



# *Storytelling and the Common Core Standards*

1

*from the Youth, Educators and Storytellers Alliance*

*June 2012*

## **Table of Contents**

### **Introduction**

### **Generally Speaking...**

**Why is storytelling an important aspect of and asset to educational experiences?**

**How do interactive storytelling and its corresponding activities “fit” into the Common Core State Standards Initiative?**

### **Specifically...**

#### **Kindergarten**

##### **Puppet Project**

#### **Grade 1**

#### **Grade 2**

#### **Grade 3**

#### **Grade 4**

##### **Cinderella Project**

#### **Grade 5**

#### **Grade 6**

### **Resources**

#### **Education SIGs of the National Storytelling Network**

**YES! Alliance**

**SHE**

**Thank you to NSN**

## Introduction

The Common Core Standards dominate education today. Public school teachers must teach to the standards and storytellers are often asked to fulfill a particular standard or content area. These are prescriptive rather than a national curriculum, yet the standards are intentional about what children need to know at every grade level.

They are presented individually, which suggests that teachers and teaching artists might teach that way. OH NO, please don't! Find a wonderful project in which children are interested, like the Kindergarten puppet project or the Fourth Grade Cinderella project, where children think and write and tell the stories, then after the project is planned, return to the standards and tweak the project's emphasis. Why? Because children will learn the standard best if it is embedded in a story. The development of critical thought and imagination are the finest we – as teachers and teaching artists – can offer our nation's youth...not a list of ways to acquire information.

Note also that the request for images and imagination are minimal, yet that is a place where storytellers excel. In the reading standards for literature, for informational text and for foundational skills giving children a verbal picture or a drawing will help enlarge their imaginations, or thinking in pictures. Providing them with story structure, such a six-framed storyboard, will help children internalize narrative structure and make them better readers.

Keep in mind that storytelling is not mentioned in the standards. Professionally, that means we need to make the case at almost every juncture – with administrators, with teachers, with parents – but not with the kids; they get it immediately.

Taking into consideration the Language Arts Standards in Kindergarten through Fifth Grades and Middle School, we looked at the natural relationship between our vocation and avocation. Here are the fruits of our work, a document in progress, as all education and all storytelling must be.

Jane Stenson  
Storyteller, Educator, Author  
Co-Chairperson of  
Youth Educators and Storytellers Alliance  
June, 2012



## Generally Speaking...

### Why is storytelling an important aspect of and asset to educational experiences?

An excerpt from *Teaching Storytelling: A Position Statement* from the Committee on Storytelling of the National Council of Teachers of English, available at <http://www.ncte.org/about/over/positions/category/curr/107637.htm>

“Why Include Storytelling in School?”

Students who search their memories for details about an event as they are telling it orally will later find those details easier to capture in writing. Writing theorists value the rehearsal, or prewriting, stage of composing. Sitting in a circle and swapping personal or fictional tales is one of the best ways to help writers rehearse.

Listeners encounter both familiar and new language patterns through story. They learn new words or new contexts for already familiar words. Those who regularly hear stories, subconsciously acquire familiarity with narrative patterns and begin to predict upcoming events. Both beginning and experienced readers call on their understanding of patterns as they tackle unfamiliar texts. Then they re-create those patterns in both oral and written compositions. Learners who regularly tell stories become aware of how an audience affects a telling, and they carry that awareness into their writing.

Both tellers and listeners find a reflection of themselves in stories. Through the language of symbol, children and adults can act out through a story the fears and understandings not so easily expressed in everyday talk. Story characters represent the best and worst in humans. By exploring story territory orally, we explore ourselves—whether it be through ancient myths and folktales, literary short stories, modern picture books, or poems. Teachers who value a personal understanding of their students can learn much by noting what story a child chooses to tell and how that story is uniquely composed in the telling. Through this same process, teachers can learn a great deal about themselves.

