

Storytelling  
isn't rocket  
science. It's  
much more  
important than  
that!

# REACHING FOR THE STARS! STORYTELLING APPLICATIONS FOR THE CCSS\* CLASSROOM, *AND BEYOND*

\*Common Core State Standards

Publication 3; Volume 1 (July, 2014) of an education journal from the YOUTH, EDUCATORS, AND STORYTELLERS ALLIANCE of the National Storytelling Network and its network of friends and supporters

Edited by Lyn Ford

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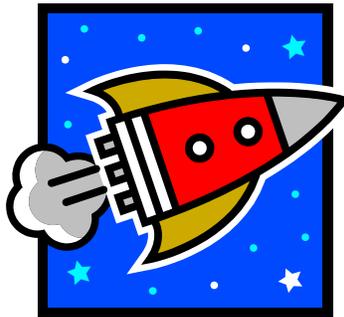
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## INTRODUCTION

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Why did YES! Alliance publish this journal? Each section, including its opening article, is offered in order to:

- Introduce many ways that storytelling can become a part of curriculum planning.
- Encourage storytellers to search for and feel comfortable with the natural connections to learning and teachable moments their stories and presentations can create.
- Assist educators and mentors in recognizing the importance and usefulness of storytelling in the classroom as they help students approach benchmarks and standards of learning, including the Common Core State Standards.

Those standards guide students toward academic achievement, useful knowledge, life skills and lifelong learning. Please read the following information from the website for the Common Core State Standards; it speaks to the connections that storytelling can make for students in the 21<sup>st</sup> century:

### **A PORTRAIT OF STUDENT'S COLLEGE AND CAREER READINESS IN READING, WRITING, SPEAKING, LISTENING, & LANGUAGE**

The descriptions that follow are not standards themselves but instead offer a portrait of students who meet the standards set out in this document. **As students advance through the grades and**

master the standards in reading, writing, speaking, listening, and language, they are able to exhibit with increasing fullness and regularity these capacities of the literate individual.

- They demonstrate independence.

Students can, without significant scaffolding, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and convey intricate or multifaceted information. Likewise, students are able independently to discern a speaker's key points, request clarification, and ask relevant questions. They build on others' ideas, articulate their own ideas, and confirm they have been understood. Without prompting, they demonstrate command of standard English and acquire and use a wide-ranging vocabulary. More broadly, they become self-directed learners, effectively seeking out and using resources to assist them, including teachers, peers, and print and digital reference materials.

- They build strong content knowledge.

Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

**A PORTRAIT OF STUDENT'S COLLEGE AND CAREER READINESS  
IN READING, WRITING, SPEAKING, LISTENING, & LANGUAGE (continued)**

- **They respond to the varying demands of audience, task, purpose, and discipline.**  
Students adapt their communication in relation to audience, task, purpose, and discipline. They set and adjust purpose for reading, writing, speaking, listening, and language use as warranted by the task. **They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning.** They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in science).
- **They comprehend as well as critique.**  
Students are **engaged and open-minded—but discerning—readers and listeners.** They work diligently to understand precisely what an author or speaker is saying, but they also question an author's or speaker's assumptions and premises and assess the veracity of claims and the soundness of reasoning.
- **They value evidence.**  
Students **cite specific evidence when offering an oral or written interpretation of a text.** They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others' use of evidence.
- **They use technology and digital media strategically and capably.**  
Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches online to acquire useful information efficiently, and they integrate what they learn using technology with what they learn offline. **They are familiar with the strengths and limitations of various technological tools and mediums and can select and use those best suited to their communication goals.**
- **They come to understand other perspectives and cultures.**  
Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, **students can vicariously inhabit worlds and have experiences much different than their own.**

Note from the editor: Bold print represents strong connections to the art and craft of storytelling in the oral tradition.

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## CCSS STORYTELLING APPLICATIONS IN ENGLISH LANGUAGE ARTS

- LINKING COMMON CORE STATE STANDARDS TO STORYTELLING, with miscellaneous comments by Trixie Decaphobia...otherwise authored by Priscilla Howe
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## Linking Common Core State Standards to Storytelling, with miscellaneous comments by Trixie Decaphobia (otherwise by Priscilla Howe)

Remember New Math? Open Classrooms? Whole Language? No Child Left Behind? Ideas on the perfect way to educate children go in and out of fashion. [My puppet Trixie has just burst into song, “*Everything old is new again*”, complete with high kicks.] Right now it’s the Common Core State Standards Initiative (CCSS), which as I see it, is an attempt to teach flexibly and yet consistently. [Trixie wanted to show off her flexibility, so she put her foot behind her ear. Not bad for a 111-year-old.]

Whether you like CCSS or not, it has been adopted by many states, so it serves us as storytellers to see where we can make connections with our art form.

Fortunately, it’s not hard to see them. Here are a few to give you the flavor of the standards. Check out the website for the full set: <http://www.corestandards.org/> [Trixie wants to know if I’ll let her go on the Internet unsupervised. Ummm...]

Let’s start with a couple of obvious connections (and not the only ones) in the CCSS for Reading: Literature for first graders (6 year olds):

- [CCSS.ELA-LITERACY.RL.1.2](#)  
Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- [CCSS.ELA-LITERACY.RL.1.3](#)  
Describe characters, settings, and major events in a story, using key details.

Isn’t that what we encourage kids to do after we tell stories. Even when we don’t encourage them to do this, they often do spontaneously. When I tell “*The ghost with the one black eye*”, children often say afterwards, “That baby sure was brave!” and the teachers tell me that the kids retell and act out the story on the playground. [I hope they don’t imitate Trixie brushing her hair with her toothbrush.]

Here are another couple of standards for Reading: Literature, for fifth graders (ten year olds), appropriately more complex: 6

- [CCSS.ELA-LITERACY.RL.5.2](#)  
Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- [CCSS.ELA-LITERACY.RL.5.3](#)  
Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Oh, yes, those are great activities for older kids to do after the stories. [Trixie says they’re more fun to do than it sounds like in the CCSS.]

In the CCSS strand for Speaking and Listening, third graders (eight year olds), this one fits perfectly, especially when we’re encouraging kids to be storytellers:

- [CCSS.ELA-LITERACY.SL.3.4](#)  
Report on a topic or text, **tell a story**, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

CCSS isn’t just for young children either. [Trixie adds helpfully that it’s for 111-year-olds as well.] It goes all the way through the curriculum from kindergarten to twelfth grade. As I mentioned in a blog post recently, From third grade through high school, the Common Core State Standards ask students to *write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.*

There are many more applications of CCSS. I highly recommend the article put together for YES by Lyn Ford, Jane Stenson, Joyce Geary and Sherry Norfolk, *Storytelling and the Common Core Standards*, <http://yesalliance.org/wp-content/uploads/2013/02/STandCCS-June2012.pdf>. [Trixie loved it, too. Now she wants to know if we can get a snack.]

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**About the Author:** Noted storyteller/puppeteer Priscilla Howe will spend part of 2015 in Bulgaria, researching folktales on a Fulbright Scholarship. For more information or to access Priscilla’s blog, go to <http://www.priscillahowe.com>

**FRESH FABLES:  
USING OLD TALES TO CREATE DYNAMIC NEW STORIES  
AUTHOR: Katie Knutson**

**CCSS (Anchor Standards):**

- **CCSS.ELA-LITERACY.CCRA.R.1**  
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **CCSS.ELA-LITERACY.CCRA.R.9**  
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- **CCSS.ELA-LITERACY.CCRA.SL.1**  
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- **CCSS.ELA-LITERACY.CCRA.SL.2**  
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- **CCSS.ELA-LITERACY.CCRA.SL.6**  
Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate. (optional)

**Objectives:** Students will hear a fable, discuss the important characteristics of the story (character traits, lesson/moral, setting, plot, etc), modify the story to make it their own, create storyboards to reflect their individual choices, tell the story to a number of partners, and use a self-assessment to evaluate their progress. Select students will perform their stories in front of the class.

**Grade Level:** Grades 2-6.

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**Students will be able to say:**

- I can tell a story with a beginning, middle, and end.
- I can add or change details to make a story my own, while staying true to the original story.
- I can tell (or imply) the moral of my story.
- I can use my body and voice to be the different characters in my story.
- I can use my voice to be heard.
- I can connect to my audience by looking at them when I am the narrator.

**Materials:** **Storyboard** (piece of paper split into 4 boxes labeled: Beginning, Middle (Rising Action), Middle (Climax), and End/Resolution).

**Self-assessment** printed several times for each student. Sample assessment questions:

I can use my voice to be heard. I can use my voice and body to be the characters in my story. I can remember my story. I can tell the moral of my story. Allow students to rank themselves on a scale of 0 (not yet) to 3 (completely). (See attached for an example.)

## FRESH FABLES (continued)

### Instructional Plan:

1. **Preparation:** In planning sessions with the teacher(s), choose one fable for each class, create Storyboard and Self-Assessment, and plan out each day. Teachers must be willing to devote some class or homework time to story work in addition to the residency. Send the storyboard and self-assessment to the teacher if you want to use it on a smart board.
2. **Rationale:** Students will be learning about writing, story structure, and storytelling by modifying oral stories. They will be comparing and contrasting written and oral stories to find differences and similarities between them. Students will approach story structure, writing, and editing from a visual and oral perspective, and will assess themselves to see where they can grow.
3. **Activities:**

**Day 1:** Share a fable with the students. First, tell them the story with lots of fun details, then read them a very brief version from a book - antiquated or unclear language is perfectly acceptable in the written version. Discuss the differences between written and oral language. Compare and contrast the two stories. Ask them to identify and describe each character's traits, the lesson/moral, the setting, and the plot (Beginning, Middle, End). Which of these ideas were specifically mentioned in the text, and which can be inferred from the text? What evidence do you have from the story?

Discuss which of these details need to remain the same to keep the integrity of the story. (Usually, the characters can change, but their traits need to also be true of the new characters. The setting can usually be altered as well, but it may change the story significantly. The plot and moral usually need to remain intact.)

Storyboard as a class (on the board, document camera, or smart board): Draw a picture in each box that clearly shows the important details from the story you told. (See Graphic 1)

If time, tell another sample fable. Ask the same questions for this story.

**Day 2:** Tell another sample fable. What made it interesting to watch or listen to?

Read, tell, or distribute a written copy of a basic version of the class's fable to them. Ask them to identify and describe each character's traits, brainstorm other characters that have the same or similar traits, and discuss which would be appropriate substitutions in the story.

Identify and describe the setting. What things have to be true about the setting? Does it have to be near water or a town? Does it need to have a specific climate? Brainstorm other appropriate settings, and how they would change the story. (For example, if the setting were the woods of Minnesota, the main character - a lion - would have escaped from a zoo or circus, or would need to be changed to a native species with similar characteristics like a lynx or wolf.)

Discuss the Moral. Is there more than one possible moral to the same story? If so, which one(s) would remain true to the original story? Discuss which parts of the story would go in each box of the storyboard.

Have students draw their storyboards with their own individual details (new characters or setting, added details, etc). They need to be completed by the next class. Some teachers/students will want to color them, which is a great final step.

**Day 3:** Read another sample fable, with dull or difficult language.

Introduce your self-assessment.

Then, tell the same story in which you have changed the main characters and/or setting, filled with rich details. Have the students help you assess yourself. Make sure to stress that they will not get all 3's on their first time (or maybe ever), and that if they are not clear about which number to give themselves, to select the lower one, as it will give them more space to grow.

Pair up the students. Student A tells the story to her partner. Then student B helps A assess herself. Next, B tells the story. A helps B assess himself. When they are both done, have them come up to you to get a new partner. (Students will finish at different times, so it is best to pair them up with new partners when they come up to you, rather than having them stop mid-story to switch.)

For the last 5-10 minutes, ask for volunteers to tell their stories in front of the class.

## FRESH FABLES (continued)

### Optional Follow-up Activities:

**Writing:** Now that the students have told their stories several times, invite them to write their stories. This first draft should be equivalent to typical 3<sup>rd</sup> or 4<sup>th</sup> drafts, as they have eliminated many common errors by telling their stories first. How does the story need to change from an oral form to a written form? What would need to be described with words that you would normally do with your face, body, or voice? Create illustrations or a cover to go with your story.

**Recording:** If the students have access to a computer or iPad, have the students videotape themselves telling the story, watch it, and then assess themselves. Many people have no idea of the various things they do with their bodies when in front of others.

**Performance:** Discuss how the story could change if you were telling it to a room full of Kindergarteners or your own peers. Perform for various grade levels in your school, or bring all the students from the same grade level together to tell their stories to each other (either in a round-robin fashion, or as a performance of exemplars. This is especially fun if each room had a different fable.

**Assessment:** Students have been assessing themselves throughout this project. Here are a few additional options:

- Give students a final self-assessment, where they assess not only how they have been performing, but also their level of effort over-all and their attention as an audience member. End with a final spot where they choose the grade they think they deserve (optional).
- Create a rubric for assessing their written work (base this on rubrics the teachers already use for written work, while including some of the “I can” statements above).
- Use the self-assessment as a traditional assessment, where you and/or the teacher assess them on each part of a performance on a scale of 0-3. Each student will get a final score.
- Create a final performance in which you ask an audience of peers the assessment questions. For example, raise your hand if you could hear the storyteller for the whole performance. ...if you think the storyteller used her body to be the different characters in the story. ...if you could identify a beginning, middle, and end in that story.

**About the Author:** Professional storyteller and teaching artist **Katie Knutson** has been called an “enchanted and magical” performer and ‘articulate, fun and inviting’ workshop leader. Katie integrates storytelling and drama with Language Arts, Science, Math, and Character Education to make learning fun for students and teachers alike.

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**FRESH FABLES (continued)**

Graphic 1

Fable Storyboard

Title:

Name:

1. Beginning (Include characters and setting)	2. Middle (Problem)
3. Middle (Climax – Most Exciting Part)	4. End
	<u>10</u>

Moral: \_\_\_\_\_

**FRESH FABLES (continued)**

GRAPHIC 2

Title: \_\_\_\_\_

Name: \_\_\_\_\_

1. Beginning:

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2. Problem (Middle):

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3. Climax (Middle):

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4. End:

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## FRESH FABLES (continued)

# Storytelling Self-Assessment

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When telling my story:      0= Not Yet   1=A Little   2=Good   3= Perfect

My first partner: \_\_\_\_\_

1. I can <b>remember</b> my story.	0	1	2	3
2. I can use my <b>BODY</b> (my hands, arms, legs, back, head, or other parts) to tell a story.	0	1	2	3
3. I can use my <b>VOICE to BE HEARD</b> (actor voice).	0	1	2	3
4. I can <b>BE the DIFFERENT CHARACTERS</b> in my story (using my body, face, and character voices).	0	1	2	3
5. I can <b>CONNECT to my audience by LOOKING at them</b> when I am the narrator.	0	1	2	3

When listening to a story:

I can be a good <b>AUDIENCE MEMBER</b> by looking at and listening to the teller (body and voice at rest).	0	1	2	3
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When telling my story:      0= Not Yet   1=A Little   2=Good   3= Perfect

My second partner: \_\_\_\_\_

1. I can <b>remember</b> my story.	0	1	2	3
2. I can use my <b>BODY</b> (my hands, arms, legs, back, head, or other parts) to tell a story.	0	1	2	3
3. I can use my <b>VOICE to BE HEARD</b> (actor voice).	0	1	2	3
4. I can <b>BE the DIFFERENT CHARACTERS</b> in my story (using my body, face, and character voices).	0	1	2	3
5. I can <b>CONNECT to my audience by LOOKING at them</b> when I am the narrator.	0	1	2	3

When listening to a story:

I can be a good <b>AUDIENCE MEMBER</b> by looking at and listening to the teller (body and voice at rest).	0	1	2	3
--	---	---	---	---

When telling my story:      0= Not Yet   1=A Little   2=Good   3= Perfect

My third partner: \_\_\_\_\_

1. I can <b>remember</b> my story.	0	1	2	3
2. I can use my <b>BODY</b> (my hands, arms, legs, back, head, or other parts) to tell a story.	0	1	2	3
3. I can use my <b>VOICE to BE HEARD</b> (actor voice).	0	1	2	3
4. I can <b>BE the DIFFERENT CHARACTERS</b> in my story (using my body, face, and character voices).	0	1	2	3
5. I can <b>CONNECT to my audience by LOOKING at them</b> when I am the narrator.	0	1	2	3
When listening to a story: I can be a good <b>AUDIENCE MEMBER</b> by looking at and listening to the teller (body and voice at rest).	0	1	2	3

**“HEY! WHAT ABOUT MRS. GIANT?”**  
**TAKING PERSPECTIVES ON A STORY**  
**AUTHOR: Dr. Charles Temple, Hobart & William Smith Colleges**

**CCSS:**

**CCSS.ELA-Literacy.RL.4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text

**CCSS.ELA-Literacy.RF.4.4b** Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings

**CCSS.ELA-Literacy.RL.4.6** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

**Objectives and Grades Level:** Greater reading fluency and understanding of character narrations for Grade 4

**Fourth-grade students will be able to say**

I can read aloud with fluency and dramatic expression

I can interpret the actions of characters in a story by means of the roles they are playing

I can portray the events of a story from different characters’ perspectives

**Materials:** The class will need...

... copies of the Readers’ Theater text of “Jack and the Beanstalk” (See Appendix 2). Or, if the story is to be told to them instead of read, the teacher or students will need to tell the story (The version collected by Joseph Jacobs is available on D.L. Ashliman’s website, here: <http://www.pitt.edu/~dash/type0328jack.html#jacobs>).

