

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**  
**(ONE COURSE PER FORM)**

1.) DATE: <b>10/21/14</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) COURSE PROPOSED: Prefix: <b>STO</b> Number: <b>292</b> Title: <b>The Art of Storytelling</b> Credits: <b>3</b>	
CROSS LISTED WITH: Prefix: <b>EDU</b> Number: <b>292</b> ; Prefix: <b>HUM</b> Number: <b>292</b> ; Prefix:          Number:          ;	
Prefix:          Number:          ; Prefix:          Number:          ; Prefix:          Number:          ;	
4.) COMMUNITY COLLEGE INITIATOR: <b>LIZ WARREN</b> PHONE: <b>602-243-8026</b> FAX: <b>602-243-8267</b>	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <u>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</u> <u>Core Areas:</u> <b>Select core area...</b> <u>Awareness Areas:</u> <b>Cultural Diversity in the United States (C)</b>	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> <b>DECENG</b> prefix <input type="checkbox"/> Elective  Current General Studies designation(s): <b>C, HU</b>  Effective date: <b>2014 Spring</b> Course Equivalency Guide  Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no  Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director:	Chair/Director Signature:

AGSC Action:          Date action taken:           Approved           Disapproved

Effective Date:

**Arizona State University Criteria Checklist for**

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[C] CRITERIA</b>		
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>		
YES	NO	<b>Identify Documentation Submitted</b>
		<b>1. A Cultural Diversity course must meet the following general criteria:</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.
		<b>2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.  *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.  **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.

Course Prefix	Number	Title	General Studies Designation
EDU/HUM/STO	292	The Art of Storytelling	C

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
The course must contribute to an understanding of cultural diversity in contemporary U.S. Society	<p>Folktales, fairy tales, myths, legends, parables, and fables have always been integral to the way cultures teach their values beliefs, and acceptable behaviors to their members. All the peoples who make up our diverse nation have their own story traditions that they brought with them, or in the case of the indigenous cultures, were already here. In 292, students study the diverse story traditions that are intersecting and overlapping in our modern world, as well as the fact-based and personal stories that arise individually and are grounded in those traditions. Specifically, students find and analyze stories from African-American, Native American, Asian-American, Latino, and European-American cultures. It is a very powerful way to promote an understanding of cultural diversity in contemporary U.S. Society. Students in this course gain a greater appreciation for cultural diversity, cultural stories as literature, and storytelling as an art form.</p> <p>It is a course that is in complete congruence with the statement in the rationale for the C</p>	<p>EDU/HUM/STO 292 has had the C designation since 2005. Since that time we have increased the emphasis on how storytelling contributes to an understanding of cultural diversity in contemporary U.S. Society.</p> <p>The Official Course Description includes competencies that require that students research, and compare and contrast three cultural stories. In actual practice, students research 20 stories from five cultural areas</p> <p>We have included the Folktale Analysis as a Sample Assignment to demonstrate this. The students select and analyze 20 stories - four each from five cultural heritages. (Syllabus page 6 and throughout the timeline, assignment template.)</p> <p>Syllabus, specifically pages 5 and 6.</p> <p>Text: The text includes stories from a range of world cultures.</p> <p>Required Readings for Cultural Dialogue: Students read articles that focus on the way the oral</p>

	<p>designation: "Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>	<p>tradition has been practiced, preserved, and altered in this country by African Americans, Latinos, Native Americans, Asian Americans, and European Americans. (Syllabus pages 5 &amp; 6, and throughout the timeline.)</p> <p>Additional Required Readings: These readings help students understand the cultural value of storytelling. They also focus on techniques for delving into childhood and family history to develop fact-based and personal stories. Given the diversity of our students and the highly interactive nature of the class, this always results in stories that deepen the cultural knowledge of the students. (Syllabus page 5 and throughout the timeline.)</p> <p>The first 50% of the class is devoted to studying traditional stories and storytelling practices that promote "Awareness of our cultural diversity and its multiple sources." The second 50% of the class is devoted to student developed stories from their own lives in fact-based and personal stories that "illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>
<p>The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion and philosophy of gender*, racial, ethnic and or linguistic minority groups** within the United States.</p>	<p>Students analyze a minimum of 20 stories, four each from each culture area. In addition to documenting the source and providing a summary of the story, students must describe the potential audience for the story, the themes in the story, the concepts, skills and values the story could teach, the emotions the story evokes, and potential uses for the story. This allows them to see common themes and ideas within the stories of a culture as well as providing insight into the similarities and differences in the story traditions of the people now living in the U.S.</p>	<p>EDU/HUM/STO 292 has had the C designation since 2005. Since that time we have increased the emphasis on how storytelling contributes to an understanding of cultural diversity in contemporary U.S. Society.</p> <p>The Official Course Description includes competencies that require that students research, and compare and contrast three cultural stories. In actual practice, students research 20 stories from five cultural areas</p> <p>We have included the Folktale Analysis as a Sample</p>

	<p>The experience of telling a story is foundational to all human cultures. Students tell a minimum of four stories in class: a folktale, a myth, legend or hero tale, a fact-based story, and a personal story. The fact-based stories and personal stories are under-girded by the students' cultural backgrounds, and hearing them helps the class as a whole deepen their appreciation of the diverse cultural experiences and contributions currently existing in the U.S.</p> <p>It is a course that is in complete congruence with the statement in the rationale for the C designation: "Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>	<p>Assignment to demonstrate this. The students select and analyze 20 stories - four each from five cultural heritages. (Syllabus page 6 and throughout the timeline, assignment template.)</p> <p>Syllabus, specifically pages 5 and 6.</p> <p>Text: The text includes stories from a range of world cultures.</p> <p>Required Readings for Cultural Dialogue: Students read articles that focus on the way the oral tradition has been practiced, preserved, and altered in this country by African Americans, Latinos, Native Americans, Asian Americans, and European Americans. (Syllabus pages 5 &amp; 6, and throughout the timeline.)</p> <p>Additional Required Readings: These readings help students understand the cultural value of storytelling. They also focus on techniques for delving into childhood and family history to develop fact-based and personal stories. Given the diversity of our students and the highly interactive nature of the class, this always results in stories that deepen the cultural knowledge of the students. (Syllabus page 5 and throughout the timeline.)</p> <p>The first 50% of the class is devoted to studying traditional stories and storytelling practices that promote "Awareness of our cultural diversity and its multiple sources." The second 50% of the class is devoted to student developed stories from their own lives in fact-based and personal stories that "illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>
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## Center for Curriculum & Transfer Articulation

Division of Academic and Student Affairs

### **The Art of Storytelling**

Course: **STO292**

Lecture **3** Credit(s) **3** Period(s) **3** Load

Course Type: **Occupational**

First Term: **2001 Fall**

Load Formula: **S**

Final Term: **2014 Fall**

**Description:** Explore the art and origin of storytelling. Provide a variety of storytelling techniques, styles and exercises to enhance the delivery of telling stories. Assist in the integration and application of storytelling to the learning environment in the classroom

**Requisites:** Prerequisites: None

#### **Course Attributes:**

General Education Designation: Cultural Diversity - [C]

General Education Designation: Humanities and Fine Arts - [HU]

**Cross-References:** EDU292 HUM292

#### **MCCCD Official Course Competencies**

1. Identify three literary forms that exist today that derive from the storytelling tradition. (I)
  2. Research at least three cultural stories. (II)
  3. Demonstrate one cultural story. (II)
  4. Compare and contrast three cultural stories. (II)
  5. Explain selection criteria for choice or selection of story to tell. (III)
  6. Explain how to generate personal stories. (IV)
  7. Identify delivery techniques to add color and interest to telling a story. (V, IX)
  8. Compare and contrast three storytelling styles. (VI)
  9. Define personal storytelling style. (VII)
  10. Develop a personal narrative to relate. (VIII)
  11. Demonstrate personal storytelling style. (VIII)
  12. Demonstrate the use of two delivery techniques to add color and interest to a personal narrative. (V, IX)
  13. Explain how to research stories for classroom use. (X)
  14. Define four ways that stories can be used to impart a lesson, a value, and/or
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knowledge (XI)

15. Define lesson objectives for teaching unit and identify two stories to meet those objectives. (XI)

16. Create a classroom lesson or activity and show where story can be told to achieve desired teaching/learning objectives. (XI)

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## **MCCCD Official Course Outline**

### I. Literary Forms of Storytelling Traditions Today (1)

- A. Myths
- B. Fairy Tales
- C. Folk Tales
- D. Legends

### II. Cultural Stories (2, 3, 4)

- A. Locate African American Folk Tale, Fairy Tale, Myth, Legend, or Story
- B. Locate Native American Folk Tale, Fairy Tale, Legend, Myth, or Story
- C. Locate Hispanic Folk Tale, Fairy Tale, Legend, Myth, or Story
- D. Locate Your Ethnic Heritage Folk Tale, Fairy Tale, Legend, Myth, or Story

### III. Criteria for Story Selection (5)

- A. Identify Type of Audience
- B. Purpose of Event
- C. Purpose For Telling Story

### IV. Generating Personal Narratives in Story Form (6)

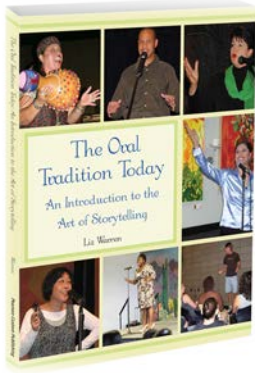
- A. Identify Common Emotional Experiences
- B. Identify Favorite Moments Such as Favorite Relatives, Magic Moments, etc.