Story is the best vehicle for passing on factual information. Historical figures and events linger in children's minds when communicated by way of a narrative. The ways of other cultures, both ancient and living, acquire honor in story. The facts about how plants and animals develop, how numbers work, or how government policy influences history—any topic, for that matter—can be incorporated into story form and made more memorable if the listener takes the story to heart.

Children at any level of schooling who do not feel as competent as their peers in reading or writing are often masterful at storytelling. The comfort zone of the oral tale can be the path by which they reach the written one. Tellers who become very familiar with even one tale by retelling it often, learn that literature carries new meaning with each new encounter. Students working in pairs or in small storytelling groups learn to negotiate the meaning of a tale.”

**Myth:** The *Standards* don't have enough emphasis on fiction/literature.

**Fact:** The *Standards* require certain critical content for all students, including: classic myths and stories from around the world, America's Founding Documents, foundational American literature, and Shakespeare. Appropriately, the remaining crucial decisions about what content should be taught are left to state and local determination. In addition to content coverage, the Standards require that students systematically acquire knowledge in literature and other disciplines through reading, writing, speaking, and listening.

From the Common Core Standards web site page: <http://www.corestandards.org/about-the-standards/myths-vs-facts>

"Almost all children experience the world of storytelling before they begin their journey into the world of mathematical thinking, and there's an intriguing possibility that providing children with experience with storytelling may later enhance their ability to tackle problems in the mathematical arena." – Daniela O'Neill, University of Waterloo scientist, in a study first published in the June 2004 issue of *First Language*

## **How do interactive storytelling and its corresponding activities “fit” into the Common Core State Standards Initiative?** Information from the website of the Common Core Standards Initiative at <http://www.corestandards.org/> **Grades K – 5 ELA Common Core Standards Connections**

**Reading:** Stories from the folktales of diverse cultures, shared in the oral tradition, connect the literacy of the spoken word to the book format of story-sharing, as well as to areas of the social studies curriculum.

- The standards mandate certain critical types of content for all students, including classic myths and stories from around the world, foundational U.S. documents, seminal works of American literature, and the writings of Shakespeare. The standards appropriately defer the many remaining decisions about what and how to teach to states, districts, and schools.

**Writing:** Storytellers can emphasize the gathering of information and revision of work for their presentations. Most storytellers in education settings can also provide pre-storytelling, pre-writing, and post-storytelling activities to enrich the narrative experience.

- **Research**—both short, focused projects (such as those commonly required in the workplace) and longer term in depth research—is emphasized throughout the standards but most prominently in the writing strand since a written analysis and presentation of findings is so often critical.
- Annotated samples of student writing accompany the standards and help establish adequate performance levels in writing arguments, informational/explanatory texts, and narratives in the various grades.

**Speaking and Listening:** Storytelling models communication skills and the narrative process, and encourages listeners to participate, to question, to tell, and to seek stories similar to those presented by the storyteller.

- The standards require that students gain, evaluate, and present increasingly complex information, ideas, and evidence through listening and speaking as well as through media.

**Language:** Storytelling is communication, an interactive art that utilizes the tools of gesture, facial expression, and voice to define and enrich the language and meaning of stories. Storytelling also encourages comprehension, addition, and use of diverse words in a growing vocabulary.

- The standards expect that students will grow their vocabularies through a mix of conversations, direct instruction, and reading. The standards will help students determine word meanings, appreciate the nuances of words, and steadily expand their repertoire of words and phrases.
- The standards help prepare students for real life experience at college and in 21st century careers. The standards recognize that students must be able to use formal English in their writing and speaking but that they must also be able to make informed, skillful choices among the many ways to express themselves through language.
- **Vocabulary and conventions** are treated in their own strand not because skills in these areas should be handled in isolation but because their use extends across reading, writing, speaking, and listening.

