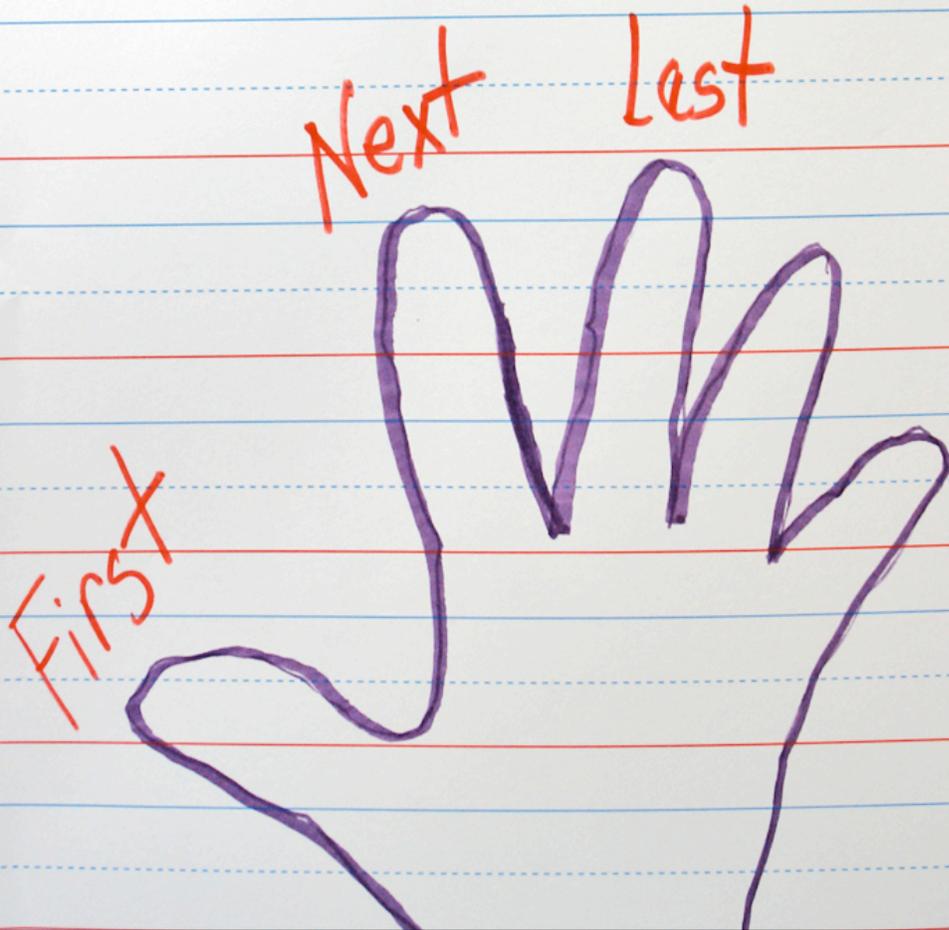




How Writers Retell  
A Story...



## **STORYTELLING**

A CELEBRATION OF  
READING AND WRITING

## ***Acknowledgments***

The ***District 75 Units of Study for Grades K-12*** were created as a guideline for teachers implementing the Reader's and Writer's Workshop within their classrooms.

The mission of the District 75 Literacy Team is to enhance literacy programs in all District 75 schools so that students may become lifelong readers and writers. The District Literacy Team supports the implementation of the New York City Performance Standards in English Language Arts, the Department of Education's Scope and Sequence K-8 as well as the Balanced Literacy Initiative.

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## **Introduction to the June Unit of Study**

District 75 is pleased to present to our schools the Unit of Study for the month of June. It is a culminating activity to celebrate literacy through storytelling across the grade levels. The aim of this unit is to support early childhood and elementary learners grades K-5 in applying their skills as readers and writers in a creative and enjoyable manner. The unit is designed to foster creativity, independence, and celebration of learning. FUN is an absolute factor in effective implementation of this unit! It is important to remember that just as all our previous units, flexibility of teaching points, goals and mini lessons are crucial to meet the needs of our district's diverse population of students.

This unit is based on a three week calendar of reading and writing teaching points which are designed to be used concurrently during instruction. The unit focuses on the use of storytelling to support literacy. Teaching points are designed to address global skills and strategies for students in both reading and writing through storytelling. You will also find some sample lessons that serve as a model as to how you may wish to proceed when presenting the teaching points.

The unit is clearly aligned with the New York State Learning Standards and the New York City Performance Standards in English Language Arts. The framework of the Unit of Study is based on the Reader's and Writer's Workshop Model and is designed to support at least 90 minutes of literacy instruction.

