

## URBAN LEGENDS

EDUCATIONAL MATERIAL/ PRODUCED FOR THAT-THEATRE/ SPRING 2008

### Teacher's note

Once upon a time ... you were a student sitting in a classroom ... try and remember the moments that meant something special to you. Has this memory something to do with the content of the lesson concerned, how something was explained to you, OR is it a memory of something else that happened during the lesson, someone falling off a chair, an excuse for turning up late or a witty remark for example? Or was it a story?

Today, the power of story-telling is almost forgotten as an important educational tool in the class-room.

With their next show, "Urban Legends", That -Theatre Company examines the art of story-telling, why storytelling is an important part of human existence that you and your students will be able to examine and discuss back in the classroom.... And maybe even elsewhere?

We hope that you will find the following educational material useful,

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*Thanks to Allan Hilton Andersen for proof-reading the material.*

## **Story-telling in the Class-room**

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## **Story-telling in the Class-room**

### **1 Stories ( see Reading-list)**

*From the beginning of time till now ...*

## **Story-telling in the Class-room**

### **2 Story-telling activities**

**Task: Telling stories from your life involving e.g. an experience at work, at school, home etc.**

**Procedure:**

- a. Teacher's job: Tell your students a story involving an experience at your work
- b. In pairs: Ask students to respond with theme - related stories of their own, or of their relatives or friends. Tell them to write their stories down.
- c. Next, ask the students to tell their stories to each other.

## **Story-telling in the Class-room**

### **Task: A “chain-story”**

#### **Procedure:**

Teacher’s job: Ask students to tell a “chain- story” in class. The story may begin with a pre-elected title or subject to guide the improvisation.

In class: One of the students begins a story and stops after a few sentences. The next student picks up the thread and continues it, then stops ... and so on until the story comes to a natural end.

## **Story-telling in the Class-room**

### **Task: Why tell stories?**

#### **Procedure:**

- a. Individually: Why do we have to prepare stories for telling in the class-room? Defend and elaborate your point of view. Take as a starting point the lines you have been given.
- b. In class: Evaluate and discuss who did the best job. And why? ( cif. hand-out Evaluation Chart)

Student A: “My point is that story-telling is an important skill to learn. The art of story-telling is used in many professions and in daily-life .. I mean, we tell, collect and hear stories every day ..”.

Student B: “By re-telling and re-creating literature you develop a positive attitude for listening and reading. Moreover, when practicing oral patterns of story-building your writing skills tend to be improved”.

Student C: “The aim of story-telling is to overcome fears of performing and taking the word in the class-room. Moreover, I believe that (re)-telling stories contribute to social interaction and personal growth. Through shared experiences stories teach us about life, ourselves and each other”.

Student D: “ I believe story-telling in the class-room may help us to encourage our reflection, imagination, creativity and critical thinking. For instance by taking the printed words in a book and giving them life” .

Student E: “The aim of story-telling is simply to entertain! It does not really matter if the stories we tell are true ... I mean ... the most important thing is to perform and make the listeners laugh and have a jolly good time... ”

## **Story-telling in the Class-room**

### **Task: Prepare a personal story for telling in the class-room**

Imagine you are a famous teller of human stories. Your job is to prepare an interview with a person you admire or look up to, and re-tell it as a story in class.

Your topic/theme:

For instance: “Ian Burns and that- theatre”

Homework –research and interview:

Before telling your story to the class you will have to do some research, e.g. searching the net for information.

How to prepare your presentation?:

- The genre you choose to re-tell your interview in can be e.g. the genre of: a talk/speech, a monologue, a diary, a dialogue, a fairy-tale, etc.
- The angle from which you choose to tell and view the topic/theme is all up to you. You can e.g. choose to focus on the personal life and experiences of your

character, on one or several of his performances, on the (hi)story of that-theatre etc.

- Read hand-out “Making an Oral Presentation”
- Write down your story and send it to That-Theatre’s web- blog before your presentation in class

Your Product: 2-4 min’s story-telling in class. Next, evaluation (see hand-out evaluation chart)

### **Story-telling in the Class-room**

#### **Task: Prepare an oral (hi) story to be told in class**

Individually: Oral (hi)story telling is people’s testimony about their own experiences. Oral (hi)story telling is about real experiences. Collect an oral (hi)story from a relative.

#### **Procedure:**

- a. Individually: Interview a relative by e.g. asking for a description of an adventure or an event the relative witnessed or experienced during his/her youth
- b. Write out the description of the adventure. Try capturing feelings and mood.
- c. Prepare your oral presentation. Do not learn your written story by heart, and do not read your story aloud but try remembering it, and present it as vivid as possible.
- d. Tell your story in class.
- e. In class: Evaluation of your presentation (use e.g. hand-out evaluation chart)

## **Story-telling in the Class-room**

**Task: Oral presentation – focus voice and sound**

**Procedure:**

- a. **Teacher's job:** Ask students to choose one of their favourite fairy-tales for reading aloud in class.
- b. **Individually:** When preparing the oral presentation: Are there e.g. any scary moments in the story where you can drop the tone of your voice? Any happy moments where you can lighten this? There might even be elements of drama where you can turn up the volume and speed?!
- c. **Individually:** When reading aloud think about the story's characters. What would they sound like? How will you show the difference in personality? If there is an old witch in your story remember to illustrate this with your voice, speaking with a raspy, screeching tone, for instance.

d. In class: Evaluation of your story (see hand-out evaluation chart).