...a display of Etienne Souriau’s symbols for Dramatic Roles (See Appendix 1).

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**Instructional Plan:**

1. **Preparation:** What conversations/research/etc might you need before you begin in the classroom with the students?
  1. **Readers’ Theater:** The teacher should think through the procedures for Readers’ Theater, if that’s the format chosen to share the original story. The important points are to:
    - a. adjust the number of roles to the number students.
    - b. tell the students they should practice reading and rereading their parts until they can make the speech seem real, like a play—except their eyes will be on the page.
    - c. remind students as they practice their parts to think about the situation and how their character feels about it, then convey those feelings with their voices.
    - d. plan to coach the students as they read their parts, asking them to reread a part to get the right expressions in their voices.
  2. **Dramatic Roles:** The teacher should get comfortable with the idea of dramatic roles before the lesson. It’s a pretty cool concept! Characters in different stories play very similar roles. In “Jack and the Beanstalk,” Jack is surely the Hero, and the Giant is surely the Rival. Those two remind you of David and Goliath, Tweety and Sylvester, Robin Hood and the Sherriff of Nottingham, Martin Luther King and Bull Connor, Cesar Chavez and the rich farmers... What about Jack’s Goal? It changes as he goes through the

## “HEY! WHAT ABOUT MRS. GIANT?” (continued)

story, doesn't it?—from escaping punishment, to curiosity, to the thirst for adventure, to immediate support (gold coins), to sustainable wellbeing (chicken that lays golden eggs), to culture (harp that plays music all by itself)—which is a little like someone's life story, eh? And who is the Helper? At one point it's the man who gives him the beans, but for most of the story it's the Giant's wife. Why should the wife of Jack's Rival be Jack's helper? Good question! So the teacher should be prepared for the discussion of the dramatic roles to lead students to think deeply. If that doesn't happen, don't give up. Try this lesson again with a different story.

3. **Telling original stories.** When students tell their own versions of “Jack and the Beanstalk” the teacher should be prepared to help them tell it well:
  - a. Think about the characters, how they hold themselves and how they sound.
  - b. This about the sequence of events.
  - c. Think about the beginnings and ending lines.
  - d. Practice telling it to the wall before telling it to the class.
2. **Rationale:** Traditional tales have stood the test of time because they have substance that is worth thinking about and talking about. The activities suggested can lead students to think deeply about a familiar story and maybe surprise themselves with their insights. The lesson should accomplish more, though:
  1. The students practice reading aloud fluently and expressively (Readers' Theater is an excellent way to get students to read the same text repeatedly and with feeling, which is an excellent strategy for developing reading fluency.
  2. Retelling the story from another character's point of view directly works on an important skill the CCSS highlight—being able to see something from another person's point of view. It's also a pretty important part of civics, too.
3. **Activity:** This lesson has three parts, and is spread over at least two days: (1) Reading a tale with Readers' Theater, (2) Analyzing the tale with Dramatic Roles, and (3) Retelling the tale from another character's point of view.
  1. **Readers' Theater.**
    - a. Begin by preparing the students for Readers' Theater. Explain that they will practice performing a story as if it were a play, except they will read it instead of acting it.
    - b. Demonstrate how you read lines dramatically, by interpreting what a character's personality is like how the character is feeling in that situation.
    - c. Have students practice reading through their lines, and coach them as they practice.
    - d. Later, the students should have an opportunity to perform their rendering of “Jack and the Beanstalk” in public, perhaps to another class.

## “HEY! WHAT ABOUT MRS. GIANT?” (continued)

### 2. Dramatic Roles.

- a. Explain that in traditional tales and many modern tales, characters have certain roles that they play. Show the students the symbols for the Dramatic Roles (See Appendix 1).

The main character, the one we care most about and whose problems and goals the story is about, is the **hero** or **protagonist**. We can use the Zodiac sign for Leo to stand for that character ♌ .

The hero has a **goal**, something that he or she wants. Of course, the goal might change as they story advances. We can use the sign for the Sun to stand for the goal ☀ .

The hero has a **rival**, someone that opposes or works against the hero. Of course, the goal might change as they story advances. We can use the Zodiac sign for Mars to stand for the rival ♂ .

The hero has a **helper**, someone or something that helps the hero. Of course, the goal might change as they story advances. We can use the Zodiac sign for the Moon to stand for the helper ☾ .

- b. Ask the students to name the characters in “Jack and the Beanstalk” that play each of those four roles. Take extra time to discuss the Helper and the Goal, as they may require more thought. Again, ask them to provide reasons for their judgments.

### 3. Retelling the story from another perspective.

- a. Show the students the symbol for the **hero**. Explain that they are going to retell the story of “Jack and the Beanstalk,” but this time the **hero** will be the **giant’s wife**. \_\_\_\_\_
- b. Ask students what her goal or goals might be. Ask them to decide who her rival is, and who her helper is. Ask them to provide reasons for their judgments.
- c. Ask the students to prepare to tell a new version of the story, casting the Giant’s Wife as the hero.
- d. To help them prepare, ask them to draw a cartoon version of the story, with a different frame for each event. Ask them to provide reasons for their judgments.
- e. Ask them to practice telling the story to the wall, and then have them tell the story either in groups of five, or to the whole class.

### 4. Closure.

After the stories have been told, ask students what the difference was between the original and new version of the story.

How did the change in perspective change how they told the story?

How did the change in perspective change the theme of the story—that is, if the theme of the original story was that a boy who was rewarded for being brave and plucky, and therefore being brave and plucky will get you want you want, what is the theme of the retold story about?

“HEY! WHAT ABOUT MRS. GIANT?” (continued)

Assessment:

For the formative assessment:

- a) observe the fluency and expressiveness of each student’s reading.
- b) observe the logic of the students’ assignments of roles to each character.
- c) observe the completeness and logic of the story retellings.

For the summative assessment:

Ask students to write a paragraph beginning, “I believe the message or the theme of “Jack and the Beanstalk is \_\_\_\_\_”. The reason I believe that is \_\_\_\_\_.

I believe the message or the theme of my retold story is \_\_\_\_\_.  
\_\_\_\_\_. The reason I believe that is \_\_\_\_\_.

**Bibliography:** Temple, Charles, (2015). Traditional literature. In Temple, Charles; Yokota, Junko; and Martinez, Miriam, *Children’s books in children’s hands, 9<sup>th</sup> Edition*. New York: Pearson.

**About the Author:** Charles Temple is a banjo-picking storyteller who teaches courses in storytelling, children’s literature, literacy, and peace studies at Hobart & William Smith Colleges in Upstate New York. Temple has used storytelling for decades in critical thinking workshops for teachers in North and South America, Africa, Europe, and Central Asia.

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Appendix: 1

-  **The Hero** is the character whose desires and needs drive the story forward
-  **The Goal** is the hero’s main need or desire.
-  **The Rival** is the character or force that stands between the hero and her or his goal.
-  **The Helper** is a character in a story who helps the hero achieve his goal.

## “HEY! WHAT ABOUT MRS. GIANT?”

Appendix: 2

“Jack and the Beanstalk”

Retold by Bucksnot Trout

*Roles: Neighbors 1 to 11, Jack, Jack’s Mama, the old man, the giant’s wife, the giant, the hen, and the harp.*

**Everyone:** “Jack and the Beanstalk.”

**Neighbor 4:** (aside) Retold by Bucksnot Trout.

[A short pause, and then---]

**Neighbor 1:** If you had known Jack, you not would have expected him to get rich so young--

**Neighbor 2:** Not with the knee of his left leg sticking out through that hole in his trousers,

**Neighbor 3:** and the big toe of his right foot poking through the end of that raggedy boot,

**Neighbor 4:** How ‘bout that stick of rye straw he was always chewing?

**Neighbor 1:** Nope, you wouldn’t have picked Jack for a winner. But here’s what happened.

**Neighbor 2:** Jack was living alone with his Ma, poor as dust, the both of them. It had come a drought, and scorched the corn. The chickens wandered off to find more tasty pickings. Then the cow, Milky White?  
Went dry.

**Neighbor 3:** Dry as your underarm.

**Neighbor 2:** Hey!

**Neighbor 4:** Jack and his Mama were up against it, that’s for sure. Jack’s Mama said--

**Jack’s Mama:** Jack, take that cow Milky White to the market and see what you can get for her.

Go on, now, Jack.

Bring us back some *money*.

**Jack:** Yes,m, Let’s go, Milky White. Come on, girl.

**Neighbor 2:** ...and Jack and that old tired cow lumbered off down the road.

**Neighbor 4:** Let me tell it! They hadn’t gone far ‘til they came to a funny looking old man sitting on a stump.

**Neighbor 2:** Looked like he’d been there a hundred years.

**Old man:** Mornin’, Jack.

**Jack:** Do I know you?

**Old man:** You look like a bright young fellow. But I bet you don’t know what *five* is.

**Jack:** Do, too. Two on the left, two on the right, and one in the middle.

**Old man:** Well, well. You *are* a clever one. Tell you what. I’ll trade you that cow of yours for these wonderful beans.

**Neighbor 3:** ...and he held out a handful of small, strange bean-looking things in unearthly colors and unworldly shapes.

**Jack:** This whole cow, for just those?

**Old man:** I’m telling you, Jack. They’re magical.

**Jack** [rubbing his chin]: All right, then.

**Neighbor 5:** When his Mama saw Jack coming home without the cow, she hugged herself with joy and shouted—

**Jack’s Mama:** Back so soon, Jack? How much did you get for that cow? Not 10 pounds, Jack! 20 pounds?

Oh, Jack. You don’t mean you got 30—

**Jack:** Look at these beans, Ma!

**Neighbor 1:** Well, his Mama yanked those beans out of Jack’s hand and flung them out the window. Then she snatched up her old broom and swatted Jack about the head and shoulders--

**Everybody:** Whop, whop, whop, whop!

**Neighbor 2:** Jack had to jump under the bed for cover. In the morning, he looked out the window and saw green where there should have been sunshine. Jack rubbed his eyes and looked again.

**Neighbor 3:** Yep. A *huge* bean trunk was growing up and out of sight.

**Neighbor 4:** Jack got right on it and commenced to climb. He climbed and he climbed and he climbed and he climbed and

he climbed and he climbed and he *climbed* until he got up to the sky. He stepped off the bean trunk onto a

cloud, and found it held his weight.

**Neighbor 5:** Soon Jack was leaping from cloud to cloud across that sky.

**Neighbor 1:** Presently he came to a great big castle.

**Neighbor 2:** Big as that mountain yonder.

**Neighbor 3:** Naw. Bigger than that.

**Neighbor 4:** Jack pounded on the door. The door swung open, and there stood the tallest, biggest woman anybody’s ever seen.

**Jack:** Morning, ma’am. What you cooking for breakfast?

**Neighbor 5:** Jack strolled right between that woman's feet and into the kitchen. He shinnied up a chair leg and onto the table, and there he helped himself to a bowl of biscuits and gravy.

**Giant's wife:** You better not let my husband the giant catch you stealing his breakfast. He'll soon eat you up.

**Jack:** (Slurp. Slurp).

**Neighbor 1:** --said Jack. That boy was hungry.

**Neighbor 2:** And just then they heard the great front door slam shut.

**Giant:** Fee, fie, foe, fum!  
My skillful nose? It smells someone!  
Be he big or be he small  
He'll be my breakfast,  
Boots and all!

**Giant's wife:** Go hide in that copper pot yonder. Quick now, Jack!

**Neighbor 3:** Jack climbed up into a big copper cooking pot, and pulled the lid down over himself.

**Neighbor 4:** Now, that pot hung on a big iron arm. All anybody had to do was give it a shove, and Jack would've swung over that cooking fire--

**Neighbor 5:** --and been roasted for somebody's dinner.

**Everyone:** Oooooohh!! [Shudders]

**Neighbor 1:** That giant sat down and ate what was left of the biscuits and gravy. Then he called for his bag of gold coins. He started counting:

**Giant:** Three, eleven, nine, two, fourteen, eight...

**Neighbor 2:** Now giants never did too well in school. And soon that giant was nodding off from the strain of all that arithmetic.

**Neighbor 3:** Jack jumped quick out of the pot, snatched the bag of coins, sprinted out of the door, bounced across the clouds, and scrambled down the bean trunk.

**Neighbor 4:** When he got to the bottom, he and his Ma lived pretty good, what with that money and all--

**Neighbor 3:** --For a while. And then Jack got adventurous again.

**Neighbor 5:** So, he climbed and he climbed and he climbed and he *climbed* back up the bean trunk,

**Neighbor 5, 1:** bounced back across the clouds,

**Neighbors 2, 3, 4:** knocked on that big door,

**Neighbor 5, 1, 2:** and ate more biscuits and gravy.

**Neighbor 3:** and then, and *then*,

**Neighbor 4, 5, 1, 2:** That awful giant came in!

**Everybody:** Oooooooo!!!

**Giant:** Fee, fie, foe, fum! My skillful nose? It smells someone!  
Be he big or be he small  
He'll be my breakfast,  
Boots and all!

**Neighbor 3:** Jack hid, the giant ate, and this time, the giant called out,

**Giant:** Wife, go on and bring me that yellow hen. You know which one.

**Neighbor 4:** The wife brought a sleek looking hen. The hen went--

**Yellow hen:** Squawk!

**Neighbor 5:** The egg fell out and hit the table--

**Everybody:** Thunk!

**Neighbor 1:** 'Cause that egg was heavy as lead.

**Neighbor 2:** Heavier. Get it? That egg was *pure gold!!*

**Neighbor 3:** The hen kept right on laying--

**Yellow hen:** Squawk!

**Everybody:** Thunk!

**Yellow hen:** Squawk!

**Everybody:** Thunk!

**Yellow hen:** Squawk!

**Everybody:** Thunk!

**Neighbor 4:** 'bout like that,

**Neighbor 5:** only louder,

**Neighbor 1:** 'til *golden eggs* were rolling all over the kitchen table.

**Neighbor 2:** That giant made the same mistake, like before, of trying to count 'em.

**Giant:** Four, eleven, seventeen, two, fourteen, nine...

**Neighbor 3:** and soon fell asleep with his face plopped down in his biscuits.

**Neighbor 4:** Jack jumped out of the copper pot,

**Neighbor 4:** snatched up the hen,

**Neighbor 1:** sprinted out the door,

**Neighbor 2:** bounced across the clouds,

**Neighbor 3:** and scrambled down the bean trunk a second time. When he got to the bottom, he and his Ma lived even better--

Neighbor 4: --For a while.

