



**AFRICAN
STORY(TELLING)
INITIATIVE
FACILITATORS' HANDBOOK**

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STORY WATER

A story is like water
That you heat for your bath.
It takes messages between the fire and your skin.
It lets them meet, and it cleans you!

Very few can sit down in the middle of the fire itself,
like a salamander, or Abraham.
We need intermediaries.

A feeling of fullness comes,
but usually it takes some bread to bring it.
Beauty surrounds us, but usually we need to be walking
in a garden to know it.

The body itself is a screen to shield and partially
reveal the light that's blazing inside your presence.
Water, stories, the body, all the things we do,
are mediums that hide and show
what's hidden.
Study them, and enjoy this being washed
with a secret we sometimes know, and then not.

by Jelaluddin Rumi
Taken from: The Essential Rumi by Coleman Barks

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Part 2, including Module 4: Session 3 and relevant handouts will be provided on Day 2 of the ToT.

INTRODUCTION


The Bantwana Initiative of World Education, Inc. is committed to enhancing and securing the well-being of all children in sub-Saharan Africa—Malawi, Mozambique, Swaziland, Tanzania, Uganda, and Zimbabwe, in particular—and mitigating the negative impacts of HIV, poverty, orphanhood, elderly- or child-headed households, disability, child neglect, child early and forced marriage, and violence against children, including physical, sexual, and emotional abuse. With a belief that vulnerable populations do best when they are supported and cared for in their own communities, among extended families, friends, and neighbors, WEI/Bantwana strives to ensure that vulnerable children, adolescents, *and* their households receive vital care and support services they need to thrive. To do so, WEI/Bantwana builds the skills, resources, and networks of local organizations already caring for these populations, and WEI/Bantwana also harnesses the talents and commitment of communities to develop innovative models of care that can meet people's needs and be scaled up.

To date, there has been inadequate investment in developing, providing, and testing models that tap into the creative talents and ingrained oral traditions within African youth. Yet youth around the globe deserve to hear stories or read literature to which they can relate because literature and media is a powerful tool to foster youths' fundamental understanding of themselves and one another, to enhance innate curiosity and creativity, and, most importantly, to enrich and transform their lives.

African Story(telling) Initiative is intended to impact life skills development, as the process of crafting your own narrative and giving meaning to selected events in your life is an important life skill. In addition, giving adolescents—especially girls—a method to speak out, they challenge harmful gender norms and are empowered to be champions and change agents in their own communities (Breza, 2015). Research has also found that when girls and boys share with one another, they are more supportive and there are lower rates of gender-based violence and increased mutual understanding. By providing a platform to share through the storytelling model, boys and girls can positively respond and engage with content on relevant issues that are complex and require them to process ideas and draw conclusions (Werle, 2004). In addition, research shows that storytelling can be a powerful tool to contribute to reducing stigma around HIV/AIDS, adolescent sexual and reproductive health, and other contentious issues by creating an accessible, transparent and contextualized platform for adolescents to share their experiences (Zeelen, 2010).

Furthermore, stories and storytelling also can help influence students' attitudes towards the learning process, and the U.S. Department of Education has shown that even students with low motivation and/or poor academic skills are more likely to listen, read, write, and work hard in the context of storytelling, which is incredibly important for educational outcomes among youth (Hamilton & Weiss, 2005). Telling authentic, live stories is not only motivating, but it's also an evidence-based method of encouraging students to build their creative writing and language skills and that creativity inevitably carries over to other work (ibid.). Finally, storytelling is an interactive exercise. When tellers witness their audience's reactions, they learn to adapt and further craft their stories, and this telling and listening process creates strong connections between parties. There is immense opportunity to enrich the connections between students and teachers, students and their peers, and students and other key influencers in their lives (ibid.).

By training a variety of stakeholders, including teachers, WEI/Bantwana staff, journalists, para-social workers, and additional volunteers or societal influences, cadres of trained storytelling facilitators can become central to WEI/Bantwana programming. This manual is designed to be used by those Storytelling Trainers who will facilitate storytelling workshops for youth: boys and girls, in-school and out-of-school.



**“Know your story and how to tell it,
or someone else will tell it for you.”**

-Norah Dooley, StoriesLive®

GOAL OF TRAINING

The African Story(telling) Initiative training aims to help prepare attendees to understand and utilize storytelling methodologies and techniques in order to facilitate adolescent storytelling workshops. In addition, this training will enhance their own storytelling skills and potentially give them the confidence they need to incorporate storytelling into other aspects of teaching or programming.

OVERVIEW OF THE MANUAL

The training manual is divided according into four parts, beginning with story prompts that are followed by exercises and lessons for each of the three storytelling workshop sessions.

At the beginning of each session module and most activity modules is a **brief overview** that provides the facilitators with the basic content of that session. Following is a **topic summary** and **objectives**. Each session also includes the **details** of instructional materials required, prior preparation needed, time allocated, and guides for the specific activities. **Annexes** to every module plan contain the needed instructional materials and resources, in the form of handouts, in the order in which they are used.

PREPARING TO USE THE MANUAL IN WORKSHOPS

To prepare for the workshop, participants should find a memory or experience to tell as soon as possible - at least one day before we start.

Facilitators give a short writing exercise: participants write for 15 minutes on a personal experience based in one of the prompts we will use. Participants are given FAQs and a list of prompts to help everyone has an experience in mind. Facilitators can tell a personal story here or show a few video examples or listen to audio samples. The first lessons are exercises where participants will be able to pick one theme and an experience from their lives. or be assigned a universal "1st time" experience to use.

EXAMPLE WORKSHOP AGENDA

- 8:00 – 8:45: Attendees arrive, sign in, sign informed consent forms
- 8:45 – 9:00: Official welcome and introductions
- 9:00 – 9:20: Story examples (live or recordings)
- 9:20 – 10:30: Session 1 (Intro to stories and finding stories)
- 10:30 – 11:00: Break
- 11:00 – 1:00: Session 2 (Mapping your story, telling without texts)
- 1:00 – 2:00: Break
- 2:00 – 2:30: Session 3 (Nonverbal components to storytelling)
- 2:30 – 3:30: Story performances (Two minute stories with one minute of appreciation)
- 3:30: Close

STORYTELLING QUICK Q&A

WHO IS A STORYTELLER?

Everyone is a storyteller. Without exception.

What is a story? It is a narrative with a beginning, middle and end. It is how people think. Storytelling is how we humans order experience and understand our lives. Individually and as a species, humans talk first, then we read and write.

When do we tell stories? We tell stories all day long. Even when we are asleep, we tell stories in our dreams.

Where do we tell stories? At school, at home, at job interviews... everywhere!

Who do we tell stories to? Anyone who will listen, including friends, family, and teachers.

Why do we tell stories? Because our human brains are hard wired for it! Scientists can prove what writers have always known to be true: *storytelling is at the center of what it means to be human.*

Must my story be true? In this workshop and program, yes. We will focus on true, first-person stories. And if anyone else is in the story? You should not tell things about them that they do not want known.

What do you mean "real stories"? Real stories have a beginning, middle, and an end. They also have a point.

What story should I tell? Tell a story about you, one that you like, care about and enjoy. Tell a story that you know why that story is important to you.

What are the themes? There are a few sets of story prompts included in this handbook.

Why are there themes? Have you ever been asked to tell a "good story" and didn't know where to start? Themes are prompts to help focus memory. They are necessary in competitions.

Can I tell about sad things? No and yes... telling about an experience to make you feel better is therapy and a very important part of emotional healing. However, this project is about storytelling as an art, not therapy. If you can tell a story about your worst experiences without being overcome with emotion, this may be a good story as it gives the audience some new understanding about life and people.

Must my story be funny? No, but they say tragedy + time = comedy. While humor in service to a good story is great. A story can be deep and funny. An effective story is more than a joke. Vivid images and your understanding of experience will create a good story and set it apart from rants, stand-up or gossip.

What are the benefits of storytelling?