### **Story-telling in the Class-room**

#### **Task: How to develop and structure stories?**

#### **Procedure:**

- a. Teacher's job: Write a selection of different "cliff-hangers" (lines that leave a story hanging in mid air) on prompt cards

#### **Possible "cliff-hangers":**

*a.... I spent the day with an old friend last week and I feel really refreshed!  
Alexandra and I as a team have a long history. We made our shy introductions  
on our first day at primary school and since then we have shared ...*

*b. My best friend told me I was mad even to consider running the London  
Marathon, but, as he is a doctor, I reckoned he had no place to comment,  
being a member of a mad . . .*

*c..... It was past time to climb down and go home, the path to the earth was unfamiliar; in the dark it might be dangerous. Once safely down, they would have to find their way like ghosts to their hut in the heart of the wood. Yet, Niel did not give the word to go down ...*

*d..... The ground below her was scrubby with patches of stone, but further down were profusions of bright yellow flowers, the names of which she did not know. Resolving to find out as soon as she could, she smiled contentedly and ...*

- b. Task: Tell each student to pick a card and develop the story from this point.
- c. Individually: Ask the students to prepare for an oral presentation
- d. In class: Ask students to tell their story to the rest of the class.

### **Story-telling in the Class-room**

**Task: Make in-animate thing tell a story?!**

**Procedure:**

- a. Teacher's job: Take in some objects and let your students look at them (e.g. a bra, a light- bulb, etc.)
- b. Next, ask the students to group in four and to use an object as a starting point for a story. Ask them to tell the story from their object's point of view, e.g. "I'm a light bulb. When I look down I ..."
- c. When the groups have told their stories to each other, ask each group to tell their stories to another group etc.

## **Story-telling in the Class-room**

**Task: Tell the story of a film**

**Procedure:**

- a. Teacher's job: Make a brainstorming and ask students to come up with as many film titles as possible. Write them on the blackboard
- b. Individually: Make the students choose two titles from the board and tell or make up the story of the film behind each title.
- c. In Pairs: Share your stories with a partner.

## **Story-telling in the Class-room**

### **Task: Building stories – changing ingredients**

#### **Procedure.**

- a. In class: Ask each student to think of a story. Allow three or four min. for this
- b. In pairs: Ask the students to tell each other their stories. Moreover, ask them to pick out two ingredients/elements from each story
- c. Ask the pairs to take their four ingredients and from these build a new story

- d. The students then form new pairs and tell the stories born from the four keywords ... etc.

### **Story-telling in the Class-room**

#### **Task: Pictures as story- starters**

#### **Procedure:**

- a. Teacher's job: Put up a picture on the blackboard.
- b. In pairs: Let your students look at the picture and ask them to share their associations, feelings etc. about the picture.
- c. Next, ask the students write their stories.

- d. Tell the class that you are going to tell them your story about the picture – invite the students to speculate on what genre and form your story will take?!
- e. In class: Allow a few moments' thought after you have told the story, then invite comments from the class.

### **Story-telling in the Class-room**

#### **Task: Responding in another genre**

#### **Procedure:**

- a. Teacher's job : Read aloud any chosen story e.g. legend, newspaper article, detective story, fairy-tale, horror story etc.
- b. Individually: Ask students to rewrite the story as a poem bearing in mind content and form

- c. Next, try and search the internet for a painting which either shows a scene or provokes an emotion inspired by your poem.

### **Story-telling in the Class-room**

**Task: Telling a personal “anecdote- story”**

**Procedure:**

- a. In class: Discuss – what is an “anecdote”? Write possible suggestions on the board.
- b. Individually: Choose an anecdote about yourself that focuses the listener’s imagination on a single scene in your life.
- c. Prepare your anecdote for telling to the class

Possible anecdote areas for focusing on a single scene:

*Losing things: documents, passports, handbags*

*Running away: from home, one’s job, awkward situations*

*Near accidents: in the home, on the road*

*Fear: of things, people, places, imaginary horrors/nightmares*

### **Story-telling in the Class-room**

**Task: What are the elements/ ingredients of a good story?**

**Procedure:**

- a. Teacher's job: Write the following sentence on the board: *A man was building a house. He built the first layer of bricks, then the second layer, then the third, then the fourth etc. At last, the house was finished, so he went to sleep.*
  
- b. Ask students whether they think this is a story or not. Ask the students to make a choice, and to give you a show of hands. How many say "yes"? ... how many say "no"?
  
- c. In class: Discuss - Why is it a story? or - Why not?
  