**Sampling of Storytelling Activities and a Few of the State Standards  
They Meet:**

<p><b>Listening to Stories</b></p> <p>Students will:</p> <ul style="list-style-type: none"><li>• listen for information and understanding</li><li>• recognize text structure</li><li>• analyze information presented by others</li><li>• recognize non-verbal communication</li><li>• give respectful attention to speaker</li><li>• learn to make predictions</li><li>• learn to differentiate between real and make believe</li><li>• determine meaning of a word in context</li><li>• listen for different purposes</li><li>• recognize repetition and predict repeated phrases</li><li>• increase vocabulary</li><li>• learn qualities that make a presentation effective</li></ul>	<p><b>Reading To Choose a Folktale to Tell to Class</b></p> <p>Students will:</p> <ul style="list-style-type: none"><li>• read stories from a wide variety of genres (myths, legends, fables, etc.)</li><li>• read stories from a wide variety of cultures throughout the U.S. and the world</li><li>• recognize features that distinguish different genres</li><li>• read with specific purpose in mind</li><li>• identify author's main idea</li><li>• reread text to clarify meaning</li><li>• ask questions to clarify meaning</li><li>• compare different versions of the same story</li><li>• learn critical analysis and evaluation of text to determine best story to tell</li></ul>
<p><b>Retelling a Story in One's Own Words</b></p> <p>Students will:</p> <ul style="list-style-type: none"><li>• summarize and retell story with beginning, middle, and end</li><li>• demonstrate an understanding of the listening process</li><li>• describe and compare characters</li></ul>	<p><b>Learning a Folktale: Draw a Story Map</b></p> <p>Students will:</p> <ul style="list-style-type: none"><li>• recognize text structure (beginning, middle, and end)</li><li>• reread text to clarify meaning</li><li>• ask questions to clarify meaning</li><li>• draw a visual representation to help understanding</li></ul>

<ul style="list-style-type: none"> <li>• demonstrate awareness of situation and setting</li> <li>• speak coherently and compellingly</li> <li>• include relevant information</li> </ul>	<ul style="list-style-type: none"> <li>• determine meaning of contextual word</li> </ul>
<p><b>Telling a Folktale to Various Audiences</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• comprehend and evaluate the meaning of the story</li> <li>• speak for a variety of audiences</li> <li>• use effective delivery by varying expression, pitch, and pace; project voice well</li> <li>• use language that follows the accepted conventions of the English language</li> <li>• carefully select words; use dialogue</li> <li>• learn strategies to overcome communication anxieties</li> <li>• use good posture, eye contact, and body language&gt;</li> </ul>	<p><b>Evaluating One's Own Storytelling and Coaching Classmates in Storytelling Skills</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• learn to self-evaluate and set goals for improvement</li> <li>• monitor and adjust their oral presentations to meet specific criteria for competent performance</li> <li>• learn to seek feedback and to respond appropriately to comments made by others</li> <li>• learn to provide thoughtful feedback to peers (positive and constructive)</li> <li>• learn to work cooperatively as a member of a group</li> </ul>
<p><b>Making Up Stories That Include Factual Information</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• use information to investigate cause and effect</li> <li>• use a wide range of strategies to comprehend, interpret, and evaluate text</li> </ul>	<p><b>Playing Story Games (e.g. Fractured Fun)</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• develop creative response to text</li> <li>• describe and compare characters</li> <li>• understand different genres</li> <li>• compare literature on the same themes</li> <li>• use prior knowledge to explore the</li> </ul>

- develop creative response to text
- think analytically and creatively

boundaries of texts and forms

## TEACHING AND USING STORYTELLING IN THE CLASSROOM AS A VEHICLE TO ENLIVEN VARIOUS SUBJECT AREAS

Storytelling is an art that is accessible to all children. It is an authentic activity that fosters intrinsic motivation for students. It is another kind of literacy experience that allows students to visualize, problem solve, and use their imagination. Storytelling is an unmatched tool for stimulating the imagination.

