



## Octavia Sexton, Storyteller

A spellbinding storyteller and masterful teacher, Octavia's programs grow out of her own Appalachian roots, focusing on written/oral skills as well as Kentucky folk culture. Check out Octavia's new program on the Revolutionary War!



### PROGRAM INFORMATION:

Availability:	August 2003 - May 2004
Cost for programming:	\$720/day, \$360/half-day (assemblies) \$2000 Workshop Week
Program format:	Workshop and/or Assembly
Audience limit:	250/elementary; 300/MS & HS; 30/wkshp.
To schedule, call:	1-800/451-0032



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"I have watched Octavia mesmerize an audience with just her voice, gestures, and of course, a good story. I am always fearful that T.V. and the other distractions will be the death knell of simple story-telling. But as long as there are people such as Octavia performing traditional, as well as personal and family stories, there will be an audience."

- Loyal Jones, Appalachian author

### About the program

A native of Eastern Kentucky, Octavia Sexton grew up in a rich tradition of storytelling. The core of Octavia's stories are rooted in the traditions and lifestyles of her family and her past, and the combination of American folk art, Native American history, and introductory theatre skills come together in a program that gives students a pride in their Kentucky heritage and a respect for the many strands that make it unique.

With a degree in history and English education as well as certification in the prevention of substance abuse, Octavia has the tools both to teach an appreciation for our native Kentucky heritage as well as to teach young people that everyone has a story, one that should be honored and respected, as should its teller. An emphasis on written/oral language skills, coupled with publication/performance components, give students a tangible outcome in addition to sharpening skills important to school success, with many schools creating portfolio writing opportunities in addition to the many connections to be made throughout the curriculum.

### About the Artist

Octavia's family heritage gives her a deep well of experience to draw from. Her English/Irish ancestors migrated to Kentucky via North Carolina, Tennessee and Virginia from Europe – bringing their stories with them. Her paternal great-grandfather and maternal great-grandfather married Cherokee women from North Carolina before settling in Kentucky. She has been privileged to grow up hearing folk tales, haint tales, Jack tales and Cherokee legends which her family has told and retold for many lifetimes.

- B. A. History/English Education, Berea College
- M. S. Health Education, California College of Health Sciences
- Senior Health Educator and Tobacco-use Prevention Coordinator, Rockcastle County Health Department
- National Storytelling Network
- Kentucky Arts Council



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## Program Materials Outline

(The full packet of program materials can be downloaded after programs are scheduled.)

### STORYTELLING: BACKGROUND

1. What is storytelling?
2. Origins of storytelling
3. Telling Your Story

### GLOSSARY

1. Storytelling Glossary
2. Dialect Glossary

### PRE AND POST PROGRAM ACTIVITIES

(to be used pre/post program at instructor discretion)

1. Octavia Sexton Pre and Post Activities
  - a. Elementary
  - b. Middle School
  - c. High School
2. Games for Teaching Storytelling (P-12)
3. Storytelling and Cultural Heritage: Activities to Tell Our Stories (P-12)
4. Folk Sayings: Cultural Aphorisms (4-12)
5. The Jenny Wiley Story: (7-12)
6. Story Pyramid: (P-12)

### SUGGESTED READING (some activity related)

1. Appalachian Storytelling
2. Native American Traditions



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### Core Content Responding Elements

(Items in boldface represent elements addressed by this program.)

#### Grade 5

##### AH-E-3.1.31

Identify and discuss the dramatic elements (plot or story line, beginning, middle, end, dialogue, monologue, conflict) in literature, films, and plays. (2.23, 2.24)

##### AH-E-3.1.32

Revise a short story passage into a simple dialogue format. (2.22)

##### AH-E-3.1.33

Identify and discuss elements of production (scenery, costumes, props, sound and music, makeup, and roles) and elements of performance (character, movement, vocal expression, speaking style, listening, acting, storytelling) in a variety of works.

##### AH-E-3.1.34

Identify and describe basic scenery, props, and costumes that would be appropriate for the plot and characters in a short script or story. (2.22, 2.23)

##### AH-E-3.1.35

Identify and describe characters, their relationships, and their settings and environments, related to a script, scenario, or classroom dramatization. (2.22, 2.23, 2.24, 2.25, 2.26)

##### AH-E-3.1.36

Use appropriate drama terminology to reflect on, interpret, revise, and critique personal dramatic creations and those of others (2.23)

##### AH-E-3.1.37

Identify and compare the similarities and differences between audiences attending live performances and audiences viewing theatre, film, and television. (2.23)

##### AH-E-3.1.38

Identify and discuss a variety of creative dramatics (improvisation, mimicry, pantomime, role playing, and storytelling).