Storytelling is a powerful prewriting strategy. Storytelling supports increased literacy through experience in the crafting of stories in their most basic form. Students use their lives as "primary source" material as creators and learn effective public speaking and presentation skills. From manipulations of hate like Adolf Hitler to messages of hope from leaders like Martin Luther King, Jr., the ability to tell a compelling narrative has often changed the course of history.

Are there other benefits?

Creating meaning from the experiences in our lives is perhaps the most important thing we can learn to do. Also, being able to tell a true story from a merely captivating tale is learned best through active listening and is a key element in a complete education for an informed citizenry.

MODULE 1: STORY PROMPTS

Telling a story from our life is a natural thing to do. We tell stories all the time!

Story prompts take the burden off the storyteller to decide if their life will be interesting or funny or poignant enough.

Story Prompts 1: StoriesLive® Prompts

Story Prompts 2: “Storycatchers”

Story Prompts 3: Tanzanian Proverbs

Story Prompts 4: Children’s Rights

Story Prompts 1: StoriesLive® Prompts

Each participant will tell a personal story based on one of these themes. Write down, in outline, notes or short sentences, a summary of one or more personal experiences they could choose from as material to form into a narrative to tell.

<i>Prompt</i>	<i>Explanation</i>
Where I Am From	Some participants have a background, interest, talent or story (this is not a geographical prompt) that is so central to their identity that they believe their identity would be incomplete without it. If this sounds like you, then please share your story.
Learned the Hard Way	Recount an incident or time when you experienced failure. How did it affect you? What lessons did you learn?
Says Who?	Reflect on a time when you challenged a belief or idea. Could be a world view or an individual belief. What prompted you to act? Would you make the same decision again?
Problem Solved	Describe a situation or time you had a problem and you found a solution. Could be interpersonal, could be an invention, could be any kind of problem. What steps did you take and why is it meaningful to you?
The First Time	Tell us about your first friend. Do you remember moving into a new neighborhood ... a new house? Do you remember your first bicycle? First time you ever went to the hospital? First great moment playing on a sport or other team? First time in a live performance?
Lost & Found	Have you ever been totally lost? Did you ever lose your keys or something really important? Did you lose your heart to someone? Did you ever lose a pet? Did you ever find something in an unexpected way? Has someone found you? Ever lost faith? Lost hope? Found hope?
Alternate: Up the Family Tree	Where is your family from? Any famous people? Any infamous people? Do you remember a special holiday? Do you have a story about you and your siblings? Is there something special about your parents, siblings, or a close relative? Has a story about your grandmother/grandfather, or aunt/uncle made an impact? Do you have a special family tradition?

Story Prompts 2: Storycatchers

These are simply good questions that bring out stories from our memories. Another way to catch a good story is to answer one of these questions with a story from your life and tell it to someone. They may respond with a story on the same subject.

Did you ever get in trouble?
Did you ever have a great moment playing a sport?
Did you ever have a great moment performing?
Did you ever laugh so hard you cried?
Have you ever rescued or saved someone?
Have you ever been rescued?
Do you have a pet? Did your pet ever get in trouble?
Have you ever been really scared?
Have you ever been totally lost?
Have you ever been really embarrassed?
Did you ever find something?
This "find" could be a material thing, or love, hope, friendship, wisdom.
Have you ever lost something important?
Have you ever broken something really important? Or belonging to someone else?
Did you ever play a practical joke ?
What is your favorite food? Least favorite? What was your best meal ever?
First times are often memorably good or bad:
First time away from home?
Tell us about your first friend...
Your first bicycle? Soccer ball? Gift?
Tell me about your first party, dance, driving a car?
Tell me about your first day of school...
Do you have a story about you and your siblings or cousins?
Do remember a story that has to do with fire?
Do remember a story that has to do with water?
Do remember a story that has to do with a wild storm?
Do remember a story that has to do with a wild animal?
Did you ever get stranded while traveling in a bus, car or train?
Did you ever get locked in or out of somewhere?
Did you ever lose the keys to something?
Did you ever have an accident? Go to the hospital ? Illness? Have a scar ? ...
Do you know a story about the day you were born?
Do you know a story about how you got your name?
Do you know a story about how your parents met?

HOW TO CATCH A STORY:

When someone answers “yes” to any of the above, follow—more than once—with these **leading questions**:

WHEN? WHERE? WHAT? HOW? WHO (else)? WHY?

**Why? is usually answered by the story*

Story Prompts 3: Swahili Proverbs

Each participant may tell a personal story based on one of well-known Swahili proverbs. They may write, in outline, short notes or sentences, a summary of one or more personal experiences they could use as material to form into a story to tell. A few examples are as follows:

Every bird flies with its own wings
Kila ndege huruka na mbawa zake

Hurry hurry has no blessings
Haraka haraka haina baraka

The gratitude of a donkey is a kick
Fadhila ya punda ni mateke

Don't set sail using somebody else's star
Asisa firie nyota ya mwenzio

Where there's a will there's a way
Penye nia ipo njia

Little by little the pot is filled.
Haba na haba hujaza kibaba

If you love a pumpkin also love its flower
Ukipenda boga penda na ua lake

Smooth seas do not make skillful sailors.
Bahari shwari haitoi wanamaji stadi.

The thing to fear is fear,
Kitu cha kuogopa ni kuogopa.

An enemy or friend? There is no mark.
Adui au rafiki hana alama.

Everybody makes mistakes
Asiyekosa hayupo

One stone will not support a cooking pot.
Jiwe moja halitaunga mkono sufuria ya kupikia.

Story Prompts 4: Rights of the Child

Each participant may tell a personal story based on their experience of these rights—or the lack of these rights.

Definition of “child”: A child is a person under the age of 18. (United Nations Convention on the Rights of the Child (UNCRC); Tanzania’s Law of the Child Act, (2009)

LEGAL AND POLICY FRAMEWORKS

Tanzania has ratified UN Convention on the Rights of the Child (UNCRC) and its optional protocols and adopted this Convention in the Tanzania Law of the Child Act (2009), which is linked to several international Covenants and Conventions.

Tanzania’s Law of the Child Act, (2009), section 4 (1) states that the best interests of the child are the primary consideration on any matter concerning the child.

Children's rights are the human rights of children with particular attention to the rights of special protection and care afforded to children.

Children's rights include:

1. Right to life and survival: every child has the inherent right to life, survival and development (UNCRC Articles 6 & 24; Tanzania Law of the Child Act 2009, section 9)
2. Basic needs for physical protection, food, education, health care and development (UNCRC Articles 24 & 29 and Tanzania Law of the Child Act 2009, section 8)
3. Right to protection: [Local] government authorities have the duty to safeguard and promote the welfare of the child within its area of jurisdiction, including equal protection of the child’s civil rights (Tanzania Law of the Child Act 2009 (2009), Parts III, VIII & IX)
4. Right to protection from economic exploitation (CRC Article 32)
5. Right to participate in decisions affecting his/her welfare (UNCRC Article 12):
6. Right to association with both parents: “A child shall not be separated from his or her parents against their will, except when is necessary for the best interests of the child.” (UNCRC Article 9 & Tanzania Law of the Child Act 2009, section 7 (1-2).
7. Right to freedom from discrimination on the basis of the child's race, gender, sexual orientation, gender identity, national origin, religion, disability, color, ethnicity, or other characteristics. (Tanzania Law of the Child Act 2009, section 5).
8. Circular 5 which implements the Education and Training Policy 2014 directs public bodies to ensure that secondary education is free for all children. This includes the removal of all forms of fees and contributions.

MODULE 2: SESSION 1 – FINDING STORIES

Brief Overview: modeling storytelling, using guided sense memory and oral exercises & repetition to find your story & create a narrative

Topic Summary:

- Finding an experience to work with is essential
- Basic elements of a good story including: 5 senses for sensory details; 5 Questions; beginning and end; and main thing or point of change.

Objective: Participants will be able to identify elements of a good story through multiple exploratory activities, an introduction to story structure, and peer feedback.

Instructional materials and resources:

- Player/monitor, if possible
- A timer
- Referenced handouts

Timeframe: 60 minutes, timeframe can be adjusted according to allotted time

Assessment: Participants will self-evaluate and have peer evaluations to see how effectively they have communicated.

This module is divided into 7 activities and three instructions as follows.