Neighbor 5: All you heard was “squawk, thunk!,” “squawk, thunk!,” day in, day out. I tell you, couldn’t sleep most nights...

Neighbor 1: Hush! There’s more to the story.

Neighbor 2: And then Jack got adventurous *again*. So, he climbed, bounced, knocked, ate, and—

Giant: “Fee, fie, foe, fum!”

Everybody: *Oh no!!!*

Neighbor 3: He almost didn’t escape from the giant this time.

Neighbor 4: Let me tell it! Here’s what happened: Just before the giant came into the kitchen, Jack hid in the pot, just like those two other times. The giant called for his harp that played music all by itself, but the harp hardly got through a few bars before the giant was snoring bubbles in his gravy.

Neighbor 5: So Jack jumped quick out of the pot and snatched the harp. But the harp commenced to shriek,

Harp: Master, Master! Wake up! This cheeky runt is *stealing your harp!*

Neighbor 1: (Who knew such a pretty thing could have such a trashy mouth?)

Neighbor 2: Well, who could blame it? Suppose it was you? I know how mad you’d be, getting snatched away in the middle of a song.

Neighbor 3: Hush. This is the best part!

Neighbor 4: The giant woke right up and gave chase. Jack, for all his bouncing and prancing, barely reached the bean trunk ahead of the giant.

Neighbor 5: Jack jumped on and climbed and he climbed and he climbed...

Everybody: down and down and *down* the bean trunk!

Neighbor 1: But the giant dropped from limb to limb, and in no time he was almost on top of Jack!

Neighbor 2: Jack shouted down to his Mama--

Jack: [Cupping his hands and shouting down] Whoo-wee! Mama! Your only boy’s almost done for! Fetch the axe! Fetch the axe!”

Neighbor 3: Jack dropped to the ground, where his Ma, sure enough, had the axe waiting—the kind that’s sharp, front and back, so it cuts coming and going.

Everyone: Whunk! Whunk! Whunk! Whunk! *Whunk!!*

Neighbor 4: ...Jack cut through that bean trunk.

Giant: “Ayeeeeeeeeeeeee!!!”

Neighbor 5: Down came the trunk.

Neighbor 1,2,3: And the giant.

Neighbor 4: Made a big crater.

Neighbor 5: In a year or two it filled up and made a pond, back behind Jack and his Ma’s new house.

Neighbor 1: That one with the big garden on the side and the big stump in the yard?

Neighbor 2: That’s the one.

Neighbor 3: I hear they’re doing pretty good now.

Neighbor 4: That’s what folks say.

Neighbor 5: Well, if you go by their place, tell ‘em I said “Hi.”

Everyone: Wait a minute. What’s the moral of this story?

Neighbor 1: Don’t need no moral. Some stuff just happens.

Neighbor 2: [Mumbling]. What a thought! A moral!

Neighbor 3: [Mumbling]. Z’always *somebody* thinks a story needs a moral!

Neighbor 4: [Mumbling]. They probably been in school too long...

Neighbor 5: [Mumbling]. Y’all going to the barn dance after this?

Neighbor 1: [Mumbling]. Not me. Got water to fetch and cows to milk.

Neighbor 2: [Mumbling]. Me, neither. Husband’s feeling poorly.

Neighbor 3: [Mumbling]. Can’t dance anyway, all this rheumatism...

**MUSING ON MEMORY:  
DEVELOPING DESCRIPTIVE WRITING THROUGH STORYTELLING  
AUTHOR: Claudia M. Reder**

**CCSS:**

**RL3.5** - Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza: describe how each successive part builds on earlier sections.

**RL3.6** - Distinguish their own point of view from that of the narrator or those of the characters.

**W3.3** - Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**W3.4** - With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**W3.5** - With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W3.6** - With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.

**SL.3.1** - Engage effectively in a range of collaborative discussion with diverse partners...building on others' ideas and expressing their own clearly.

**Objectives:** Students will orally create a quilt story, then write their quilt story. Students will then offer suggestions to their peers and revise their own quilt story. The activities will be experiences in listening, speaking, pre-writing, writing, and revision.

**Grades Level:** grade 1- 3

**Students will be able to say:**

- I can listen to a story.
- I can retell the story.
- I can revise the story.

**This lesson is helpful for English Language Learners who will:**

- engage in communicative tasks (e.g., retelling, asking clarification questions)
- practice language structures (e.g., sequential language, using the past tense)
- Participate in group discussion and collaboration
- Share memories through storytelling and story writing.

**Materials:**

quilt story (included under #6: Activity)  
many felt pieces of various colors  
scissors  
glue  
unlined paper  
clipboards  
pencils

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**Instructional Plan:**

4. **Preparation:** See first paragraph of #6: Activity

5. **Rationale:**

Children need a space for imaginative storytelling in order to facilitate their cognitive and social development. Through storytelling children develop their language skills, public speaking skills, and descriptive writing skills. Children learn to revise writing through storytelling. English Learners need activities that lower their affective filter and engage in oral discourse.

## MUSING ON MEMORY (continued)

### 6. **Activity:** NOTE: This write-up is from a presentation offered by Reder

As we gather in our circle, I remind the children to honor this circle- no chairs although children want to use them; no lying down. We sit and take a deep breath, and experience a moment of quiet. It is our way of inviting stories. Beside me sits a small pile of felt squares, each a different color. I introduce the colored felt squares, "Colors can remind us of memories. And since I can't bring every single color you may imagine into our circle, I have brought a wild card." I hold up a plain white square of foam core. "The wild card can be any color or pattern you want it to be--so every color in the world is here. Now I'm going to tell you a story. When I'm finished, you can select a felt square and tell your own story.

#### *Quilt Story* (adapted from the work of Anne Pellowski, 1981)

*"My mother and I lived in New York City. She was very strict. I wasn't allowed to splash in puddles, or get dirty, or have any sugar at all. But my grandmother lived in the country. And she was so different! When I ran to her house she'd greet me with a big bear hug, and wearing her white apron.*

*As I tell the story, I add a felt square to the quilt I am creating in the middle of our circle. I put the white felt square in the middle of the quilt.*

*When it rained, she would tell me to go out and play when there's no thunder or lightning. Enjoy the rain on your face. I'd go out and splash and once I even fell down in the mud. When I came back in the house she said, "That's okay," as she wiped off my feet from the mud, "I always wanted a brown apron." One day was so beautiful we decided to take a walk in the hills. Suddenly we spotted all these blueberries. They were so delicious we had to have some right then and there. We wanted to bring some home, but didn't have a bucket or basket with us. Grandma held up her apron and said, "Fill up the apron with blueberries. It's okay. I always wanted a blue apron." I add a blue square to the quilt.*

*...Well, I grew up and got more interested in boys than in going to grandma's house. Years later she died and my mother called to tell me she was sending me something she found in the house. When I got the package, I kept wondering, what could it be? When I got the package and opened it, there was a quilt made of scraps of grandma's aprons! The memories came flooding back: blue for the blueberries we picked, pink for cotton candy at the county fair, brown for the muddy days, orange for the pumpkin we carved, and best of all, at the center of the quilt is white, for grandmother's apron.*

There is a tiny silence, then Juan says, "That's a sweet story."

Tracy who had previously not wanted to join our circle crept up during the story until she was next to me. Her facial expression has lost the bewildered look she had when I first came in.

One by one, the children select a color, hold the square, and tell their stories--always putting the color back for the next child. Aaron looks puzzled, "I don't know which color to take, but I know the story." He tells a story about his great-great grandfather who he had started to get close to, but who died. This child went to see him when he was dead. He misses him, he says, "Now I'll never hear the end of the story my grandfather had been telling me about his life."

When he finishes sharing his story, Rachel says, "You can take the wild card--for flesh color. The wild card can be the many colors of skin."

Daniel picks up the red square. "I don't know why, but the moment I saw this color I thought of my red ball. I loved this ball. I always played catch with it, and one day it went down the gutter. I still think about my red ball."

Luis asks, "Can I pick three colors?"

"Yes."

## MUSING ON MEMORY (continued)

He picks green, blue, and white. He tells a story in sequence, his own quilt story:

At Grandma's and Grandpa's House  
When I was in New Zealand last summer,  
I woke up and saw the refreshing green, green hills  
and I heard the sprinklers.  
Then I looked up at the blue sky.  
Then I saw the white clouds  
and they looked like pictures.

Maya remarks, "I can really see that story in my head." For the last few weeks we've talked a lot about seeing the film in our heads and writing the details that we see. Luis says, Can we have these? I'd really like to cut little squares of color for my story." Children select colored felt, crayons, scissors and glue. Some children prefer to draw the color patches on their stories/poems.

When Tracy starts to write, she knows that she needed two colors- white and black.

The colors of her cat. She doesn't know how to begin. I remind her of what she had told me, 'White and black. The colors of my cat.' She says, "I remember my cat liked to play all the time. After several more questions she comes upon a physical and active image- he plays with balls. He rolls the balls. The balls are flying everywhere." Here is her story:

White and black  
the colors of my cat.  
He plays with balls.  
He rolls the balls.  
The balls are flying everywhere.

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When it is time to stop we share the written stories. After sharing all our stories, the teacher and I say, "Everyone go back and add one more thing to your writing- a color, a feeling, an action." Be more descriptive is met with, "Do I have to?"

"Yes. Close your eyes and breathe. That may help you tap into the movie in your head. Let your writing mind help you." Some people find it easy to know what to add because when we talked about their written words we find ourselves saying, "Oh, the cat landed IN the pool skimmer. I thought she just came out of the pool skim. The teacher adds, "The reader needs to know more to feel what you felt at the time. We need more details. You have to think about the reader."

**Connections to curricula:** Research and share quilt stories and story cloths from around the world.

### Assessment:

Students created a story using at least two color squares.  
Students revised their stories by adding one new detail.  
Students listened and offered suggestions to classmates (active listening)  
Students shared their stories with the class.

### Bibliography:

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For curricular connections and more children's books: (<http://www.carolhurst.com/subjects/quilts.html>).

## MUSING ON MEMORY (continued)

**About the Author:** Claudia Reder, poet and storyteller, began as an early childhood movement/drama teacher. Her love of story resulted in a Ph.D. in Storytelling from New York University. Claudia loves helping people discover their own stories through storymaking and poetry writing. She is a published poet, *Uncertain Earth* (Finishing Line Press).

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**MYTHOLOGY-INSPIRED WRITING:**  
**Beyond *The Lightning Thief***  
**AUTHOR: Sarah Beth Nelson**

**CCSS: CCSS.ELA-Literacy.W.5.3**

“Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.”

**Objectives and Grades Level:** Enhance and inform writing skills using the format of mythology as a model;  
**Fifth Grade**

**Students will be able to say:**

- I can write a narrative based on imagined events.
- I can write in the style of my favorite type of mythological story.
- I can include descriptive details in my story.
- I can write a story with a clear beginning, middle, and end.

**Materials:**

- Storyteller: images to go with stories are optional; no other materials necessary
- Students: writer’s notebooks and a writing utensil

**Instructional Plan:**

- A. **Preparation:** Storyteller should discuss with teacher what his/her objectives are for the writing unit. Preparation must be flexible, yet help the students to approach their teacher’s objectives for them.
- B. **Rationale:** *Percy Jackson and the Olympians, Book One: The Lightning Thief*, by Rick Riordan, is a wildly popular book and student writers are already trying to emulate it. This lesson takes advantage of the current interest in Greek mythology and the wealth of inspiration available in the ancient stories to give young writers even more story-starting ideas and story-crafting guidance.
- C. **Activity:** Begin with a class discussion on Greek mythology. Allow students to share what they already know.
  - Allow and encourage discussion on books like *The Lightning Thief* by Rick Riordan.
  - Then the storyteller shares one or more stories from mythology and starts the students thinking of similar stories they could write. For example:
    - Tell the story of Castor and Pollux and then talk about constellation stories. Students could write a story for a constellation that does not already have a story, or they could make up a new constellation.
    - Tell the story of Hermes as a baby. Then encourage students to imagine other gods as children, or make up new gods and explain why they do what they do.
    - Tell the story of King Ceyx and Alcyone. Talk about etiological or “just so” stories. Students can write their own story of why something is the way it is.
  - Integration with the arts: Students can illustrate their stories. They can also look at pictures of Greek art and architecture to see the ancient stories depicted on pottery and buildings.
  - Link to a presentation on myths as writing prompts: <https://sites.google.com/site/sbmnelson/home/myths-as-writing-prompts>

**Assessment:**

Is the narrative based on imagined events?

Does the narrative share elements with the mythology stories shared by the teacher?

Does the story include descriptive details?

Does the story follow a logical sequence of events?

**Method of assessment:** Students will share stories with each other as they work and give each other constructive feedback. Teacher will read stories at conclusion of assignment and assess whether students have met all objectives.

## MYTHOLOGY-INSPIRED WRITING (continued)

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**About the Author:** Sarah Beth Nelson is a librarian and storyteller. She has worked in public and school libraries and will begin a PhD in Library Information Studies in the fall of 2014. Sarah Beth is secretly delighted that *The Lightning Thief* has renewed interest in mythology, which was a passion of hers before Mr. Riordan got his hands on it.

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**STORY PLAY:  
BUILDING LANGUAGE AND LITERACY ONE STORY AT A TIME  
AUTHOR: Mary Jo Huff**

**CCSS:**

**ELA 2.5** - (Reading, Literature) Describe the overall structure of a story, including describing how the beginning introduces the story and ending concludes the action.

**ELA 2.10** - (Reading, Literature) By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2-3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**ELA 2.4** - (Speaking and Listening) Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

**Objectives and Grades Level:** Present a story beginning, middle and end so children can retell the story and write their own story. Grade 2.

**Students will be able to say**

- I can listen to an entire story and retell the story.
- I can recognize the beginning, middle and end of a story.....
- I can use words in the spoken language and I have a knowledge and vocabulary of the spoken word

**Materials:** Paper, Markers, Colored Pencils, Pencils, Story Board Patterns, Peeper Puppets



Peeper Puppets

**Instructional Plan:**

A. **Preparation:** Introduce the Peeper Puppets and explain how to use Story Patterns for the Story Board (examples: beginning–middle--end, or characters’ actions–what happens next, etc.) as an asset when telling a story. Also tell the children they will write and illustrate their own story.

B. **Rationale:** When a story comes to “The End” (as it must!), it does not have to be the end of the classroom learning experience. Instead, continue the learning with activities and experiences by promoting conversation and inquiry with story play. When children use story patterns and or puppets it is a visual connection to the oral presentation.

**Activity:** Children will learn how to manipulate a puppet and become comfortable using the puppet as a character in the oral presentation of a story. Children will engage in repetitive parts of the story and the puppet can be used in this place in the story. Creating story board characters helps children become aware of the beginning, middle and end of a story using the visual connection. Children will be invited to write their own story and present it to other children or for a family visiting evening at their school. All stories will be videoed and the video presented to the student.

Children will also be involved with a Skype presentation to other classrooms or other schools. This will be arranged prior to a storytelling event.

If the school has a web page the children’s presentations will be added for parents to listen to and view.