### V. Delivery Techniques to Add Color and Interest To Telling a Story (7, 11, 13)

- A. Application of Voice
    - 1. Different Voices for Different Characters in the Story
    - 2. Using Accents to Match the Location of Story
  - B. Application of Point of View
    - 1. First Person
    - 2. Third Person
    - 3. A Combination
    - 4. Point of View of One of the Characters in the Story
  - C. Application of Sound Effects
    - 1. Nature's Elements i.e., Wind, Rain, Thunderstorm, etc.
    - 2. Animal Sounds
    - 3. House Sounds i.e., Creaking of Doors, Floors, etc.
  - D. Application of Music
    - 1. Incorporating Songs
    - 2. Incorporating Instruments
  - E. Application of Visual Imagery
    - 1. Choosing Descriptive Words
    - 2. Creating the Picture In Your Mind and the Minds of Those Listening
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- F. Application of Body
    - 1. Facial Expressions to Convey Emotions
    - 2. Gestures from Hands, Arms, Legs, Head, etc. to Emphasize a Point
  - VI. Storytelling Styles (8)
    - A. View the Styles of Three Professional Storytellers
    - B. Discuss and Analyze the Three Different Styles
  - VII. Develop Personal Storytelling Style (9)
    - A. Observe Both Professional and Classmates Storytelling Styles
    - B. Adapt and Select From Others to Build on Your Personal Storytelling Style
  - VIII. Develop a Personal Narrative (10, 12)
    - A. Generate Ideas From Your Own Life Experience
    - B. Select a Memory and Create a Personal Narrative for Storytelling
  - IX. Practicing Delivery Techniques to Add Interest and Color to a Story (7, 11, 13)
    - A. Application of Voice Variation
    - B. Application of Sound Variation
    - C. Application of Selection of Point of View
    - D. Application of Visual Imagery
    - E. Application of Music
    - F. Using the Body to Tell a Story
  - X. Research Stories for Classroom Use (14)
    - A. Local Libraries
    - B. Local Storytelling Associations
    - C. Bibliography on Stories
    - D. National Association for the Perpetuation of Stories
    - E. Tell Net on the Internet
  - XI. Using Stories In the Classroom (15, 16, 17)
    - A. Expanding Cultural Awareness
    - B. Recognition of Self and Acceptance of Others
    - C. Building Community
    - D. Sharing Universal Wisdom and Unspoken Truth
    - E. Improve Speaking Skills
      - 1. More vivid spoken imagery
      - 2. Develop confidence in public speaking
    - F. Enhance Listening Skills
    - G. Application of Use of Imagination
    - H. Enhance Language Skills
      - 1. Building and augmenting vocabulary
      - 2. Sequencing skills
      - 3. More vivid written imagery
      - 4. Greater exposure to many literary forms
    - I. Increase Interest in Reading and Developing Reading Skills
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All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.



*Welcome to the Art of Storytelling!*

*Together we will explore the foundations of the Art of Storytelling and you will be encouraged to develop an in-depth understanding of the uses of folktales, fairytales, myths, and legends from around the world!*



## The Art of Storytelling

EDU /HUM /STO 292

Professor Marilyn Torres, M.S.  
Residential Faculty

**REVISED SYLLABUS FALL 2014**

<b>TEXT:</b>	The Oral Tradition Today: An Introduction to the Art of Storytelling by Liz Warren	
<b>Class Time, Dates &amp; Locations:</b>  <i>Note: Students must attend the session that they are registered in!</i>	Monday/Wednesday 11:00 AM – 12:15 AM August 25, 2014 – December 19, 2014 (17 Weeks)	PAC 740
	Tuesday Only 4:00 PM – 6:30 PM August 26, 2014 – December 19, 2014	PAC 739

Course objectives are:

- \* To introduce students to the Art of Storytelling and Oral Traditions.
- \* To summarize & analyze folktales, fairytales, myths, legends and fact-based stories in history, culture, language and literature.
- \* To evaluate story structure and genre within various cultures.
- \* To integrate the power of storytelling in various professions.
- \* To analyze the uses of the storytelling as an essential life skill.
- \* To explore & support the development of a personal storytelling style.
- \* To apply techniques in storytelling through telling stories.
- \* To introduce the elements of developing a repertoire of stories.

*“Storytelling gives us moments of beauty, magic, joy, and profound emotion!”*



Students will heighten their awareness of the humanities and cultural diversity through the exploration of stories from a variety of cultures and oral traditions.

The practice of telling stories orally will receive the major emphasis in the class!

### Administrative Protocols & Information

You are responsible for the college policies included in the college catalog and the student handbook. The catalog can be accessed

at <http://enroll.southmountaincc.edu/otherresources/collegecatalog/>.

### Grades

Semester grades are not sent to you in the mail. You must access them online. To do so, go to <http://www.southmountaincc.edu> and click on the word “grades” right under the banner.

### Special Accommodation

Office of Disability Resources and Services (DRS) provides qualified, self-identifying students with disabilities equal access to a quality postsecondary educational experience by administering reasonable accommodations as needed. If you would like their support call Catherine Pettet at (602)243-8027, or email staff at [drs@southmountaincc.edu](mailto:drs@southmountaincc.edu) it is the student's responsibility to speak to the instructor concerning any requested accommodations. As faculty we will work with all accommodations outlined, as long as the accommodations do not hinder the student's ability to meet core requirements for successful completion of course competencies.

*First Seek to Understand, Then to be Understood.” Habit #5  
Sean Covey – [The Seven Habits of Highly Effective Teens](#)*

### Academic Expectations

- ✓ Students will review the assigned chapters and complete the Reflection Question Forms in preparation for the class discussions.
- ✓ Students will complete all writing components in a timely manner (please honor the timelines).
- ✓ Students will apply the techniques given and prepare for telling stories in the class.
- ✓ Students will keep absences to a minimum in order to gain the benefits of in-class activities to ensure success in the course.
- ✓ Students will attend the assigned out-of-class storytelling events.
- ✓ Students will tell stories in and out of classroom venues.
- ✓ Students will to complete all oral and written expectations for the course.

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## Class Protocols

### ✓ Attendance

Attendance is taken at the beginning of the class. Students will keep *unexcused absences* to a minimum of 2 and an *excused absence* to a minimum of 1 during the semester in order to gain the benefits of in-class activities to ensure success in the course. As your faculty educator, the right to withdraw a student due to excessive absences and failure to make contact by email, or phone regarding absences remains at my discretion.

### ✓ Tardy/3 late arrivals = 1 Absence

**Red Tracking Notes** will always be on the table at the start of the class for record keeping purposes when you arrive to the class late. Please complete the sheet indicating why you are late and place it in your folder. It will be returned to your folder with an excused or unexcused mark. That determination will be at my discretion. Occasionally, circumstances out of our control can make us late this is understandable. However, habitual lateness will be seen as showing a lack of respect for your fellow students, the process and ultimately, yourself. Plan to be in your seat ready to go at the time the class is scheduled to start. It is important that we start on time, thank you!

### ✓ Participation

This class is a participation course. The lessons are structured with a high level of interactive learning strategies that include the use of: power points followed by group discussions and activities, peer coaching, pair-share activities and Q&A chapter reviews. Participation in discussions is expected.

You must be present to participate to gain the full benefit from the techniques taught to prepare you for the in-class storytelling concerts that will be held during the semester. Students will not have the option to make-up participation points for in-class activities if they are not absent!

### ✓ Texting & Cell Phone Use

Please turn off your cell phone when the class session begins. Some of you need to be available by phone in case of family emergency, if this is the case then, please place your phone on vibrate. Should you need to take a call, please step out of the class during a natural transition during a lesson plan discussion or activity thank you! Non-essential use of the phone, especially for texting, during class activities is not permitted.

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## Syllabus Contract

You are responsible for the information contained in this syllabus. Let me know if you require clarification of anything contained in this document. This document may change as the semester progresses. You will be notified in writing of any changes in course requirements, policies, or schedules.

An open, inquiring mind and a caring compassionate heart are both essential to the practice, sharing and performance of stories in the Art of Storytelling. My philosophical approach is that of love and logic on the path of learning.

As we discuss storytelling concepts, genres and techniques, students will be respectfully guided to explore skills that will take them into the beauty and depth of oral traditions relevant today as they were long ago!

