STORYTELLING & ORAL READING

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Attention All Attendees:

Thank you for registering your attendance for EACH SESSION:

http://www.uiltexas.org/academics/capital-conference/online

Electronic handouts are available there too.
GOOD STORYTELLING REQUIRES STUDENTS TO BE A “SUPER STARS”
GOOD IMPROMPTU SPEAKING REQUIRES STUDENTS TO “OWN THE STORY”
SUPER STAR

- S - Structure
- U - Understanding
- P - Poise
- E - Energy
- R - Reactions
- S - Speaking Skills
- T - Thought
- A - Accuracy
- R - Recall
OWN THE STORY

- O - On-Level
- W - What's the best piece
- N - Neat
- T - Teaser
- H - Hone Introduction
- E - Emotion
- S - Stance
- T - Theme
- O - Ownership
- R - Read
- Y - Yearn Competition
To tell a story, the participant must develop skills in listening, thinking and speaking. This contest also allows for the development of creative expression, something being given more attention in the professional world. For practice, teachers can use stories from any good children's books or magazines.

Contestants in the second and third grades shall listen to a storyteller read a brief story (between 600 and 1100 words long) only once, and then retell that story in their own words before a judge or judges.

There are no time restrictions on the length of the story the student creates.
STORYTELLING

- No prepared literature for the student
- Most basic speech event
- Listening / Comprehension
- Memory / Creativity
SUPER STARS

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- U - Understanding
- P - Poise
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STRUCTURE

- Clear Beginning, Middle and End
- Need to create developed characters
- There needs to be conflicts that are resolved in the course of the story
The event is about whether a student can comprehend a story at most basic level.

The better a student can grasp main idea and summary, the better they will do.

Judges know story and expect some adherence to the story.
POISE

- Students should display confidence and seriousness
- All movement needs to be motivated
- They should make eye contact and connect with judges
ENERGY

- The story should have a natural progression
- The student should be upbeat and fun to watch
- Encourage students to use nervous energy in performance
REATIONS

- How would you react to the events of the story?
- How would your mom? Grandma? Teacher?
- Encourage them to make choices that are interesting
SPEAKING

- Encourage a higher volume
- Nice clear crisp words - record them telling a story to show how important clarity is
- Speed, Tone and Stress can alter the meaning of words, let them play with each these
THOUGHT

- Characters take time to make decisions and choices
- Using pauses and gestures to showcase this thought makes more believable characters
- This can be overdone
ACCURACY

- While they are not tied to the story, they must implement the basic elements.
- Some judges rely on accuracy in a “tie” situation.
- Be flexible with moments, not structure.
RECALL

- Memory is a muscle and must be worked
- Practice stories will help, but focus a few on just memory recall
- Use other memory games as well
Reading literature out loud provides opportunities for students to analyze the text, to grow and to develop as a performer, to communicate a message to an audience and to perform an artistic creation. The oral reading competition should be an extension of the classroom literary and language arts activities in poetry, short stories and children's fiction. See the link below for frequently asked questions about oral reading.

Students in grades 4, 5, and 6 read a selection of poetry. Each selection may be one poem, a cutting of a poem, or a combination of poems. The same selection may be read in all rounds, but different selections are permissible. Selections must be published although the poet may be unknown or anonymous.

Students in grades 7, 8, and 9 read selections of prose or poetry according to the following schedule:
- 2017 - 2018 - poetry
- 2018 - 2019 - prose
- 2019 - 2020 - poetry

Each may be a single reading, a cutting from a longer selection, or a combination of several selections. The same selection may be read in all rounds, but different selections are permissible. Selections must be published although the author may be unknown or anonymous. Prose readings may include sketches, fables, tales, science fiction, fantasy, mysteries and the like. The maximum time for each presentation is six minutes. The selection may be a cutting from a short story or novel of may be nonfiction.
OWN THE STORY

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ORAL READING

- Prepared Literature
- Directly correlates to Oral Interpretation (Prose / Poetry)
- Finding the right literature for each competitor
- Formal presentation
Use emotional age and interest as a guide for literature

Can I read this for my classmates? Helps with too low.