**Assessment:** Children will listen to a story and then, as a group, retell the story. They will also be given a chance to retell the story individually. All children will illustrate and write their own story and present it orally. All children will be given the opportunity to tell their story on camera or via Skype.

## STORY PLAY (continued)

Young children who demonstrate oral language skills and an understanding of print concepts have more success learning to read in kindergarten, first, second and third grades. (Scarborough, 2001)

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**About the Author:** Mary Jo Huff is a multi-award winning author, recording and teaching artist, storyteller and early childhood educator with 38 years of experience. Her passion for language acquisition is deepened through storytelling, music and story play. Mary Jo presents Skype visits across the country.

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**STORYTELLING AND PROCESS DRAMA: A PERFECT MATCH**  
**Using process drama tools in conjunction with storytelling for engaged learning**  
**AUTHOR: Karla Huntsman**

Process drama is a specific form of drama particularly suited to engaging students deeply in whatever subject is being taught. When applied to storytelling, it requires stopping and starting a story to engage in process drama activities which promote deep involvement in the story and concepts a teacher is working with.

**CCSS:**

**Standards: Reading**

#2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.

#3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. a character's thoughts, words, or actions).

**Standards: Writing**

#4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**Objectives and Grade Level:** (Note: The CCSS standards for this particular illustration are for fourth grade, but the techniques used can be adapted for any level from pre-school to 12).

**Students will be able to say:**

I can talk in detail about the theme, characters, setting, and events of the story.

I can express my thoughts and feelings about the story in clear and coherent writing.

**Materials:** Your selected story; printed copy of the story; sticky notes

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**Instructional Plan:**

**1. Preparation:**

1. Select story from the grade 4-5 text complexity band, from teacher's preference, or story appropriate to grade level from repertoire.
2. Print a copy of the story so that you can mark up the text.
3. Divide the text into sections.
4. Determine which of the sections you want to use to engage students in process drama activities.
5. Determine which process drama techniques you will use with selected sections (Sticky notes on text are wonderful to use as you go through sections).

2. **Rationale:** For students to learn effectively they must be engaged in the learning process. Edgar Dale, an educational researcher and professor at Ohio State University, created a *Cone of Experience* demonstrating the degree to which students learn when involved in various learning activities (Heidi Mila Anderson. "Dale's Cone of Experience" [www.etsu.edu/uged/etsu1000/documents](http://www.etsu.edu/uged/etsu1000/documents))

Though debate has circled around exact percentages of activities, the concept is instructive.

reading		10%
listening	20%	
looking at charts	30%	
watching film/video	40%	
participating in a discussion	60%	
making a presentation		70%
participating in a role play	80%	
simulating/practicing the real thing	90%	
doing the real thing	100%	

**STORYTELLING AND PROCESS DRAMA: A PERFECT MATCH (continued)**

**C. Activity:**

1. Begin the story.

2. Stop when you come to a section in which you want to insert process drama techniques.

Example: *The Amistad Slave Revolt*

Show portrait of Cinque, a West African slave (Zeinert, Karen. *The Amistad Slave Revolt and American Abolition*)

**NARRATIVE:** This is a portrait of an African named Cinque drawn in late 1839. Cinque was 25 years old, married with three children. One day as Cinque was taking a quiet walk in his African homeland, he was jumped by four other Africans. Cinque was very strong, but no match for these four men. They took him to a village called Genduma and sold him to the slave-trader Bamadzha. Men, women, and children were in the group to be sold.

**TABLEAU:**

- a) Put students in groups of 5 or 6. Explain that they are going to do a frozen picture, or *tableau*, of this particular moment of the story.
- b) Explain that they should work to have different “levels” in their tableaus (high, medium, low).
- c) They should show what is happening in the tableau through the position of their bodies in relationship to each other and through their facial expressions.
- d) Have students decide which roles they wish to take in the tableaus—family members, the captured men, women, children, the guards.
- e) Give a brief time for students to create tableaus. Don’t make this lengthy.
- f) Have each group show tableaus.

**THOUGHT-TRACKING:** As each tableau is being shown, touch each member of the tableau on the shoulder and ask a question, such as: “What is one word which explains how you are feeling as the character this moment?” or “What do you want to do (as the character) at this moment?”

3. Continue through the story, using process drama tools (see below) in selected sections of the story.

**Assessment:** Students will write what they learned about the story of, in the example, Cinque.

1. Students will write a summary of events, theme, character, setting, specific details (character’s thoughts, words, actions).
2. Students will write an opinion piece about events of the story.

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The following is a sampling of process drama tools which can be used in various sections of a story.

### PROCESS DRAMA TOOLS FOR ENGAGED LEARNING

1. Improvisation—unrehearsed scene

Example: Two colonists in conflict over separating from England.

2. Teacher in role—Teacher takes on the role(s) of character(s) within a drama.

Example: Teacher takes on the role of a messenger coming to warn a group of people about a plague coming to their town. May also take on other roles in the drama: the role of the Mayor, another towns person, etc.

3. Still Image (Tableau)—The group takes up different poses to construct a picture describing what they want to say.

Example: A young boy during the Civil War saying good-bye to his family as he goes off to war. Students may use thought-tracking (see below) to extract meaning from the image.

## STORYTELLING AND PROCESS DRAMA: A PERFECT MATCH (continued)

4. Freeze-Frame—A series of linked still images that can describe important moments within a drama, piece of literature, event in history, etc.  
Example:  
Cinderella at home with her Stepmother and sisters, Cinderella wishing she could go to the ball, appearance of the Fairy Godmother, Cinderella with the Prince at the ball, the sisters trying on the glass slipper, Cinderella trying on the glass slipper, the Prince and Cinderella being married.
5. Mantle of the Expert—Students are asked to take on the role of people with specialized knowledge relevant to the situation of the drama. (Example: scientist, president)
6. Narration—Teacher narrates part of story or sequence of events to help it begin, to move it forward, to aid reflection, to create atmosphere, to give information, to maintain control.
7. Thought-tracking—Individuals, in role, are asked to speak aloud their private thoughts and reactions to events.  
Example: In the above example of a young boy going off to war, audience members may ask questions of the persons playing the boy, his father, mother, brothers and sisters. Audience members move to the person in the still picture, tap the person on the shoulder, and ask the questions.
8. Hot-seating—Students, as themselves, question the teacher in role or student in role to find out more information about the character and their situation. Example: Teacher (or student) takes on the role of Eleanor Roosevelt. Students ask questions about her life.
9. Meetings—Students come together in a meeting (in role) to present information, plan action, suggest strategies, solve problems. Example: The slaves on board the Amistad meet to determine how they will escape their captors.
10. Decision alley—Students line up in two lines facing each other. One side favors one side of an opinion, the other side another. A student walks down the “alley,” as each side tries to convince the person of the truth of their opinion. The person who has “walked the alley” tells the class what his opinion is or what he/she has decided after having this experience. Example: One side of the alley tries to convince the person walking through the alley that marijuana should be legalized, the other side tries to convince the other that it should not be.
11. Role-On-The-Wall—Students outline the figure of a person on a long sheet of butcher paper. They then write on the paper feelings or thoughts they have about the person. Example: The Mayor in the story of *Rose Blanche* who puts a little boy in a truck to be sent to the extermination camps.
12. Guided Imagery/Visualization—Teacher narrates part of the story while the students close their eyes and visualize sensory details.
13. Pantomime/Movement—Students act a part of the story using no voice. They may also use abstract movement to illustrate an emotion or sensory details of the story.
14. Soundscape—Students use voice to suggest the sounds of a certain setting within a story.
15. Interview—Students act as newspaper reporters finding out information about a scene.
16. Eavesdropping/Gossip—Groups or individuals overhear conversations and report them back to others.

## STORYTELLING AND PROCESS DRAMA: A PERFECT MATCH (continued)

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<https://www.etsu.edu/uged/etsu1000/documents/>

**About the Author:** Karla Huntsman has spent over 25 years on the faculties of four universities teaching interpersonal communication, public speaking, drama education, and storytelling. She has provided residencies, workshops, teacher in-services and conference presentations at state, national, and international venues. Currently she is a professional teller, drama specialist and performer for the Las Vegas Improvisation Players.

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**THERE WAS AN OLD LADY WHO SWALLOWED A FLY:  
A MULTISENSORY APPROACH USING STORYTELLING TO SUPPORT THE CURRICULUM  
AUTHORS: Adra Mayfield and Anne Wallace**

**CCSS: Reading Standards: Foundational Skills (K-5)**

- Fluency 4. Read emergent-reader texts with purpose and understanding. (K) and Read with sufficient accuracy and fluency to support comprehension. (1-5)
- Staying on Topic Within a Grade and Across Grades: How to Build Knowledge Systematically in English Language Arts. (K-5)
- The Human Body: students can begin learning about the human body starting in kindergarten and then review and extend their learning during each subsequent grade.
  - The five senses and associated body parts (K)
  - Taking care of your body: Healthy eating and nutrition (1-5)

**Objective and Grades Level:** To make literacy skills attainable through storytelling experiences for Grades K - 5

**Students will be able to say:**

- I can learn a story through participating in a Readers Theater. (K-5)
- I can learn types of fruits found in the food pyramid. (1-5)
- I can learn about the five senses. (K)

**Materials:**

- Copies of Readers' Theater of "There Was and Old Lady Who Swallowed a Fly", available at [www.teacherspayteachers.com](http://www.teacherspayteachers.com) (download for a minimal fee)
- Teacher-made cards of unfamiliar words in the Readers Theater copy
- Copies of several versions of the title to include Caldecott version by Simms Taback, available at Amazon.com
- Puppets of old lady and/or flannel board of old lady, available at Amazon.com
- YouTube of title by Judy Collins on *The Muppets* show or one of many other renditions
- Many different kinds of actual fruit such as apples, oranges, pineapple, etc.
- Scented play dough
- Several sequencing worksheets such as those found on teacherspayteachers.com
- Sounds from sound recording or even cow bells for the different animals sounds
- Servings of fruit from drained fruit cocktail
- Small sack of figures (toys) of the animals in the story: fly, spider, bird, cat, dog, cow, horse.

**Instructional Plan:**

**2. Preparation:**

- Prepare and learn to tell the story, "The Old Woman Who Swallowed a Fly", in narrative verse or song.
- Set up centers for the five senses to contain items pertinent to the story and the senses.
- Using the current technology of YouTube, let the children hear several versions of the story prior to the lesson.

**3. Rationale:**

- Involvement in one aspect of the story about what fruits the animals and a person may eat, will provide sensory experiences; children will be able to see, touch, feel, smell and taste the fruit.
- Introduction of unfamiliar words prior to the group reading of the Readers Theater and repeated readings of the "play" will increase the children's vocabulary.
- Repeated readings and performance of the Readers Theater story will increase fluency in reading.
- Play in the five centers, one for each of the five senses, will enrich the learning process with hands-on experiences.

## THERE WAS AN OLD LADY WHO SWALLOWED A FLY (continued)

### 4. Activity:

- Set up five centers containing items pertinent to the story and to the lesson being taught.
- Children should be able to go to each center and actively interact with the items.
- The story will be told to the children prior to their interaction in the centers.
- Teach vocabulary words to all the children prior to the Readers Theater experience.
- Divide children into groups to participate in Readers Theater.
- Practice, practice, practice.
- A final event might be letting the children present their group Readers Theater to another class, and/or letting children individually tell this story to classmates or in other classes.

### Assessment:

- Teacher listens for fluency in reading during Readers Theater presentation and any child who can tell the story.
- Written tests of the types of fruits found in the food pyramid will be given.
- Oral and/or written examinations are provided for the Kindergarten children as to what are the five senses.
- Teacher observes children participating in the centers, noting effective skills in speaking and comprehending aspects of the experiences.

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- Wasik, B., Bond, M.A. (2001) Beyond the pages of a book: Interactive book reading and language development in preschool classrooms. *Journal of Educational Psychology*, 93, 2, 243-250.
- YouTube

**About the Authors:** Adra Wallace Mayfield is a Speech Language Pathologist/Therapist serving as the Clinical Instructor and Supervisor in the Department of Communication Sciences and Disorders at the University of West Georgia in Carrollton, Georgia. Adra has been working in the field since 1999. She received a Masters of Education in speech language pathology from State University of West Georgia in 1999 and is a certified teacher. She received a Masters of Science from East Tennessee State University in which she obtained her ASHA Certification in order to practice as a speech language therapist. She has worked in the public school system and academia, as well as in the hospital environment and private clinical settings.

Adra especially treasures the professional time spent working with her mother, storyteller and storytelling-mentor **Anne Wallace**, as they have teamed up to offer unique story telling programs. These programs blend into her therapy, camps and classes for special needs children, and classes for all other children. Adra provides the expertise in the area of speech language development while her mom provides years of storytelling expertise as a storyteller, children's librarian and storytelling teacher of all ages. Anne Wallace is also the Membership Chairperson for YES! Alliance.

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**THRIFT STORE FOLKTALES**  
**Reinventing traditional folktales using multi-sensory prompts**  
**AUTHOR: Gwen Bonilla**

**CCSS:** This exercise uses folktales as the starting point for practice in the areas of Writing, Speaking and Listening, and Language

**The Key Ideas addressed are:**  
**(For all grades)**

**RL.1** -- Asking and answering questions about the text

**RL.2** -- Retelling and/or summarizing text

**RL.3** -- Identifying story elements. In the older grades, deeper understanding will be demonstrated through the changes they are able and willing to make to the text while still maintain the integrity of the original story.

**(For grades 1)**

**W.1.7** -- Shared writing projects

**(For grades 1-5)**

**SL.1** -- Participate in collaborate conversations with diverse partners

**SL.2** - Ask and answer questions about text and/or present new material orally

**Objectives and Grades Level:** This exercise can work throughout the K-5 grade levels, and the complexity and nuance of the re-created stories will increase with the age of the students. For example, K-2 students will be less likely to stray from the text in their re-creation and will likely develop a story that is a simple re-telling. Kids in grade 3-5 are more likely to veer from the original text while still being able to maintain the essential elements of story.

**Students will be able to say**

I can identify the beginning, middle, and end of a story

I can identify the character, problem, and solution of a story

I can work with my classmates to make a story

I can retell a story that has a beginning, middle, end, character, problem and solution

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**Materials:**

- Printed copies of short, simple versions of familiar folk tales such as "Goldilocks and the Three Bears" and "The Three Billy Goats Gruff." One printed story per approximately six students. (in pre-reading and early reading grades, each group of students may need an older "helper" to help them read and interpret the text)
- A big supply of "found objects" that are varied in size, shape, texture, color, and sounds they make. Examples of found objects could be: rolling-pins, feather boas, flashlights, metal tins, back-scratchers, steel wool, crafting foam, jingle bells, bubble wrap, flour sifters, egg cartons, etc.etc. It can be just about anything that strikes you as having an interesting sound, look, weight, or feel. These items can be scrounged from your own kitchen or basement, donated, or picked up for about \$20 at your local thrift store. Each group of 6 students should have at least 12-15 items to use. Take care to make sure that no items have sharp edges or other elements that could hurt a child.
- Scents are an important piece of this project. I like to use essential oils. I buy them at my local metaphysical store, or they can be purchased online. The possibilities are limitless! Among the scents in my "scent library" are black pepper, rose, carnation, orange, lemon, vanilla, cinnamon, celery, garlic, pine, wheatgrass, cardamom, and cumin. They are not expensive... about \$5/ounce and an ounce can last for years as all you need for the project is couple drops on a cotton ball placed in a small jar. If the essential oils are beyond your reach, the thrift store usually has scented candles, and the kitchen can yield such scents as vinegar, lemon juice, vanilla extract, onions, or garlic power.
- The younger grades (kindergarten and first) may need staff or volunteer "helpers," one per six students.