IT CAN HELP TO:	WAYS TO PROCEED
Plan and prepare beforehand for the unit	<ul style="list-style-type: none"> <li>▪ Think about the stories to tell</li> <li>▪ Show commercial DVDs or videos of professional storytellers</li> <li>▪ Play CDs or cassette recordings if DVDs or videos are not available. Although the visuals will be missing, the students can focus on the many ways you can change your voice.</li> <li>▪ Provide folders for students to store all their story telling materials. Be sure to keep original copies in the classroom.</li> </ul>
Help students choose stories to tell	<ul style="list-style-type: none"> <li>▪ Simplicity is essential; a good story for telling has a simple plot, a minimum of characters, and simple, clear language</li> <li>▪ Give students an understanding of different kinds of stories...folktale, fable, fairytale, tall tale, legend, urban legend, myth, etc.</li> <li>▪ Avoid stories that need a lot of adaptation.</li> <li>▪ Select from at least three or more stories. This helps students make judgments and comparisons, and ensures that they don't choose the first story they read.</li> </ul>

<p>Teach students how to learn their stories</p>	<ul style="list-style-type: none"> <li>▪ Help students to make the stories their own by teaching them that there are many ways to tell a story.</li> <li>▪ Teach students that they don't memorize the story word for word.</li> <li>▪ Provide students with different methods for learning their stories. Help students learn the 'bones' of their story by creating story maps, drawing simple stick figures, and scenes to represent the main events. These tools aid comprehension, sequencing, and memory.</li> </ul>
<p>Celebrate their stories</p>	<ul style="list-style-type: none"> <li>▪ Arrange for students to tell stories in small groups to younger or older students.</li> <li>▪ Decide on the order of storytellers so that you do not have to ask continually for volunteers.</li> <li>▪ Have copies of the stories on deck for prompting</li> <li>▪ Establish signs to coach students and let them know if they are going too fast, speaking too soft, etc</li> <li>▪ Classroom set up is considered to offset distractions and undue anxiety.</li> </ul>

## Storytelling: A Celebration of Reading and Writing

WEEK 1	Monday	Tuesday	Wednesday	Thursday	Friday
Reading	Teaching Point: Readers define the elements of a story that is told to them. (the plot, setting, scene, and characters)	Teaching Point: Readers as storytellers keep hold of the main idea of the story by retelling a story.	Teaching Point: Readers as storytellers summarize a story by stating plot points from a story they have read to a partner.	Teaching Point: Readers picture the plot in their mind as a sequence of scenes.	Teaching Point: Readers as storytellers use varied voices for characters to demonstrate the tension or problem to the listeners.
Writing	Teaching Point: Writers record the characters names, where the story takes place, and what's happening in the story.	Teaching Point: Writers identify the heart of the story (main idea) and create a story map.	Teaching Point: Writers create a timeline of events to illustrate the different plot points.	Teaching Point: Writers create a story mountain that shows the rising and falling action in a story.	Teaching Point: Writers create dialogue to match the personality of the characters voice.

### Storytelling: A Celebration of Reading and Writing

WEEK 2	Monday	Tuesday	Wednesday	Thursday	Friday
Reading	Teaching Point: Readers as storytellers use volume, varied tempo, and pauses to hold the listeners attention.	Teaching Point: Readers as storytellers picture the plot in their mind as a sequence of scenes as they retell a story to a partner.	Teaching Point: Readers as storytellers use body language to convey meaning to their audience.	Teaching Point: Readers recognize that writers use strong beginnings to entice the listener to 'want to hear more.'	Teaching Point: Readers as storytellers use details to support their retelling of a story.
Writing	Teaching Point: Writers use devices such as punctuation and text style to signal tempo and volume.	Teaching Point: Writers draw pictures in sequence to illustrate the different scenes in a story.	Teaching Point: Writers make a list of descriptive language found in the story that matches character behavior.	Teaching Point: Writers create a new lead to the story that pulls the reader in.	Teaching Point: Writers jot a list of important details that support and hold the story together.

## Storytelling: A Celebration of Reading and Writing

WEEK 3	Monday	Tuesday	Wednesday	Thursday	Friday
Reading	Teaching Point: Readers recognize that writers use a strong ending that keeps to the theme, and conveys a message or lesson.	Teaching Point: Readers as storytellers share possible new beginning(s) with a partner as a rehearsal for telling to a larger audience.	Teaching Point: Readers as storytellers Share their retelling of their version of a story with a partner to rehearse the sequence.	Teaching Point: Readers as storytellers retell their version of new ending(s) with a partner for feedback and opinions.	Teaching Point: Readers as storytellers recite entire version of their story to a larger audience as a celebration.
Writing	Teaching Point: Writers recreate a new ending that keeps to the theme and makes the story their own.	Teaching Point: Writers revise their leads to make sure it is clear and makes sense.	Teaching Point: Writers revise the details of their story to make sure it is in correct sequence.	Teaching Point: Writers revise the new ending to make it clear and strong.	Teaching Point: Writers publish the new pieces they wrote to get ready for celebration.

