can show them to the audience. When you honestly see and hear the story as it unfolds, it becomes easy for your audience to see and hear it. Know your story. Know the story well enough so you're not searching for words, this lets the words be tools rather than stumbling blocks. By knowing your story you'll be able to maintain the energy and movement of the story even if you miss a thought or scene. If that happens, you'll be better able to fill in the missing part without missing a beat.</p>			

Note: printable courtesy of Story Crossroads, www.storycrossroads.com

Continued Story Lesson (Part 2 of 2): Polished Performance—Body & Voice

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Remaining Time as Buffer and/or for Q&A



	Master Story Facilitator Guide	Time Range Needed	Source(s)	Materials Needed
<p>Demonstration <i>How will you model for your students? Self? Guest? CD?</i></p>	<p>Use the sensory-detailed story told earlier and show how to story board that particular story with the six areas of a strong story: 1. Setting/Main Character(s); 2. Trouble; 3. More Trouble; 4. What to Do?/Attempts; 5. Results; 6. Lesson(s) Learned by Character(s)—different from “The moral of the story is....” as it comes from character perspectives and not what the narrator claims to be the message.</p>	<p>5 minutes to include story and discussion</p>	<p>Many professional storytellers</p>	<p>Two Volunteers to show in front of group</p>
<p>Activity or Instruction <i>What are the instructions to do an activity that teaches specific storytelling skill(s)? What wisdom do you want to share about the art? Use more than one lesson plan page or the continued lesson plan page when doing multiple activities.</i></p>	<p>Give time for attendees to take their chosen story to develop and Story Board it. Avoid having the attendees write their stories word-for-word. If not Story Boarding, then you can use Story Maps or Outlines. This allows the people to connect with the images rather than the words. The plot of the story will be the same though the details and dialogue could always change.</p>	<p>10 minutes to Story Board, 20 minutes to get partners and each have turn to tell story with Story Board and then each tell a second time without looking at the Story Board</p>	<p>Many professional storytellers</p>	<p>Microphone if more than 25 people</p>
<p>Additional Details <i>Anything else that you need to remember to do your best in sharing these storytelling skills? Quotes? Examples from your life?</i></p>	<p>Embrace the story. You can be true to the story while making it your own. Perhaps you enhance it with a dialect, a few interesting observations, perhaps a question, a physical movement of a character. Knowing your story intimately opens the door to genuinely feeling and conveying the emotions of characters. This will help make your telling of a story be unique from other tellers. Practice, practice, practice. Telling stories again and again build storytelling skills. This is the most common advice that professional storytellers give to budding artists. Attendees can do one-on-one tellings, two-by-two tellings, four-by-four tellings, and so on until the attendees become accustomed to telling for a classroom-sized group and beyond. Adaptability is really another word for play. Sometimes people become exact or “frozen” in their telling, and then their storytelling becomes theatre. We want to keep the art as storytelling. Every so often, give chances for the attendees to “play” with their stories and explore scenes, characters, and background stories.</p>			

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