Activity 1A/B/C: The Wind Blows, Be Counted!, or Step In (5 mins)

Instruction 1: 5/3/5 (5 mins)

Activity 2: Guided Sense Imagery (5 mins)

Activity 3: Journalistic Questions – The Five W's (6 mins)

Activity 4: 60-30-3 Story Pair Share (10 mins)

Activity 5: Point of Change or “The Main Thing”

Activity 6: Check-in Talk (3 mins)

Instruction 2: “Tell, Ask, Give” Coaching Technique

Activity 7: “Tell, Ask, Give” Pair Share (10 mins or more)

Before beginning activities, you may want to seat participants in groups of three or pairs to facilitate the “pair share” activities. Listen to Stories: In place of live storytellers, participants may watch online storytelling clips. Participants share observations, such as: What did you notice about a particular storyteller? What did you like? Was there anything you did not fully understand in the story? What did you see tellers do with their bodies? What did you notice about how storytellers used their voices?

Activity 1A/B/C: The Wind Blows, Be Counted!, or Step In

Brief Overview: Facilitators choose from the following activities.

Duration: 5 minutes

Handouts: none

Activity Details (For this activity, choose only one!)	Time	Materials and Supports
ACTIVITY 1A: "The Wind Blows..." SET UP: Chairs in a circle, one less chair than participants. The prompts below written out on a list. Check them off as done. "The wind blows everyone who..." and then says any question related to the story prompts. For example, if any person has been lost they say, "The wind blows for everyone who has ever been lost." The players who were last made to stand quickly find a new seat that is more than 2 chairs away from them. If the player is not able to find a vacant seat they are new person who is in the middle. They pick the next category and announce it. And then, if they find a seat? They get to sit down again.	5 mins	None
ACTIVITY 1B : "Stand up, be counted!" SET UP: The entire class stands in a circle or two long lines some distance from each other. Leader asks these kinds of questions the answers to which have a built in story arc...Was there ever a time... "You took a risk and it paid off? " Step in, tell us about it, if you like. Leader asks few of the 4 Ws of participants who stepped in. Then on to the next question followed by similar probing or modeling of a story from the Leader: Was there ever a time... "You took a risk and you flopped? " "You lost something important?" "You were told you didn't belong?" When fire was important to you?" etc.	5 mins	None
ACTIVITY 1C: Step In! Participants received a series of prompts to uncover personal story, best if BEFORE the start of project.. Each participant must commit to a single personal narrative to develop. The experience should relate to one of the StoriesLive® prompts, Storycatchers or proverbs.	5 mins	Chosen story prompt sheets

Instruction 1: 5/3/5

Brief Overview: Facilitator establishes the concept that oral narrative makes use of 5 senses for imagery, that a story requires 3 parts, and will answer the "5 W's

Duration: 5 minutes

Handouts:

- *Handout 1: Notes Graphic Organizer – The 5 W's*

Details:

- Facilitator establishes the concept that oral narrative makes use of 5 senses for imagery, that a story requires 3 parts—a beginning, a middle, and an end—and will answer the "5 W's:" Who? What? Where? When? and How?.
 - "Why?" should be answered by the story itself.
- Discuss alternatives to "moral of the story..." endings. Summing up is important – clichés and moralizing are less desirable.

Activity 2: Guided Sense Imagery

Brief Overview: Facilitator guides participants through a personal experience, and participants are asked to notice the senses attached to their experiences in a meditative environment.

Duration: 5 minutes

Handouts:

- *Handout 2: Guided Sense Memory & Questions for Meditation*

Details:

- For **each** person and in **each** experience, some sensory experiences are more prominent. Allowing for this, let's take a sensory trip through our memories...to find the **details** that help us tell our stories.
- The leader asks participants to relax and close their eyes or look at something like the floor so they can concentrate on the images and sensations in their minds.
- Then the leader asks the "Questions for Meditation" (Handout) slowly and calmly with pauses between each sentence or phrase.
- After, participants "pair share" the images that arose in their meditation.

Activity 3: Journalistic Questions – The Five W's

Brief Overview: The facilitator explains the details you need to have in your story so that the listener understands what is happening in the story.

Duration: 5 minutes

Handouts:

- *Handout 3: The Five W's*

Details:

- For **each** person and in **each** experience, some sensory experiences are more prominent. Allowing for this, let's take a sensory trip through our memories...to find the **details** that help us tell our stories.

Activity 4: 60-30-3 Story Pair Share

Brief Overview: Participants participate in a "game-like" storytelling scenario and practice telling their brief stories to various people.

Duration: 10 minutes

Handouts: none

Details:

- In their partner groups, participants take turns telling their personal experience in 60 seconds, then 30 seconds, then in just 6 words.
- All participants share their "six-word memoir"
 - <https://www.sixwordmemoirs.com>

Activity 5: Point of Change or "The Main Thing"

Brief Overview: Participants work in pairs to identify what, exactly, their story is about: Asking each other the 5 Whys in quick succession.

Duration: 5 minutes

Handouts: none

Details:

- Participants pair share and identify what, exactly, each other's stories are about
- They each other **the 5 Whys in quick succession** – answering without thinking.
 - This helps participants know their own “author’s purpose” and where the point of change or growth, or what is significant or important about the experience, to the teller.
- Use the **5 Whys** to help you know the meaning of your story– this will help you show this with details and action
 - Example: **Instructor tells: Story of most embarrassing moment.**
 - Why? – It is funny, now, because it was super embarrassing then and? I survived.
 - Why? – Shows me to be a cranky parent.
 - Why? – Shows how my own crankiness made it hard for my children to help me.
 - Why? – I love a story where someone’s stupidity character flaw brings on their punishment.
 - Why? – It has a good lesson and it is funny.

Activity 6: Check-in Talk

Brief Overview: Participants independently write down what their story is about

Duration: 3 minutes

Handouts:

- *Handout : Page 1 of Check-in #1*

Details:

- Participants complete the first page of Check-in #1.

Instruction 2: “Tell, Ask, Give” coaching technique

Brief Overview: Facilitators explain the “Tell, Ask, Give” technique.

Duration: 2 minutes

Handouts: none

Details: Listener **Tells** what they liked; **Asks** a question, or requests more detail; **Gives** a suggestion.

Activity 7: “Tell, Ask, Give” Pair Share

Brief Overview: Participants change partner groups and tell stories to new partners who comment using the “Tell, Ask, Give” technique.

Duration: 10+ minutes

Handouts:

- *Handout : Page 2 of Check-in #1*

Details:

- Participant change partner groups and tell stories to partners in 3 minutes.
- “Tell, Ask, Give” comments are recorded on page two of the *Check-In #1 Form*
- All participants have a turn telling their stories.

- Each participant provides the storytellers with feedback on the back of their Check-in #1 form, folding it over each time so that no other participant can read the given comments or feedback.
- After everyone has told in partner groups, volunteers may perform stories to the class.

HANDOUTS FOR MODULE 2: SESSION 1

1. Notes Graphics Organizer – The 5 W's
2. Guided Sense Memory & Questions for Meditation
3. The Five W's Handout
4. Check-in #1



Handout 1: Notes Graphics Organizer – The 5 W's

WHO?	WHAT?	WHERE?	WHEN?	WHY?
Nani?	Nini?	Wapi?	Lini?	Kwa nini?

Nani? Who? Besides you, who was there? Describe their ages, personality, background, physical description, hair color, clothing, etc.	Use details from the 5 senses to answer these questions
Lini? When? Do not just provide dates. How old were you? What was the season? Was it day or night? Use life milestones: school form, family status, etc.	Use details from the 5 senses to answer these questions
Wapi? Where? Give more than an address or place name. Show us what you see, hear, smell, feel, and/or taste in that place.	Use details from the 5 senses to answer these questions
Nini? What? What happened? Because of that what happened? And then? And then?	Use details from the 5 senses to answer these questions
Kwa nini? Why? Why did this happen this way? Why did it happen in this time, place, and with these people?	

Handout 2: Guided Sense Memory & Questions for Meditation

For each person and in each experience, some sensory experiences are more prominent. Allowing for this, let's take a sensory trip through our memories to find the details that help us tell our stories.