## Course Requirements

Course content may be subtracted. Be assured that every effort will be made not add any assignments during the semester! 😊

Course Requirements	Necessary Materials <i>(see class schedule for all due dates of assignments)</i>	Points Value
<b>Class Participation</b>	Participation points are linked to your attendance and active engagement in interactive activities in the class. All interactive activity materials will be handed out in class. Several activities will allow you to earn additional points not reflected in the overall points listed in the course requirements. <i>Review Class Protocols on Attendance and Participation stated in this syllabus.</i>	<b>180 pts.</b> <i>(17 Weeks)</i>
<b>Textbook Chapter Reflections, Study Questions and Story Analysis Questions</b>	You are expected to respond in writing to all reading assignments. <u>These are due on the day that the chapter will be discussed in class. Late chapter reviews will result in a 50% point reduction.</u>  Points vary according to the assigned reading chapter. Please be sure to write in complete sentences and complete thoughts. All Reading Response Forms are in the back of your textbook.	<b>250 pts.</b> <i>Chp 1 =20</i> <i>Chp 2 =30</i> <i>Chp 3 =30</i> <i>Chp 4 =40</i> <i>Chp 5 =20</i> <i>Chp 6 =40</i> <i>Chp 7 =40</i> <i>Chp 8 =30</i>

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<p><b>Chapter Quizzes</b></p>	<p>There will be an in-class quiz <u>in the next class session</u> after the chapter review. The quiz is designed to focus on skills and concepts essential for performing the genres discussed in the textbook. The quiz is also used for opening class discussions in preparation for storytelling performance techniques to be discussed in class. <i>Quizzes will be given for Chapters 1-7.</i></p>	<p><b>140 pts.</b> (20 pts. each)</p>
<p><b>Additional Required Reading Articles</b></p>	<p>These are assigned articles to augment the textbook. All articles were selected to reinforce course competencies, art of storytelling concepts, skills and techniques for in and out of class performances in the art of storytelling.</p> <p>All articles have questions that count as take home quiz review questions or a commentary Reading Response Form. The following articles are additional required reading assignments:</p> <ol style="list-style-type: none"> <li>1) <i>“The Use of the Peer Coaching Process”</i> by Lorraine Calbow (50 pts.)</li> <li>2) <i>‘Chapter 3: What is Language?’</i> in <u><i>Writing as a Second Language: From Experience to Story to Prose</i></u> by Donald Davis (50 pts.)</li> <li>3) <i>“The Storyteller: Bridge Between Cultures”</i> by Ruth Stotter in <u><i>About Story</i></u> (25 pts.)</li> <li>4) <i>“Through My Voice: Telling Family History”</i> by Beth Horner in <u><i>Storytelling Magazine</i></u>, July/August 2004 (50 pts.)</li> <li>5) <i>“Fictionalizing Truth: Crafting Experience Stories”</i> <u><i>Workshop Session Article</i></u> by Steven James, 1998 (50 pts.)</li> <li>6) <i>“Chapter Two: Self-Censorship in Inviting the Wolf in: Thinking About Difficult Stories</i> by Loren Niemi and Elizabeth Ellis (50 pts.)</li> <li>7) <i>“Crafting Childhood”</i> by Bill Harley in <u><i>Storytelling Magazine</i></u>, July/August 2004 (25 pts.)</li> </ol>	<p><b>250 pts.</b></p>
<p><b>Additional Required Reading for Cultural Dialogues</b></p>	<p>These articles are assigned to deepen and develop an understanding of how storytelling is intimately linked to modern American diversity and to cultural competency.</p> <ol style="list-style-type: none"> <li>1) <i>Chapters 1-3 from “Creating an Asian-American Mythology: Storytelling in Amy Tan’s Fiction,”</i> by TAMMY S. CONARD. (50 pts) <a href="https://repositories.tdl.org/ttu-ir/bitstream/handle/2346/20106/31295012829205.pdf?sequence=1">https://repositories.tdl.org/ttu-ir/bitstream/handle/2346/20106/31295012829205.pdf?sequence=1</a></li> <li>2) <i>“Native Storytellers Connect the Past and the Future,”</i> by Shannon Smith. (30 pts.) <a href="http://cojmc.unl.edu/nativedaughters/storytellers/native-storytellers-connect-the-past-and-the-future">http://cojmc.unl.edu/nativedaughters/storytellers/native-storytellers-connect-the-past-and-the-future</a></li> <li>3) <i>“Eastern European Jewish Heritage: Adapting Old World Traditions with a Modern World Storytelling, Artifacts, and Place-making An Ethnographic Interview,”</i> conducted by Megan S.</li> </ol>	<p><b>160 pts.</b></p>

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	<p><i>Sharpless. (30 pts.)</i>  <a href="file:///C:/Users/Liz/Downloads/Megan_Sharple.../Eastern_European_Jewish_Heritage-UW-Milwaukee_Anthro_Dept-libre.pdf">file:///C:/Users/Liz/Downloads/Megan_Sharple.../Eastern_European_Jewish_Heritage-UW-Milwaukee_Anthro_Dept-libre.pdf</a></p> <p>4) “Ancient and Indigenous Stories: Their Ethics and Power Reflected in Latin American Storytelling Movements,” by <a href="#">Jaime Riascos</a>, <i>Marvels &amp; Tales</i>, Volume 21, Number 2, 2007. (25 pts.)</p> <p>5) “African and African American Storytelling,” by Madafo Lloyd Wilson, Reprinted by permission from <i>Tar Heel Junior Historian</i> 41, no. 2 (Spring 2002). (25 pts.)</p>	
<b>Story Summary &amp; Analysis Research</b>	<p>Literary Research is an important part of finding stories and building repertoire. Students are required to analyze a <u>minimum</u> of 20 stories within various the genres. Students will find 4 stories in 5 cultural groups:</p> <ul style="list-style-type: none"> <li>✓ African, and/or African-American culture</li> <li>✓ Spanish Speaking Latin-American and/or Caribbean culture</li> <li>✓ Native-American culture</li> <li>✓ European culture</li> <li>✓ Asian and/or Asian-American culture</li> </ul> <p><b>A Story Summary Analysis Worksheet Format</b> is in the back of your textbook. Handout copies will be provided before the due dates. Writing must reflect proper writing conventions. <i>All Summary Analysis must be typed. Late summaries will not be accepted!</i></p>	<b>200 pts.</b> (20 separate analyses – 10 points each)
<b>Writing Assignments &amp; Assessments</b>	<p>There are several writing assignments and assessments you will have to complete in preparation for telling and crafting stories:</p> <ul style="list-style-type: none"> <li>* Part A - Please Understand Me: Character &amp; Temperament Types Assessment by Kiersey and Bates (70 pts.) Part B – Temperament Self-Reflection Analysis (30 pts.)</li> <li>* Five Dialogue and Reflections Response Forms on Story &amp; Culture (10 pts. each )</li> <li>* Conduct a Family Folklore Interview (75 pts.)</li> <li>* Research a Historic Person Fact-based Crafting Assignment (50 pts.)</li> <li>* Write Five Personal Storytelling Paragraphs (75 pts.)</li> </ul> <p><b>All Forms and Writing Prompts</b> will be provided with due dates. Writing must reflect proper writing conventions!</p>	<b>350pts.</b>


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<p><b>In-Class Storytelling Student Concerts</b></p>	<p>Each student will have a chance to perform four (4) stories in class. Students will select a story to tell from the following genres:</p> <ol style="list-style-type: none"> <li>1. Folktale, Fairytale or Pourquoi</li> <li>2. Myth, Legend or Hero Journey</li> <li>3. Fact-based</li> <li>4. Personal</li> </ol> <p>Stories told in class will be <b><u>between 5-10 minutes long.</u></b></p> <p><b>Notes:</b> Points will not be recorded for performance until you submit your post-performance Reflection Response Form after each concert is completed. Forms are located at in the back of your textbook and will be provided in class the day of the concert.</p>	<p><b>200 pts.</b> (50 pts. each)</p>
<p><b>In-class Post-Performance Reflections</b></p>	<p><b>An In-Class Telling Report Form.</b> Handout copies will be provided.</p>	<p><b>100 pts.</b> ( 4 -Reports 25 points each)</p>
<p><b>In-class Performance Story Boards</b></p>	<p>Students are required to create storyboards as part of their practice and preparation to tell for the student concert. These storyboards help students rehearse and learn the story structure in preparation for their performances.</p> <ol style="list-style-type: none"> <li>1. 1st Concert: 6 – Point Storyboard &amp; Chunking</li> <li>2. 2nd Concert: 10-Point Storyboard&amp; Story Mapping</li> <li>3. 3rd Concert: Story Template&amp; Theme/Message</li> <li>4. 4th Concert: 12 Point Storyboard</li> </ol>	<p><b>175 pts.</b> (40) (45) (40) (50)</p>
<p><b>Out-of-class Storytelling Performances</b> <i>(Required)</i></p>	<p>Each student is expected to tell stories to audiences of 5 or more people outside of our class on 3 separate occasions.</p> <p>For each telling you must complete a:</p> <ol style="list-style-type: none"> <li>1. <b>Preparation Sheet</b> before each concert.</li> <li>2. <b>Observation Sheet</b> by a person who witnessed your performance.</li> </ol> <p><b>This must be completed for each performance.</b> Performances that do not complete the forms and verification on concert observed will not be counted. Forms Packets will be provided.</p>	<p><b>150 pts.</b>  (3x 25 pts.) (3x25 pts.)</p>