## THRIFT STORE FOLKTALES (continued)

### Instructional Plan:

4. **Preparation:** Read the folktales you will be using for the class out loud. Review with the students the elements of story, beginning, middle, and end, character, problem, and solution. Explain to the students they will be recreating these stories using the various sensory items you have provided. Explain to them that they can change the story if they want to (for example, "Papa Bear's porridge was too garlicky!") but that at the end, they should still have a story with a beginning, middle, end, character, problem, and solution.
5. **Rationale:** As stated above, the purpose of this exercise is to work with recreating and changing a story while maintaining the basic structure. Because the children will be presenting their stories to the class, it also provides an opportunity to retell a tale. Finally, children get limited opportunities to stimulate their sense other than hearing (and, to a lesser extent, sight) during the school day. By creating a story that incorporates smell, sound, touch, and sight, children engage in their learning more deeply.
6. **Activity:** Place a variety of items, including scents, on tables for the students. Distribute the items and the scents to get a good variety at each table. Place one copy of a folktale at each table.

Give the students 30 minutes to make a plan for their stories. As the students work, the teacher will wander

from table to table, asking questions, prompting them to have make sure they are remembering the elements their story needs to include and that every child is participating in some way.

At the end of the 30 minutes, each group will present their story to the class. This should take about 5 minutes per group.

**Assessment:** Using a simple rubric, the teacher can assess if each story meets the goal of have a beginning, middle, end, character, problem and solution. The teacher can also assess each student's participation. It is important to note that not every student is comfortable performing, so participation should not be limited to the presentation, but also to the planning and creating of the multi-sensory story.

**About the Author:** **Gwen Bonilla** is a storyteller from Denver, CO. She is the President of Touching Stories, the only program in the United States specializing in multi-sensory storytelling for people with cognitive disabilities. To find out about her work, contact her at [gwen@touchingstories.org](mailto:gwen@touchingstories.org) or visit [www.touchingstories.org](http://www.touchingstories.org).



## CCSS STORYTELLING APPLICATIONS IN ENGLISH LANGUAGE ARTS: SCIENCE & TECHNICAL

### SUBJECTS, and MATHEMATICS AND

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- Excerpts from “STORYTELLING AND SCIENCE—WHAT A CONCEPT”, an article by Judy Sima
- ALL THINGS ARE CONNECTED: Interdependence by Sherry Norfolk
- CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY: Voila! LE POURQUOI! by Jane Stenson
- MATH STORIES: A Bibliography, The Beginning of Our Study Of Math In The Stories We Tell! by Jane Stenson, Suzie Garfield, and Bonnie Adams

**Excerpts from**  
**“STORYTELLING AND SCIENCE—WHAT A CONCEPT”**  
**an article by Judy Sima**

The following is a collection of excerpts from an article originally printed in *Media Spectrum*, a publication of the Michigan Association for Media in Education, are printed with the permission of the author, renowned storyteller, workshop facilitator, and teaching artist **Judy Sima**. Judy is considered a leading authority on working with young storytellers; evidence of her talents and knowledge are available in her bestselling book, *Raising Voices: Creating Youth Storytelling Groups and Troupes*, co-authored with Kevin Cordi.

**STORYTELLING AND SCIENCE—WHAT A CONCEPT!** With the emphasis on integrating literature into all curriculum areas, we as Media Specialists are always looking for new and unique ways to help our teachers with their units and lesson plans...Storytelling offers an unique opportunity to infuse folklore and children’s literature into all curriculum areas...Telling a story and connecting it to science, math, or history allows the student’s imagination complete freedom to expand and roam free...Storytelling gives meaning to science concepts by opening a child’s mind, arousing curiosity, and encouraging a willingness to explore all possibilities...

Several years ago my science teacher friend, Suzanne Fried, and I attended a workshop on Science and Storytelling with Hughes Moir and David Mastie...Suzanne and I thought we would like to create a similar workshop for the Michigan Reading Association Conference...The following is a summary of some of the stories and experiments we found that work well together.

- **Spiders:** *Anansi and the Moss Covered Rock* (available in picture-book format as retold by Eric A. Kimmel. Originally published by Holiday House, 1988), or “Why the Spider Has a Small Waist” (available in picture-book format as *Anansi’s Narrow Waist*, retold by Len Cabral. GoodYear Books, 1994 ) Both stories involve spiders and food. Anansi the spider is a trickster and is always trying to get a free meal without having to work for it.  
Activity: Research or read how spiders build webs and find food. What foods do spiders eat? To demonstrate how spiders see, cut a window out of a paper grocery bag, cover it with wax paper. Place bits of burlap, black felt, and other fabrics with different color and texture on the floor to represent food. Place bag over student’s head and have him look or feel for the food.
- **Chemical change:** Tell *The Stonecutter* (available in picture-book format as retold by Gerald McDermott. Picture Puffin Books, 1978). Japanese tale about man who wished to be a prince, king, sun, rain cloud, mountain, and back to a stonecutter again.  
Experiment: Take two test tubes, fill each 1/3 full of distilled water. Add spoonful of washing soda to one and Epsom salts to the other. Shake and observe. Then slowly pour the contents of one test tube into the other and watch what happens. A gelatinous mass is formed. (Editor’s note: Students can reflection on the transformations of sunlight, rain and clouds, mountains via erosion, and the changes in a human being as he or she gains knowledge).
- **Water displacement, problem solving:** Tell the Aesop’s fable, “The Crow and the Pitcher”. A thirsty crow used his head and beak to get a drink of water.  
Experiment: Fill half a soda pop or juice bottle and predict how many small stones or marbles it will take to make the water rise to the top.
- **Buoyancy:** Tell “Why the Sea is Salt”. A greedy rich brother tricks his poor brother into giving him a salt mill which ends up on the bottom of the sea.  
Experiment: Pour tap water into two large drinking glasses until they are two-thirds full. Add 2 tablespoons of salt to one glass and allow the salt to dissolve completely. Mark the glass with a n “S”. Gently lower a fresh egg into each glass. Try the experiment again using different amounts of salt.

...These suggestions are only a beginning. Once you begin thinking of using stories in conjunction with science, the possibilities become endless. You probably won’t teach science any other way.

For the complete article, and a similar article that was included in NSN’s *Storytelling Magazine* in 1995, go to the articles page on Judy Sima’s website: <http://www.judysima.com/articles.html> Thank you, Judy!

## ALL THINGS ARE CONNECTED:

### INTERDEPENDENCE

AUTHOR: Sherry Norfolk

#### STANDARDS ADDRESSED:

##### Next Generation Science Standards

5LS2.A: Interdependent Relationships in Ecosystems

5LS2.B: Cycles of Matter and Energy Transfer in Ecosystems

##### CCSS.ELA Standards

W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

SL.5.1 Engage effectively in a range of collaborative discussion (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

#### Objectives and Grade Level:

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Fifth Grade Students will be able to say, I can...

- research interdependent flora and/or fauna within specific ecosystems,
- write, revise, edit and publish fictional narratives which include scientifically accurate information,
- perform stories for class, and
- provide positive peer feedback.

#### Materials:

- “All Things are Connected” in Pleasant de Spain’s *Eleven Nature Tales: a Multicultural Journey*. Little Rock, AR: August House, 1996.
- student access to print or non-print research materials

#### Instructional Plan:

The authors of the Next Generation Science Standards indicate that understanding of interdependent relationships within ecosystems can be demonstrated by developing a model to describe the movement of matter among plants, animals, decomposers, and the environment. But that model does not have to be a physical model - it can be in the form of a story!

The Zairean folktale “All Things are Connected” is the story of a chieftain who orders that all the frogs be killed. A wise old woman refuses, saying, “All things are connected,” but the other people reluctantly comply. With the frogs gone, they are soon attacked by millions of mosquitoes. The chieftain then orders that all the mosquitoes be killed, but that order is impossible to follow, and the whole village is forced to move. A short, poignant tale about the interdependence of living things: don’t mess with Mother Nature!

The simple structure of this tale provides a sturdy scaffold for student research and story (model) development.

ALL THINGS ARE CONNECTED (continued)

After telling the story, I ask students to explain why the old woman told the chieftain that all things are connected. What was meant by that? Why do they draw that inference? Does it only apply to frogs and mosquitoes, or to ALL things?

Following the discussion, we analyze the story: Who are the characters? Where does it take place (what kind of habitat)? What animals are involved in the story? When does the story take place? What is the problem? How/why is the problem created? What is the resolution?

Can we move this story to a different habitat/locale? If so, what would the interdependencies be and what would happen in the story? We generate a story together as a group, brainstorming ideas and consulting resources to answer these questions:

Where will the story take place?  
Who are the human characters?  
What kinds of plants and animals live in that ecosystem? (How can we find out?)  
What interdependencies would be upset if one of these living things was either removed or greatly multiplied? (How can we find out?)  
What causes the imbalance and why?  
What is the result of the imbalance?  
How does the story end?

When the outline is complete, I tell the resulting story to the class, then ask students to work in pairs to develop their own outlines by using print or non-print resources to choose a locale/ecosystem and answer the remaining questions.

After the research has been completed, students will work independently, each drafting their own version of the story they have outlined. Then we revise and edit using storyteller's tools such as body language, facial expression, movement, and character voices, and translating that paralinguistic information into descriptive words and phrases. Students work in pairs or groups of three to listen to each other's stories and ask questions and/or suggest changes.

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Final drafts can be produced on the computer, adding appropriate images and graphics. Once these are complete, students rehearse and then tell their stories to the class.

**Assessment:** Stories can be assessed for effective technique, descriptive details, clear event sequences, choice of relevant graphics, and inclusion of accurate ecological details. Performances can be assessed for clear speaking voice, eye contact, appropriate use of gesture, and fluency.

**About the Author:** Sherry Norfolk is an award-winning internationally-acclaimed storyteller, author, and teaching artist. Co-author of *Literacy Development in the Storytelling Classroom*, *The Storytelling Classroom: Applications across the Curriculum*, and *Social Studies in the Storytelling Classroom*, she is a leading authority on integrating learning through storytelling. [www.sherrynorfolk.com](http://www.sherrynorfolk.com); [shnorfolk@aol.com](mailto:shnorfolk@aol.com).

**CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY:  
VOILA! LE POURQUOI!  
AUTHOR: Jane Stenson**

**NOTE: THIS LESSON PLAN IS ONE DAY IN AN EIGHT-DAY RESIDENCY** - the writing block time of almost two hours - of the residency. The word *MOON* is in italics as it is the scientific topic to be studied. Simply substitute plants or states of matter or rocks&minerals, whatever science is being studied, as needed.

**CCSS:**

**RL.3.2.** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**W.3.3.** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**W.3.2.** Write informative/ explanatory texts to examine a topic and convey ideas and information clearly.

**W.3.3.** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**W.3.5.** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W.3.6.** With guidance and support from adults, use technology to produce and publish writing as well as to interact and collaborate with others.

**W.3.7.** Conduct short research projects that build knowledge about a topic.

**SL.3.4.** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

**SL.3.5.** Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace, add visual displays when appropriate to emphasize or enhance certain facts or details.

**SL.3.6.** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

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**Objectives and Grades Level: 2<sup>nd</sup> - 4<sup>th</sup> Grade**

**Students will be able to say:**

- I can write, craft, pantomime, and tell a good story, especially a *POURQUOI* story.
- I can explain the basic science of *the moon's rotation* around the Earth including the cause of the moon's phases.
- I can explain some of the *Apollo missions to the moon*.
- I can tell some myths about the *moon*.
- I can explain why and demonstrate that science questions can be answered with a story.

**Materials:**

- TA (Teaching Artist - storyteller) needs several stories - a folktale and a pourquoi ready-to-tell on the science topic
- Students' writing journals or pens/paper or composition book (whatever the class uses)
- KW of the KWL should be posted before the teaching artist arrives.

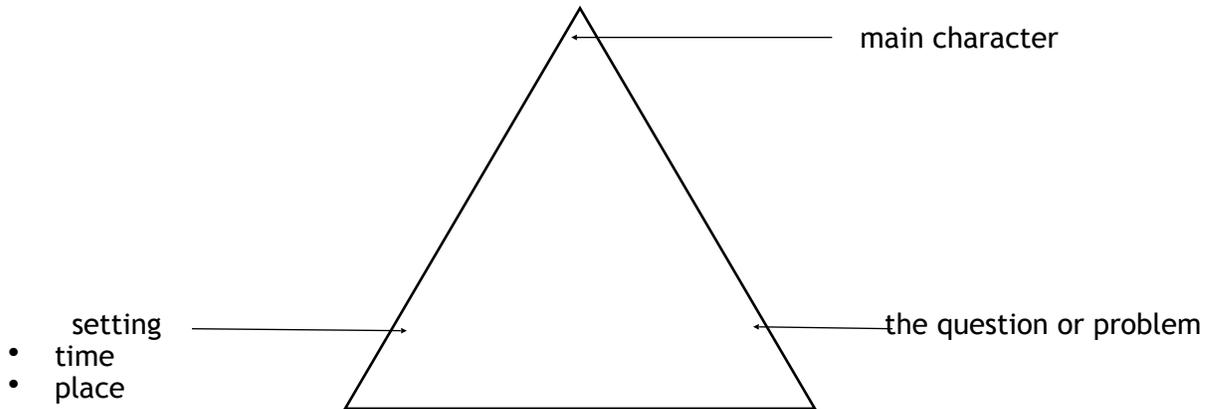
**Instructional Plan:**

1. **Description:** 1. Getting students to think in story mode or narrative before beginning their writing is the goal for today. I will tell one folktale and one pourquoi about *the moon*.
2. Together, we will generate a list of possible topics for their *moon* pourquoi.
3. I will remind students to begin their writing with an equilateral triangle approach, that is, an interesting character at the top, the setting to the left and the question the story will ask (& ultimately answer) to the right.  
(See Graphic 1)

## CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY (continued)

### GRAPHIC 1

BEGINNING of the story



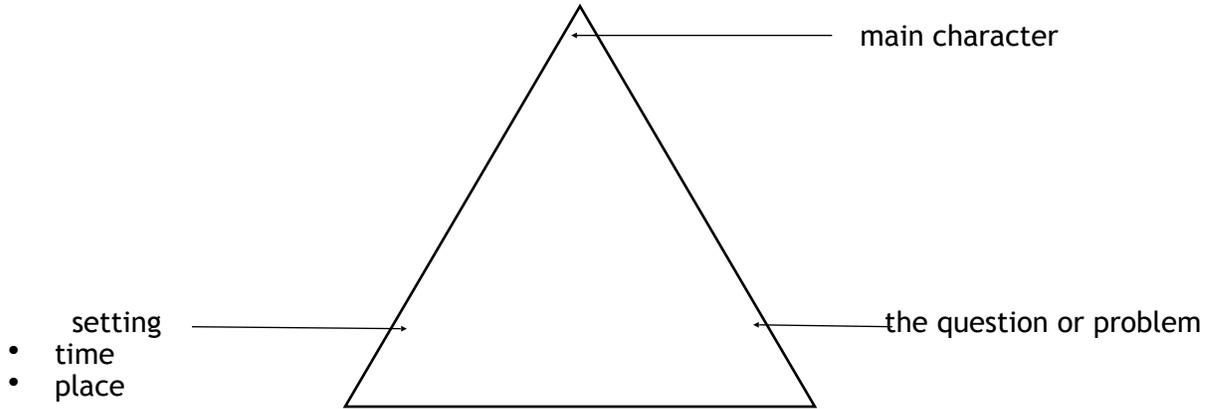
- Rationale:** Fundamental to all art forms, telling an imaginative and fact-based story allows students the capacity to remember information more easily in an intimate, enjoyable manner. Further, creating an imaginative *pourquoi* allows students to explore the elements of wonder which Science promotes; Science is NOT 'just facts'! Rooted in man's curiosity, science and storytelling connect in the art of the *pourquoi*, or the "How and Why" story. From a question generated from their science study of *the Moon*, students will create an original *pourquoi* to perform to younger children <sup>41</sup> in their school community.
- Background:**  
The teacher or TA or students themselves will have explored many myths in their classroom library. These should be available throughout the residency.  
A **KWL** is a means of making transparent what the students already **KNOW** about the topic; teacher asks, "What do you **KNOW** about the moon?" The **W** is, "WHAT do you want to know about the moon?" The **L** is posed at the end of the study, "What have you **LEARNED** about the topic?" Keeping these lists posted is a ready reference to what is accomplished.
- Activity:**

  - TA says that this is the schedule for the next several hours: TA will tell two stories to get everyone into story mode, a folktale for imagination and story structure and a *pourquoi* for imagination and *pourquoi* structure. Then we will generate a list of great story questions about things that you **WONDER** about the *moon*.
  - Generate and post a list of 'how and why' questions. Remind students of the KWL completed in the past. Remind them of the **W** section, and ask what they wonder about the *moon*. Keep the list posted as a visual guide. Give some good examples from which children can choose.
  - Students will take out journals and pens and begin to write the story based on questions they generated, or they may think of another question. Have a geometric story structure visible. (See Graphic 2)  
As you and the teacher peripatetically supervise and help students, you may need to refer to the structure and/or to the list of possible questions.

