

StoryMuse

GCA Teaching Artist Roster

Sample Lesson Plans



Individual Workshop (1.5-3 hours)

Opening	<p>Conversation</p> <ul style="list-style-type: none">• What is your history with storytelling?• What are your goals for this time?
Building Energy	<ul style="list-style-type: none">• Energy/theatre games• Pass the whah• Morphing whah
Deep Listening	<ul style="list-style-type: none">• Tell a story in pairs – cannot nod or verbally respond• Why we're talking about deep listening
Reflection/Discussion	<ul style="list-style-type: none">• What are the elements of a good story?• Can you draw the line of your story?
Vulnerability	<ul style="list-style-type: none">• Play clip of Brené Brown and discuss vulnerability as a storytelling skill• Reflection on storytelling challenges and opportunities in ministry• Telling a story at just the right moment - example of Elizabeth• Discuss floodlighting
True, Personal Stories	<ul style="list-style-type: none">• Shannon tell a story: DOWN THE RABBIT HOLE• Talk briefly about the history of this storytelling movement here in the U.S., how it is differs from the folklore tradition• Why is this an important skill for you and why have your teachers chosen to focus on or prioritize it?• Mention the resources page that will be distributed afterward

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 Workshop 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.