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<p><b>Out-of-class Performance Self-Reflection Essay</b></p>	<p>Write a 200+ word essay that summarizes, as well as compares &amp; contrasts the experience of your out-of-class telling experiences as a whole. <b><u>All essays must be typed!</u></b></p>	<p><b>75 pts.</b></p>
<p><b>Professional Storytelling Concerts/Events</b></p>	<p>Students are required to attend three (3) professional storytelling events this semester. Students are required to write a Performance Attendance Review after each event. Proof of Attendance must be obtained at the event.</p> <p><b>A Report Format</b> is in your textbook. Review Criteria will be provided. <u>All Reviews must be typed and will be kept for our records!</u></p> <p><i><b>Video Taped Performance</b> - Optional <u>with permission by instructor</u> if your work schedule does not permit attending an event. Handout will be provided upon request.</i></p>	<p><b>150 pts.</b> <i>(50 pts. for each event)</i></p>
<p><b>Special Projects (Optional)</b></p>	<p>During the semester Special Projects are offering by:</p> <ul style="list-style-type: none"> <li>Ⓢ The Storytelling Institute</li> <li>Ⓢ South Mountain Community College Programs</li> <li>Ⓢ Graduate Students Working with a Faculty Member</li> <li>Ⓢ Faculty Research Projects with a Faculty Member</li> <li>Ⓢ Living our Stories Storytelling Student Club</li> </ul> <p>These projects offer students an opportunity to advance the understanding of storytelling in humanities, academia and at South Mountain Community college.</p>	<p><b>100-250 pts.</b></p>
<p><b>EXTRA CREDIT (Optional)</b></p>	<p>There are three ways in which you can earn Extra Credit. Select only one option:</p> <ol style="list-style-type: none"> <li>1. Perform 2 additional out-of-class stories at a Storytelling venue (50 pts. each)</li> <li>2. Attend 1 Professional Storytelling Training Workshop (100 Pts.)</li> <li>3. Write 5 additional Story Summary &amp; Analysis (50 pts.)</li> </ol>	<p><b>50-100 pts.</b></p>
<p><b>Final Paper</b></p>	<p>During Final Exam week each student will submit a paper stating what they have learned from this class and how they might apply what you have learned to their profession.</p> <p>This take home exam will be provided 1 week before the last class session.</p> <p style="text-align: center;"><b><u>Late Exams will not be accepted!</u></b></p> 	<p><b>250 pts.</b></p>
<p><b>Total Point Value</b></p>		<p><b>2,735 pts</b></p>

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### Additional In-class Activities Points

During class sessions students will have an opportunity to earn additional points with in-class activities. These activities have been designed to assist students in developing, refining performance skills and building repertoire. Additional in-class activity points can range from 10-100 points per session!

### Progress Reports

There will be two progress reports given during the semester. Reports will be distributed after the 1st and 3rd student concert. It is your responsibility to track your assignments.

### Required Phone or Office Visit Check-in Student Appointment *(New Initiative)*

The SMCC has developed a goal of increasing completion rates for students attending SMCC classes. As faculty my goal is to maintain 80-90% retention of all students taking my classes. To support these goals an appointment calendar will be distributed for each class requesting that students schedule a 10 minute check-in session over the next three weeks. This check in session will be worth 50 pts. toward your final grade.

*Students are always welcome to schedule an appointment to discuss their progress in the class throughout the semester! Office hours are listed at the end of this syllabus.*

### Final Thoughts

If you are ever unclear about an assignment, feel free to call my office at (602) 908- 4129 or email at [marilyn.torres@southmountaincc.edu](mailto:marilyn.torres@southmountaincc.edu)

If something serious arises that is preventing you from getting your work done, **Be Proactive** (Habit #1- Covey)! Make an appointment and let's explore how we can ensure that you achieve the goal of successful completion of the academic requirements of this class.

Let's have a wonderful semester! Welcome to the world of Storytelling!

**Office Location:** PAC 731

#### Office Hours:

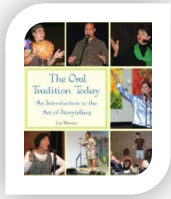
Mondays/Wednesday  
8:30 AM – 9:30 AM  
1:00 PM - 3:00 PM

Tuesday/Thursday  
11:00 AM – 12:00 PM  
3:30 PM – 4:30 PM

Friday – By Appointment Only  
In Office or Phone Conference



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# Schedule and Timeline for The Art of Storytelling

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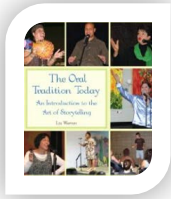
*“Put First Things First” - **Habit #3***  
*The 7 Habits of Highly Effective Teens*  
*By Steven Covey*

- **Arrow & Numbers:** Identifies the focus of the class discussion and activities **during** that session.
- ✓ **Check Mark:** Identifies the assignments due for the **next** session!
- ☺ **Smiley Reminders:** Reminders of special assignments, tasks for the **next** class, relevant articles and extra credit opportunities!

You are expected to respond in writing to required reading assignments. These must be completed at the beginning of class on the day the reading is scheduled for the class discussion. **Note: Late required writing assignments will not be accepted!**

CLASS ACTIVITIES & ASSIGNMENTS	
January	
Week 1	Session 1: Get Acquainted
<b>Tuesday</b> <b>August 26</b>	<ul style="list-style-type: none"> <li>➤ Welcome &amp; Self-Introduction              Student Information &amp; Goals, Music Background, and Pre-assessment              Critical Thinking Assessment: “Truth &amp; Story”              Syllabus Contract, Activities &amp; Assignment Review, Student Portfolio Index</li> <li>➤ Building Community: Ice Breakers               <ol style="list-style-type: none"> <li>1. Storytelling Scavenger Hunt                  Round-Robin Discussion “Genre Definitions”</li> <li>2. Getting to Know You                  Pair Share - Interviews</li> <li>3. “Folktale identity”                  Independent - Character Personification</li> <li>4. “Taking the Stage”                  Simultaneous Interactions – Appreciations</li> </ol> </li> </ul> <p><b>Reading Assignment &amp; Reading Response Forms: <u>DUE Tuesday 1/21</u></b></p> <ul style="list-style-type: none"> <li>✓ “The Use of the Peer Coaching Process” by Lorraine Calbow &amp; Questions</li> <li>✓ “Please Understand Me”               <ol style="list-style-type: none"> <li>1) Self-Test and Temperament Card</li> <li>2) Review “Please Understand Me” Index &amp; Quadrants Definitions</li> <li>3) Complete Self-Reflection Response Form</li> </ol> </li> </ul>

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**The Oral Tradition Today: An Introduction to the Art of Storytelling by Liz Warren**

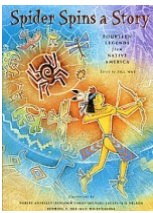


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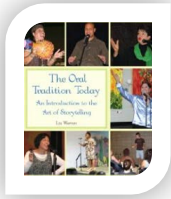
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Session 2:	Building Community – Exploring Character Temperament
<p><b>Thursday August 28</b></p> 	<ul style="list-style-type: none"> <li>➤ Review Coaching Protocols               <ol style="list-style-type: none"> <li>I. Appreciations</li> <li>II. Coaching Storytellers Etiquette</li> </ol> </li> <li>➤ What’s a Signature Story?               <p style="margin-left: 20px;"><i>“The Legend of the Loom” <u>Spider Spins a Story</u> by Jill Max,</i></p> <ol style="list-style-type: none"> <li>1. Independent Analysis                   <ol style="list-style-type: none"> <li>a) Basic Story Structure</li> </ol> </li> </ol> </li> <li>➤ “Character &amp; Temperament ” (Power Point) Overview               <ol style="list-style-type: none"> <li>2. Round-Robin (Teams of 3)                   <ol style="list-style-type: none"> <li>b) “What is your storytelling style?”</li> </ol> </li> </ol> </li> <li>➤ Critical Thinking Discussion (Handout)</li> <li>➤ Storytelling Events Calendar <a href="http://www.storytellermark.com">www.storytellermark.com</a></li> <li>3. Storytelling Event Report Format</li> </ul> <p><b><i>Readings, Response Forms, &amp; Assignments below are due on:      Tuesday 1/21</i></b></p> <ul style="list-style-type: none"> <li>✓ Chapter 1: What is Storytelling? &amp; Response Form</li> <li>✓ Chapter 2: “Getting Started” &amp; Response Form</li> <li>☺ Students are <u>required to attend 3 storytelling events</u> in the semester!</li> </ul>

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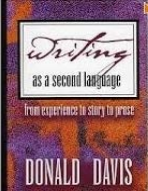
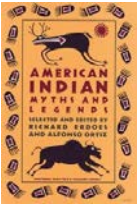


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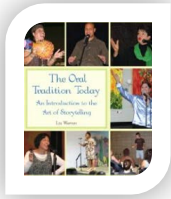
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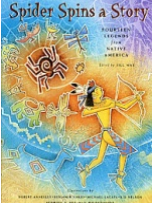
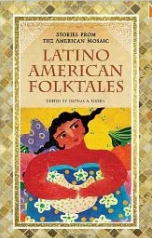