The leader asks participants to relax close their eyes or look at something like the floor so they can concentrate on the images and sensations in their minds.

Then the leader asks these **Questions for Meditation** slowly, with pauses between each sentence or phrase.

HISIA TANO: KUONA, KUSIKIA, KUNUSA, KUONJA, KUGUSA

SIGHT

In the place and time of your experience, look down at your feet. Where are they? What do you have on your feet? Now, look up and all around... Notice the colors, shapes, patterns, what do you see? What sizes are things? Is it dark or light? Look up and down and all around. Notice what is close to you, far away...etc.

SOUND

In that time and place of your experience, close your eyes and just listen - don't hear the sounds of here but be there...what sounds do you hear? Are they loud or soft? High or low? Do they hurt your ears? or do you love that sound? Listen again... does the sound change? is it close by or far away?

SMELL

Take a deep breath in your place...What do you smell? The smell of soap or gas or fire or the ocean or favorite food? How many smells? The most dominant- is it a sweet or sour smell? Fresh or old? Good or bad? Does the smell remind you of anything?

TASTE

Can you taste anything where you are? (Sometimes a smell is so strong you can taste it) what does it feel like in your mouth? Is it sweet sour, crunchy, smooth? Is it spicy, bland, nasty? Does the taste remind you of something?

TOUCH

In that place...how does your face feel in the air? How about your hands and feet? Is it cold, wet, hot, sweaty, think of the weather, the season, how does your body feel in that weather? How do the clothes you are wearing feel? Reach out touch something. How does it feel? Soft? Rough? Smooth? Cold? Warm?

Handout 3: The Five W's Handout

In journalism, the Five Ws (also known as the Six Ws) is a concept in journalism, news style research, and in police investigations that are regarded as basic information-gathering. It is a formula for getting the "full" story on something. The "rule" of the Five W's is that for a report to be considered complete it must answer a checklist of 5 questions, each of which comprises an interrogative word:

- Who is it about? **Nani? (characters)**
- Where did it take place? **Wapi ? (setting)**
- When did it take place? **Lini? (setting and context)**
- What happened? **Nini? (plot)**

The "why" of the story or **Kwanini (causality and can also be the author's purpose – why are you telling this story?)**

In storytelling we say that we use answers to the four Ws, which, when done well, will show us "why." Why did it happen? Or "**why**" should be answered by the story itself. In journalism and in an essay we must tell why and argue for it. In storytelling the listener becomes aware of why you told the story in a deep and lasting way by the way you tell the story.

Handout 4: Check-In #1, Page 1

NAME _____ **DATE** _____

Facilitator _____

Check your story for meaning: What is the most important thing in this story?

Ask yourself; What is the main thing, or what is the 'point of change' in my story? What is it that I really want you, my listener, to know or to take away from this story? Ask yourself, Why is this story important to me?

Write it down here:

Then tell your story to three people.

Ask them what they think your story is about.

Have them write and sign on reverse side.

Do not let them see what you wrote or what the other listeners wrote.

Handout 4: Check-In #1, Page 2

I heard _____'s story. It's about...

Printed Name_____

Signature_____ | Date_____

I heard _____'s story. It's about...

Printed Name_____

Signature_____ | Date_____

I heard _____'s story. It's about...

Printed Name_____

Signature_____ | Date_____

MODULE 3: SESSION 2 – COMPOSING A STORY

Brief Overview: composing a story and narrative arc with a point of change; vocal skills

Topic Summary:

- Recognize your story's arc, point of change, significance to you...
- Various methods for visual representation of stories to learn stories
- Tell a participant's story in a group of three. Everyone performs for the class.

Objective: Participants will be able to “see” the beginning, middle and end of their story, and identify and articulate where in their story the point of change occurs. They will practice public speaking, storytelling and listening skills.

Instructional materials and resources:

- Paper and pens
- A timer
- Referenced handouts

Timeframe: 90 - 120 minutes, timeframe can be adjusted according to allotted time and number of participants

Assessment: Participants may be assessed on activity completion, in-session participation, the sharing of ideas, and their listening skills: how well could they tell a story that was not theirs?

This module is divided into 6 activities and one instruction as follows.

Activity 1: Check-In #2 (10 mins)

Activity 2: Dramatic Pauses (5 mins)

Activity 3: Graphic Visualization (10 mins)

Activity 4: Groups of 3 (45 mins or more)

Instruction 1: Point of Change (5 mins)

Activity 5: Before, Then, Now... (10 mins)

Activity 6: Tell and “Tell, Ask, Give” (20 mins or more)

Prior to starting Session 2, it is recommended the facilitator collect Check-In #1 to see if participants are ready to tell a story.

Please note, times given above are estimates based on a participation group of around 25 participants. Times may vary depending on the available amount of time and number of participants.

Activity 1: Check-In #2

Brief Overview: Participants complete the Check-In #2 form

Duration: 10 minutes

Handouts:

- *Handout 5: Check-In #2*

Details:

- Participants fill out the form.
 - They write one sentence stating what their story is about.
 - They write one or two sentences about how it has changed or stayed the same after telling 3 times.
 - Participants write a few first beginning line or words and few first ending words to their story.
- Explain the importance of a strong beginning and end.
- Class discusses their experience.
 - We hope that they see how the story gets better as you tell it. They remember more.
 - If bored with that story, participants may decide to tell a story that they like but must quickly switch to an experience that relates to another prompt.

Activity 2: Dramatic Pauses

Brief Overview: Participants learn how to make use of dramatic pauses

Duration: 5 minutes

Handouts: none

Details:

- Participants work with partners to try one of their sentences with a pause that is a full count to three long (3 minutes)
- Pauses keep listeners in suspense and add variety to your rate and rhythm.
- Avoid using filler words such as "ah", "um" or "like" even "however", "therefore", etc. as a means of covering silences.
- In partners, participants will try one of their sentences with a pause that is a full three-count long.
- Facilitator chooses participant volunteers to perform sentence without the pause and then with the pause.

"No word was ever as effective as a rightly timed pause."
- Mark Twain

Activity 3: Graphic Visualization

Brief Overview: Participants visualize their stories and document them in various methods

Duration: 10 minutes

Handouts:

- *Handout 6: Map Your Story*

Details:

- Participants quickly and silently sequence their stories graphically via a storyboard, flow chart, map, circular diagramming.
- Words as labels are encouraged but sentences, or long form outlines are *discouraged* as is word-for-word memorization.

Activity 4: Groups of 3

Brief Overview: Participants work in groups of three to workshop and tell one story.

Duration: 45+ minutes

Handouts:

- *Handout 5: Check-In #2*

Details:

- Standing up, in groups of three, participants take turns telling their personal narratives for each other, using their maps if needed and taking 2 minutes or less (strictly timed).
 - Participants should try to add some feature from their walk or voices or the pause into their story and the group story.
- The group will pick 1 story out of the 3 to act out and tell, in the first person.
- On a piece of scrap paper or a sticky, each group notates the point of change/the main idea of the selected story.
 - Facilitators read what they write beforehand.
- To tell the story, one participant tells the beginning, one, the middle and one, the end of the story.
 - All tell, in the first person - as if it was *their* story.
- Each group presents their group creation to class.
- Class will guess (3 quick guesses only) the point of change of the story, the theme and then, whose story it is.

Instruction 1: Point of Change (5 mins)

Brief Overview: Participants are reminded of the importance of the story's three parts.

Duration: 10 minutes

Handouts:

- *Handout 7: Three Parts to a Story*

Details:

- Reiterate the importance of the story's 3 parts – beginning, middle, end – the story arc.
- Participants think about what is true at the beginning and what is true at the end of their stories.
 - Where did the change occur? What happens in the middle is the point of change. It shows the 'take away' and relates to the theme they have chosen.

Activity 5: Before, Then, Now... (10 mins)

Brief Overview: Participants get two minutes to write three sentences about their story

Duration: 10 minutes

Handouts: none

Details:

- Participants get 2 minutes to write three sentences about their story, focusing on:
 - Before (the experience)
 - Then X (something that happened)
 - Now (because of X this is the way I am or my world is or the way other people think)
- In pairs or groups of 3, participants tell each other about their sentences, reading first, then without looking at paper.