Can I read this for my grandma? Helps with too high
WHAT’S BEST PIECE

- Practice piece provided by you
- Encourage students to find the best piece
- Worse case scenario, they use practice piece
NEAT

- Small black notebook
- White paper on black card stock
- Easy page turns - properly held
HONE INTRODUCTION

- Attention Getting Device (Quote / Question / Stat)
- Connection to audience (Why does it matter to performer? Why does it matter to judge?)
- Title / Author
Don’t just let them read, have them perform

Find action words and feelings

Not fully acting, presenting a story
STANCE

- Good posture for narration, change for characters
- Keep feet still, use one step at most
- Don’t turn towards walls, aim straight out and corners.
THEME

- What is the overall message you want to send
- Make sure the theme is fitting for the individual and community standards
- Judges remembers good themes over good stories
OWNERSHIP

- Don’t use same piece for multiple individuals
- Have them cut out the piece and tape it to the card stock
- They should mark up the script, ask them to make choices
- Stage Directions
READ

- They have to look like they are reading
- They should pick-up their heads as much as they can
- Too much and too little reading will be a negative on the ballot
YEARN COMPETITION

- They should have fun, but know that they are competing for their school and themselves.
- Competition in not a bad word.
- Winning and losing should be secondary to having a positive experience.
FIND THE PIECE

- The perfect piece does not exist
- The ideal piece does exist
- 5 to 1 on Prose
- 15 to 1 on Poetry
- A-B-R (Always Be Reading)
- You don’t do all the reading
- They don’t do all the reading
What to look for in the piece / story?

- Emotion
- Truth
- Performable
- Fresh
- Current
- Edgy
- Relatable
LOVE STORY

- Don’t fall in love with a piece
- Students will break your heart
- The piece will never live up to the praise
- You stop looking
- There are a lot of fish in the sea = There is always a more ideal piece
WHAT IF THEY DON’T LIKE IT?

- If you both have been reading, it is not a big deal you move on.
- If they have not been reading, then put the burden on them.
- Tell them why you like it.
- Explain how the audience will react.
- Read it to them.
- Use the green-eyed monster.
REHEARSAL

- Read, Read, Read
- The more they read, the better they get
- The more they read, the better you can help them
- The more they read, the better they will do
REHEARSALS

- Solo
- Partner
- Small Group
- Class Group
- Coach
They must become comfortable with reading for no one

They must become comfortable reading for the same person

They must perform for anyone who will listen

Solo 30% / Partner 20%
Reading for a small group is the best for actual competition environment.

Reading for classroom, especially of peers, is a wonderful way to practice for performances and to learn to control stress and nerves.

Small Group 20% / Class Group 10%
If they are doing the other readings, then you are only seeing 20%.

Use your readings as workshops. Stop and start them constantly. Fix, re-work, get it right.

Find ways to make it fresh.
REHEARSAL IDEAS

- Double-Fast
- Without gestures
- Page by page backwards
- Own words
- Overdo emotions
- Different settings
LANGUAGE

- Voice Quality
- Pitch
- Volume
- Tone
- Stress
- Speed
EMOTIONAL RECALL

- Truth comes from Truth
- Pretending to feel something is only going 1/3 of the way
- Easier to pull someone back, than push them forward
- Help them find life experiences to use for emotional performance
8 BASIC EMOTIONS

- Joy
- Acceptance
- Fear
- Surprise
- Sadness
- Disgust
- Anger
- Hope
ACCENTS

- Natural
- Learned
- Practiced

Accents are stereotypical, yet they should not be racist

Listening is the key to success
DOWN BEATS

- Find words that you can act
- Break down the piece into beats
- Good performances, like good songs, have variety
- Think of orchestration
ACTING MOTIVATIONS

- Russian Theater
- I want...
- I need...
- I must have...
GESTURES

- Classifying Gestures
- Emphasis Gestures
- Involuntary Gestures
- Eliminate Master Gesture
- Develop and control the character gestures
FINAL REHEARSALS

- Give them 2-3 full rehearsals with you where they finish the piece and your give notes
- Be upbeat. Make your suggestions specific and workable
- Don’t change pieces and don’t allow them to
COMPETITION DAYS

- Be optimistic
- Best Effort, Have Fun, Do Your Best
- The best is much different than being successful
- Positive experience is the most important thing
RECRUIT AND RETAIN

- If they had a positive experience, they will come back
- Have them find recruits
- Accept everyone, reject those that endanger safety and education
- Never re-build, just re-load
DIFFERENCE MAKER

Speech County Fair
DIFFERENCE MAKER

Best
8 Minutes
of
Your Life
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