

Live Storytelling
A series of mini-workshops and a live show
JOU 4930-13DH
Spring 2019

Lecture: Tuesday's periods 5 & 6 11:45-1:40

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This class is limited to 8-12 students.

Recommended reading and listening:

Anderson, Chris. *TED Talks*. (2016). New York, New York: Mariner Books.

Burns, Catherine. *All these wonders: true stories about facing the unknown*. (2017). New York, New York: Crown Archetype.

Cuddy, Amy. *Presence*. (2015). New York, New York: Little, Brown, and Company.

Gallo, Carmine. *Talk Like TED*. (2014). New York, New York: St. Martin's Press.

Leonard, Kelly and Yorton, Tom. *Yes, And*. (2015). New York, New York: HarperCollins.

Ryan Madsen, Patricia. *Improv Wisdom*. (2005). New York, New York: Random House.

<https://www.thisamericanlife.org/>
<https://www.npr.org/podcasts/510308/hidden-brain>
<https://storycorps.org/>
<https://www.npr.org/series/497565015/been-there>
<https://www.wuft.org/news/category/podcast/>

Course description: This course focuses on putting the student on both sides of the story - as both the storyteller and the reporter of the story. Students have the opportunity to explore “the story behind the stories.” The class takes a mini-workshop format so that students can go deeply into each topic each time the class meets, while incorporating aspects of previous classes to build on themselves. The class culminates with a professional live show at an off-campus venue, The Woolly. This portion of the class is considered a separate 1 credit internship and stands alone. (I recommend you do both for the best experience!) The course will discuss a range of topics to explore technical aspects of storytelling, how to engage others in the storytelling process, and different forms of storytelling that we learn from our community. This class is a collaboration between WUFT, INC, and Guts & Glory GNV.

Course objectives & goals:

- To encourage students to connect with their own emotions and motivations, explore their own biases, and learn how to become an effective storyteller themselves
- To encourage students to build community relationships grounded in trust and truth
- To put students both in the reporter/observer/listener seat, as well as in the role of the storyteller. This requires students to build a relationship with their community partner, over a 2-3 month period.
- To provide an opportunity for each student to come out of the experience with a quality “product” of a story, shared in a live experience

Format: Throughout the series of mini-workshops, the students will also be building their own personal stories. Many class meetings will include time to work on story building, writing, and editing, in preparation for a live performance. Early in the semester, students will choose/be assigned a community member (cast by the instructor prior to the start of the course) that they will perform this story alongside in the show. The performance will showcase the work that the student and the community member build together: almost like a polished, practiced, 2-person story and conversation. Examples of these duos could be: a student who grew up in an affluent, homogeneous neighborhood who pairs with a Gainesville community member who is from a more diverse part of our city; a student who aspires to cover healthcare news paired with a community member who has experienced serious illness, etc. The purpose of a “duo show” format is to have student as writer and performer, while also serving as an active listener and helper with their “subject” - their storytelling partner. The student will be able to use the acquired skills from the class, such as deep listening, empathy, and vulnerability.

Schedule:

Week 1 Jan. 8 Introduction, syllabus, meet and greet

Why story?

Week 2 Jan. 15 - Where do stories come from in our own lives and why do they matter?

Week 3 Jan. 22 - Using emotion as connection: empathy, vulnerability, and transparency
Assigning of community storytelling partner (discuss casting a show)

Week 4 Jan. 29 - Narrative structure and filling in the content with details that matter

Week 5 Feb. 5 - Society, diversity, and tokenization: how story shows worldview and culture

Week 6 Feb. 12 - Healing trauma through writing and telling
Check-in on progress with community partner

Week 7 Feb. 19 - Motivational interviewing and asking powerful questions

Week 8 Feb. 26 - Deep listening, releasing the agenda, and “YES, AND”

Week 9 Mar. 12 - “Talk like TED:” why the TED talk model won the world

Week 10 Mar. 19 - Performance anxiety, stage fright, and why improv is your new best friend

Effective and powerful feedback and reflection

Week 11 Mar. 26 - Group read-through (1st half of class w/community partner)

Week 12 Apr. 2 - Group read-through (2nd half of class w/community partner)

The art of the live performance

Week 13 Apr. 9 - Live storytelling event at The Woolly

Week 14 Apr. 16 - Group processing and feedback of storytelling show experience

Week 15 Apr. 23 - Individual meetings as final class and final "assignment"

Assignments and grading: students will be graded on a points system

- Attendance (critical to your success!) 45 points (3/class)
- Active participation in the mini-workshops/classes 15 points (1/class)
- Writing and co-crafting your story for performance with a community member - writing, interviewing, editing, etc. 10 points
- Practicing your story (and performing with a solid rough draft) in one of the two in-class read-throughs 10 points
- Processing and feedback of the show as a group in Week 14's class. This happens after the show, but the feedback sessions (group and individual) are critical to this class 10 points
- An individual meeting with the instructor to give and receive feedback of your overall participation. These sessions are powerful and help you "close the loop" on your experience - and, you get a feel for what it's like to be "on the other side of the story," once things are all said and done 10 points
- Attendance and performance at the live show. (This is the fun part!!) - this is the 1 credit internship portion that stands alone Pass/Fail

Attendance: Being physically present for this class is important. We will be learning from the process and from each other experientially. We all have real life events happening where things don't go as planned, but attendance will be the bulk of your grade. It's the point of what we're doing! Missing more than 1 class will be an automatic C. Also - you must take part in one of the 2 read-throughs in preparation for your performance to pass the class.

Honor code: Violations of the honor code include plagiarizing material from other sources or fabricating material, as well as other forms of cheating. Violations WILL result in a failing grade. You will be dismissed from your program and reported to the Honor Court. Who wants that, right? You're smart. You're original. You work hard. So don't ruin that. Here's the whole code for UF students - <http://regulations.ufl.edu/wp-content/uploads/2018/06/4.040-1.pdf>

You experience is your own best teacher. This class is meant to be both professional and exploratory. Treat yourself with respect and really indulge in the work (and the fun!) of this class.

Journalistic integrity still applies to storytelling! Seek truth, minimize harm, serve the public, be accountable and transparent. The code of ethics is attached.