Week II	Session 3: Preparing to tell Folktales, Fairytales, and Pourquoi Tales
<p style="text-align: center;"><b>Tuesday</b> <b>September 2</b></p> 	<ul style="list-style-type: none"> <li>➤ Reading Review Response Forms            Chapter 1: What is Storytelling?            Chapter 2: “Getting Started”</li> <li>➤ Research - Story Summary Analysis (Power Point) Overview            1. Independent Practice - Summary Analysis</li> </ul> <p style="color: green;"><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 1/28</b></p> <ul style="list-style-type: none"> <li>✓ “Chapter 3: What is Language?” <u>Writing as Second Language: From Experience to Story to Prose</u> by Donald Davis &amp; Reading Response Form</li> <li>☺ Once Upon A Time by Herrick Jeffers(<i>examples</i>)</li> <li>☺ They Lived Happily Ever After by Herrick Jeffers(<i>examples</i>)</li> </ul>
Session 4:	Preparing to tell Folktales, Fairytales, and Pourquoi Tales
<p style="text-align: center;"><b>Thursday</b> <b>September 4</b></p> 	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 1</b></li> <li>➤ <b>Quiz: Chapter 2</b></li> <li>➤ Where do I find Stories to Analyze?            Website: SurLaLune.com            Ashliman.com            Illustrated Children’s Books           <ul style="list-style-type: none"> <li>➤ Review Sample Analysis - “The Legend of the Loom”</li> </ul> </li> <li>➤ Story Learning Techniques            1. The 5 P’s: The kinesthetic Package (by Donald Davis)</li> <li>➤ Story Structure Review</li> </ul> <p style="color: green;"><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 1/28</b></p> <ul style="list-style-type: none"> <li>✓ Chapter 3: “How to Tell a Folktale” &amp; Response Form</li> <li>✓ Write four (4) Story Summary Analysis <b>Cultural Focus: Native-American</b></li> <li>✓ <b>Reminder:</b> <u>Have the first story you plan to tell selected for sign-up sheet!</u>  <b>Genre:</b> Fairytale, Folktale, or a Pourquoi Tale  <u>Special Note:</u> Students can select a story from any culture they like!</li> </ul>

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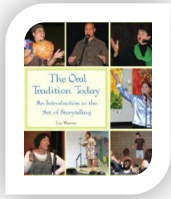
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September	
<b>Week III</b>	<b>Session 5: Preparing to tell Folktales, Fairytales, and Pourquoi Tales</b>
<b>Tuesday</b> <b>September 9</b> 	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 2</b></li> <li>➤ 1st Concert Sign-up Sheet</li> <li>➤ <b>Dialogues &amp; Reflections on Native-American Stories and Culture</b></li> <li>➤ Reading Review Response Form</li> <li>➤ Chapter 3: “How to Tell a Folktale”</li> <li>➤ Story Learning Techniques               <ul style="list-style-type: none"> <li>“How Spider Got It’s Web” <u>Spider Spins a Story</u> by Jill Max,</li> <li>1. Group Activity Practice - How to use a 6-Point Story Board</li> </ul> </li> </ul>
<b>Session 6:</b>	<b>Preparing to tell Folktales, Fairytales, and Pourquoi Tales</b>
<b>Thursday</b> <b>September 11</b> 	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 3</b></li> <li>➤ Story Learning Techniques               <ul style="list-style-type: none"> <li>“How to Learn a Story Fast” (Teams of 3)</li> <li>Round 1-3      Begin, Middle, and End (Story Structure)</li> <li>Round 4      Chunk Your Story &amp; Tell to a Special Place – Surprise!</li> <li>Round 5      Find a Partner and Tell Your Story</li> <li>Round 6      “A Surprise!”</li> </ul> </li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 9/10</b></p> <ul style="list-style-type: none"> <li>✓ Write four (4) Story Summary Analysis      <b>Cultural Focus: Latin-American</b></li> <li>    <u>Special Note:</u> Latin-American culture includes all Spanish speaking cultures (except Spain) linked to North, Central &amp; South America and the Caribbean</li> <li>✓ Chunk Your Story using the story you plan to tell for the 1st In-class Concert!</li> <li>✓ Draw Your 6-Point Story Board – <u>Color Your Board!</u></li> </ul>
<b>Week IV</b>	<b>Session 7: Preparing to tell Folktales, Fairytales, and Pourquoi Tales</b>
<b>Tuesday</b> <b>September 16</b> 	<ul style="list-style-type: none"> <li>➤ <b>Dialogues &amp; Reflections on Latin-American Stories and Culture</b></li> <li>➤ Story Learning Techniques               <ul style="list-style-type: none"> <li>“How to Learn a Story Fast” continued....</li> <li>Round 5      Find a Partner and Tell Your Story</li> <li>Round 6      “A Surprise!”</li> </ul> </li> <li>➤ Assessment Post Reflection on How to Learn a Story Fast</li> <li>➤ <b>Special Event: Johnny Cupcakes Visits South Mountain (Power Point Discussion)</b></li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 9/12</b></p> <ul style="list-style-type: none"> <li>➤ Complete your 6-Point Storyboard for Virginia Reel Practice</li> </ul>
<b>Session 8:</b>	<b>Preparing to tell Folktales, Fairytales, and Pourquoi Tales</b>
<b>Thursday</b>	<ul style="list-style-type: none"> <li>➤ <b>Special Event: Johnny Cupcakes Visits TODAY!!!</b></li> </ul>


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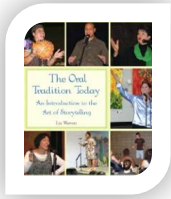


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<b>September 18</b>	<ul style="list-style-type: none"> <li>➤ 1st Concert Performance Schedule (Handout)</li> <li>➤ Quick Review of Coaching Storytellers Etiquette           <ul style="list-style-type: none"> <li><b>I. Appreciations ONLY for the 1st In-Class Concert</b></li> </ul> </li> <li>➤ 1st Concert Rehearsal           <ul style="list-style-type: none"> <li>“Virginia Reel Runs”</li> <li>Five (5) min practice with your “Chunk Your Story” Sheet</li> <li>Five (5) min practice with your “Story Board Sheet”</li> <li>Five (5) min practice without Sheets</li> </ul> </li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 9/17</b></p> <ul style="list-style-type: none"> <li>☺ Revise &amp; Complete 6-Point Story Board for your 1st Concert! <b>Remember to Color the Story Board!</b></li> <li>☺ Practice, Practice, Practice – 1st Concert is Tuesday September 17th!</li> <li>☺ Extra Credit Storytelling in Business Event: “Johnny Cupcakes!” (75 Points)  <b>WARNING!!! Arrive Early Tonight if you want to get a seat and get into Gym!</b></li> </ul>
<b>Week V</b>	<b>Session 9: DAY 1 - 1st In-Class Concert: Folktales, Fairytales, and Pourquoi Tales</b>
<b>Tuesday September 23</b>	<ul style="list-style-type: none"> <li>➤ Open Concert Read Aloud from <u>Keepers of Story</u> – Meghan Mckenna (4 Volunteers)</li> <li>➤ 1st In-Class Storytelling Concert           <ul style="list-style-type: none"> <li>Day 1 – Ten Student Storytellers (5 Minute Stories)</li> </ul> </li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 9/19</b></p> <ul style="list-style-type: none"> <li>☺ Hand-in Your Story Board when you are called to stand up and perform your story!</li> </ul>
<b>Session 10:</b>	<b>DAY 2: 1st In-Class Concert: Folktales, Fairytales, and Pourquoi Tales</b>
<b>Thursday 25</b>  	<ul style="list-style-type: none"> <li>➤ 1st In-Class Storytelling Concert           <ul style="list-style-type: none"> <li>Day 2 – Ten Student Storytellers (5 Minute Stories)</li> </ul> </li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 9/24</b></p> <ul style="list-style-type: none"> <li>☺ Hand-in Your Story Board when you are called to stand up and perform your story!</li> <li>✓ Write four (4) Story Summary Analysis <b>Cultural Focus: Asian</b></li> <li>✓ Chapter 4: “How to Tell a Myth, Legend &amp; Hero Journey” Response Form</li> <li>✓ 1st In-Class Concert Reflection Report</li> </ul> <p><b>Guest Faculty Substituting Today: Kathy Shimpoek</b></p>
<b>Week VI</b>	<b>Session 11: Preparing to tell Myths, Legends and Hero Journey’s</b>
<b>Tuesday September 30</b>	<ul style="list-style-type: none"> <li>➤ Progress Report &amp; 5-Week Assessment Feedback</li> <li>➤ S.T.O.R.I.E.S. (Review Handout) Post Concert Dialogue</li> <li>➤ Storytelling Performance Reflection and Goal Setting (Using Chunk Your Story Form)           <ul style="list-style-type: none"> <li>1. Independent Activity               <ul style="list-style-type: none"> <li>☺ What would you change?</li> <li>☺ What is your goal for the 2nd Concert?</li> </ul> </li> </ul> </li> </ul>

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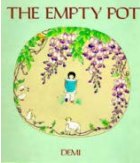
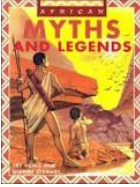