##### AH-E-3.2.31

Discuss the effects of time and place on dramatic works. (2.25)

##### AH-E-3.2.32

Discuss specific cultures (West African, Native American), periods (Colonial American) and styles (folk tales, myths, and legends) within dramatic works. (2.25, 2.26)

#### Grade 8

(Identify and define the components of drama/theatre:)

##### AH-M-3.1.31

Elements of drama: plot development, rising action, turning point, falling action, suspense, theme, language, empathy, motivation, discovery

##### AH-M-3.1.32

Elements of production: staging, scenery, props, lighting, sound, costumes, make-up



## Octavia Sexton, Storyteller

AH-M-3.1.33

Elements of performance: breath control, diction, body alignment, control of isolated parts of the body

AH-M-3.1.34

Compare and contrast the use of the elements of drama in a variety of works using appropriate vocabulary. (2.23, 2.24, 2.25)

AH-M-3.1.35

Identify elements of production for a scripted scene, using appropriate vocabulary. (2.23, 2.24)

AH-M-3.1.36

Describe, using appropriate vocabulary, how the elements of production communicate setting and mood. (2.23, 2.24)

AH-M-3.1.37

Describe characters' use of elements of performance, using appropriate vocabulary. (2.23)

AH-M-3.1.38

Identify and describe the types of stages (arena, thrust, proscenium). (2.23, 2.24)

AH-M-3.1.39

Identify the skills necessary for jobs associated with theatre (playwright, director, actor, actress, designers—scenery, props lighting, sounds costume, make-up)

AH-M-3.1.310

Discuss the collaborative artistic processes of planning, playing, responding, and evaluating a performance (2.23)

AH-M-3.1.311

Compare and contrast the forms of theatre, musical theatre, TV, film, and dance using appropriate vocabulary. (2.22, 2.23)

AH-M-3.1.312

Relate the theme of a theatrical work to personal experiences. (2.23)

AH-M-3.2.31

Identify the characteristics of theatrical works from different cultures, periods, and styles (Greek, Elizabethan, Modern). (2.23, 2.24, 2.25)

AH-M-3.2.32

Discuss how diverse cultures, periods, and styles affect drama. (2.23, 2.25, 2.26)

Grade 11

AH-H-3.1.31

Identify and discuss, using appropriate terminology, the use of dramatic structure [e.g., exposition, development, climax, reversal, denouement (also illustrated in Freytag's Pyramid), tension]; character (e.g., protagonist, antagonist); literary devices (e.g., symbolism, foreshadowing); and components of drama/theatre (dialogue, monologue, soliloquy, ensemble, body, voice, script, sensory recall). (2.23)

AH-H-3.1.32

Analyze descriptions, dialogue, and actions within a script or text to discover, articulate, and justify character motivation. (2.22, 2.23, 2.24, 2.25, 2.26)



## Octavia Sexton, Storyteller

AH-H-3.1.34

Identify skills and training necessary for a variety of careers related to drama. (2.23, 2.24)

AH-H-3.1.35

Compare and contrast how ideas and emotions are expressed in theatre with how ideas and emotions are expressed in dance, music, and visual arts. (2.23, 2.24)

AH-H-3.2.31

Identify specific dramatic works viewed as belonging to particular styles, cultures, times, and places. (2.25, 2.26)

AH-H-3.2.32

Identify cultural, historical, and symbolic clues in dramatic texts which should be researched to assist in making artistic choices for informal (improvised) and formal (rehearsed) productions. (2.25, 2.26)

AH-H-3.2.33

Compare how similar themes are treated in drama from various cultures and historical periods and discuss how theatre can reveal universal themes. (2.23, 2.24, 2.25, 2.26)

AH-H-3.2.34

Analyze and discuss how an individual's cultural experiences affect writing, creating, and performing in theatre. (2.22, 2.23, 2.26)

AH-H-3.2.35

Analyze and classify dramatic works from various periods, styles, and cultures (see the A & H Reference Chart), by considering clues such as style, setting, costume, movement, language, and stage directions. (2.23, 2.24, 2.25, 2.26)