- d. Write down the students lists of reasons on the board under the heading "What makes a good story"?
  
- e. In class: Discuss - What are the elements of a good story? And why ?

**Story-telling in the Class-room**

**Task: Understanding of genre – different story types**

**Procedure:**

- a. Teacher's job: Find three stories of different genres but more or less of the same length.
- b. In class: Ask students to suggest a genre "label" for each story.
- c. Next, ask the students to justify their choices by writing a short explanation of genre they think the story can be headed under.
- d. In class: Discuss the many possible headings.

**Story-telling in the Class-room**

**Task: Talk about, becoming aware of turnings point in a story**

**Procedure:**

- a. Teacher's job: Tell your students a story (read it aloud, or memorize it). Stop when there is a turning point in the story ..
- b. In class: Ask students so “what do you think happens next”?
- c. Individually: Ask the students to write down their continuation and ending of the story
- d. In class: Elicit possibilities and write them on the board.
- e. Ask the students to choose the story ending they like best and to write it down on a piece of paper.
- f. In pairs: Tell your students to use the story ending as inspiration for telling a new story in another genre.

**Story-telling in the Class-room**

**Task : Idioms and proverbs - telling a story**

**Procedure:**

- a. Teacher's job: Choose some proverbs/idioms that you think your students will understand and enjoy and write them on the blackboard.
- b. In class: What is a proverb ... an idiom?
- c. In pairs: Ask your students to work with a partner, and plan a short explanation of each proverb/idiom.
- d. In class: After about 5 min: Ask partners to share their explanations with the class.
- e. In class: Decide which proverb/idiom was being best described. Discuss why?
- f. Individually: Write a story using your proverb/ or idiom as inspiration. To be told in class.

**Story-telling in the Class-room**

**Task: Changing elements/ingredients of a story**

**Procedure:**

- a. Teacher's job: Ask your class to think about a good story they have heard, seen, or read recently.
- b. Ask your class to work in groups of two or three, and tell their story to each other.
- c. Ask the group to choose the story they liked best
- d. Now, ask the group to write down the story they have chosen. But make them change the following elements of the story: the characters, the place where the story happens and the ending.
- e. Ask the group to discuss and write down any other changes they could make to the story.
- f. In class: Re-tell the changed story

**Story-telling in the Class-room**

**Task: Looking at pictures as a source of inspiration for telling a good story**

**Procedure:**

- a. Teacher's job: Find and hand-out many good pictures to work with in class.
- b. Divide the class into groups of three or four
- c. Give a picture to each group and ask the students to imagine speech and thoughts bubbles coming out of the people in the picture
- e. In pairs: Ask them to tell their story to each other using the speech and thoughts-bubbles as a source of inspiration.

**Story-telling in the Class-room**

**Task: Tell me about ...?**

**Procedure:**

- a. Teacher's job: Divide the class into groups of three or four
- b. Tell students that they can choose from the following topics to talk about : ...food, pets, holidays, relatives, best friends, happy moments etc.
- c. In groups: When telling their stories to each other in groups make the students sit in a circle with eyes closed and backs to each other.

**Story-telling in the Class-room**

**Task: To build - up a story from memory**

**Procedure:**

- a. Teacher's job: Ask students to think about a person they know well
- b. Next, ask students to think about a room in his or her house/apartment.
- c. In pairs: Tell a story to each other about the person with the title: What do you learn about the person from his/her room? Your story must have a beginning – a middle – and an end.

## **Story-telling in the Class-room**

### **Task: Story-telling and imagination**

#### **Procedure:**

- a. Teacher's job: As teacher write the word "quest" on the board.
- b. In class: Discuss - what does the word "quest" mean? Do you know any quest-stories? What about the long and troublesome journey of the Greek hero Odysseus – would you call this a quest-story – why/why not?
- c. Write down on the board possible reasons for a quest: to find true love, the meaning of life, a crystal ball that explains the future, eternal youth? ... etc.
- d. Tell your students that they are going to imagine and describe a possible quest to a chosen place.
- e. In class: Build up ideas/words to describe the quest. Ask e.g. students to suggest words for each of the following headings: ways of travelling – verbs of movement – prepositions and adverbs – places etc.
- f. In pairs: Tell the quest-story to each other.

## **Story-telling in the Class-room**

**Task: Turn a traditional story into a modern**

**Procedure:**

- a. Teacher's job: Choose a fairy tale your students are familiar with, e.g. "Little Red Riding Hood".
- b. Tell the story to your class
- d. Explain to your students that they are to change the time setting of the fairy tale. What if e.g. "Little Red Riding Hood" was "dropped" into 2008?
- e. In class: Discuss and share ideas what would need to be changed? (clothes, objects/food, customs /travel, jobs people do, language etc.)
- f. Work in pairs and together rewrite the story as set in modern times.