### **Range of Text Types for K–5**

Students in K–5 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

#### **Stories**

Includes children’s adventure stories, folktales, legends, fables, fantasy, realistic fiction, and myth

#### **Dramas**

Includes staged dialogue and brief familiar scenes

#### **Poetry**

Includes nursery rhymes and the subgenres of the narrative poem, limerick, and free verse poem

#### **Literary Nonfiction and Historical, Scientific, and Technical Texts**

Includes biographies and autobiographies; books about history, social studies, science, and the arts; technical texts, including directions, forms, and information displayed in graphs, charts, or maps; and digital sources on a range of topics

## Grades 6 – 12 ELA Common Core Standards Connections in Speaking and Listening:

Whatever their intended major or profession, high school **graduates will depend heavily on their ability to listen attentively to others so that they are able to build on others’ meritorious ideas while expressing their own clearly and persuasively.**

**New technologies have broadened and expanded the role that speaking and listening play in acquiring and sharing knowledge and have tightened their link to other forms of communication.** The Internet has accelerated the speed at which connections between speaking, listening, reading, and writing can be made, requiring that students be ready to use these modalities nearly simultaneously. Technology itself is changing quickly, creating a **new urgency for students to be adaptable in response to change.**

### **Range of Text Types for 6–12**

Students in grades 6–12 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

#### **Stories**

Includes the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels

#### **Drama**

Includes one-act and multi-act plays, both in written form and on film

#### **Poetry**

Includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics

#### **Literary Nonfiction**

Includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience

## Specifically...

The following information refers to storytelling and common core standards for English Language Arts for specific grade levels. For your convenience, **topics and standards are in bold print**. *Storytelling connections are printed in italics*. Please note that this is a work in progress. Additional grade levels will be added. The information will be available as a benefit of membership in YES or SHE, the education SIGs of NSN.

---

## STORYTELLING AND COMMON CORE STANDARDS, ELA

### KINDERGARTEN

#### **Reading, Literature:**

Storyteller's reminder: If you first put down the book, you can see the children's faces and establish a relationship with them. Then pick up the book and every one of them will be with you – Plato says, "You can't learn something unless you already know it."

#### **Key Ideas**

**RLK.1. With prompting and support, ask and answer questions about key details in a text.**

*Tell a literary story such as Sam and the Tigers by Julius Lester. The next day use the book's illustrations to have the children re-tell the story in their own words. Then read the picture book to the class. Why this three-step process? Because education is about depth, not coverage...we want the children to know the story and the associated storytelling skills.*

**RLK.2. With prompting and support, retell familiar stories including key details.**

*If the teacher "tells" stories, so will the children. Anansi and the Moss-Covered Rock by Eric Kimmel is a must in fulfilling this standard.*

**RLK.3. With prompting and support, identify characters, settings, and major events in a story.**

*The teacher tells a story, then uses simple stick puppets to tell it again. Next, a small group of children (6) make drawings of each part of the story using a six-framed storyboard: picture 1. Main character in the setting; picture 2. What is the problem or conflict in the story? picture 3. The problem gets worse (ask 'what happens?'); picture 4. attempted solutions; picture 5. Solve the problem; picture 6. significance of the story. THEN, have the six children stand before the class and tell the story in their own words, knowing that the whole class now understands the characters, setting and plot. Note how this covers so many of the standards in a holistic, imaginative way.*

#### **Craft and Structure**

**RLK.4. Ask and answer questions about unknown words in a text.**

*Place some "unknown" difficult words in the story like 'spendthrift' or 'ne'er-do-well'. Storytelling, because it is flexible, can provide many context clues that static literature often does not.*

**RLK.5. Recognize common types of texts (storybooks, poems).**

*Add folktale, fairytale, trickster tale, pourquoi tale, fable. Folktale versus literary tale – is there an author? Fiction versus non-fiction – is this a real story or is it imagined?*

**RLK.6. With prompting and support, name the author and illustrator of a story and define the role of each in a story.**

*Always cite your source. It's a habit that children can pick up.*

#### **Integration of Knowledge and Ideas**

**RLK.7. With prompting and support, describe the relationship between illustrations and the story in which they appear (what moment the illustration depicts).**

*Using wordless picture books have child(ren) tell the story. All the Caldecott winners are wonderful for this child-telling activity. A Ball for Daisy by Chris Raschka is the 2011 winner.*

Authors of the Common Core Standards: National Governors Association Center for Best Practices, Council of Chief State School Officers

Title: Common Core State Standards

Publisher: National Governors Association Center for Best Practices, Council of Chief State School Officers, Washington D.C.