# Schedule and Timeline for The Art of Storytelling

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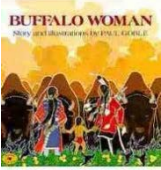
	<ul style="list-style-type: none"> <li>➤ Reading Review Response Form</li> <li style="padding-left: 20px;">Chapter 4: “How to Tell a Myth, Legend”</li> <li style="padding-left: 40px;">2. Independent Activity - Self-Reflection on Hero Journey Structure</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 9/26</b></p> <ul style="list-style-type: none"> <li>✓ Chapter 5: “How to Tell in Public” &amp; Response Form</li> <li>☺ Arizona Republic - Tucson Tragedy: Three Months Later Section A8 - 4/2/2011        “Hero Waits for Day When Life Returns to Normal” by Dennis Wagner</li> </ul> <p><b>Guest Faculty Substituting Today:</b> Kathy Shimpock &amp; M. Eileena Torres-Sierra (4:00 PM)</p>
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<b>Session 12:</b>	<b>Preparing to tell Myths, Legends and Hero Journey’s</b>
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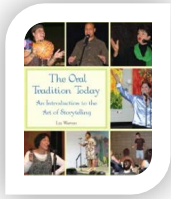
<p><b>Thursday October 2</b></p>   	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 4</b></li> <li>➤ Announcing Upcoming Out-of-Class Storytelling Venue (Sign-up Sheet)</li> <li style="padding-left: 20px;"><b>Greek &amp; Roman Myth Throw Down</b> – Friday, October 4th Black Box Theater 6:30 PM</li> <li style="padding-left: 40px;">“Winners” Perform – Monday, October 7th 7:00 Pm in Performance Hall</li> <li>➤ <b>Dialogues &amp; Reflections on Asian-American Stories and Culture</b></li> <li>➤ Reading Review Response Form</li> <li style="padding-left: 20px;">Chapter 5: “How to Tell in Public”</li> <li>➤ Story Learning Techniques</li> </ul> <p>Character Personification</p> <p style="padding-left: 40px;">“A Hero’s Journey – A Chinese Folktale: The Empty Pot” by DEMI</p> <ol style="list-style-type: none"> <li>1. Independent Activity - Character Traits Chart (for painting images)</li> </ol> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 10/1</b></p> <ul style="list-style-type: none"> <li>✓ Write four (4) Story Summary Analysis <b>Cultural Focus: African-American</b></li> <li>✓ “The Storyteller: Bridge Between Cultures” About Story by Ruth Stotter with Q&amp;A</li> <li>✓ <b>Reminder:</b> <u>Have the second story you plan to tell selected for sign-up sheet!</u></li> </ul> <p><b>Genre:</b> Myths, Legends or Hero Tales</p>
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<b>October</b>	
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<b>Week VII</b>	<b>Session 13: Preparing to tell Myths, Legends and Hero Journey’s</b>
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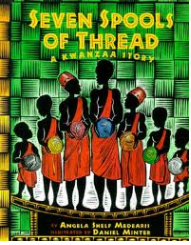
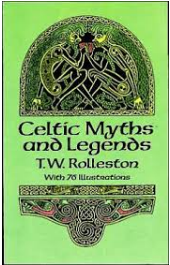
<p><b>Tuesday October 7</b></p> 	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 5</b></li> <li>➤ 2nd Concert Sign-up Sheet</li> <li>➤ Linking Research to your Story, Pacing your Story for Character Development and using a 10 Point Storyboard</li> <li style="padding-left: 20px;">“Buffalo Woman” by Paul Goble (A Myth, Legend and Hero’s Story)</li> <li style="padding-left: 40px;">1. Independent/Group Activity Character Development Chart</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 10/3</b></p> <ul style="list-style-type: none"> <li>✓ Drafting a 10 Minute Storyboard <b>Note:</b> <u>This Prep is worth 50 Points and required!</u></li> <li>☺ “The Legend of Buffalo Woman” <u>Buffalo Dreams</u> by Kim Doner</li> <li>☺ <u>Lakota Woman – Mary Crow Dog</u> with Richard Erdoes (A Dedication)</li> </ul>
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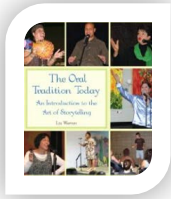
# Schedule and Timeline for The Art of Storytelling

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<b>Session 14:</b>	<b>Preparing to tell Myths, Legends and Hero Journey's</b>
<p><b>Thursday October 9</b></p>   	<ul style="list-style-type: none"> <li>➤ 2nd Concert Performance Schedule (Handout)</li> <li>➤ Review of Out-of-Class Storytelling Performances Criteria</li> <li>➤ <b>Dialogues &amp; Reflections on African-American Stories and Culture</b></li> <li>➤ Review 2nd Reflection Report Format using research.             <ul style="list-style-type: none"> <li>“Seven Spools of Thread: A Kwanzaa Story” by Angela Shelf Medearis</li> </ul> </li> <li>➤ Quick Review of Coaching Storytellers Etiquette             <ul style="list-style-type: none"> <li>I. <b>Appreciations</b></li> <li>II. <b>Goal Sharing and Feedback 2nd In-Class Concert</b></li> </ul> </li> <li>➤ 2nd Concert Rehearsal             <ul style="list-style-type: none"> <li>Round 1: Pair Share Listener Feedback                 <ul style="list-style-type: none"> <li>Teller: Ten(10) min practice using your “Story Board Sheet”</li> <li>Listener: Two (2) min provide 3 questions to teller</li> </ul> </li> <li>Round 2: Pair Share Coaching Feedback                 <ul style="list-style-type: none"> <li>Teller: Ten (10) min retell without Storyboard</li> <li>Listener: One (1) min Appreciations and Coaching Feedback</li> </ul> </li> </ul> </li> </ul> <p><b>Reading Readings, Response Forms, &amp; Assignments below are due on: Tuesday 10/8</b></p> <ul style="list-style-type: none"> <li>✓ Write four (4) Story Summary Analysis <b>Cultural Focus: European</b></li> <li>✓ Revised Your 10 Point Storyboard, Character Trait and Character Development Packet for the 2nd concert. <b>Remember to Color the Board!</b></li> <li>☺ FRIDAY NIGHT!!!! <b>Greek &amp; Roman Myth Throw Down</b> Friday, October 4th Black Box Theater 6:30 Pm</li> <li>☺ <i>Practice, Practice, Practice – 2nd Concert is Tuesday, 10/8!</i></li> <li>☺ <b>Hand-in Your Story Board when you are called to stand up and perform your story!</b></li> </ul>

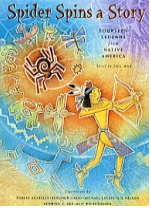
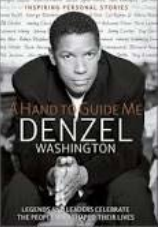
<b>Week VIII</b>	<b>Session 15: DAY 1 – 2nd In-Class Concert Myths, Legends and Hero's Journey's</b>
<p><b>Tuesday October 14</b></p>	<ul style="list-style-type: none"> <li>➤ Open Concert Read Aloud from “Story Water” – RUMI (1 Volunteers)</li> <li>➤ 2nd In-Class Storytelling Concert Day 1 – Seven (7) Student Storytellers (10 Minute Stories)</li> <li>☺ <b>Hand-in Your Story Board when you are called to stand up and perform your story!</b></li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 10/10</b></p> <ul style="list-style-type: none"> <li>✓ 2nd Concert Reflection Report with Extra Credit Research Material by students that today on 10/8</li> <li>☺ <i>Upcoming Tellers Practice, Practice, Practice – until you get-up to tell!</i></li> </ul>
<b>Session 16:</b>	<b>DAY 2– 2nd In-Class Concert Myths, Legends and Hero's Journey's</b>
<p><b>Thursday October 16</b></p>	<ul style="list-style-type: none"> <li>➤ 2nd In-Class Storytelling Concert Day 1 – Six (6) Student Storytellers (10 Minute Stories)</li> </ul>

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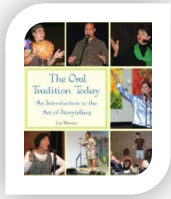