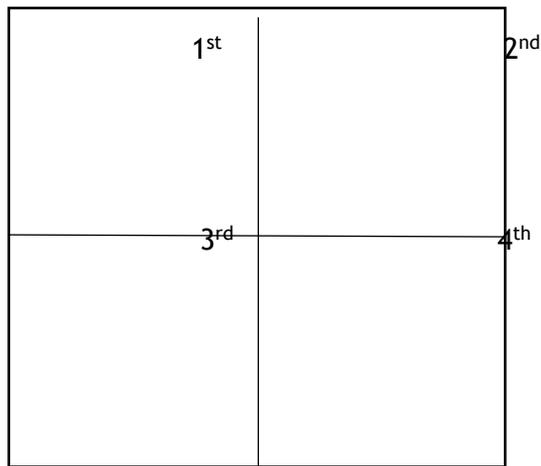
CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY (continued)

GRAPHIC 2

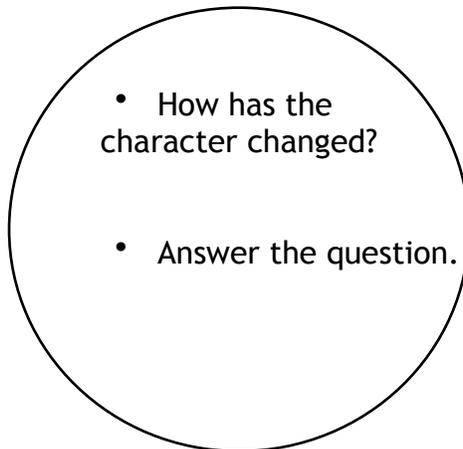
BEGINNING of the story



MIDDLE of the story: What happens?



END of the story



## CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY (Continued)

### 4. Some situations require teacher/artist scaffolding:

- A. Student who cannot determine a question: Ask student to think through the scientific process with the content to see if anything "sparks." Ask what he knows about the topic and what he does not know or what he wonders about. Ask that he allow himself "think time;" not everyone finds a topic quickly.  
*Anecdote*: I used this lesson in a 2<sup>nd</sup> Grade class that was studying plants. A child could not determine a question. He said he didn't wonder about plants at all. I said, "Well the big tree by the front door is always in the same place, and did you know that a very long time ago plants used to move everywhere and that I didn't know why they stopped moving about. He looked at me scornfully and said, "That is ridiculous. The tree has a tap root. It isn't ever going to move." My silliness did not help him. The teacher said that she would give him a question if he could find one, and that that would spur him forward. She said he is very literal and that this is a hard assignment for him.
- B. Student who begins the story but gets stuck: ~refer student to the graphic and discuss the points which need to be covered. ~remind student that he can write at any point of the graphic and then pull it together later.
- C. Student who is overwhelmed with the project: ~review the science topic and ask what is interesting to him. ~help student develop a character and then place the character in a specific setting where action can occur. ~know that the teacher knows the student better than you do...ask for teacher help.
- D. During the writing time it's relatively quiet in the classroom: some students tackle their stories - are focused. Some just sit and/or stare out the window - maybe nothing or something is going on in their heads. A few students seek constant attention and praise for their work - hand holding. YOU have to read the students and be certain they know you are available. If a student has accomplished a FABULOUS beginning with his novel approach to the pourquoi, STOP the class "HEADS UP, EVERYONE!" and read the story to everyone. If a peer can accomplish a strong beginning, that spurs everyone forward.

**Assessment:** There are two points of assessment, the writing and the telling of the story...both should be assessed considering the science content and the particular skills associated with writing or storytelling. Today's class has to do with writing for publication. I recommend [www.storyjumper.com](http://www.storyjumper.com) as a well-traveled path by classroom teachers whose students use the site for editing and publishing and purchasing. As students complete the writing, they move on to telling their stories in a different part of the residency. However, their 'telling' changes the language of the story and perhaps the structure or order of the sentences. Because 'things happen' as students speak their stories, they will want to edit and revise before moving on to publication.

### Writing:

- Story structure
- Character development
- Setting
- Appropriate and novel language
- Humor and pathos
- Sentence structure and grammar
- Editing and peer editing

## CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY (continued)

### Bibliography:

Possible folktales/literary tales/myths about the moon:

- Brumbeau, Jeffrey. *The Man in the Moon in Love*.
- Ehlert, Lois. *Moon Rope or Un Lazo a la Luna*. Harcourt Brace & Company, 1992.
- Moroney, Lynn. *Moontellers: Myths of the Moon from around the World*. Illus Gre Shed. Northland, 1995.
- Simms, Laura. *Moon, Otter and Frog*. Illus by Clifford Brucelea. Hyperion, 1995.
- Ungerer, Tomi. *Moon Man*. Tomico, a division of Roberts Rinehart Publishing Group, 1998.

Possible pourquois about the moon:

- Dayrell, Elphinstone. *Why Sun and Moon Live in the Sky*. Illus. by Blair Lent. Houghton, 1990.
- Gerson, Mary-Joan. *Why the Sky is Far Away: A Folktale from Nigeria*. Illus. by Hope Merryman. HBJ, 1974.
- \_\_\_\_\_. *Why the Sky is Far Away: A Nigerian Folktale*. Illus by Carla Golumbe. Little, Brown, 1992.
- \_\_\_\_\_. *How Night Came from the Sea*. Illus. by Carla Golembe. Little, Brown 1994.
- Oughton, Jerrie. *How the Stars Fell into the Sky: A Navajo Legend*. Illus. by Lisa Desimini. Houghton Mifflin Company, 1992.

**ABOUT THE AUTHOR:** A former classroom teacher and university teacher educator (35 years!), **Jane Stenson** is now a storytelling teaching artist, providing project-based residencies and performances in schools. Co-author and co-editor of three books on the relationship of storytelling and education, Jane also serves as chairperson of YES! (Youth, Educators, and Storytellers Alliance) a SIG of NSN.

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**MATH STORIES: A BIBLIOGRAPHY**  
**THE BEGINNING OF OUR STUDY OF MATH IN THE STORIES WE TELL!**  
**AUTHORS: Jane Stenson, Suzie Garfield, and Bonnie Adams**

Have you been hired to tell stories at Math Night in an elementary school?  
Are you a teacher who wants to enliven your math block?

Every story has math possibilities and implications, if you think about it. Stories are an opportunity to discuss and tackle the mathematical situations in the story by 'thinking math.' Increasingly, educators seek ways to get kids "talking about math." So, let's start at the beginning: If the idea of encouraging parents' to "Read to your Baby" shifts into "Play Math with your Baby," as storytellers we need to demonstrate ways to play and story MATH.

As Teaching Artists we can become rigorous about the opportunity to pull the math from the stories we tell by establishing a storytelling math community using student ideas and imaginations. Few if any of the following resources lead listeners to internalize math thinking just by staying with the story, but let's begin: Tell a folktale and ask students to create math questions from the story. Ask, "What math questions do you have?" This engages students into asking and solving math problems. (note sample questions in COUNTING & CARDINALITY following *The Threes* or in NUMBER - OPERATIONS following *The Little Woman and her Rice Cakes*.) Story is **THE** way to get kids, whoops people, thinking about and understanding any topic...so let's apply story rules to math. And the good news is that math and science intersect all the time, so "THINK MATH" becomes "THINK SCIENCE" as one domain flows into the other.

The Common Core State Standards explain what should be explored/mastered at each level...but not how to teach the concepts and skills! This bibliography is geared to finding opportunities that promote mathematical understanding...through stories!

**COUNTING & CARDINALITY PreK and K**

**K.A.1, 2, and 3. Know number names and the count sequence.**

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**K.B.4A, B, and C, 5. Count to tell the number of objects.**

**K.C.6 and 7. Compare numbers.**

- *Nasurdin and the Donkeys* - traditional - counting including oneself
- *The Threes - Bears, Pigs, Goats* (Math questions kids can determine and solve: How big were the bears? The chairs? The beds? Bowls of porridge? How much porridge was in each bowl? How much was left after Goldilocks tasted? How many feet were in the story?)

**GOATS:** Yes! The bridge connections could require knowledge of the height and width and depth of the troll's home or the height and girth of the troll under the bridge, the width of the river, the height from which the troll might fall...you could even work on the speed and trajectory needed to knock the troll off the bridge!

- *The Giant Turnip* - traditional Russian - about pulling up a turnip--can be used in conjunction with ordinal and cardinal numbers, comparison of measurable traits (greater than/smaller than), and order (before/after).
- *The King's Commissioners* - Aileen Friedman - a variety of ways to count to 47
- *Two Ways to Count to 10* - Ruby Dee - Liberian traditional
- *Anno's Counting Book* - Mitsumasa Anno -of course you can count throughout this book, but you can also **TELL** the story (-ies) shown by reading the illustrations.
- *Punia and the King of the Sharks* - Hawaiian traditional tale

**OPERATIONS & ALGEBRAIC THINKING 4<sup>th</sup> grade**

**4.A.1,2, and 3: Use the four operations with whole numbers to solve problems.**

**4.B.4: Gain familiarity with factors and multiples.**

**4.C.5: Generate and analyze patterns.**

These cumulative stories are excellent opportunities to analyze patterns and create and answer math questions.

- *The Fisherman and his Wife* - traditional
- *The Old Lady who lived in a Vinegar Bottle* - traditional
- *The Rumor* - a Jakarta Tale
- *Why Mosquitoes Buzz in People's Ears* - Verna Aardema

## MATH STORIES (continued)

### OPERATIONS & ALGEBRAIC THINKING 4<sup>th</sup> grade (continued)

- *The House that Jack Built*
- *Bringing the Rain to Kapiti Plain* - Verna Aardema
- *How to Make an Apple Pie*
- *The King's Chessboard* multiplying/powers of 2
- *Probably Pistachio* by Stuart Murphy and Marsha Winborn leads to extrapolating from observations to predictions and will need guidance from teller.
- *Dave's Rock Shop* by Stuart Murphy

### RATIOS & PROPORTIONAL THINKING ratio & proportion standards begin in 6<sup>th</sup> grade

Here is one of the joys of story: the student can entertain these questions and possible answers before 6<sup>th</sup> grade because the situation is imbedded in a story. Let's find more examples!

#### 6.A.1. Understand ratio concepts and use ratio reasoning to solve problems

- Lewis Carroll—*Alice in Wonderland* Alice shrinks and expands in Chapters 1 & 2 by eating & drinking. This enables her to go thru a door and then she becomes too big for her space. Interesting question: why do her clothes shrink & expand with her?
- *If the World were a Village* is closer to proportion & scales—but the closest to statistics

### NUMBER & OPERATIONS: FRACTIONS: fraction standards begin in 3<sup>rd</sup> Grade

#### 3.A.1, 2, 3 a and b: Develop understanding of fractions as numbers and represent fractions on a number line

#### 3.A.3.A,B, C, and D: Explain equivalence of fractions in special cases, and compare fractions by reasoning about their size.

- *The Little Woman and her Rice Cakes* - Japanese traditional doubling and redoubling (Math questions: How little was the woman? How big were the giants? How far did she run? How could she run twice as fast if she was already running as fast as she could? How much water was in the river? What was the speed of the current? How fast did she row? How far did she get before the monsters began drinking the water? How much did they need to drink in order to get the ~~row~~<sup>boat</sup> stuck on the river bottom? etc.)
- *Half Chick* - traditional
- *The Magic Pot* or *Two of Everything* (Hoy)- whatever falls into the pot doubles
- *Nasrudin and His Donkey* - three men buy 17 donkeys
- *Antaeus and Hercules* Greek traditional (middle school) doubling and redoubling
- *Zeno's Paradox* Greek traditional
- *The King's Chessboard* - David Birch - multiplying
- *Anansi and the Plantains* - Jamaican traditional
- *Ooka and the Two First Sons* - Japanese traditional - how to halve 13
- *Shoemaker & the Elves* - traditional, Grimm  
Elves & Shoemaker leads to multiplying/powers of 2 more than prob/statistics.
- The Persian Tale is better known as the Russian tale "Dividing the Goose" in Jane Yolen's "Favorite Folktales from around the World" (among other sources).
- *The Lion's Share*--about dividing food between a fox, an ass, and a lion--could be used in talking about fractions and equal parts of a whole.
- *A Tale from Persia*--about dividing a chicken dinner--could be used to introduce the topic of division and the differences between equal numbers and equal amounts.
- *Full House* - Dayle Ann Dodds (K-3)
- *A Remainder of One* - Bonnie MacKain (K-3)
- *The Doorbell Rang* - Pat Hutchins (K-3) dividing - a great story to act out with paper cookies
- *Half Magic* - Edward Eager - children get half of what they wish for

## MATH STORIES (continued)

### MEASUREMENT and DATA

2.A.1, 2, 3, and 4: Measure and estimate lengths in standard units.

2.B.5 and 6: Relate addition and subtraction to length.

2.C.7 and 8: Work with time and money.

2.D.9 and 10: Represent and interpret data.

- Any story (*Stone Soup*) where items are collected and categorized can be a data event.
- *The Tailor* - traditional - subtraction via measurement
- *The Tortoise and the Hare* - traditional - distance, rate and time
- *Tops and Bottoms* - Janet Stevens - money
- *The Adventures of the One Inch Boy* Boshi, Issun
- *I'm Growing* Brandenburg, Alike
- *The Mitten* Brett, Jan Brett
- *Jim and the Beanstalk* Briggs, Raymond
- *Spaghetti and Meatballs for All!*. Burns, Marilyn

STATISTICS & PROBABILITY standards begin in 6<sup>th</sup> grade

- Priceman, Majorie. *How to Make an Apple Pie and See the World*.
- Smith, David J. *If the World Were a Village*
- *Elves and the Shoemaker* traditional
- *If You Give A Mouse etc.* series is really a nice basis for introducing probability concepts of certain/impossible/probable/improbable situations.

### GEOMETRY K-2

K.A.1, 2, and 3: Identify and describe shapes.

K.B.4, 5, and 6: Analyze, compare, create, and compose shapes.

2.A.1, 2, and 3: Reason with shapes and their attributes.