Copyright Date: 2010

## KINDERGARTEN, CONTINUED

**RLK.9. With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.**

*Beyond the obvious (what type of shoe did the character lose?), this is an ideal place to review story structure: what is the problem each character faced? How was the problem solved?*

### **Range of Reading and Level of Text Complexity**

**RLK.10. Actively engage in group reading activities with purpose and understanding.**

*See Appendix B of the Common Core Standards for English Language Arts and Literacy in History, Social Studies, Science, and Technical Subjects at [http://www.corestandards.org/assets/Appendix\\_B.pdf](http://www.corestandards.org/assets/Appendix_B.pdf) for reading lists information for all grade levels.*

*The suggested reading list for Grades K – 1 includes:*

#### Literature Suggestions for K-1

- *Little Bear (An I Can Read Book)* A Boy, a Dog, and a Frog (Boy, Dog, Frog) Mercer Mayer
- *Are You My Mother?* P.D. Eastman
- *Green Eggs and Ham* Dr. Seuss
- *Put me in the Zoo* Robert Lopshire
- *Frog and Toad Together* (I Can Read Picture Book) Arnold Lobel
- *Owl at Home* (I Can Read Book 2) Arnold Lobel
- *Pancakes for Breakfast* Tomie dePaola
- *Hi! Fly Guy* (Theodor Seuss Geisel Honor Book (Awards)) Tedd Arnold

#### Poetry Suggestions for K-1

- "As I Was Going to St. Ives," Anonymous
- "Mix a Pancake," Christina Rossetti
- "Singing-Time," Rose Fyleman
- "Halfway Down" A.A. Milne
- "Drinking Fountain" Marchette Chute
- "Poem" Langston Hughes
- "Wouldn't You?" John Ciardi
- "By Myself" Eloise Greenfield
- "Covers" Nikki Giovanni
- "It Fell in the City" Eve Merriam
- "Celebration" Alonzo Lopez
- "Two Tree Toads"

#### Informational Texts Suggestions for K-1

- *A Tree Is a Plant* (Let's-Read-and-Find-Out Science) Clyde Robert Bulla
- *My Five Senses* (Let's-Read-and-Find-Out Science 1) Alike
- *Starfish* (Let's-Read-and-Find-Out Science) Edith Thacher Hurd
- *A Weed is a Flower: The Life of George Washington Carver* Alike
- *Truck* Donald Crews
- *I Read Signs* (Reading Rainbow Books) Tama Hoban
- *Let's Find Out About Ice Cream* Mary Ebeltoft Reid
- "Garden Helpers," National Geographic Young Explorers
- "Wind Power," National Geographic Young Explorers

#### Read-Aloud Stories for K-1 (Adult reading to child)

- *The Wonderful Wizard of Oz* (Books of Wonder) L. Frank Baum
- *Little House in the Big Woods* Laura Ingalls Wilder



- *Mr. Popper’s Penguins* (Paperback) Richard and Florence Atwater
- *Finn Family Moomintroll* Tove Jansson
- *A Story, a Story* Gail E. Haley
- *The Paper Crane* (Reading Rainbow Book) Molly Bang
- *Lon Po Po: A Red Riding Hood Story from China* Ed Young
- *Family Pictures, 15th Anniversary Edition / Cuadros de Familia, Edición Quinceañera* Carmen Lomas Garza
- *Tomas and the Library Lady* Pat Mora
- *Kitten’s First Full Moon* Kevin Henkes

Read-Aloud Poetry for K-1 (Adult reading to child)

- “The Fox’s Foray,” Anonymous
- “Over in the Meadow,” John Langstaff
- “The Owl and the Pussycat,” Edward Lear
- “April Rain Song” Langston Hughes
- “Zin! Zin! Zin! a Violin,” Lloyd Moss