# Schedule and Timeline for The Art of Storytelling

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	<p>☺ Hand-in Your Story Board when you are called to stand up and perform your story!  <b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 10/15</b></p> <ul style="list-style-type: none"> <li>✓ 2nd Concert Reflection Report with Extra Credit Research Material by students that today on 10/10</li> <li>☺ <i>Upcoming Tellers Practice, Practice, Practice – until you get-up to tell!</i></li> </ul>
<b>Week IX</b>	<b>Session 17: DAY 3– 2nd In-Class Concert Myths, Legends and Hero’s Journey’s</b>
<p style="text-align: center;"><b>Tuesday October 21</b></p>	<ul style="list-style-type: none"> <li>➤ 2nd In-Class Storytelling Concert          Day 1 – Six (6) Student Storytellers          (10 Minute Stories)</li> <li>☺ Hand-in Your Story Board when you are called to stand up and perform your story!</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 10/17</b></p> <ul style="list-style-type: none"> <li>✓ “Through My Voice Telling Family History” By Beth Horner &amp; Response Questions</li> </ul> <p><b>Special Assignment below are due on: Tuesday 10/22</b></p> <ul style="list-style-type: none"> <li>✓ Team Historic Figure Crafting Assignment = 3rd In Class Storytelling Concert</li> </ul>
<b>Session 18:</b>	<b>Preparing to Tell Fact-based Stories</b>
<p style="text-align: center;"><b>Thursday October 23</b></p>  	<ul style="list-style-type: none"> <li>➤ <b>Dialogues &amp; Reflections on Irish-American, Scottish-American Stories and Culture</b></li> <li>➤ Post-Concert Reflections          “How Spider Got its Web”</li> <li>➤ Pair-Share - Performance Reflection</li> <li>➤ Round-Robin – Skills Assessment</li> <li>➤ “Through My Voice Telling Family History” By Beth Horner</li> <li>➤ Round-Robin – Questions &amp; Answer Dialogue</li> <li>➤ Review Story Structure – Focus Point #3 Donald Davis’s “World Upside Down”</li> <li>➤ Review Interviews by KABQ Stories of the Century (Play #1 Lew Davis)</li> <li>➤ Crafting Techniques          Story Structure: 5 P’s &amp; “Normal World-Trouble Comes-Help-New Normal World”          From that Day On: “Finding the Lesson Learned or Moral to a Story”</li> <li>➤ Independent – Review the Story and Complete the Response Form</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 10/22</b></p> <ul style="list-style-type: none"> <li>➤ Chapter 6: “How to Tell Fact-based Stories” &amp; Response Form</li> <li>➤ Family Folklore Interview Form</li> <li>➤ What Fact-based Story do you want to Tell? ( Complete the 5P Picture Board)</li> <li>➤ <b>Reminder:</b> Be ready with a crafted story on your assign Historic Figure Crafting to prepare you for crafting your 3rd In Class Storytelling Concert</li> </ul> <p><b><u>Guest Faculty Substituting Today : Kathy Shimpock</u></b></p>

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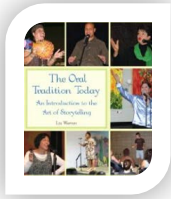


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Week X	Session 19: Preparing to Tell Fact-based Stories
<p><b>Tuesday</b> <b>October 28</b></p>	<ul style="list-style-type: none"> <li>➤ 3rd Concert Sign-up Sheet</li> <li>➤ Reading Review Response Form</li> <li>Chapter 6: “How to Tell Fact-based Stories”</li> <li>➤ Story Crafting Techniques</li> <li>Crafting Model for Fact-based Stories (Beth Horner Article &amp; Donald Davis 5 P’s/Normal World-Trouble Comes-Help-New Normal World)</li> <li>➤ Story Strip Template: Who? What? When? Where? How? And Why?            What is your Theme?            What is the Message of your Fact-based Story?</li> <li>➤ 3rd Concert Rehearsal using - Assigned Historic Figure</li> </ul> <p>Round 1: Telling with Notes            Round 2: Telling with Q&amp;A Inquiry            Round 3: Telling with Coaching Feedback            Round 4: Fact-based telling</p> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 10/29</b></p> <p>☺ <b>Reminder:</b> Work on Crafting your Fact-based Story in preparation for the upcoming 3rd concert the Week of October 29th!</p>
Session 20:	Preparing to Tell Fact-based Stories
<p><b>Thursday</b> <b>October 30</b></p>	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 6</b></li> <li>➤ 3rd Concert Performance Schedule (Handout)</li> <li>➤ PowerPoint on Crafting Fact-based Stories</li> <li>“In the Spirit of Sacagawea” An original Telling by the WestWinds Storyteller           <ol style="list-style-type: none"> <li>1. Round Robin - Scope and Sequence Chart</li> <li>2. Pair Share - In My Shoes – Point of View</li> </ol> </li> <li>➤ The Journey of Sacagawea PBS DVD</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 10/29</b></p> <p>☺ <b>Reminder:</b> <i>Upcoming Tellers Practice, Practice, Practice – until you get-up to tell!</i></p>
Week XI	Session 21: DAY 1 – 3rd In-Class Concert Fact-based Stories
<p><b>Tuesday</b> <b>November 4</b></p>	<ul style="list-style-type: none"> <li>➤ Open Concert Read Aloud from “Road Scholar: Adventures in Life Long Learning” in The Value of History by Ralph Blumeanu (5 Volunteers)</li> <li>➤ 3rd In-Class Storytelling Concert            Day 1 – Seven (7) Student Storytellers            (10 Minute Stories)</li> <li>☺ Hand-in Your Story Board when you are called to stand up and perform your story!</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Thursday 10/31</b></p> <ul style="list-style-type: none"> <li>✓ 3rd Concert Reflection Report by students that performed today on 10/29</li> <li>☺ <i>Upcoming Tellers Practice, Practice, Practice – until you get-up to tell!</i></li> </ul>

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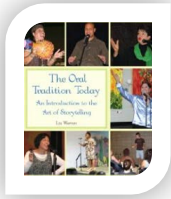


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<b>Session 22: DAY 2– 3rd In-Class Concert Fact-based Stories</b>	
<b>Thursday November 6</b>	<ul style="list-style-type: none"> <li>➤ 3rd In-Class Storytelling Concert Day 1 – Seven (7) Student Storytellers (10 Minute Stories)</li> <li>☺ Hand-in Your Story Board when you are called to stand up and perform your story!</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 11/5!</b></p> <ul style="list-style-type: none"> <li>✓ 3rd Concert Reflection Report by students that performed today on 10/31 <i>Upcoming Tellers Practice, Practice, Practice – until you get-up to tell!</i></li> </ul>
<b>November</b>	
<b>Session 23: DAY 3– 3rd In-Class Concert Fact-based Stories</b>	
<b>Tuesday November 11</b>	<ul style="list-style-type: none"> <li>➤ 3rd In-Class Storytelling Concert Day 1 – Seven (7) Student Storytellers (10 Minute Stories)</li> <li>☺ Hand-in Your Story Board when you are called to stand up and perform your story!</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 11/7!</b></p> <ul style="list-style-type: none"> <li>✓ 3rd Concert Reflection Report by students that performed today on 11/5</li> <li>✓ Chapter 7: “How To Tell a Personal Story” &amp; Response Form</li> <li>✓ Craft 5 Personal Paragraphs using the Personal Storytelling Prompt Sheet</li> </ul>
<b>Session 24: Preparing to Tell Personal Stories</b>	
<b>Thursday November 13</b>	<ul style="list-style-type: none"> <li>➤ Reading Review Response Form Chapter 7: “How To Tell a Personal Story”</li> <li>➤ Life Stories – Game</li> <li>➤ Crafting Techniques “Mujer Boriqua: Images of a Woman”             <ol style="list-style-type: none"> <li>1. Independent: Link images evoked to a life memory (Use Story Board)</li> <li>2. Identify the senses that were evoked: Taste, Smell, Sound, Touch, Sight</li> </ol> </li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 11/12!</b></p> <ul style="list-style-type: none"> <li>✓ “Fictionalizing Truth: Crafting Experience Stories” by Steven James (Take home Quiz)</li> <li>✓ “Chapter Two: Self-Censorship” in Inviting the Wolf In: Thinking About Difficult Stories by Loren Niemi and Elizabeth Ellis &amp; Reading Notes Questions</li> </ul>
<b>Session 25: Preparing to Tell Personal Stories</b>	
<b>Tuesday November 18</b>	<ul style="list-style-type: none"> <li>➤ <b>Quiz : Chapter 7</b></li> <li>➤ 4th Concert Sign-up Sheet – What’s the Title of Your Story?</li> </ul>

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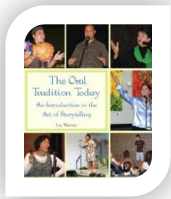