- *The Fisherman and his Wife* - traditional - the houses can be described and compared 47
- *A Cloak for the Dreamer* - Aileen Friedman - three sons each create cloaks with 2D pieces of fabric
- *Grandfather Tang's Story* - Ann Tompert - the flexibility of tangrams
- *Spaghetti and Meatballs for All* - Marilyn Burns - area and perimeter
- *The Village of Round and Square Houses* - Ann Grifalconi - 2D and 3D shapes plus the wonderful cultural/natural world relationships
- Coerr, Eleanor. *Sadako and the Thousand Paper Cranes*. A Yearling Book, 1977. (U)
- Coerr, Eleanor. *The Josefina Story Quilt*. Harper Trophy, 1986.

### OTHER:

#### Barter or Trade - Grades 2-5

- *Lazy Jack*
- *Onions and Garlic* - Eric Kimmel

#### General

- Shannon, George. *More Stories To Solve*. Greenwillow Books, 1991. (U)
- Shannon, George. *Still More Stories to Solve*. Greenwillow Books, 1994.
- Shannon, George. *Stories To Solve*. Greenwillow Books, 1985. (U)
- Anno, Mitsumasa. *Anno's Math Games*. Philomel Books, 1987.
- Anno, Mitsumasa. *Anno's Math Games II*. Philomel Books, 1989.
- Anno, Mitsumasa. *Anno's Math Games III*. Philomel Books, 1989.

### Visual Art

KANDINSKY ART PROJECTS for KIDS at [www.artprojectsforkids.org](http://www.artprojectsforkids.org)

"Classroom tested art projects for K - 5 and beyond" - art with creative mathematical connections

## MATH STORIES (continued)

### About the Authors:

**Suzie Garfield** was never willing or able to choose between being "verbal" and being "quantitative". Her refusal to follow a single path has led her to become a designer, developer, and manager of

software projects and systems, a teacher of mathematics and of literature, and a storyteller. In her copious free time, Suzie sometimes sleeps.

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**Jane Stenson**, chairperson of YES! and extremely busy teaching artist and Grandma, authored this publication's CONNECTING SCIENTIFIC INQUIRY WITH ORAL STORY: VOILA! *LE POURQUOI!* article in the next section. Read more about her there. Jane also firmly believes that stories count!

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**Bonnie Adams** has been a fan of math (thanks to her father) and stories (thanks to her mother) all her life. Now she combines her loves, teaching both “International Storytelling” and “Intervention and Remediation in Mathematics” at Ashland University in Ohio. Bonnie is also chairperson for the NSN Special Interest Group Storytellers in Higher Education (SHE).

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## CCSS STORYTELLING APPLICATIONS IN ENGLISH LANGUAGE ARTS: HISTORY/SOCIAL STUDIES

- OUR COMMON CORE by Eileen DeLorenzo
- ADDRESSING BULLYING WITH STORY by Kristin Pedemonti
- FINDING A HERO IN ME! Exploring Personal Greatness through an Original Story-poem about Dr. Daniel Hale Williams, the World's First Successful Open Heart Surgeon by Mama Edie Armstrong
- PERSONAL NARRATIVE WRITING: Out of Personal Storytelling by Sarah Beth Nelson

## Our Common Core by Eileen DeLorenzo

As a fulltime professional storyteller, I spend much of my time researching the benefits of storytelling. I often tell in schools and invest a lot of time and energy sharing the importance of storytelling in education with teachers and principals. Often funding and scheduling storytelling programs is challenging. Teachers and administrators already value storytelling, but find “March Is Reading Month” as the only viable time to bring such programs into their schools.

I recently performed “March Is Reading Month” storytelling programs at a school of about 350 students. In an effort to keep groups smaller, the Title I teacher worked me in by scheduling three groups of K-3 programs over two days. It was my first time at this school and I was welcomed with warmth and enthusiasm. My last program that day was with first and second graders. With three minutes left, I asked the teachers if it was ok if I went over the time by a few minutes. Though I had a shorter story, I wanted to close with 'The Singing Pumpkin'. It's a great story to close a program because of its repeated phrases shared in unison. When we came to the phrase "A-rika-tika-tik. A-rika-tika-tik. Here I come on my walking stick," a first grader, in the front row, burst out with a belly laugh that continued throughout each repetition. His teacher and the Title I teacher watched him as they exchanged smiles with me and each other. Each time we repeated the phrase he threw his head back and shrieked with joyful laughter. His classmates next to him soon caught the giggles. As the old woman made her way up the hill with her walking stick, smiles and laughter spread through the gym. This ripple effect gave those who were reluctant permission and those already giggling the go-ahead to laugh a little louder. Just as we made it to the top of the hill, a second grader on my far right, sitting about a foot separate from his class, forgot himself and joined in. The story ended with the old woman safely back in her house. The program wrapped up with sweet smiles and mutual appreciations. Teachers called their students sitting in rows into standing in lines. The physical education teacher, patiently waiting in the hall with her class since mid-way through the last story, filled the gym with her students spreading out to do push-ups while I packed up.

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The next day, I asked the Title I teacher about that first-grade student. Her kind face lit up and she smiled, "If you knew this child, you wouldn't believe he was the same kid during the story." Her eyes narrowed slightly, "He's the kid who goes home and goes straight to video games. They are his full time babysitter. He ..." She stopped herself and her face softened. "That's why we were so surprised. We've never seen him like that with anything."

As storytellers and teaching artist in schools, we may seldom get feedback like this. This is also true for other venues. Often audiences don't know what a storyteller is. Many times adult listeners are unsure about the experience and prefer not to participate. Though we perform to our highest standards, we can be left wondering why a program lacked the shared experience we hoped for. My friend and fellow storyteller, Joe Remenar, and I have a standing joke on this subject. When one of us shares regarding an experience where we don't know how our listeners felt, we assure the other that it's okay because we are at least better than nothing. It's good to have friends that gingerly nudge us past such feelings. There are, after all, a wealth of books, essays and website resources to substantiate the work we do in our schools and communities as much more beneficial and important than we may sometimes feel.

Many of us share the hope that storytelling will be integrated into daily school curriculum. We work to bring storytelling to our schools and communities because we know students, all of us, really, need to feel connected through the rhythm of language and gesture. We know humans thrive when they are in that place storytelling creates, the place where we enjoy being together and expressing ourselves. It's a place that can't be seen or measured, yet it causes us to feel and express emotions. It nourishes us, giving us the assurance that we belong.

**About the Author:** Eileen DeLorenzo is a storyteller/teaching artist and certified Thinking Maps™ trainer. Her classroom storytelling sessions and professional development workshops integrate Thinking Maps™, storytelling, and student-centered, brain-based instructional strategies. Eileen also teaches The Storytelling Connection Performance Ensemble. For more info, go to [www.classroomstoryteller.com](http://www.classroomstoryteller.com).

'The Singing Pumpkin' by Jan Blake can be found at: What Is a Storyteller? International Storytelling Conference 2012  
<https://www.youtube.com/watch?v=hPBjbW4L3ko>

## ADDRESSING BULLYING WITH STORY

AUTHOR: Kristin Pedemonti

### CCSS:

**Grades 2 - 5, RL-.1** - Ask and answer questions...to demonstrate understanding of key details in a text.

**Grades 2 - 5, RL-.2** - Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. (This is the Grade 2 version of the benchmark)

**Grades 2 - 5, RL-.3** - Describe how characters in a story respond to major events and challenges. (This is the Grade 2 version of the benchmark)

**Grade 5, RL5.2** - Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize text.

**Objectives and Grades Level:** All ages, though this example is for Primary School, Grade 2 to 5

**Students will be able to say**

I can understand story structure and cause/effect of actions in a story.

I can think about my own actions in a critical way.

I can use the structure presented to re-write or re-tell the ending of the story.

I can work to help break the cycle of bullying.

**Materials:** Whiteboard or blackboard or smart board or large tablet to take notes.

### Instructional Plan:

1. **Preparation:** Share the following information...
  - Stories have been used as teaching tools since the dawn of time. Stories teach us how to behave with one another, they teach us culture, they teach us valuable lessons.
  - Talk about Bullying. Ask students to describe what they think it is and what a bully does.
2. **Rationale:** Using Story helps students approach an understanding of the connections between cause/effect, and encourages critical thinking.
3. **Activity** - See below.

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### Story Summary:

Lion is big and tough and bad. He is strong and spends most of his time admiring his muscles and bullying the other animals. He mistreats everyone.

(Ask the children to tell you an animal that lives in the jungle, and accept whatever answer they give; if it's not a jungle animal it could be visiting. It helps encourage participation if you accept every suggestion given. Ask how did the Lion bully that animal? Or provide an example of a bullying action; example, "Lion loved to pull the monkeys right out of the trees by their long tails and then hit them for no reason." Continue with 3 or 4 other examples of bullying by asking the students to tell you other jungle animals and then bullying actions.)

Eventually the animals become tired of Lion's bad behavior and decide to hold a secret meeting to come up with a plan to get him to stop mistreating them. One by one each animal shares an idea, none of them are accepted, because everyone responds, "No, no, that's never going to work." (Have the students repeat this refrain)

Rabbit, the smallest & oldest of the animals presents her idea. (I usually whisper this behind my hand so the idea is not really heard, to add interest and humor) The animals decide it's the best idea and Rabbit should carry it out.

Rabbit finds Lion and tells him there's another Lion in the jungle even bigger, stronger and more ferocious than he is. Lion wants to see it. Rabbit takes Lion to the well and points into it, telling Lion the other Lion is, "down there." Lion, though big and tough and strong, is not smart. He sees his reflection; not realizing that reflection is himself, Lion becomes angry at what he thinks is indeed another lion. He shouts. (Children become the echo, making angry "Lion" faces and showing their "claws." Children repeat each following line as Lion's echo)

## ADDRESSING BULLYING WITH STORY (continued)

Become the Lion, show YOUR claws and make a mean face and LOUDLY say:

Hey You! (children repeat after you)

Who do you think you are? (children repeat)

I'm King of the Jungle. (children repeat)

No, you're not! (children repeat)

Yes, I am! (children repeat)

Nu-uh! (children repeat)

Uh, huh! (children repeat)

ROAR!!!! (children repeat)

Lion becomes so angry at what he thinks is another Lion in the well that he jumps down to fight him. When he lands at the bottom of the well he realizes he's been tricked. Rabbit is very pleased with herself. Rabbit laughs at Lion and tells him there's no way out.

Rabbit claps her hands, rubs them together and walks away saying, "good riddance." She leaves Lion in the well.

(Share with students the fact that this is the *original* ending to the story which was part of a group of Teaching Tales. It was a story used to remind us: "What goes around comes around" and to be mindful of our actions. It is a powerful story to use to speak about bullying and the consequences of our actions.

Use this story for group discussion and together with the students re-create a more satisfactory ending, one that shows compassion to Lion and teaches him a lesson. Often bullies are not aware how much their behavior hurts or affects others. This is a great gateway to discussion of Bullying and its effects.)

### Discussion

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Let's talk about the story.

- Who are the Main Characters? Lion, Rabbit.
- What is the setting? (where the story took place). Jungle.
- Please summarize the plot (what happened).

Now ask critical thinking questions.

- If the Lion is left in the well, what will happen to him?
- What is the deeper message of this current ending?
- The current ending basically says, if someone hurts you, hurt them back. What do you think about this?
- Do you think the Lion understands his own behavior?
- Does he realize how he makes the others feel?
- How do the other animals feel about Lion's behavior?
- Why do you think the Lion acts the way he does? (Children often come up with great details in this section, his "backstory") Maybe he had no parents. Maybe he never went to school. Maybe other animals were mean to him. No one is born "bad." Something usually has happened to create these negative behaviors. Hurt people, hurt people. Often they feel frustrated or excluded. Let's work together to help create inclusion and also help the bully to change behavior. Bullying is a cycle and it can be broken. Many bullying lesson plans, only focus on the "negative" of the Bully.

Let's work together to re-tell the ending of the story. There are 3 tasks.

1. How can we help Lion learn that his behavior is not good AND show him compassion?
2. How can we break the cycle of bullying?
3. How we can use his physical Strength for something Positive. In the story, the Lion used his great physical strength for negative, how can we turn that around to something positive? Everyone has some sort of strength.

## ADDRESSING BULLYING WITH STORY (continued)

Take suggestions from the students about what the animals can do to help Lion learn that his behavior and his actions hurt them. (Example, they can tell Lion how they feel when he hurts them.)

What can the animals do to teach the Lion a Lesson so he will change his behavior? You have a choice. You can continue the Story with the Lion in the well as the story was told to you OR you can go back farther in the story and choose another idea/plan to teach him a lesson. What other plan could the animals use to help him change his behavior? Remember to try to use his Strength as something positive. (Example, some students chose to have a big tree fall across the path to the water hole. They could not move the tree without Lion's help. All the animals worked together to move the tree. Lion felt included and he felt good helping.)

On a whiteboard, smart board or large tablet take notes of all their suggestions. Have the class provide constructive feedback for answers given. Did the idea make sense? Did it show compassion to the Lion? Did it teach him a lesson? Did the other animals have a chance to express how they felt? Does the new ending break the cycle of bullying? Did it use his physical strength as a positive? Did it in anyway include him?

After you decide you have created a satisfactory new ending, serve as guide and choose students to act out the new ending together. Or Re-tell the new ending yourself.

Note: You can do this lesson as an entire class together or you can break the class into smaller groups of 5 children. The students work together to create their new ending and then each group presents to the class; this works for grades 4 and up.

### **Wrap-up:**

Discuss whether the new ending meets all three tasks/goals. Remind students that stories have much to teach us and are valuable in helping us behave more mindfully.

**Assessment:** Teachers may observe their students, listening for their responses and noting their participation. After the storyteller's visit, teachers may repeat the questions used in discussion, and note responses and levels of active participation during the discussion.

**Bibliography:** Story adapted from *Wisdom Tales Around the World*, Heather Forest: "The Lion and the Wise Old Rabbit", a traditional tale from India

**About the Author:** Award winning Cause-Focused Storyteller **Kristin Pedemonti** builds bridges between people worldwide. As Lead Facilitator for Clinton Global Initiative member Artfully AWARE's Community Created Book Project, she works with artisans, educators, entrepreneurs and innovators collecting and sharing their life stories of resilience, persistence & overcoming adversity in books, performances & on-line.

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**FINDING A HERO IN ME!**  
**Exploring Personal Greatness through an Original Story-poem of Dr. Daniel Hale Williams, the World's First Successful Open-heart Surgeon**  
**AUTHOR: Mama Edie Armstrong**

**GOAL:** RE-WRITING AN ORIGINAL STORY-POEM TO NARRATIVE FORMAT

**CCSS:**

**CC.K-12.W.R.5** Production and Distribution of Writing: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach

**CC.K-12.W.R.3** Text Types and Purposes: Write narratives to develop real or imagined experience events using effective technique, well-chosen details, and well-structured event sequences.

**CC.K-12.W.R.9** Research to Build and Present Knowledge: Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CC.K-12.L.R.2** Conventions of Standard English: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**GRADE LEVEL: 2-4**

**Time Needed: Two 45-Minute Sessions**

**Objectives:**

**Students will be able to say:**

1. I learned and can state three things about Dr. Williams, the heart and the way it functions, the social conditions of life for many people in America during Dr. Dan's time and/or the founding of Provident Hospital in Chicago, the first non-segregated hospital in the country.
2. I know 3 steps that might occur to help a story-poem evolve into a narrative story.
3. I participated in a collaborative effort to re-write a story-poem into narrative format.
4. I chose and used rhythmical instruments that will enhance the syncopated nature of the original story-poem. (To be demonstrated by the students during classroom presentation)
5. I can identify at least 3 character traits that I believe I possess (that may suggest their potential for greatness, whether presently demonstrated or toward future goals. They will also define "greatness," and will discuss what a hero is to them).