## Story-telling in the Class-room

**Task: To practice story-building, grammar and patterns of different sentence types**

### **Procedure:**

- a. Teacher's job: Write four boxes on the board. One entitled questions, another titled exclamations ... statements and commands.
- b. In class: Spend time with the class taking about the verb form in each of the boxes. Prepare grammar exercises for the class to work with.

### **Examples/boxes:**

Exclamations: often no verb at all. Short phrases, sounds or single words

Commands : the verb is in the root form, with no changes for person or time

Questions : the verb and the person change places: "Are you?!" or the auxiliary verb "do" goes at the front of the question: "Do you know what that is?"

- c. Ask your students to work in groups. Ask them to select one line from each box and connect them into one story.

d. Present their story to the class.

### **Story-telling in the Class-room**

#### **Task: Story-telling with elements/ingredients to be included**

##### **Procedure:**

a. In class: Tell students that they are going to use their imagination and tell a story with given elements and words to be included:

*Title: Elefant Tracking*

*Time: Christmas 2007, Characters: 2 adults+ 2 children, Turning Point: A coconut,*

*Conclusion: Happy end*

*Words: palm trees, stormy weather, Chang beers, Big C (supermarket).*

b. Individually: Think about - What do I hope to achieve by telling my story? (to shock, to entertain, to inform etc.?) – Any message? – A morale? - etc.

c. Individually: Write down your story.

d. In pairs: Tell the story to each other

## **Story-telling in the Class-room**

**Task: To develop the middle of a story**

**Procedure:**

- a. In class: Talk about how to structure a story (beginning-middle-end).
- b. Teacher's job: Choose and read aloud a story in class, where the body-part is missing. Before reading explain to students that you are going to leave out the middle part of the story.
- c. Ask the students to work in groups of two or three and write the middle part of the story
- d. After about 10 minutes ask the students to tell their stories to another group etc.

## Story-telling in the Class-room

### Task: Letters telling stories

#### Procedure:

- a. In class: Talking about letters . . . content, form, lay-out, etc.
- b. Teacher's job: Write a letter opening on the board: *Dear X .... This is something I have never told anyone. I am writing to you because I think you will understand ..*
- c. In Class: Open a discussion about the beginning of the letter.  
For instance: *What do you think the reply will be? Who is the receiver of the letter? (young or old, male or female), Situation?, etc.*
- d. Teacher's job: Write suggestions from the students on the board.
- e. In pairs: Ask the students to choose the writer, receiver and situation they like best.
- f. Individually: Ask each student to write the whole letter. To be read aloud in class.

## **Story-telling in the Class-room**

**Task: How to identify cohesive linkers and .. to become aware of coherence in a story?**

### **Procedure:**

- a. **Teacher's job:** Choose a story your students do not know. Take three main events of the story and write each event on a label.
- b. Divide your class into groups of three or four. Give each group a set of story labels. Explain to the students that the labels tell a story. The task of each group is to put the labels in a sequence that is cohesive and tells a good story. The first group to do so is the winner.
- c. **In class:** Ask the winners to tell the story according to the sequence they have chosen, using their own words.
- d. Finally, ask the class to judge whether the story is cohesive and coherent – whether they think it is a good story and makes sense. Use e.g. story evaluation cart.

## **Story-telling in the Class-room**

### **3. Turning stories into theatre**

#### **Task: Taking roles**

#### **Procedure:**

- a. Teacher's job: Tell students to find a story and to dramatize an excerpt of it.
- b. Next, group students. Explain to the students that one of the students is the theatrical director who has to cast the characters' roles within his or her group.
- c. In class: Ask students to perform their excerpt from the story.
- d. In class: Discuss: The performance and make the director explain how he or she chose to present it in that way.

## **Story-telling in the Class-room**

### **Task: Class-room theatre**

#### **Procedure:**

- a. Teacher's job: Introduce a dramatic and effective story to the class.
- b. Divide the class into groups of three or four: Ask each group to decide where in the story it would be interesting or helpful to introduce sound effects etc.

They should nominate one person to write director's notes, with a list of the "effects" and the event/moment in the story.

#### **Possible noise effects:**

#### **Sound effects and/ or music:**

*Clap – stamp – hiss – whisper – squeak – scratch – knock on table – hammer the table with a fist – whistle etc.*

**Musical instruments:** *drums, whistles, bells, etc.*

**Exclamations:** *OOOOh! , Aaah!!!, Eh!!!!, etc.*

**Speaking in chorus:**

- c. In pairs: Ask students to practice telling the story aloud – making the noises for themselves at each point they have marked.
- d. In class: After about 15 min., invite each group to perform their story. Ask each group to listen and note down the effects they liked.
- e. In class: Ask the class to choose the noises they thought were the most effective.
- f. In class: Devise a class-version of the students’ notes, and set the story up with the whole class performing the noise effects.

### **Story-telling in the Class-room**

#### **4 Story-telling and the Media**

##### **Task: Telling “spoof- stories”**

##### **Procedure:**

- a. Teacher’s job: Find a smooth, very interesting-looking stone to take into class with you
- b. In class: Take out your stone and hold it in your hand so that the class’s attention is caught. Hand the stone around in class, let the students feel it, lick it, and smell it.