## Unit of Study: Storytelling: A Celebration of Reading and Writing

Title of Mini-Lesson: Writers identify the heart of the story by thinking about the who and what

Intention: To teach students what the big, important idea is in the story

Connection: You might say to writers, "You have spent time illustrating different scenes of a story and listing the details in a story that help us tell it better. I want to teach you how storytellers identify the big important idea of the story."

Teaching: "One way writers identify or find the big idea of a story is by noticing who is in the story and what's happening in the story. When writers or story tellers do this they can get to the heart of the story they are trying to tell and this way the story is also made clear. Notice how we can make a plan for that as a writer." Teacher will create a T-chart that has the word WHO in one column and the word WHAT in the other. Read a story aloud and model how you notice **who** is in the story and jot down the names of characters. In the column marked what, jot down what's happening so far. Demonstrate how you think about who and what to come up with the big idea of a story.

Active Engagement: Get students to have a go at it. Read or tell the beginning of another quick story. Invite kids to tell who is in the story and identify what is happening. They can work in small groups to formulate the heart of the story. Teachers will give writers an opportunity to practice this by asking them to plan a T-chart in their writer's notebook.

Link: Teacher could end with, "The big important idea in a story can be identified by noticing or thinking about the who and what in the story. In order to plan for a story to tell, it's important to know the heart of the story or the big idea. In this way the story is made clear. As you get ready to organize your thinking, create your T-chart and work to write down what the big idea is. This will help us focus on the big, important parts that we want to tell."

Share: Ask volunteers to demonstrate, using their T-chart, how they worked to find the big idea. Or, teachers can invite some to tell the heart of the story using a storyteller's voice.

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Lesson developed by District Literacy Coach

Unit of Study: Storytelling: A Celebration of Reading and Writing

Title of Mini-lesson: How actors tell a story.

Intention: Readers as storytellers use body language to convey meaning.

Connection: You might begin by saying: "actors in movies are like storytellers. They do more than just talk to us. When we watch movies we don't just listen to what the actors are saying, but what they are doing when they say it. This is done for a variety of reasons. To better explain the story or character to the audience. To make the story more exciting. It might be done to make it more believable, and to help bring the audience into the moment."

Teaching: You could say: "I want you to watch this clip as the actors demonstrate what I mean about using movement and body language as a way to convey meaning to the audience. ( A clip from a silent movie should be used for this) The actors are not going to speak at all, but just show you with their body language and facial expressions what they want to express. "

Active Engagement: You could have students do the following: "with your partner I want you to practice expressing something to them without speaking. Remember you can only use your body language and facial expressions to try and get the meaning across. Think about how the actors in the movie did it as you practice this skill."

Link: You might say: So when readers want to be good storytellers they add body language and facial expressions when they are telling the story. This will help to make the story more interesting and help the listener to grasp what the story is about.

Share: Have several students demonstrate how they used body language and facial expressions to convey the meaning of something without speaking to the whole class.

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Lesson developed by District Literacy Coach

## Unit of Study: Storytelling: A Celebration of Reading and Writing

Title of Mini-lesson: What is in an ending?

Intention: Readers recognize that writers use a strong ending that keeps to the theme, and conveys a message or lesson.

Connection: You might say to the readers: "As we read this genre ( could be folktales, fairytales, or urban legends...the choice is yours) you will notice they often have a theme, message, or lesson for the reader to learn."

Teaching: you could say: "As I read the story to you, I am going to identify for you the theme, message or lesson that the story I selected is trying to convey. I will show you how the strong ending helps convey this."

Active Engagement: You might have students do the following: "read a story with your partner and see if you can agree upon the theme, the message and/or the lesson the story is trying to convey."

Link: You could say: "So now when you go back to practice and prepare for your storytelling, you will have to practice making sure that your story as you tell its strong ending keeps to the theme and conveys the message or lesson clearly to the audience you are telling the story to."

Share: You can have several partnerships share how the ending in their story they read conveyed the theme or message/lesson.

Unit of Study:

Date: \_\_\_\_\_

Title of Mini-Lesson:

Intention:

Connection:
Teaching:
Active Engagement:
Link:
Share:

## TEACHING CHILDREN HOW TO LEARN A STORY

### **Don't memorize the story word for word**

Even though the story you plan to tell is written down, remember there is more than one way to tell a story. Don't change what happens in the story, but tell the story in such a way so as to make it your own. You can reuse some of the author's words, but do not try to memorize it. We know even when author's retell their own stories they have written, they don't use the same exact word every time.