Activity 6: Tell and “Tell, Ask, Give” (20 mins or more)

Brief Overview: Participants complete the Check-In #2 form

Duration: 10 minutes

Handouts:

- *Handout 4: Check-in #1 Form, Page 2*

Details:

- Ask for a volunteer to tell their story in 3 minutes.
- Have the class “Tell, Ask, Give” the teller.
- Have the class identify the point of change in the teller’s story.

Optional Activities:

- Using additional copies of Check-In#1 participants may tell their story to 3 (more) people and ask the listeners to either write down or dictate what the thought the main idea/point of the story was.
- Participants may observe or visualize a person who will be in their story, to be able to imitate their movements (e.g., the way they walk) or how they gesture (e.g., twirling hair, scratching, how they point, chew, etc.. on and /or sounds they make and/or facial expressions.
 - Should glean one physical and one audible feature of a character.

“That impressive silence, that eloquent silence, that geometrically progressive silence which often achieves a desired effect where no combination of words howsoever felicitous could accomplish it.”

- Mark Twain's Autobiography

HANDOUTS FOR MODULE 3: SESSION 2

5. Check-In #2
6. Map Your Story
7. Three Parts to a Story



Handout 5: Check-In #2

Participant's Name: _____ Date _____

Story Title: _____ Class _____

Write one sentence or simple notes: what is the main thing or what is your “that’s what” to a “so what?” question about your story? What do you really want your listener to take away?:

Write it here:

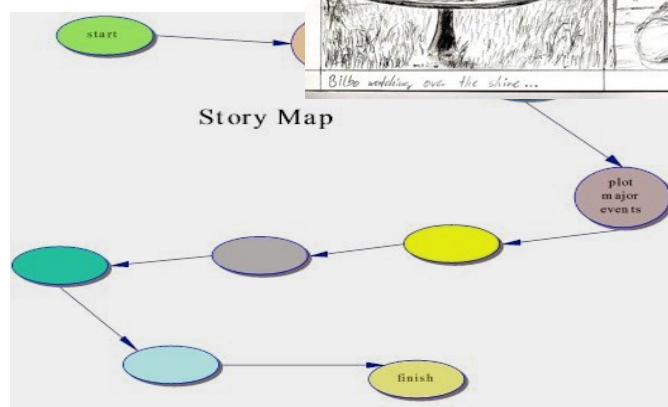
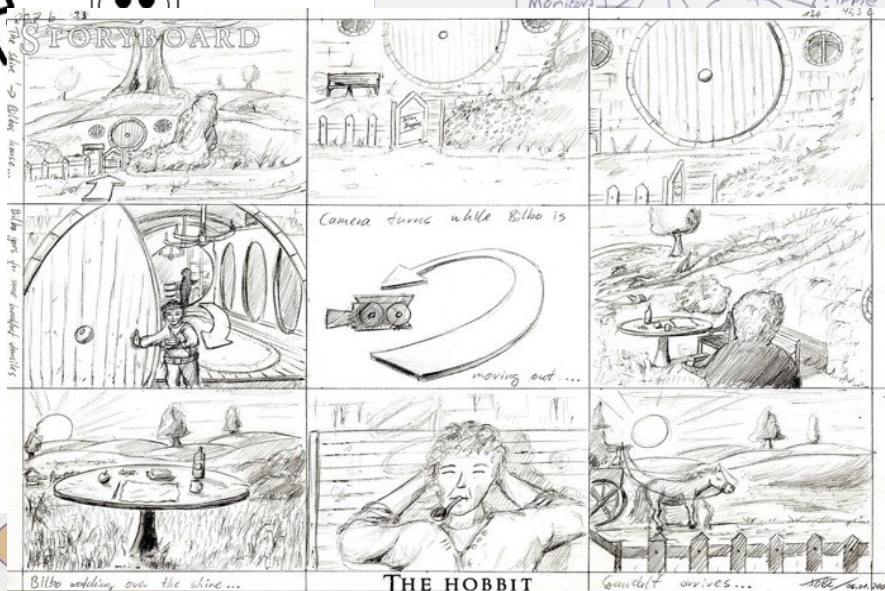
You have told your story to at least 3 people. How has your story changed or stayed the same in the repeated tellings (e.g., more detail, different ending, etc.)? Do you need extra help with this project? Tell us what support you need and the best way to get in touch here:

My Beginning sentences/images: After I introduce myself, make eye-contact with the audience, perhaps introduce the title of my story, I will begin using these words (below). I have marked the pause(s) with this symbol | and the words I’ll emphasize are underlined.

My Ending: As above, I have marked the pause(s) with a | and the words I’ll emphasize are underlined.

Handout 6: Map Your Story

After telling your story several times you should map, storyboard, web or bullet point your story. This helps you to “see” your whole story in one place. Use any kind of visual thinking method that you like: a story board with stick figures, a web with labels, etc. Make a map from beginning to end using one or any combination of these methods. Draw, **label**, and write dialogue as much as you please. This is not an art project, rather, it is another way to explore and know your story and helps takes the place of a written text.



Name		Storyboard	

Handout 7: Three Parts to a Story

SEHEMU TATU ZA HADITHI

Beginning • Middle • End

Mwanzo, katikati, mwisho

Here are some prompts and ideas to help you start shaping your story. Concentrate on the Beginning and End; the Middle will fill out w/details once you start telling and retelling your story.

Beginnings: start again – Try a new beginning for your story:

1. Start with a sound, a sight, a smell or a taste that describes the place
2. Start with a sound, a sight, a smell or a taste that describes a character
3. Start with a sound, a sight, a smell or a taste that describes the time
4. Start describing some action – major or minor – that shows setting
5. Start a dialogue between 2 main characters.
6. Write the inner monologue (thoughts) of a main character.
7. Make —a statement ... you might begin with a sentence that starts with “Usually...” or “They say...” “ All X are Y or so I thought but/and...” or “She always believed that...” you get the idea?
8. Ask a question – rhetorical, of your self - of the audience -

Middle: What happens? →

8. Make a cartoon/ stick figure 6 frame picture of the main event.
9. Play: Once...Because...Therefore...with your starting idea -- see where it leads you.
10. Play: Fortunately/Unfortunately... as above.
11. Write a list of 10 steps to describe a simple action in your story; add some of these details to your story.
12. Add 1 action then, 1 inner monologue, then 1 description of detail Do this in layers...
13. Brainstorm a list of good adverbs and good verbs for your story.

End: pulling it all together→ Try another ending by adding or substituting:

1. An action that clearly ends your story
2. Some of the main character's thoughts...
3. How you felt, a wish or a hope;
4. A statement on what has changed or is different;
5. A memory that is strongest from the story;
6. A decision you made.

AVOID “the moral of the story is” ... or simply repeating the theme.

MODULE 3: SESSION 3 – NON-VERBAL COMMUNICATION

Brief Overview: using all the storytelling tools; non-verbal communication

Topic Summary:

- Using dialogue to create characters.
- Vocalization techniques: pitch, tone, quality, pacing
- Movements, gestures and facial expression
- Prepare for next stage - What is a story slam? How is it judged?

Objective: Participants will be able to identify vocal and physical techniques to enhance their presentation skills. Theme identification. Stories will be rehearsed for in-class story slam.

Instructional materials and resources:

- Paper and pens
- A timer
- Referenced handouts

Timeframe: 90 - 120 minutes, timeframe can be adjusted according to allotted time and number of participants

Assessment: Participants may be assessed on in-session participation, understanding of ideas presented, and their listening skills.

This module is divided into 6 activities and three instructions as follows.

Pre-Activity: Check-in and intro to non-verbal communication (5 mins)

Activity 1: Vocal vocabulary (5 mins)

Activity 2: 8 words – 8 meanings (5 mins)

Activity 3: Sound Effects (5 mins)

Activity 4: Walk and Turn (5 mins)

Instruction 1: Story Slam Format and Rules

Instruction 2: Rehearsal tips and stage fright

Instruction 3: Performance checklist

Activity 5: Theme work through team work

Please note, times may vary depending on the available amount of time and number of participants. Additional performance materials are attached at the end of this handbook.