##### **Your spoof- story:**

*Calmly and seriously begin to tell the class about the stone. Explain that it is a Thai soup-stone and that you brought it in an open-air market when you were on your Christmas holiday in Thailand. The stone simply needs to be simmered for half an hour very gently to produce the most excellent soup. Explain how you refused to believe this when you acquired the stone but now you have no choice, since you have had so many good soups from it. Ever since it has been a firm ingredient in your soup.*

- c. In class: Ask students if they know the word “spoof”. Ask them if they can bring to mind spoof-stories they have read in newspapers or if they can think of times when they or people they know have tricked others into believing something false or absurd, e.g around April 1<sup>st</sup>.
- d. Depending how many students come up with spoof-stories, practical joke stories, gossip stories, legends, etc. group the students in small groups so that a couple of tellers have a group of listeners.

### **Story-telling in the Class-room**

#### **Task: Analysing stories in the Media**

#### **Procedure:**

- a. Teacher’s job: Get hold of a broad selection of tabloid and broadsheet newspapers.
- b. Divide the class into groups: Ask one group to select the least informative article in a newspaper. Ask another group to select the most informative, the most stupid .. another group the most important, the saddest, etc.
- c. In groups: Ask students to re-tell their stories to each other.
- d. Next, ask the students to exchange articles with a partner. Then ask each student to go through his or her partner’s article, and to write down the five most important words in it, on a sheet of paper.
- e. Finally, tell the students to re-tell their partner’s story in the traditional “Once upon a time...” fairy-tale manner, using the five words they have been given as key-words in their stories.

## **Story-telling in the Class-room**

### **Task: Story-telling banned – the power of the Media?!**

*“Lady Chatterley’s Lover”, is a novel written by D.H Lawrence in 1928. However, it was not published (banned) until 1960.*

### **Procedure:**

- a. Read an interesting, thought-provoking excerpt from D.H Lawrence’s novel, “Lady Chatterley’s Lover”.
- b. Discuss in class: Why do you think the novel was banned (censored)?
- c. In pairs: Do you know of other books that have been banned? And for what reason(s)? Search e.g. the internet for “banned books”
- d. In class: Define the word “censorship”. Why is the word often related to the concept of freedom of speech?

- e. In class: Discuss : How would D.H Lawrence´s novel be affected by having the story told by another character? Clifford Chatterley? The game-keeper/Mellors? How important is the point of view to the story-(line)?
- f. In pairs: Write down the excerpt that you have read (cif.a) from another point of view. Next, tell your story in class.

### **Story-telling in the Class-room**

#### **Task: Media-star turns politician**

*Arnold Alois Schwarzenegger is considered among the most important figures in the history of body-building. However, on August 6, 2003 he announced his candidate for Governor of California ... and was elected.*

#### **Procedure:**

- a. In class: Discuss the reasons why people known from the media are elected to political posts? Do you think this is a positive or negative trend? Give reasons for your answers.
- b. Individually: Prepare a speech for oral presentation in class. The title, beginning and point of view of your speech have been given. The focus and content of your speech is all up to you. You can e.g. choose to focus on the personal life and experiences of Arnold Schwarzenegger, on his work as Governor, the part the Media played in his running for Governor etc.

### Arnold Alois Schwarzenegger

*My name is Arnold Alois Schwarzenegger. I moved to the USA in 1968. What a day it was! I remember, I arrived with pockets full of hopes and dreams ....*

### Story-telling in the Class-room

**Task: Where to draw the line?! – the question of privacy and story-telling**

**Procedure:**

- a. In pairs: Look through a selection of tabloid and broadsheet newspapers. Decide whether any of the stories intrude unfairly upon their subjects. If so, discuss whether this is in the interest of the public.
- b. In class: Report your views, giving personal judgement on the individual articles and newspapers.
- c. In class: Prepare a public hearing

The main theme of your hearing is:

*Should a person's private life be an issue in politics? (Discuss possible differences between Denmark and other countries).*

Setting: A public hearing in class.

Cast:

- a) A group of students who supports the view
- b) A group of students who are against the view
- c) An evaluation group of students. Who did the best job?