### **Find a way of learning the story that works for you**

Drawing a story map using stick figures will help you learn the bare bones of the story. This way you have created a reference tool using these stick figures and scenes to represent and keep the order of the main events. You can then use the story map to guide you as you tell the story to yourself. Once you know the story put the map away and practice to an imaginary audience or in front of a mirror. As you practice, begin to think of movements and expressions to enhance the story as you tell it. Make sure you go back to the original story and check to see if you are leaving anything out. If you keep forgetting a part practice it a little harder by going over it a lot. One very useful way of learning a story is to tape yourself using a tape recorder and listen to it.

### **Practice, practice, practice!**

Tell the story to a friend on the bus

Tell yourself the story as your lying in bed, before you go to sleep

Tell it out loud to different family members, friends, anyone who can spare a few minutes to listen

Ask your listeners for suggestions on the things you might need to work on.  
(voices, expressions, pace, etc.)

## TEACHING CHILDREN HOW TO TELL A STORY

### **Change your voice in many ways**

Putting expression into your voice helps keep your listeners' interested

Change your speed to create different moods

Speak loudly to signal anger, if the character is scared, speak softly

If one character is chasing another, speak quickly

When using character voices, the same voice each time for each character  
Emphasize some words to make them stand out from the others  
Use pauses and silence for effect  
Change the pitch (high or low) of your voice

### **Put expression on your face**

Practice in front of the mirror and make sure the expression on your face matches the feelings of the character in your story

### **Use gestures and body movements to help your listeners see pictures in their mind**

A gesture is a movement of your body to express or emphasize ideas  
Be careful not to overdo it, you are not acting out everything, it's mostly in the telling, but the story is supported by the gestures

### **Avoid nervous movements**

If you move around unnecessarily or engage in activities like tugging on your shirt or moving back and forth, this will be distracting to the listeners and make it hard for them to concentrate on the story. If you practice, you will build your confidence and won't be as likely to make these movements. You may not even know your doing this unless you have someone observe you and tell you. Ask a friend or family member to watch and look for these when you tell your story.

### **Look at your listeners**

You have to make eye contact and look at your audience as you tell your story. You don't always need to look at the listeners. Sometimes you may even pretend to look at an imaginary object in your hand or a person you could be talking to. When story tellers do this, it helps the audience to imagine that object or person as well.

### **Stay calm if you forget something or make a mistake**

Often storytellers are afraid of making a mistake, or that they draw a blank as to what is supposed to be said next. Of course the best way to avoid this is to be well prepared, but if it happens don't call attention to it, the listeners most like won't even notice it. If you do forget, stay calm, pause and think about the last thing you said and take it from there.

**Have a strong, clear ending**

It is important to end your story in a concise, smooth manner. You should slow down, and end it with a clear finish so the listeners know it's done. Gesturing with your hands or taking a bow signals the listeners as well that you are done. When they begin to applaud, be sure to say thank you before sitting down.

From: 2005 Martha Hamilton and Mitch Weiss, *Children Tell Stories: Teaching and using Storytelling in the Classroom*, Richard C. Owen Publishers

## Storytelling in the Classroom: Concepts and Activities

- ▶ It is empowering for a child to be able to express his or her thoughts and feelings articulately through oral language.
- ▶ The art of storytelling can be an enjoyable tool for practicing both listening skills and verbal expression.
- ▶ Teachers can effectively model interesting, expressive language for students to emulate.
- ▶ New vocabulary can be introduced and easily comprehended within a story's context.
- ▶ Diverse ways in which language is used can be depicted in folktales, including instructions, recipes, secrets, riddles, warnings, questions, and explanations.
- ▶ People learn new skills when they are interested in the topic or when it is useful to them. Finding folktales to tell can stimulate reading and research interest. Folktale collections can be found in the 398.2 section of library.
- ▶ Storytelling is a way to emphasize the uniqueness of each person's imagination.
- ▶ Imagination can generate language.
- ▶ Comprehension, or the ability to make sense of a story's plot, is facilitated by being able to mentally map the story's main events.
- ▶ Simplify the plot of a folktale into a story skeleton and then, using personal imagination, flesh it out as a retelling. Use vocabulary that is based on visualization of the tale.
- ▶ As a preliminary step in learning a traditional folktale to retell, sequence the story as a map, a mural, an outline, a flow chart or any other form which summarizes the flow of events.
- ▶ Make sense of a tale by sequencing the tale as a time line.