Pre-Activity 1: Check-in and Intro to non-verbal communication

Brief Overview: Participants will learn about non-verbal communication and will understand that everything we do with our voices and bodies while telling a story communicates to the audience.

Duration: 5 minutes

Handouts: none

Details:

- The facilitator explains non-verbal communication; conveying that everything storytellers do with their voices and bodies while telling the story communicates to listeners
- Individually, participants write two lines of dialogue from their stories
- Participants identify volume by underlining words to be **emphasized**, putting a | for a pause and a wiggly underline for *faster pace*.
- Movement, posture and hand gestures that accompany the line may also be noted.
- Have a few participants volunteer to read a line from their desks.

Activity 1: Vocal vocabulary

Brief Overview: Participants practice listening to and using different pitches or tones to show difference in age, gender, and emotional state

Duration: 5 minutes

Handouts:

- *Handout 8: Emotion Vocabulary Chart*
- *Handout 9: Vocal Skills Vocabulary*

Details:

- Using the handouts, the facilitator leads vocal exercises in Vocal Changes
- Pick a simple phrase or sentence, such as: “Good morning” or “I am sorry” and express them using a different pitch or tone to show differences in age and gender of a speaker and their mental emotional states
- In pairs, participants can take turns to use the emotional chart and say the same phrases in neutral (without emotion) and then with emotion. Partners guess the emotions they picked.

Activity 2: 8 words – 8 meanings

Brief Overview: Participants gain a deeper understanding on how emphasis changes meaning

Duration: 5 minutes

Handouts:

- *Handout 9: Vocal Skills Vocabulary – “Did Amina buy her mother a red hat?”*

Details:

- Have 8 volunteers read the sentence with only one word emphasized until all words have been emphasized individually

Activity 3: Sound Effects

Brief Overview: Participants have an opportunity to enhance their stories with sound effects

Duration: 5 minutes

Handouts: none

Details:

- With a partner, participants pick an action in their story where a sound could be made and practice making that sound with their body and/or voice.
- They then switch and help their partners do the same.

Activity 4: Walk and Turn

Brief Overview: Participants practice non-verbal expression

Duration: 5 minutes

Handouts:

- *Handout 10: Nonverbal communication – Body Language (4 pages)*

Details:

- Participants stand and walk in circle around desks or any open space
 - Once they are walking ask participants to move as if they were a character in their story – even themselves.
 - Then they are prompted to **walk as if** that character was angry, sad, disgusted, joyful, surprised, or fearful.
 - Then asked to add a **gesture**: anger, sadness, disgust, joyful, surprise, fear – to that walk and stop, turn in to center of circle and strike a pose (**posture**) of that emotion or state of being.
- Ask participants for verbal reflections on movement, gesture and vocalizations. What did participants notice about how this works?

Instruction 1: Story Slam Format and Rules

Brief Overview: Participants practice non-verbal expression

Duration: 5 minutes

Handouts:

- *Handout 11: Judging Rubric*

Details:

- Remind participants of five central themes; this is an important factor on which stories should be judged.
- The facilitator introduces the Judging Rubric and takes questions.

Instruction 2: Rehearsal tips and stage fright strategies

Brief Overview: Participants receive performance tips

Duration: 3 minutes

Handouts:

- *Handout 12: Rehearsal Tips*
- *Handout 13: Stage Fright Strategies*

Instruction 3: Performance checklist

Brief Overview: Teacher reviews the performance checklist with the participants

Duration: 5+ minutes

Handouts:

- *Handout 14: Performance Checklist*

Activity 5: Theme work through team work

Brief Overview: Participants practice non-verbal expression

Duration: 10 minutes

Handouts:

- *Handout 11: Judging Rubric*

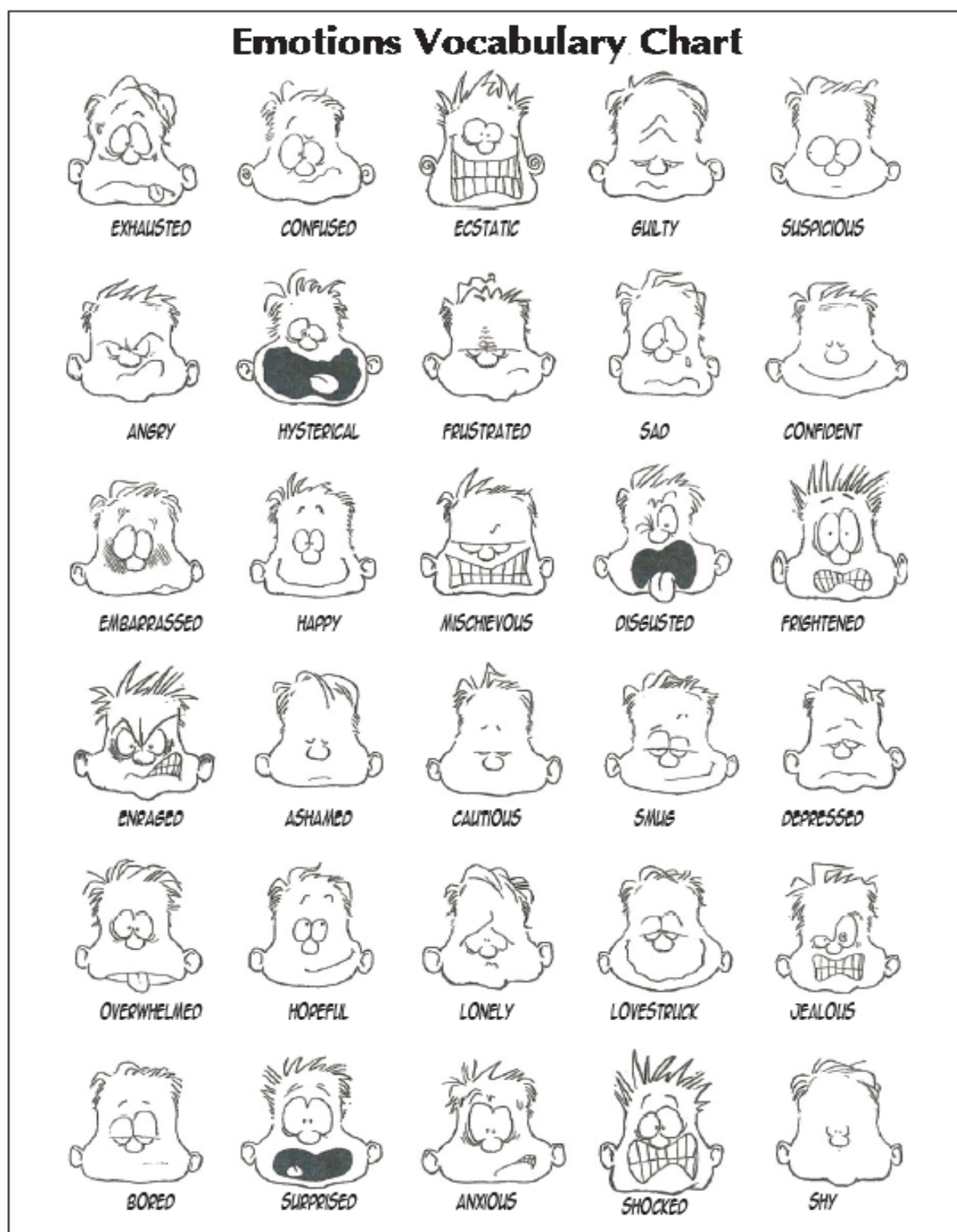
Details:

- In partners, participants tell their personal story in 3 (or 2 minutes if time is an issue).
- The other partner(s) has 1 min. to connect the story to one of the stated themes, and cites evidence why.
- And then the partner(s) provide feedback before switching roles.
- Volunteers share their stories to the entire group, and fellow participants guess which theme story to which it is connected and provide feedback

HANDOUTS FOR MODULE 4: SESSION 3

- 8. Emotions Vocabulary Chart
- 9. Vocal Skills Vocabulary
- 10. Nonverbal Communication – Body Language (4 pages)
- 11. Judging Rubric
- 12. Rehearsal Tips
- 13. Stage Fright Strategies
- 14. Performance Checklist

Handout 8: Emotions Vocabulary Chart



Handout 9: Vocal Skills Vocabulary

Without breath, there would be no voice. Using all your abdominal muscles will help increase and control your breath, which helps increase your volume. Vowels carry your voice and consonants “launch” your voice. If you practice your vowels, you will have good vocal projection. Using your head voice helps you sing higher notes. Our chest voice has a deeper sound than our head voice. Inflection helps us tell if a sentence is a question or a statement. Good vocal quality comes from breathing well, listening to oneself and much practice. Using tone is something that we all do naturally, especially when we feel something very strongly. Tone expresses our emotions. A person’s vocal range depends on their training and not on their size or talent. We can create characters of different ages and genders just by changing our pitch. A difference in timbre is what let’s us know a saxophone or trumpet is playing even though they play the exact same note.