### **Story-telling in the Class-room**

**Task: Story-telling in the media – “spoof-journalism” or a matter of trust?!**

*The case of Monica Lewinsky: In 1998, the 29-year-old woman, Monica Lewinsky, hit the headlines when her affair with the American President, Bill Clinton was revealed. This nearly led to the President's downfall ...*

### **Procedure:**

- a. Can you think of other American or British politicians who have been exposed in the media because of sexual scandals, which have forced them to resign? In class: Discuss - Do you think this is due to the media or to the morals in the USA and the UK?
- b. In pairs: Research the internet for information about the Monica Lewinsky case.
- c. Individually: You are a tabloid journalist who often mix facts with fiction. Make up and tell Monica's story to the class, using the genre of a diary (five days in Monica's life). Your first lines have been given:

### **Monica's Diary**

Day 1/1998: *Dear diary ... do really need to speak to somebody. Do you think I am a hussy?! You know I work for the President and that I cheat him as a regular guy, but today I must admit that I got very surprised and a little excited too. He made eyes at me – an animalistic stare ... oh, I felt he was undressing me with his eyes ... tomorrow I ...*

Day 2/1998:

Day 3/ 1998:

Day 4/1998:

Day 5/1998:

### **Story-telling in the Class-room**

#### **Task: Story-telling in the media – a matter of trust?!**

*The case of Princess Diana: In 1997, Princess Diana died in a car crash in France... and the world came to a standstill. In March, 2007, the Court of Appeal in London*

*decided that another inquest into her death must be held with a jury... Two years before her death, in 1995, Princess Diana gave a very candid interview to the BBC. After the interview was shown on TV, the Princess won the people's support having described her intolerable life and breakdown of marriage to Prince Charles.*

**Procedure:**

- a. Discuss in class: Should the media respect a public person's need for privacy or must public persons tolerate the media's interference in their lives? Do you think public persons sometimes exploit the media's attention to their own advantage – e.g. the case of Princess Diana?!
- b. Work in pairs: One writes a letter of complaint to the BBC for having brought the interview with Princess Diana on TV. Focus in the letter of complaint: The role of the Media and codes of practice. Tell them e.g that you found the interview very manipulating, offensive and humiliating and that you blame them for having brought it! The other student writes a defensive response on behalf of the television channel. Focus in the defensive response letter: Princess Diana used the power of the Media to promote herself, to gain sympathy etc.
- c. In class: Present and “sell” your story!
- d. Evaluation in class: Who did the best job? And why?

**Story-telling in the Class-room**

**Task: Professional journalism of Hollywood story-telling?!**

*Providing news is an increasingly competitive business, both in Britain, the USA and around the world. Competition and lack of time do often away with the journalistic principle of always seeing a case from both sides. What ought to be objective and informative journalism often become Hollywood story-telling .... where fictive situations, facts and characters are invented simply to create a dramatic and exciting story!*

**Procedure:**

- a. Discuss in class: What makes a good, trustworthy and informative article? Write key-words on the board.
- b. In pairs: Find examples of articles that you find both good, trustworthy and informative. And vice versa find examples of articles that you find both bad, sensationalistic and superficial. Next, analyse the articles (see hand-out).
- c. Task – in groups:

Imagine you are a team of newspaper journalists. Your job is to write a story about the Danish Prime Minister.

*A rumor has been going on that the Prime Minister is having an affair with his secretary! Your team will have to interview several people to check out if the story holds water. Some of the people you interview may be deliberately be trying to cheat you.*

Some students are part of a team (group) of newspaper journalists writing for a serious paper, who wants an objective and factual analysis of what happened .... Others are part of a team writing for a tabloid, who wants an exciting “spoof-story”, where dramatic and emotional features dominate... And others, again, function as people who are being interviewed.

**Story-telling in the Class-room**

**Task: What makes great story-tellers? – Analysing a soliloquy by Shakespeare**

*William Shakespeare is the most remarkable storyteller that the world had ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told comic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales ..... But Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal.*

**Procedure:**

- a. In pairs : In which play would you find the soliloquy that begins with the words “ All the world’s a stage ...?” Sometimes referred to as “The Seven Ages of Man”.
- b. Search the internet for information. Give a short summary of the play in which you find the monologue.
- c. Who speaks the famous soliloquy?
- d. Give an outline of the different stages that man goes through. Describe each stage in details.
- e. Shakespeare compares “the world” to a stage. And “life” to a play. What does Shakespeare mean? Explain in your own words.
- f. “The age of the soldier” could also be called “the age of ... ?”
- g. “The age of justice” could also be called “the age of ...?”
- h. Comment on the final lines, “sans teeth, sans eyes, sans taste, sans everything”
- i. Individually: Turn the dramatic monologue into a (short) story about man’s life. To be told in class.

## Story-telling in the Class-room

### Task: “All the world’s a stage ... continued”

The soliloquy, “All the world’s a stage” has been re-told by Robert Conquest:

*Seven ages: first puking and mewling,  
Then very pissed off with one’s schooling,  
Then fucks, and then fights,  
Then judging chaps’ rights,  
Then sitting in slippers, then drooling.*

### Procedure:

- j. In class: Discuss the content and form of the poem.
- k. In class: Analyse the picture “The Seven Ages of Woman”, painted by Hans Baldung Grien (search the internet). Draw a parallel to the soliloquy “All the world’s a stage ...”