- ▶ Prepare story skeletons given on a printed sheet by having partners read the tale out loud to each other and then improvise a retelling in their own words.
- ▶ Read a picture book out loud to students whose eyes are closed. Without showing them the book's illustrations, discuss the pictures students saw in their imagination. Then compare and discuss the illustrator's vision of the tale as the book's pictures are shown.
- ▶ Explore acting out the characters in the story to bring color and variety into the face and voice.
- ▶ Try retelling a story using lots of characterization as well as being the narrator.
- ▶ Arrange to trade classes with another teacher for a few minutes to try the story out on new ears.
- ▶ Explore spontaneous speech or improvisational language by making up oral poetry.
- ▶ Try reading a folktale out loud one day and then, visualizing it like a movie, retell it in your own words the next day.
- ▶ Ask the students to retell the tale in their own words with the prompt, "And then what happened next? Have them act the story out as a play.
- ▶ Improvisation: Retelling a small section of a printed tale as part of a chain story. Each person tells a bit of the story until it's over.
- ▶ Create a story corner in the classroom where stories are read or told by both students and teachers.
- ▶ Have a Story Exchange Week. During this celebration of stories, teachers can use their story corners as a place to have guest teachers from other classrooms share favorite stories. The stories could be read (with lots of characterization) or retold.
- ▶ Students could ask parents or older family members to tell them something amusing or interesting they remember the student doing when they were small. Students could share this autobiographical tale in the story corner.

▶ Students could make a class book retelling a favorite folktale and send it to other classes.

▶ Tell students personal tales recounting stories of your youth.

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## Storytelling Class Experiences

- ✚ Retell a class experience that everyone has shared together
- ✚ Teacher tells the class 'story' then asks students to sit knee-to-knee with a partner and take turns telling the same story with each student telling the 'story' his or her own way
- ✚ Have students narrow the story by telling across only five fingers
- ✚ Tell it again! This time the teacher tells it better using story language
- ✚ Sit in a big circle. Tell the same "story' again with each student taking one 'page'. If students skip ahead say, "Oops! Go back a little bit. What was the very next thing that happened?"
  
- ✚ Tell it better! Tell the same story, but revise it.
  - Make the beginning sound like a story in a real book
  - Add dialogue by making characters talk
  - Build up the important parts
  - Help listeners really picture the story

## Rubric for Storytelling

	5 Points	3 Points	1 Point
<b>PREPARATION</b>			
<b>Choice of appropriate story</b>	Story content and age level appropriate for tell and audience	Questionable story content or age level appropriateness for teller and/or audience	Story content or age level inappropriate for teller and/or audience
<b>Knowledge of story</b>	Not memorized word for word, but story flows in conversational tone	Some pregnant pauses; loss of place; memorized word for word	Frequent pregnant pauses; steps out of story; loses place; rambling; no story line
<b>Comfort with story</b>	Chose story they love and are able to share that enthusiasm; definite beginning, middle and end; builds suspense	Wants to share the story, but not completely comfortable with it; awkward	Tells story as though someone else had chosen it
<b>Acknowledgement of source</b> (legal requirement)	Shares source (author, title) and history as part of story ("honoring" the source)	Provides source but it's done mechanically	Does not provide source information
<b>PRESENTATION</b>			
<b>Physical presence:</b> » eye contact » absence of distracting mannerisms, etc. » confidence » expression	Relaxed; teller is enjoying himself and "standing tall"	Occasional loss of eye contact; talking too fast Off-and-on connection with listener	Wooden style; flat presentation; frequent loss of eye contact Could just as well be telling in an empty room
<b>Telling style:</b> » clearness of voice and appropriate volume » body language (facial expressions and appropriate gestures and movements) » connection with audience » continuity in language	Draws audience into the story; charismatic; expressive; excited Gestures seem natural Listeners want to hear more	Nervous, but able to continue Listeners will not be lost in the story Gestures seem rehearsed	Discomfort apparent; shows fear; wants to stop Body stiff or lifeless Presentation robotic

*Authors of this rubric, Jo Bridges and Renee Schwartz. <http://www.flstory.org/programs/yvoices/rubric.htm>*

**Effective Storytelling Performance Skills**

When telling a story, an effective storyteller demonstrates the following traits

**Voice Mechanics**

Speaks with an appropriate volume for the audience to hear.  
Employs clear enunciation. Uses non-monotonous, vocal expression to clarify the meaning of the text.

**Face/Body/Gesture**

Expressively uses non-verbal communication to clarify the meaning of the text.

**Focus**

Concentration is clear.  
Eye contact with audience is engaging.  
Maintains a charismatic presence in space (stage presence).

**Characterization**

If dialogue is employed, characters are believable to listener.  
Storyteller's natural voice is differentiated from character voices.