N.B. All of these words have multiple meanings – the definitions below are the way we use these words when talking about voice, in performance. We’ll use this common vocabulary to train our voices.

<i>Vocabulary</i>	<i>Definition</i>
Pitch	the frequency of single note – we use high or deep or low to describe the pitch of a voice
Tone	a tone of voice shows the emotion of the speaker
Timbre	the <u>quality</u> of tone that identifies a particular voice ; nasal, raspy, accented, crackling are all timbre-like qualities
Volume	the amplitude or loudness of a sound
Tempo	the varying speed with which the words are said
Inflection	alteration in pitch or tone or volume of the voice for emphasis or meaning, e.g. an upward inflection = a question

USE INFLECTION WITH THIS SIMPLE SENTENCE:

Did Amina buy her mother a red hat?

Handout 10: Nonverbal Communication – Body Language (1/4)

Hand Jive

Top 7 Common American Hand Gestures That Can Get You in Trouble Abroad

Nearly everyone all over the globe knows that flashing the middle finger is meant as a huge insult to the recipient. However, many common hand gestures which are perfectly innocent in the US are in fact quite dangerous in other parts of the world. Here are seven of the most hazardous ones.

U.S. GESTURE	DESCRIPTION	DON'T USE IT HERE
1 Thumbs up	In the US, the thumbs up sign means "well done" or is commonly used by hitchhikers, but don't use it in Greece, Russia, Somalia or West Africa, because you'll be insulting the recipient with a hearty "up yours!"	
2 V sign	Many people use the sign to denote "victory" or "peace" in America or simply to refer to the number two (e.g., "can I have two of those pizzas?"), but use it in Great Britain, Australia, Ireland or New Zealand and you'll basically be dropping the "V" bomb! Be careful with this.	
3 A ok	In the US it means everything is hunky-dory, but in Russia, Brazil, Italy and the Mediterranean, it means something very different: something along the lines of "you are a homosexual". In France and Belgium, it means the recipient is a worthless zero.	
4 Stop!	If you're in Greece, don't tell someone to stop by holding up your hand, palm out and all five fingers of attention. You'd be telling them to go straight to hell!	
5 Texas Longhorn/Heavy Metal	Jenna Bush was televised flashing this symbol in Norway to show her pride for Texas, not realizing that the vast majority of people in the entire Mediterranean that their gestures were being unfriendly—the sign means "cuckoo" and is popular in Spain, Portugal, Greece, Colombia, Brazil, Albania and Slovakia.	
6 Come here	If you go to the Philippines, whatever you do, don't tell someone to "come here" by curling your pointer finger forward and motioning repeatedly, unless you want to get arrested. It's considered to be a gesture befitting only usage on a dog, and is punishable with jail time if used on a person.	
7 Everybody settle down	Placing both hands out, palms down, fingers outstretched, to settle a crowd or to tell people to wait is a common place in the US, but in Greece it means "not funny!"	

www.PimslersApproach.com



sadness

- 1 drooping upper eyelids
- 2 losing focus in eyes
- 3 slight pulling down of lip corners



contempt

- 1 lip corner tightened and raised on only one side of face



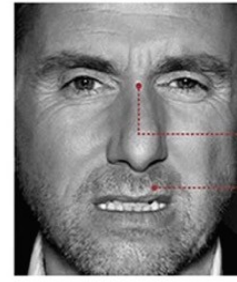
surprise

- Lasts for only one second:
- 1 eyebrows raised
 - 2 eyes widened
 - 3 mouth open



anger

- 1 eyebrows down and together
- 2 eyes glare
- 3 narrowing of the lips



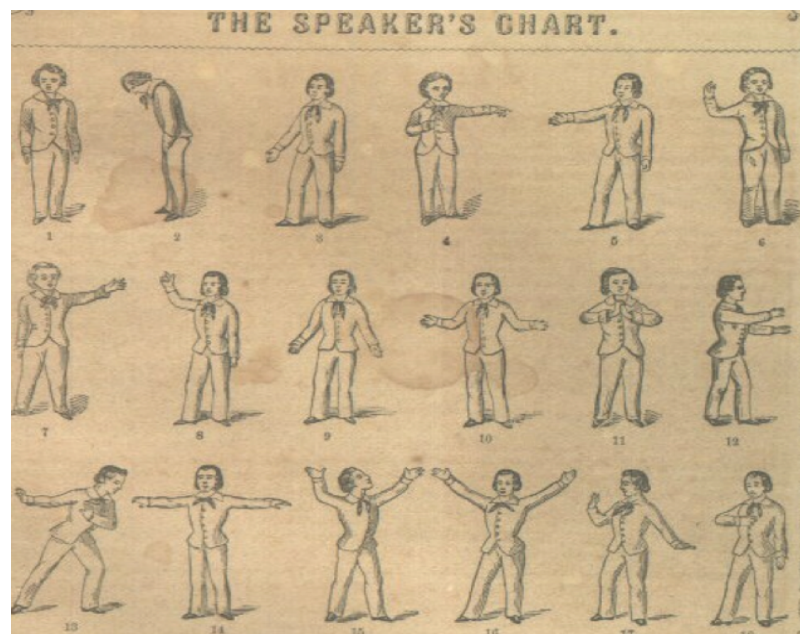
disgust

- 1 nose wrinkling
- 2 upper lip raised



fear

- 1 eyebrows raised and pulled together
- 2 raised upper eyelids
- 3 tensed lower eyelids
- 4 lips slightly stretched horizontally back to ears



Handout 10: Nonverbal Communication – Body Language (2/4)

Figure 9.6 Facial Expressions of Emotion

Facial expressions appear to be universal. For example, these faces are consistently interpreted as showing (a) anger, (b) fear, (c) disgust, (d) happiness, (e) surprise, and (f) sadness by people of various cultures from all over the world. Although the situations that cause these emotions may differ from culture to culture, the expression of particular emotions remains strikingly the same.



NonVerbal Communication

Scientific studies of facial expression revealed* that expressions of anger, disgust, fear, joy, sadness and surprise are universal. Every human being understands or “reads” these expressions in the same way. Everything we feel, is shown on our face. Whether we want it to be shown or not! When we are clearly imagining the story in our mind as we speak our facial expressions will communicate as well.

- | | | |
|-----------------|--------------------|-------------------|
| A. anger | B. fear | C. disgust |
| D. joy | E. surprise | F. sadness |

Handout 10: Nonverbal Communication – Body Language (3/4)

Movement:

We use expressive movement in storytelling but we rarely completely mime things – your words are already creating images in your listener's minds faster than any movement you can make. Always remain standing. Never turn your back to the audience. Never fall to the floor. Human beings naturally use their bodies to enhance meaning. Some people are more physically expressive than others. Some cultures value physical expression more than others. Storytellers use movement to enhance the words and the story being told. If you are clearly imagining the story in your mind as you speak the best movements will come to you.