## **Story-telling in the Class-room**

### **Task: Analysing speeches – Lincoln and Luther**

*Your task is to analyse two of the most important speeches in American history. The first is the address (speech) Abraham Lincoln gave at the dedication of a national cemetery at Gettysburg Pennsylvania, November, 19, 1863 ... the second was given a hundred years after, August 28, 1963, by a famous black American, Martin Luther King Jr., underneath the statue of Lincoln.*

### **Procedur/ Lincoln´s speech:**

- a. In class: What was the background of the speech?
- b. In pairs: Try analysing Abraham Lincoln´s speech “Gettysburg Address” both as regards to content and rhetoric.
- c. Discuss in class: Why this speech had such a huge impact on people?

### **Procedure/ Luther´s speech:**

- a. In class: What was the background of the speech?
- b. In pairs: Try analysing Martin Luther King´s speech “I have a dream..” both as regard to content and rhetoric.
- c. Discuss in class: Why this speech had such a huge impact on people? Why made it America – and the whole world - sit up and listen. How was that possible?

## **Story-telling in the Class-room**

### **Task: What makes great story-tellers?- Analysing a speech**

*Four years after his release from prison, where he spent twenty-seven years for his stand against apartheid, Nelson Mandela was elected President in South Africa's first democratic elections. This is a section of his inaugural address:*

*"Today all of us, by our presence here, and by our celebrations in other parts of our country and the world, confer glory and hope to new-born liberty. Out of the experience of an extraordinary human disaster that lasted too long must be born a society of which all humanity will be proud .... The time for the healing of wounds has come. The moment to bridge the chasms that divide us has come. The time to build is upon us... We pledge ourselves to liberate all our people from the continuing bondage of poverty, deprivation, suffering, gender and other discrimination ... We commit ourselves to the construction of a complete, just and lasting peace ... We understand it still that there is no easy road to freedom ... We must therefore act together as a united people, for national reconciliation, for national building, for the birth of a new world. Let there be justice for all. Let there be peace for all. Let there be work, bread, water and salt for all. Never, never, and never again shall it be that this beautiful land of ours will again experience the oppression of one by another and suffer the indignity of being the skunk of the world. Let freedom reign. The sun shall never set on so glorious a human achievement. God bless Africa ....."*

### **Procedure:**

- a. In class: What was the background of the speech?
- b. In pairs: Try analysing Mandela's speech (the section).

*Comment e.g. on the techniques and the language employed by the speaker.*

*What is the speaker's purpose?*

*How does he draw his audience into his speech?*

*Any metaphors?*

*How does he build up his speech?*

*Comment on his vocabulary? ( use of nouns, verbs or adjectives)*

*Use of ethos, logos or pathos?*

- c. Discuss in class: What makes this speech so special?

## 5 Hand-out

### a. Hand-out/ Making an Oral Presentation

#### **The Art of Rhetoric:**

*Preparation is the most important part of a talk. If you do not prepare your talk thoroughly, you do not have a chance of making a good oral presentation. Listeners have no chance only to hear your talk and cannot “re-read” it if they get confused. So, careful planning and being clear is particularly important. Here are a number of crucial points to consider:*

Think about your audience, ask yourself the following questions:

- 1) Who will I be speaking to?
- 2) What do they know about my topic already?
- 3) What will they want to know about my topic?
- 4) What do I want them to know by the end of my talk?

Then ...

- 1) Brainstorm your topic
- 2) Research your topic
- 3) Organize your material and write a draft
- 4) Summarise your draft into points to write on overheads and/or cards

- 5) Plan and prepare your visual aids
- 6) Rehearse your presentation and get its length right

## **a. 2 Hand-out/ Making an Oral Presentation continued ...**

### Organizing the Content:

Follow the good old piece of advice: *“Tell them what you are going to tell them, then tell them, and then tell them what you told them”*

### Introduction/beginning:

- 1) Capture your listeners’ attention
- 2) State your purpose
- 3) Present an outline of your talk

### The Body/middle part:

- 1) Here you develop the points in your outline
- 2) Use clear examples to illustrate your points
- 3) Use visual aids to make your presentation more interesting

### The Conclusion:

- 1) Leave your audience with a clear summary of everything you have covered
- 2) Make it obvious that you have reached the end of your presentation
- 3) Thank the audience, and invite questions

### Delivering your presentation:

- 1) Talk to your audience, do not read to them!
- 2) Watch your language – keep it simple.
- 3) Use pauses
- 4) Speak slowly and clearly
- 5) Use your body to communicate
- 6) Interact with the audience

**b. Hand-out/ Observer's Evaluation Chart: Oral Story-telling**

Excellent      Good      Needs improvement

1. Introduction/beginning:

- clear main purpose?
- attention-grabbing?

2. The "Body"/ middle part:

- clear and coherent structure?
- clear transitions (good use of linkers/connectives)?

3. Conclusion:

- summarises ideas?
- is the ending linked to the rest of the story?

4. Presentation in general:

- use of voice (loud and clear)?
- use of pauses?
- any eye contact with audience?
- ideas supported by gestures and facial expressions?
- time frame?

5. Language:

- punctuation? fluency? good vocabulary? (words explained?)
- correctness?

6. Visual aids:

- relevant? - varied? - clear and readable?