**Use of Space:**

Storyteller seems comfortable, relaxed and confident in front of listeners. Storyteller maintains clear spatial relationships for characters and narrator.

**Pacing:**

The story is presented efficiently and keeps listeners' interest throughout.

## Effective Storytelling Composition

### Basic Story Structure

Story has a clear and engaging opening.

Story's sequence of events is easy for the listener to follow.

Story's ending has a sense of closure.

### Words

Teller's choice of language is descriptive and articulate.

If dialogue is employed, the teller's character text is clearly differentiated from the narrator's text so that the listener understands who is talking.

### Innovation

Teller employs a unique or creative use of language, sound, or body language.

Teller creatively presents the sequence of events.

Teller's perception of the meaning of the story is artfully expressed or suggested through the telling.

### Performance Skills Rubric

	<b>Beginner</b>	<b>Intermediate</b>	<b>Proficient</b>	<b>Accomplished</b>
<b>Voice Mechanics</b>				
<b>Facial Expression</b>				
<b>Body Language &amp; Gesture</b>				
<b>Focus</b>				
<b>Characterization</b>				
<b>Use of Space</b>				
<b>Timing/Pacing</b>				

### Storytelling Compositional Skills Rubric:

	<b>Beginner</b>	<b>Intermediate</b>	<b>Proficient</b>	<b>Accomplished</b>
<b>Story Structure</b>				
<b>Words</b>				
<b>Innovation</b>				

<http://www.storyarts.org/classroom/usestories/storyrubric.html#skills>

## Storytelling Assessment Evaluation Sheet

Key:

0- **Not at all**

1- **Somewhat**

2- **Satisfactory**

3- **Outstanding**

1. Did the storyteller **structure the environment** so that everyone could see, hear, and understand? \_\_\_\_\_
2. Did the storyteller **gain everyone's attention** before the story started? \_\_\_\_\_
3. Did the storyteller use voice **projection and expression** effectively? \_\_\_\_\_
4. Did the storyteller **involve the listeners?** (e.g. response words, chanting, eye contact, questions, use of gestures, body motion). \_\_\_\_\_
5. Did the storyteller make **use of concrete objects or visuals?** \_\_\_\_\_
6. Did the storyteller **use nonverbal language?** \_\_\_\_\_
7. Did the storyteller **pace the story** and **use pauses effectively?** \_\_\_\_\_
8. Did the storyteller appear to be **well-prepared** and **familiar with the story?** \_\_\_\_\_
9. Did the storyteller **state the source** of the story? \_\_\_\_\_
10. Did the storyteller state how the story **relates to everyday life?** \_\_\_\_\_

[http://www.saskschools.ca/curr\\_content/bestpractice/story/assets/pdf/steval.pdf](http://www.saskschools.ca/curr_content/bestpractice/story/assets/pdf/steval.pdf)

## Kindergarten Storytelling Rubric

Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Grade: \_\_\_\_ Teacher: \_\_\_\_\_ SLP: \_\_\_\_\_ Story: \_\_\_\_\_

Ask the student to create a story using a wordless picture book or a book in which the words have been blocked out. Select a story book that has clear pictorial representations of characters engaged in a situation that is problematic, requiring actions to alleviate the predicament. Rate the quality of the student's story relative to the story elements identified below.

Story Element	Score	Ratings
A clear beginning is expressed.	0 1	0 = no phrase; use is questionable 1 = phrase used at an appropriate point/context
Characters are identified	0 1 2	0 = no characters; 1 = 1 main character; 2 = 2-3 main characters
Setting information is expressed	0 1 2	0 = no identification 1 = setting identified
A major event is described	0 1 2	0 = no event is stated 1 = minor or unrelated event is described 2 = related main event is described
A logical sequence of events is described	0 1 2	0 = no actions or events 1 = only 1-2 actions/events are stated; order may be questionable 2 = 3-4 actions/events are present; order is maintained
A solution/outcome is stated	0 1 2	0 = consequences are not stated 1 = a consequence is stated, but is not connected to main event 2 = a consequence is stated, with clear relationship to main event
An ending is expressed	0 1 2	0 = no ending; 1 = ending is non-specific (e.g., "The end.") 2 = ending is clear, concise and related to the theme and events

Total Score: \_\_\_\_\_

Comments regarding the overall quality of the student's narrative:

## The Power of *Gesture*

Text of Story	Suggested Motions

Name \_\_\_\_\_ Date \_\_\_\_\_

## Story Mapping

First	Next	Then	After
So	But	Well	Finally

# STORYBOARDING



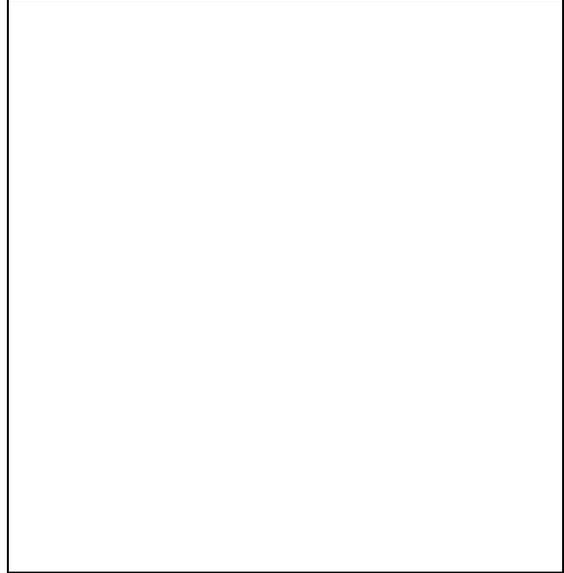
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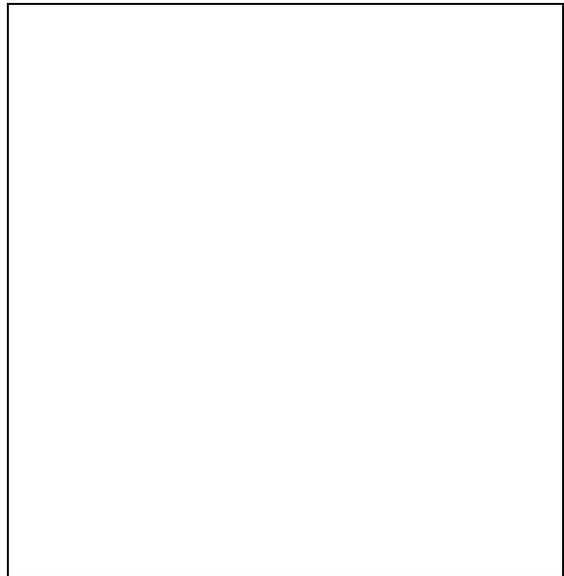
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## Simple Picture Books to Get Started with Storytelling

*Abiyoyo* by Pete Seeger (A South African Folktale)

*Anansi the Spider* by Gerald McDermott (A Tale from the Ashanti)

*"Could be Worse!"* by James Stevenson

*Hattie and the Fox* by Mem Fox

*Jabuti the Tortoise: A Trickster Tale from the Amazon* by Gerald McDermott

*Mrs. Wishy-Washy* by Joy Cowley

*Stone Soup* by Marcia Brown (An Old Tale)

*The Carrot Seed* by Ruth Krauss

*The Hungry Giant* by Joy Cowley

*The Paper Bag Princess* by Robert Munsch

*The Rooster Who Went to His Uncle's Wedding* by Alma Flor Ada (A Latin American Folktale)

*The Three Billy Goats Gruff* by Paul Gladone

*The Three Wishes* Retold by M. Jean Craig (A Classical Tale)

*The Turnip* by Harriet Ziefert (A Russian Folktale)

*The Wolf Who Cried Boy* by Bob Hartman

*Whistle for Willie* by Ezra Jack Keats

*Who Will Be My Mother?* by Joy Cowley

## Websites

[www.beautyandthebeaststorytellers.com](http://www.beautyandthebeaststorytellers.com)

[www.Youthstorytelling.com](http://www.Youthstorytelling.com)

[www.yellowmoon.com](http://www.yellowmoon.com)

[www.geocities.com/storiesinc/TeachersGuide.html](http://www.geocities.com/storiesinc/TeachersGuide.html)

[www.storyarts.org](http://www.storyarts.org)

[www.timsheppard.co.uk/story](http://www.timsheppard.co.uk/story)

[www.powermediaplus.com](http://www.powermediaplus.com)

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Fujita, H. Edited by Stallings, F. (1999). *Stories to Play With*. Little Rock: August House Publishers, Inc.

Hamilton, M. and Weiss, M. (1999 ). *How and Why Stories: World Tales Kids can Read and Tell*. Little Rock: August House Publishers, Inc.

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MacDonald, M. R. (1993). *The Story-Tellers Start-Up Book*. Little Rock: August House Publishers, Inc.

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Mains B. Editor *I Touched the Moon: Stories and Crafts for Kids*. Toronto: Annick Press Ltd.