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	<ul style="list-style-type: none"> <li>➤ Review “Benefiting From Personal Storytelling”</li> <li>➤ Story Crafting Techniques           <ul style="list-style-type: none"> <li>“Turning Anecdotes Into Stories”               <ol style="list-style-type: none"> <li>1. Round Robin – Trouble, Trouble, Trouble (Teams of 3)</li> <li>“Personal Paragraphs”</li> <li>2. Round Robin – Are you ready to tell?</li> </ol> </li> </ul> </li> <li>➤ 12-Point Story Board (Images and Words that tell Your Story)</li> </ul> <p><b>Readings, Response Forms, &amp; Assignments below are due on: Tuesday 11/14!</b></p> <ul style="list-style-type: none"> <li>✓ Chapter 8: “Applications of Storytelling” &amp; Response Form</li> <li>✓ “Crafting Childhood” by Bill Harley            Storytelling Magazine Vol. 16, Issue 4 July/August 2004</li> </ul>
<b>Session 26:</b>	<b>Preparing to Tell Personal Stories</b>
<b>Thursday November 20</b>	<ul style="list-style-type: none"> <li>➤ 4th Concert Performance Schedule (Handout)</li> <li>➤ Chapter 8: “The Application of Storytelling” &amp; Response “Valuing and Sharing what brought you to South Mountain Community College”</li> <li>➤ SMCC Storytelling Institute Academic Certificate Program</li> <li>➤ Sign-up for Legacy Project Storytelling Recording Session</li> </ul> <p><b>Reading Only</b></p> <ul style="list-style-type: none"> <li>☺ “Fifty Functions of Storytelling: An International Sourcebook” in <u>Traditional Storytelling Today</u> Edited by Margaret Read MacDonald</li> </ul>
<b>Week XIV</b>	<b>Session 27: 4th Concert Personal Stories</b>
<b>Tuesday November 25</b>	<ul style="list-style-type: none"> <li>➤ 4th In-Class Storytelling Concert</li> </ul> <p>Day 1 – Seven (7) Student Storytellers</p>
<b>Thursday November 27</b>	
<b>December</b>	
<b>Week XV</b>	<b>Session 28: 4th Concert Personal Stories</b>
<b>Tuesday December 2</b>	<ul style="list-style-type: none"> <li>➤ 4th In-Class Storytelling Concert</li> <li>➤ Day 2 – Seven (7) Student Storytellers</li> </ul>
<b>Thursday December 4</b>	<ul style="list-style-type: none"> <li>➤ 4th In-Class Storytelling Concert</li> </ul> <p>Day 3 – Six (6) Student Storytellers</p>
<b>Week XVI</b>	<b>Session 29: Out-of-Class Telling –Library Recording Studio 2nd Floor</b>
<b>Tuesday</b>	<ul style="list-style-type: none"> <li>➤ Legacy Project: Learning at the Foot of the Mountain</li> </ul>

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Residential Faculty  
Spring 2014

<b>December 9</b>	<p><b>Morning Session</b> 11:00 Am -12:15 Pm Art of Storytelling Class Session 1: (10 Students – 11:00 Am -11:30 Am) Break – 10 Minutes Session 2: (10 Students – 11:30 Am -12:00 Pm)</p> <p><b>Evening Session</b> 4:00 Pm – 6:30 Pm Art of Storytelling Class Session 3: (5 Students – 4:00 Pm-4:30 Pm) Session 4: (5 Students – 4:30 Pm- 5:00 Pm) Break – 15 Minutes Session 5: (5 Students – 5:15 Pm-5:45 Pm) Session 6: (5 Students – 5:45 Pm-6:15 Pm)</p> <p><b>FINAL EXAMINATION is due on: Tuesday 12/10!</b> ✓ FINAL EXAM Distributed</p>
<b>Session 30:</b>	
<b>Thursday December 11</b>	➤ Student Appreciations Activity, Class Post Assessment & Final Progress Report
<b>Week XVII      Session 31: Final Examination Week</b>	
<p><b>Tuesday December 16</b></p> <p><i>Late Finals will not be accepted!</i></p> 	 <p>Tuesday/Thursday Class 11:00 Am – 3:00 Pm <b>Examination Drop-off PAC 731</b> Tuesday Only 4:00 Pm – 6:30 Pm <b>4th Concert: Personal Stories</b></p>

*“Storytelling gives us moments of beauty, magic, joy, and profound emotion.”*  
The Oral Tradition Today: An Introduction to the Art of Storytelling by Liz Warren



## Art of Storytelling

### STORY SUMMARY & ANALYSIS WORKSHEET

\_\_\_\_\_ Name

**Title of Story:**

**Author/Collector:**

**Source:**

**Publishing Co.: Copyright Year:**

**Type of Story (Genre):**

**Ethnicity or Culture Reflected in Story:**

**Summary:** What is the story about?

#### **Analysis:**

**Audience:** Who would enjoy this story?  
Where or to whom might you tell this story?

**Theme** (Big ideas or lessons):

**Motifs:** What common folk and fairy tale motifs or elements did you observe in the story?

**What emotions, ideas, or memories does this story evoke for you?**

# List of Stories

## Chapter 1: What is Storytelling?

- “Truth and Story” a Yiddish tale from Europe
- “Anansi and the Sky God’s Stories” a folktale from Ghana
- “A Whole Brain” a folktale from Kazakhstan

## Chapter 2: Getting Started

- “Why Frogs Croak in Wet Weather” a Korean folktale
- “A Story and a Song” a folktale from India
- “Stone Soup” a folktale from Europe
- “The Gossiping Clams” a Suquamish (Native American) legend

## Chapter 3: How to Tell a Folktale

- “The Magic Orange Tree” a folktale from Haiti
- “Aslaug the Deep-Minded” a Norse folktale
- “Paca and Beetle” a folktale from Brazil
- “The Tale of the Lizards’ Tails” a folktale from Japan
- “The Monkey and the Crocodile” a folktale from Mexico

## Chapter 4: How to Tell a Myth, a Legend, or a Hero Tale

- “The Story of Arachne” a Greek myth
- “The Hungry Goddess” an Aztec myth
- “Who is the Greatest Warrior” a Yoruba myth from West Africa
- “FIE PA’A, FIE FĀNAU?!: Wanting to be barren, yet wanting to bear a child – simultaneously!” a proverbial story from Tonga
- “Saint Brigid’s Cloak” a legend from Ireland
- “La Llorona” a legend from Mexico

## Chapter 5: How to Tell a Story in Public

- “The Story of Mr. Wiggle and Mr. Waggle” a participation story
- “No Fear,” “Great Waves,” and “A Parable” three Zen stories from Asia
- “What Happens When You Really Listen” a folktale from India
- “The Story of the Arrowmaker” a Kiowa (Native American) tale

## Chapter 6: How to Tell a Fact-based Story

- “Dedication Day”
- “Legendary Meanness”
- “The Boy”
- “Phillis Wheatley (1753 – 1784)”
- “Escaping Pancho Villa”
- “The Haunted Cuckoo Clock”

## Chapter 7: How to Tell a Personal Story

- “Pie of Peace”
- “Ballerina Eyelashes”
- “*Me Llamo Ricardo*”
- “Bribing the Babysitter”

## Chapter 8: Applications of Storytelling

- “A *Jataka* Tale of Friendship” a folktale from India
- “Mike’s Moment” a personal story
- “Goblin’s Gloves” a folktale from Wales



# The Oral Tradition Today

An Introduction to the  
Art of Storytelling

Liz Warren

**Custom Publishing**

New York Boston San Francisco  
London Toronto Sydney Tokyo Singapore Madrid  
Mexico City Munich Paris Cape Town Hong Kong Montreal

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## **EDU/HUM/STO 292: The Art of Storytelling**

### Required Readings for Cultural Dialogue

These articles are assigned to deepen and develop an understanding of how storytelling is intimately linked to modern American diversity and to cultural competency.

- 1) Chapters 1-3 from "Creating an Asian-American Mythology: Storytelling in Amy Tan's Fiction," by TAMMY S. CONARD.  
<https://repositories.tdl.org/ttu-ir/bitstream/handle/2346/20106/31295012829205.pdf?sequence=1>
- 2) "Native Storytellers Connect the Past and the Future," by Shannon Smith. (30 pts.)  
<http://cojmc.unl.edu/native Daughters/storytellers/native-storytellers-connect-the-past-and-the-future>
- 3) "Eastern European Jewish Heritage: Adapting Old World Traditions with a Modern World Storytelling, Artifacts, and Place-making An Ethnographic Interview," conducted by Megan S. Sharpless.  
[file:///C:/Users/Liz/Downloads/Megan\\_S Sharpless-Eastern\\_European\\_Jewish\\_Heritage-UW-Milwaukee\\_Anthro\\_Dept-libre.pdf](file:///C:/Users/Liz/Downloads/Megan_S Sharpless-Eastern_European_Jewish_Heritage-UW-Milwaukee_Anthro_Dept-libre.pdf)
- 4) "Ancient and Indigenous Stories: Their Ethics and Power Reflected in Latin American Storytelling Movements," by [Jaime Riascos](#), [Marvels & Tales](#), [Volume 21, Number 2, 2007](#).
- 5) "African and African American Storytelling," by Madafo Lloyd Wilson, Reprinted by permission from *Tar Heel Junior Historian* 41, no. 2

### Additional Required Readings:

These are assigned articles to augment the textbook. All articles were selected to reinforce course competencies, art of storytelling concepts, skills and techniques for in and out of class performances in the art of storytelling.

- 1) "The Use of the Peer Coaching Process" by Lorraine Calbow (50 pts.)
- 2) "Chapter 3: What is Language?" in [Writing as a Second Language: From Experience to Story to Prose](#) by Donald Davis
- 3) "The Storyteller: Bridge Between Cultures" by Ruth Stotter in [About Story](#) (25 pts.)
- 4) "Through My Voice: Telling Family History" by Beth Horner in [Storytelling Magazine](#), July/August 2004
- 5) "Fictionalizing Truth: Crafting Experience Stories" [Workshop Session Article](#) by Steven James, 1998
- 6) "Chapter Two: Self-Censorship in Inviting the Wolf in: Thinking About Difficult Stories" by Loren Niemi and Elizabeth Ellis
- 7) "Crafting Childhood" by Bill Harley in [Storytelling Magazine](#), July/August 2004