7. Other relevant observations?

**c. Hand-out/ Evaluating Student Presentations:**

A. Organizing the Content:

Did the story-teller manage to organize the content of the story?

Did the story have a beginning (introduction), middle (body) and an end (conclusion)?

How well did the teller manage to turn the interview into another genre?

B. Delivering the Presentation:

Did the teller manage to follow the advice given for delivering a presentation (see hand-out).

For instance:

Did the teller speak loudly enough?

Did the body- language of the teller distract from or help the story-telling?

Did the student maintain eye-contact with the audience?

C. Use of Visual aids:

How well did the student succeed in using visual aids?

*D. Dealing with Nervousness:*

How well did the student succeed in dealing with nervousness?

**d. Hand-out/ Genre: Interview**

From the free encyclopedia:

“An interview is a conversation between two or more people (the interviewer and the interviewee) where questions are asked by the interviewer to obtain information from the interviewee”.

Interviews can be divided into two types:

1. Interviews of assessment /job interviews
2. Interviews for information

Cif.2 Interviews for information: Are those seeking to gather information about a subject. Such interviews occur only because the subject has some interest in being interviewed.

Moving the conversation along:

There are two key types of questions which may help you: Those that elicit a “yes” or “no” answer – known as “closed” questions – and those that have to be answered more extensively – known as “open” questions.

As a general rule:

1. Questions starting with “are”, “do” are closed questions
2. Questions starting with “what”, “where”, “which”, “who” and “when” are open questions which require fuller answers.

**e. Hand-out/ From: “Passwords”, Systime, 2005, Eva Rosenvold, p.62**

“When you analyse a non-fiction text, you must make sure who sends or transmits what to whom. A message is conveyed. This means that you must identify the sender, characterize the type of text and the receiver(s). look as well closely at the choice of words and argumentative technique, if relevant. The chart will help you analyse a non-fiction text and guide you towards an understanding of the importance of the why’s, where’s and how’s”.

**Non-Fiction Analysis Chart:**

<u>Who (sender)</u>	-	<u>What</u>	-	<u>To whom (receiver)</u>
age		article		age
education		essay, documentary, lecture		education
background		speech, advertisement		background
political stand		propaganda		political stand
occupation		instruction		occupation
personal aims		manual		marital status

immediate needs

message

**e.2 Hand-out/ From: "Passwords", Systime, 2005, Eva Rosenvold, p.62**

<u>How</u>	<u>Why</u>	<u>Where</u>
Composition or structure	inform	TV or radio
Language (choice of words connotations, allusions, figura- tive language)	discuss instruct	press educational book
tone	argue	conference
style	convince	meeting
selection of material	entertain	hearing
type of arguments	prove	e-mail/computer
degree of concrete information	educate	SMS/mobile phone
quotations	accuse	
references	chat	
lay-out		
illustrations		

discuss: or open a forum for a debate or ask for other opinions

press: popular, serious, weekly, monthly, magazine

### **f. Hand-out/ The Art of Rhetoric**

#### ***Learning how to use the three Main Rhetorical Styles:***

Rhetoric – “the art of speaking or writing effectively”, (Webster’s Definition).

According to Aristotle, rhetoric is “*the ability, in each particular case, to see the available means of persuasion*”.

He described three main forms of rhetoric: Ethos, Logos, and Pathos.

In order to be a more effective speaker, you must understand these three terms.

Ethos: Ethos is appeal based on the character of the speaker.

Logos: Logos is appeal based on logic or reason.

Pathos: Pathos is appeal based on emotion.

See the Webster's Dictionary definitions of these three terms.

## **6 Reading-list.**

***"The Human Heart",***

Jørgen Riber Christensen

Systeme, 2002

***"Fairy Tales"***

Jørgen Riber Christensen

Gyldendal, 1988

***"Andersen's Fairy Tales"***

H.C. Andersen

Worthworth Children's Classics

Worthsworth, 1993

***“American Millennial Literature”,***

*Recommendable:*

9: Ron Fabian, *Andy and the Snake*, from *“True tales of American Life”*, Paul Auster

10: Joe Miceli: *“Taking Leave”*, from *“True...”*

11: Robert McGee, *“The Doll”*, from *“True...”*

Helle Birk

Systeme, 2003

***“Once Upon a Time”***

Jeremy Watts

Systeme, 2004

***“The Art of Hunger” - Essays, Prefaces, Interviews, The Red Notebook and Why Write?***

Recommendable:

The Red Notebook and Why Write?

Paul Auster

Penguin, 1993

***“Ryd forsiden”***

Henning Olsson et. Al.

DLF, 1995

***“Retorik - Levende tale eller tom snak”***

Lis Garbers et. Al.

Busck, 1996

***“Box on Communicating”***

Flensted & Petersen

Malling Beck

***“Medier og medieundervisning”***

Christine Pilegaard Larsen

Gyldendal, 2003

***"The Media Student's Book"***

Roy Stafford et. al.

Routledge, 1999