Read-Aloud Informational Texts for K-1 (Adult reading to child)

- *A Year at Maple Hill Farm* Alice and Martin Provensen
- *Fire! Fire!* Gail Gibbons
- *Follow the Water from Brook to Ocean* (Let’s-Read-and-Find-Out Science 2) Arthur Dorros
- *Water, Water Everywhere* Cynthia Overbeck and Mark Rauzon
- *Earthworms* Claire Llewellyn
- *What Do You Do with a Tail Like This?* (Caldecott Honor Book) Robin Page and Steve Jenkins
- *From Seed to Pumpkin* (Let’s-Read-and-Find-Out Science, Stage 1) (Let’s-Read-and-Find-Out Science 1) Wendy Pfeffer
- *Amazing Whales!* (I Can Read Book 2) Sarah L. Thomson
- *How People Learned to Fly* (Let’s-Read-and-Find-Out Science 2) True Kelley and Fran Hodgkins

*Expand on these examples through the use of stories that correlate with the narratives of storytellers.*

## KINDERGARTEN, CONTINUED

### **Reading, Informational Text:**

Storyteller's reminder: The power of factual information embedded in the context of a good story is most easily retained.

#### **Key Ideas**

**RI.K.1. With prompting and support, ask and answer questions about key details in the text.**

*For Kindergartners a told folktale about the science or history concept being taught coupled with non-fiction text is important so they retain the information, e.g., a folktale about the phases of the moon supported by informational text. Then they can answer and ask questions.*

**RI.K.2. With prompting and support, identify the main topic and retell key ideas in the text.**

*Tell this one! Mirra Ginsburg's engaging book Mushroom in the Rain allows children to understand information about the mushroom's growth as well as the animals need for shelter. The last sentence is "Can you guess what happens to mushrooms in the rain?"*

**RI.K.3. With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information.**

*It's fun to compare the information from a folktale with a non-fiction text. Further it's fun to research children's questions about a topic and what books give them the best answers to their questions.*

#### **Craft and Structure**

**RI.K.4. With prompting and support, ask and answer questions about unknown words in a text.**

**RI.K.5. Identify the front cover, back cover, and the title of a book.**

**RI.K.6. Name the author, illustrator of a text and define the role of each in presenting the ideas or information in a text.**

#### **Integration of Knowledge and Ideas**

**RI.K.7. With prompting and support, describe the relationship between illustrations and the text in which they appear, e.g., what person, place, thing or idea in the text an illustration depicts.**

*Ask the children to turn a non-fiction book(s) into an illustrated story that they can tell.*

**RI.K.8. With prompting and support, identify the reasons an author gives to support points in a text.**

**RI.K.9. With prompting and support, identify basic similarities in and differences between two texts on the same topic, e.g., in illustrations, descriptions or procedures.**

#### **Range of Reading and Level of Text Complexity**

**RI.K.10. Actively engage in group reading activities with purpose and understanding.**

*See Appendix B of the Common Core Standards for English Language Arts and Literacy in History, Social Studies, Science, and Technical Subjects at [http://www.corestandards.org/assets/Appendix\\_B.pdf](http://www.corestandards.org/assets/Appendix_B.pdf).*

*Expand on these examples through the use of stories that correlate with the narratives of storytellers.*

## KINDERGARTEN, CONTINUED

### **Reading, Foundational Skills:**

Storyteller's reminder: Many of these skills are taught throughout toddler and pre-school years with rhymes and fingerplays and songs and games. Becoming a literate person takes a long time, and there are many paths.

