

## StoryMuse

GCA Teaching Artist Roster  
Sample Lesson Plans



### Residency

Based on a curriculum StoryMuse previously cultivated for working with commercially sexually exploited youth in a behavioral treatment facility, programming for a seven-week residency, with convenings occurring once weekly for seven weeks might look like this:

- Week 1—Promo session—All participants get a light taste of the material, almost like a commercial, with invitation to apply. This is a helpful step that alleviates attrition and contributes to better outcomes down the line. *Note: if residency is taking place in a classroom environment where participation is mandatory, this week can be eliminated/combined with week 2 to bring overall residency to six weeks.*
- Week 2—Intro class—Overview of how to tell a true, personal story, including first/last line, outline, etc.
- Week 3—[Life maps](#)—Participants are led through the process of making a visual map of their lives, which pulls out life moments in a unique way.
- Weeks 4 & 5—Individual coaching—StoryMuse will work one-on-one with participants, one or two per hour, on the story they have selected to craft into a 5-minute performance.
- Week 6—Dress rehearsal & critical response—Using a revised version of [Liz Lerman's Critical Response Process](#), participants rehearse their stories and give feedback to each other.
- Week 7—Final performance/celebration—A public performance to school community members and invited family, followed by a light reception and “graduation ceremony.”

### Week 1 - Promo Session

Opening	<ul style="list-style-type: none"><li>• Conversation<ul style="list-style-type: none"><li>○ What is your history with storytelling?</li><li>○ Why is this an important skill for you and why did your leaders choose to offer this workshop?</li><li>○ Give brief introduction to what we'll be doing today</li></ul></li><li>• Shannon tell a story: CAMP CRUSH</li></ul>
---------	--

Slide 1	<ul style="list-style-type: none"> <li>• Why is it important to be a good story today?</li> <li>• And what will you learn from this program?</li> </ul>
Slide 2	<ul style="list-style-type: none"> <li>• Do you hope to get a job one day?</li> </ul>
Slide 3	<ul style="list-style-type: none"> <li>• How well you communicate translates into working well with other people.</li> </ul>
Slide 4	<ul style="list-style-type: none"> <li>• In order to lead, you have to tell stories.</li> </ul>
Slide 5	<ul style="list-style-type: none"> <li>• (Photo of doctor) This person needs to be able to communicate and listen equally well.</li> </ul>
Slide 6	<ul style="list-style-type: none"> <li>• Let's face it, we've all got some stories to tell.</li> </ul>
Slide 7	<ul style="list-style-type: none"> <li>• (Picture of little boy crying). Some of them are hard.</li> </ul>
Slide 8	<ul style="list-style-type: none"> <li>• Some of them good.</li> </ul>
Slide 9	<ul style="list-style-type: none"> <li>• You can choose a story that serves your personal and learning goals.</li> </ul>
Slide 10	<ul style="list-style-type: none"> <li>• Seven weeks from now, you'll stand up here and tell a story you've been working on. It'll be a performance.</li> </ul> <p>You'll feel proud.</p>
Slide 11	<ul style="list-style-type: none"> <li>• (photo of people with arms raised in the air) It'll feel like this.</li> </ul>

Distribute applications and help any students that have trouble with writing fill them out.

---

## Week 2 - Intro Class

### WORKSHOP OBJECTIVES:

- Discuss the practice of deep listening and how it benefits more than just your storytelling capacity.
- Discuss the power of personal narrative and why it matters in today's world.
- Define key concepts: vulnerability, floodlighting

Opening	<ul style="list-style-type: none"> <li>● Conversation <ul style="list-style-type: none"> <li>○ What are your goals for this time?</li> <li>○ Why is this an important skill for you and why did your leaders choose to offer this workshop?</li> <li>○ Give brief introduction to what we'll be doing today.</li> <li>○ Meeting agreements</li> </ul> </li> <li>● Shannon will tell a story: DOWN THE RABBIT HOLE</li> <li>● What are the elements of a good story?</li> </ul>
Deep Listening	<ul style="list-style-type: none"> <li>● Tell a story in pairs – cannot nod or verbally respond</li> <li>● Why we're talking about deep listening</li> </ul>
Building Energy <i>(if needed)</i>	<ul style="list-style-type: none"> <li>● Energy/theatre games <ul style="list-style-type: none"> <li>○ Pass the whah</li> <li>○ Morphing whah</li> </ul> </li> </ul>
Vulnerability	<ul style="list-style-type: none"> <li>● <a href="#">Play clip of Brené Brown</a> (3:45) and discuss vulnerability as a skill</li> <li>● Reflection on storytelling challenges and opportunities</li> <li>● Discuss floodlighting</li> </ul>
What You Will Be Able To Do	<ul style="list-style-type: none"> <li>● Play story from <a href="#">Snap Judgment</a> (0:35)</li> </ul>
Reflection & Wrap Up	<ul style="list-style-type: none"> <li>● Opportunity for open dialogue</li> <li>● Talk about what's going on at school and how you can use storytelling in the future</li> <li>● Reflection Question: <ul style="list-style-type: none"> <li>○ What was one thing you learned today that was unexpected?</li> </ul> </li> </ul>

Weeks 3-7 Do not use lesson plans because they are responsive environments, tailored to the needs of the group. However, please read more about [Life maps](#) here.

---

## Georgia Teaching Standards

StoryMuse workshops and residencies are most appropriate for high school classrooms and most closely align with the Georgia Standards for **Dramatic Writing**.

## 9-12-Dramatic-Writing-Course-Georgia-Standards

TAHSTL.CR.3 Produce clear and concise writing that includes the conventions of standard English grammar and usage.

- a. Examine and outline the steps and conventions involved in the creation of a theatre text.
- b. Develop original texts using theatre techniques (e.g. improvisation, adapting non-theatre literature, playwriting exercises).
- c. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns
- d. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- e. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- f. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- g. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
- h. Establish and maintain an appropriate style and objective tone.
- i. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- j. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

TAHSTL.PR.1 Analyze and create characters in dramatic arts literature from the perspective of an actor/performer.

- a. Use performance (e.g., oration, improvisation, rehearsed monologues, scenes) to analyze a character's role and significance to the meaning of the play story.

---

### **Cross-Curricular/Interdisciplinary/STEAM Objectives**

As personal storytelling has many opportunities for cross-curricular instruction, there are several high school level non-arts classrooms and after-school programs where this type of opportunity might fit, including:

- **History** - who am I in relationship to a character in history?
- **Social Studies** - how does my story and my family's history relate to social movements?  
(*example below*)
- **Journalism** - compare and contrast storytelling with journalism

### Social-Studies-World-History-Georgia-Standards

SSWH20

Demonstrate an understanding of the global social, economic, and political impact of the Cold War and decolonization from 1945 to 1989.

d. Analyze opposition movements to existing political systems, include: anti-apartheid, Tiananmen Square, and the fall of the Berlin Wall.

Utilize a StoryMuse Residency to develop personal stories to investigate how and whether students have been upstanders, bystanders, victims, or even anti-heroes in their own personal narratives and how they identify with these movements.