Handout 10: Nonverbal Communication – Body Language (4/4)

Gesture:

A gesture is a form of communication made with a part of the body, used instead of or in combination with verbal communication. Gestures are not universal but specific to cultures. Some gestures are very specific (Hello-, good, yes – thumbs up --- air quotes --- hit forehead --- pointing at someone, etc.) Gesture helps us express a variety of feelings and thoughts, from contempt and hostility to approval and affection. Most people use gestures and body language and words when they speak. Well- timed and practiced gestures add to meaning to your story.

Posture:

Posture is a conscious mental or outward behavioral attitude. Find your body's center of balance --- in martial arts it is sometimes called "center point". It's about two inches below your navel, within your lower abdomen. The most powerful motions of the body originate here. And the calmest minds are concentrated here. Stand with legs shoulder width apart and imagine a string going from your center point right through the top of your head. You will be standing tall and confidently.

Storytellers may use posture to indicate mood, status, personality and other qualities. A speaker's posture can speak paragraphs and enhance the meaning of the spoken word.

Eye Contact:

Eye contact occurs when two people look at each other's eyes at the same time. In human beings, eye contact is a form of nonverbal communication and is thought to have a large influence on social behavior. This term comes from the West to often define the act as a meaningful and important sign of confidence, respect, and social non-verbal communication. **The customs and significance of eye contact vary between cultures, with religious and social differences often altering its meaning greatly.** In many cultures, such as East Asia and Nigeria, it is a sign of respect not to look the dominant person in the eye, but in Western culture this can be interpreted as being "shifty-eyed", and the person judged badly because "he wouldn't look me in the eye"; references such as "shifty-eyed" can refer to suspicions regarding an individual's unrevealed intentions or thoughts. cultures, possibly on an instinctive or subconscious level.

Handout 11: Judging Rubric

CATEGORY	1	2	3	4
Who, what when & where	Audience finds it difficult to know what happened.	Storyteller tries to use words, voice and/or action. At times audience is unclear about setting and characters.	Usually the characters are clearly named and described by words, voice and/or action. The audience has some idea about the setting and characters.	Storyteller clearly shows how the characters look, speak or sound and how they typically behave. The main characters are clearly named/described. The audience experiences the where and when of the story and knows who is speaking or moving at all times.
Connects To Theme	Audience has no idea about theme.	The audience has some unanswered questions about which theme was chosen and why.	The audience has an idea which theme was chosen and why.	Storyteller has made a clear and creative connection to the theme and shows this in the story. The audience is very clear on which theme was chosen and why.
5 Senses & Details	Storyteller does not use any sensory details.	Storyteller lacks key details and/or adds extraneous details.	Storyteller's experience and their story are mostly clear and they include some sensory details.	The storyteller includes just the right details from sensory experience to heighten the audience's connection to the story and enhance the meaning.
Meaning - Main Thing/ Context	Storyteller reveals no context, or significance.	Storyteller provides some elements of context, but the story end is weak.	Storyteller's beginning is weak but eventually, context etc. are developed, and end points to possible meaning.	Storyteller sets context and characters and clear sequence of events in the beginning. End highlights main thing and significance of story to the teller.
Vocal & Physical Performance	Storyteller's movements and/or vocalization detract from story.	Storyteller's physical performance sometimes serves the meaning of the story. Occasional clarity and variation.	Storyteller's physical performance usually serves the meaning of the story. Storyteller speaks clearly and with variation to enhance meaning.	Storyteller's hand gestures, posture, and facial expression are natural and serve the meaning of the story. Storyteller speaks clearly, varying pitch, tone, pacing, timbre and emphasis to enhance meaning.

Handout 12: Rehearsal Tips

1. **Learn your Beginning and Ending first.** Write them, draw them and recite them over and over. This builds confidence. Don't try to memorize "word for word". Do know what happens and tell it!
2. **Make a "story map" of your story.** This is a simple drawing of what happens to whom. Carry it with you everywhere. Point to the 'map' to tell your story to a friend or family member.
3. **Imagine your story, picture by picture, as a slide show you narrate.** Describe it to yourself in your mind and/or out loud to a live listener.
4. **Draw pictures of all your characters.** Describe these pictures to someone. Imagine you are interviewing your characters - this does not have to go in your story, it just makes your characters more real to you. **Hear their voices in your head.** Use their voices at breakfast, on the bus, and at recess.
5. **Get someone to listen to you.** Perhaps some you live with someone who is a good listener? If you do not have access to a good listener in person, find a few people that you can work with on the phone. Or, set up a photo, a pet, or just imagine someone as an audience. Make "eye contact" with them. Tell them your story **without stopping.**
6. **"Tell" your story without words,** just with movements or mime. Stand in one spot. Do this once for yourself. Then you may try "telling" someone who knows your story. Stop occasionally and see if they can guess where you are in the story.
7. **Tell your story while looking in a mirror** and don't stop. Notice your facial expressions and gestures, do they distract or help people use their imaginations? If you are really 'present' in the experience or feelings of your story – your 'body language' will show it. Don't worry - listeners are 'seeing' your story, through you.
8. **Tell your story into a digital recorder on your phone or computer. This helps you to time it.** Listen and you will notice your best words or phrases.
9. **Imagine telling your story from beginning to end when you wake up BUT before you get up.** This works at night as well; imagine tell your story from beginning to end just before you fall asleep. **There is neurological evidence that these times are important for memory and imagination.**
10. **Tell your story walking to school, in the shower, before you go to sleep, doing the dishes; anywhere and anytime.** This helps your confidence and makes learning easier.

Handout 13: Stage Fright Strategies

Don't memorize a script! Learn a flow of events and tell your story from it.

What are the symptoms of stage fright?

- Tight throat
- Sweaty hands
- Cold hands
- Shaky hands
- Fast pulse
- Shaky knees
- Trembling lips

Action:

- * Concentrate on how good you are.
- * Pretend you are just chatting with a group of friends.
- * Imagine the audience listening, and applauding.
- * Remember happy moments.
- * Think about your love for the audience.
- * Picture the audience in their underwear.
- * Be extremely well prepared.
- * Listen to music.
- * Read a poem.
- * Memorize your opening - know it perfectly.
- * Practice, practice, practice.

Strategies for just before you perform:

Stage fright usually goes away after you start. For some, the tricky time is before you start.

- Notice and think about things around you.
- Yawn to relax your throat.
- Doodle.
- Sketch something you would like to have.
- Bring a picture of your best friend/family/dog
- Take quick drinks of tepid water.
- Don't drink anything with caffeine.
- Concentrate on images in your story
- Listen to music.
- Read a poem.
- Do isometrics that tighten and release muscles.
- Say something to make sure your voice is ready to go.
- In private, warm up your voice, muscles, etc.
- Use eye contact.
- Go to a mirror and check out how you look.
- Breathe deeply and evenly for several minutes.
- Don't eat if you don't want to
- Sit to perform if your legs are likely to tremble or your hands will shake

Strategies for when the story begins:

- Be "in your story" place and time
- Imagine your closest friends are listening and encouraging you
- Use eye contact. It will make you feel less isolated.
- Look only at the friendliest faces in the audience.

REMEMBER: Nervousness doesn't show one-tenth as much as it feels. Before each performance make a short list of the items you think will help you feel better. Try different combinations!

Soon you will be fine!

Handout 14: Performance Checklist

Name: _____ Date _____ Class/Teacher _____

My story is connected to this theme or prompt:

_____ **Beginning:** I'll introduce myself, make eye contact with the audience, and, say the title (optional) of my story, and the theme I will begin with these words [below]. Notes about tone and tempo, ✓ marks for pauses and the words I'll emphasize are underlined:

_____ **Ending:** I will use these words (written below) to end my story. As above I have marked the pauses & the words I'll emphasize are underlined. I'll remember to leave a space between ending and thanking my audience and I'll wait for their applause & acknowledge them (bow, nod, or wave) before I leave:

- _____ I have timed my story and told my story to someone else, my voice mail and to myself many times.
- _____ I have made choices and practiced my character's voices
- _____ I have practiced whatever sound effects I'll need to tell my story.
- _____ I have made choices and practiced gestures and movements to help tell the story.
- _____ I have my beginning and end memorized.

A Story Map, Picture, Outline: Without looking at notes I can summarize my story from Beginning → End with pictures, diagram map or storyboard. (draw and/or write)