**Materials:**

1. Copies of a children's book on Dr. Dan for distribution to all children. A hand-out with age-appropriate language may alternately be used with stated facts regarding Dr. Williams, his work, the status of the availability of health care facilities during Dr. Williams' time, and the founding of Provident Hospital. The children should also be encouraged to do their own research, from the internet and/or from the review of library publications. The interview of older family members or others in their lives who may remember these times will be encouraged as well.
2. Copies for distribution and study of the story-poem of "Dr. Dan, the Medicine Man" (See FINDING A HERO IN ME! Appendix, Pages A & B [two pages])
3. Doctor kit: stethoscope, syringe, gauze, bandages, etc.
4. A 3-dimensional model heart with removable parts (can often be purchased at science museum stores or teachers' stores on-site or online)
5. List of related and age-appropriate vocabulary terms with pronunciation key and definitions for distribution
6. Recording of music that demonstrates the character of syncopation. After the children are exposed to this feature in this format, identifying moments of syncopation as they hear it within the music, they will then listen for its presence in the story-poem of Dr. Dan.
7. Rhythm instruments for the children to choose from to simulate the sound of the beating heart and to enhance the flow of the syncopated lines within the story-poem as they read it together

## FINDING A HERO IN ME! (continued)

### Instructional Plan:

#### Preparation and Rationale:

Copies of the story-poem will be produced for each student. A detailed and attractive hand-out or copies of a children's book about Dr. Williams may be provided.

The materials stated above will be purchased and made available as needed. Each will be explained to the children regarding its function toward surgical procedures. The children may also explore the likely outcomes if any of the materials were not available when needed, as often happens in areas with limited resources. (A cautionary note should be mentioned here for the facilitator to remain sensitive to children who may have recently lost someone in death.)

This will lead into a discussion about why it was necessary for Dr. Dan to establish a new hospital. All people were not welcome at all facilities and many died on their way to seek medical attention. When Dr. Dan founded Provident Hospital, everyone was welcome, including those who would have otherwise denied him service.

#### Activities:

##### **Session I: Searching for a Hero and a Word on Syncopation**

This session will begin with a discussion on what a hero is. A list of character traits that the children think should be included will be developed for all to see as the discussion continues. Topics around heroism, such as its relationship to social justice; telling the truth when it may not be the desired response of one's peers; or speaking out for someone being bullied or ostracized will be encouraged. The children will then be asked to mention the people who they would place into the category of hero, whether fantasy or real. They will give specific examples of what these individuals do or have done that qualify them, in their minds, as heroes or heroines. They will be asked if they would prefer a fantasy or real hero in their lives. Their responses will be briefly discussed.

The children will then be asked whether or not they believe themselves to possess any of their listed traits of heroism. They will be asked to state examples that would demonstrate their possession of those traits. It is anticipated that some will have difficulty trying to relate to this exercise. It is recommended that those children who offer no response and cannot seem to find anything of a hero in themselves be prompted by the facilitator to discover some trait they had not previously recognized in themselves. The children will also be encouraged to recognize someone in their families as a hero, and asked to explain why they see them that way.

The original story-poem of "Dr. Dan, the Medicine Man," written by Mama Edie Armstrong, will then be told to the students by the facilitator. Particular attention in its presentation should be given to the rhyme patterns and those of its rhythmical syncopation.

After its initial presentation, the children will help to re-tell the story, in response prompts by the facilitator. They will be asked to point out parts of particular interest or significance to them. A brief conversation will be guided by the facilitator, as s/he explains why it was necessary for Dr. Dan to establish his own hospital: to provide a service for the under-served. Drawing evidence from the story-poem and shared conversation, they will offer their own perceptions and reflections on the societal realities referred to in the story of Dr. Dan.

## FINDING A HERO IN ME! (continued)

This session will be concluded with the children being introduced to the term “syncopation.” The concept will be explained and compared to that of a syncopated song that will be briefly played for them. They will demonstrate their comprehension of the concept by choosing rhythm instruments to play, emphasizing moments of syncopation within the story-poem, reflecting the heartbeat, as they accompany the facilitator as s/he tells the story once again. They will end by applauding themselves for a job well done.

### Session II: Getting Into the Story

At the beginning of this session, the children will be asked to recount what the important parts of the Dr. Dan story were. They will be asked to explain syncopation and to define the other selected vocabulary terms. They will be asked to explain the difference between a poem, a story-poem and a narrative.

Broken into small groups (numbers to be determined by the discretion of the facilitator), the children will be guided to re-tell the story as a narrative. This will be a collaborative effort within each group where each child has responsibility, ownership and a voice in the final outcome of what “their story” will be like.

Each child should take notes, writing down the parts that they have agreed after discussion will be included in their version of the story. They may use creative freedom but maintain the integrity of the story. They can incorporate any research that they discovered from internet study at home or at school, or as they gathered information from their elders. Capitalization, punctuation and spelling should be correct. These areas will be reviewed by the facilitator.

Time should be left for the children to perform their own versions of the story, incorporating the rhythm instruments. They should be encouraged to use great energy and emotion and to have used descriptions that help the listener to see, hear, smell and feel what the characters experienced in their stories.

After finalizing their stories, each child should also be asked, as a follow-up activity, to write a piece called, “I Found a Hero in Me.”

### Bibliography:

**Armstrong, Edith (Mama Edie).** Armstrong, Edith C., (1996). “Storytelling: A Powerful Tool for Educating Children,” *Black Child Journal*, Vol. 9, pp. 35-37 Publisher: Useni Eugene Perkins.

\_\_\_\_\_. “Teaching History, Language, Literacy & Cultural Pride through Storytelling, Music & Movement,” article with lesson plan included in *Literacy Development in the Storytelling Classroom*. Edited by Norfolk, Stenson & Williams. 2009. ISBN-10: 1591586941.

**Venezia, Mike.** Dr. Williams: Surgeon Who Opened Hearts and Minds, Children’s Pr, 2010. ISBN-10 9780531223505.

**About the Author: Mama Edie Armstrong** is a speech pathologist, professional bilingual storyteller and percussionist who since the late ‘70’s and early ‘80’s has used storytelling and music in therapy for children with disabilities to address issues of self-esteem and personal empowerment. She provides international performances and workshops for festivals, conferences and more.

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Dr. Dan, the Medicine Man: A Story of Dr. Daniel Hale Williams,  
The First Successful Open-Heart Surgeon  
by Mama Edie McLoud Armstrong

One day there was an African American;  
His name, his name was Dr. Dan.  
One day he decided to try his wings  
'cause he just knew he could do great things.

One day a man came walking in his place;  
Dr. Dan saw the pain all over his face.  
He said, "Dr. Dan, I'm so in pain!  
Can you help me out, *PLEASE* can you explain  
Why my heart is hurting inside me so?  
*PLEASE* Dr. Dan, I really need to know!"

Dr. Dan said, "Ok, lay up on that bed."  
The man did just what the Dr. said. I said the man did just what the doctor said.  
Dr. Dan used his stethoscope to listen to his heart;  
But the heart made funny sounds, it would stop then start.

*(Established rhythm:)* Boom! Boom-boom! Boom-Boom BoomBoomBaDoom!

Dr. Dan said, "Uh-oh! I'll need to use my little knife."  
The man said, "Don't tell me! Well, can you please call my wife?"  
Dr. Dan said, "I'll call her; but let me explain.  
I'll use anesthesia; you won't feel any pain."

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The man said, "Ok but I'm trusting you, you know."  
He got a shot right in his arm and to sleep he did go.

The man's wife was crying, rushing to Provident that day,  
Dr. Dan's own hospital, I heard someone say.  
Without it many would have died; they weren't allowed to stay  
at other Hospitals laying all along the way.

The man's wife lifted her eyes and she started to pray  
while the doctor worked and worked and worked that heart and worked  
and worked and then he stopped. "Whew!"  
And then he worked and worked and worked that heart  
and worked and worked and then he stopped. "Whew!"

Dr. Dan worked so hard he never stopped for eating.  
But then - what do you know? The heart started back to beating!

Ba-doom! Ba-doom! Boom-boom Ba-doom! Ba-doom! Ba-doom! Boom-boom Ba-doom! *(This is done to finger snaps and vocals with a bee-bop rhythm.)*

**FINDING A HERO IN ME! Appendix, page B**

The man began to open his eyes  
and said out loud with great surprise,  
“Dr. Dan! Dr. Dan! You saved my life!  
I really want to thank you, both me and my wife!”

Dr. Dan said, “If you could,  
You’d have done it for me.  
Now rest so you can go home to your family  
And continue to be the greatest man that *you* can be.

When the man got stronger,  
He went home with his wife.  
And there he continued  
The rest of his life.

And from time to time  
He’d set his son on his knee  
And would tell him of the great man  
That he could be.

He would tell him the story  
Of the great Dr. Dan,  
the first successful open-heart surgeon.  
This kind of man  
believed in the power  
Of trying his wings.

And now we all know we, too,  
Can do great things!

**PERSONAL NARRATIVE WRITING:  
Out of Personal Storytelling  
AUTHOR: Sarah Beth Nelson**

**CCSS: CCSS.ELA-Literacy.W.3.3**

“Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.”

**Objectives and Grades Level:** Students in Third Grade will be able to create a descriptive and sequential personal narrative, using the model of such story shared in the oral tradition

**Students will be able to say**

- I can write a narrative based on events from my own life.
- I can write deeply about a small moment.
- I can include descriptive details in my story.
- I can write a story with a clear beginning, middle, and end.

**Materials:**

- Teacher/Storyteller: no materials
- Students: writer’s notebooks and writing utensils

**Instructional Plan:**

A. **Preparation:** Storyteller should discuss with teacher what his/her objectives are for the personal narrative writing unit. Preparation must be flexible, yet help the students to approach their teacher’s objectives for them.

B. **Rationale:** Pat Mora says, “Writing is a private act we ask students to do in public.” This is even truer of personal narrative writing. The purpose of this activity is to help students think of ideas for their writing, and also to let them know that an adult is willing to do it, too.

C. **Activity:** Storyteller shares one or more brief personal stories. The best stories are from the teller’s childhood and are easy for students to relate to. Examples would be: a story about what you wanted to be when you grew up, about getting in trouble, about your parents or siblings.

- After the story (or each story), the teller gives students a few minutes to share connections they made.
- Students have writer’s notebooks and pencils out, writing down connections during the stories and sharing time.
- Connection to the arts: Students can illustrate their stories or create other artwork that ties in with their story. Students can write a song that goes with their story. Students can turn some of the stories into plays and act them out.
- Link to a poster on this lesson: <https://docs.google.com/drawings/d/1UQkyQ3sh9WrkVcx05E6f5FN9l4BnnhLzjhbsl1-oEYk/edit?usp=sharing>

**Assessment:**

- Is the narrative based on the student’s life?
- Is the story about a small moment?
- Does the story include descriptive details?
- Does the story follow a logical sequence of events?

**Bibliography:**

- Mora, Pat. 44th Annual Conference on Children’s Literature. UGA Hotel and Conference Center, Athens. 8 March, 2013. Presentation

**About the Author:** Sarah Beth Nelson is a librarian and storyteller. She has worked in public and school libraries and will begin a PhD in Library Information Studies this fall (2014). Sarah Beth is a regular at Carapace, a monthly personal storytelling event in Atlanta. She is so glad she thought to share a few of her personal stories with her students as well.

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**RESOURCES: STORYTELLING CONCEPTS AND**

# ACTIVITIES FOR EDUCATIONAL SETTINGS

- <http://www.courses.unt.edu/efiga/STORYTELLING/StorytellingWebsites.htm> shares a very thorough list of storytelling websites and resources collected by **Elizabeth Figa, Ph.D., Assistant Professor, University of North Texas School of Library and Information Sciences**
- <http://www.discoveryeducation.com/teachers/>
- **Literacy Development in the Storytelling Classroom** by Sherry Norfolk, Jane Stenson and Diane Williams. Libraries Unlimited (June 22, 2009)
- **Once Upon a Time...Storytelling to Teach Character and Prevent Bullying** by Elisa Davey Pearmain. Character Development Group (February 1, 2006)
- **Social Studies in the Storytelling Classroom: Exploring Our Cultural Voices and Perspectives** by Jane Stenson and Sherry Norfolk. Parkhurst Brothers Publishers Inc.; 1st edition (July 15, 2012)
- **Story By Story: Creating a School Storytelling Troupe & Making the Common Core Exciting** by Karen Chace. Parkhurst Brothers Publishers Inc.; 1<sup>st</sup> Edition (July7, 2014)
- **Tales2Go**, a website for downloads of educational, informative, and entertaining stories, and to access CCSS lesson plans from the Learning Resources section of the Tales2Go website, go to <http://www.tales2go.com/learning-resources/common-core>.
- **Teaching with Story: Classroom Connections to Storytelling** by Margaret Read MacDonald, Jennifer MacDonald Whitman and Nathaniel Forrest Whitman. August House, October 7, 2013.
- **Telling Your Own Stories** by Donald Davis. August House (December 15, 2005)
- **The Power of Storytelling: Teaching Through Storytelling** by Rives Collins and Pamela J. Cooper
- [http://www.ripplingstories.com/Rippling\\_Stories\\_-\\_Storyteller\\_Katie\\_Knutson/Newsletter.html](http://www.ripplingstories.com/Rippling_Stories_-_Storyteller_Katie_Knutson/Newsletter.html)
- <http://www.schrockguide.net/digital-storytelling.html> sources for info on digital storytelling and Common Core State Standards (among many other things!) at Kathy Schrock's Guide to Everything
- <https://www.storyarts.org/> is Heather Forest's site for storytelling-in-education resources
- **The Storytelling Classroom: Applications Across the Curriculum** by Sherry Norfolk, Jane Stenson and Diane Williams. Libraries Unlimited (September 30, 2006)
- <http://www.storynet.org/resources/children.html>

# ACKNOWLEDGEMENTS

*THANK YOU TO ALL WHO GENEROUSLY SUBMITTED AN ARTICLE, LESSON PLAN, OR RESOURCE LIST FOR THIS FIRST EFFORT AT A “JOURNAL” FOR THE YOUTH, EDUCATORS AND STORYTELLERS ALLIANCE!*

When I proposed this publication, I also took on the job of collecting materials, accepting submissions, selecting and revising the work of many storytellers/mentors, and putting it all together in some semblance of sensible format. It wasn't an easy job, but here's the final product. Thank you to everyone who submitted something!

Thanks also to the Executive Committee of YES! Alliance, who didn't need much convincing regarding the importance of creating a third informative publication for our membership.

Special thanks to: Judy Sima, who gave permission for portions of her article to be published here; Jane Stenson, Co-Chairperson of YES! Alliance, whose template\* gave form and clarity to the lesson plans, and to Jane and to Sherry Norfolk, who advised me well and let me fuss and fume when, at first, it looked like we had only one contribution to the journal, and, as the deadline approached, we had way too many submissions! That abundance of material will add to the resource information available at the YES! Alliance website, so I couldn't fuss and fume for long.

Take your time going over the collected works you find here. In late 2014, check for more submissions on the resource page at [yesalliance.org](http://yesalliance.org). I hope what you find is useful to all who support the voices of young storytellers, and contribute time and effort to making the oral tradition a part of educational planning and presentation.

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Sincerely sharing stories,

Lyn Ford  
2014 YES! Alliance Journal Editor

\*Within the template's format, you will find that many of the authors still utilized their own style and voice in developing a lesson plan. That is as it should be...we are, after all, storytellers.

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Youth, Educators and Storytellers Alliance (YES! Alliance) and Storytellers in Higher Education (SHE) are both Special Interest Groups (SIGs) of the National Storytelling Network. We are grateful for NSN's support of storytelling in education!

YES! Alliance  
[yesalliance.org](http://yesalliance.org)

SHE  
<http://www.she-sig.org/>

National Storytelling Network  
[www.storynet.org](http://www.storynet.org)