#### **Print Concepts**

**RF.K.1. Demonstrate understanding of the organization and basic features of print. Follow words from left to right, top to bottom, and page by page.**

*Find active fingerplays/games such as "On My Head" or "Two Little Birds" or "The Cadence Chant" that emphasize language development and body awareness and coordination of actions and words. First the information needs to be in the body before we move to print.*

#### **Phonological Awareness**

**RF.K.2. Demonstrate understanding of spoken words, syllables, and sounds (phonemes)**

- **Recognize and produce rhyming words.**
- **Count, pronounce, blend and segment syllables in spoken words.**
- **Blend and segment onsets and rimes of single-syllable spoken words.**
- **Isolate and pronounce the initial, medial vowel, and final sound (phonemes) in three-phoneme (C-V-C) words.**
- **Add or substitute individual sounds in simple, one-syllable words to make new words.**

*Use games that require auditory and listening skills, such as the "Bear Hunt," "Stop and Go/Fast and Slow," and "Miss Mary Mack"(hand clapping game). We know children like to play games...so play games that support body awareness and skills, auditory awareness and skills, and language.*

## GRADE 1

### **Reading, Foundational Skills:**

Storyteller's reminder: This is the big order for First Grade, the knowing how to read, breaking the code. Any word plays you can provide in a performance or in a classroom or in a residency, the better you will be received.

Check Kindergarten and Second Grade for ideas.

### **Reading, Literature:**

Storyteller's reminder: Read Kindergarten and Second Grade standards for ideas for First Grade.

In First Grade, students who practice reading comprehension are more able to apply those skills when they listen than when they read...because they are still primarily in the oral mode. So, both modes are appropriate. Also, narrative structure (RL.1.3.)needs to be taught at every level, increasing the complexity (depth) of the frames.

#### **Key Ideas**

##### **RL.1.1. Ask and answer questions about key details in a text.**

*After telling a story ask open-ended questions, having students' use details to respond, e.g., "Why did Jack want to receive money as his pay rather than a donkey?"*

##### **RL.1.2. Retell stories, including key details, and demonstrate understanding of their central message or lesson.**

*Language experience activity, an LEA*

- a. Tell a story and ask child to retell;*
- b. Have children in small groups (3) retell the story. Children number one, two or three. When teacher says 'switch,' the next child continues on with the story where the last child left off. Continue until the story is told three times in the group. Then, ask which group would like to "tell" the story to the class? Or act it out?*
- c. In a small group (6) ask children to (draw and) retell the story for the whole class;*
- d. Tell a story, have children create simple stick puppets and retell the story.*

##### **RL.1.3. Describe characters, settings, and major events in a story, using key details.**

*Use LEA above, and*

- a. Using the program Voice Thread, which is like an interactive Wiki, children draw mental images from a story and then talk about their image. Next, they draw lines to highlight what they were commenting on. They read the passage that their image referred to so that people (parents and teachers) can create an icon and comment on the passage.*
- b. Tell a story and have children draw picture of the main character in the story's setting;*
- c. Tell a story and have children create a six-framed storyboard –*
  - 1. draw main character in the setting*
  - 2. draw the problem for the main character*
  - 3. draw the rising action – the problem gets worse*
  - 4. draw possible solutions (a magic ring? a warty toad?)*
  - 5. draw the picture of solving the problem*
  - 6. in narrative – why is this story important?*

#### **Craft and Structure**

##### **RL.1.4. Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.**

*Images that form deep impressions are the storyteller's strength. They along with similes and metaphors should be contained in the stories we tell and in good literature...and then reviewed with the children. Beyond identifying these, children can create similes and metaphors for a great deal of fun, e.g., "he ate as fast as..." the small dog was as loud as..." "the dark tunnel was like..."*

## GRADE 1, CONTINUED

### **RL.1.5. Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.**

*Ah! fiction and non-fiction, and historical fiction and sci-fi. This is confusing to First Graders. What's true? What's placed in the story to make the story move? Tell an historical/science fiction, such as The Empress and the Silkworm by Lily Toy Hong, or Winter Days in the Big Woods by Laura Ingalls Wilder. Then retell the story with the children noting which pieces are factual and which are imagined, being careful to state that both the non-fiction and the fiction are necessary to create a good story.*

### **RL.1.6. Identify who is telling the story at various points in a text.**

*After telling the Iranian folktale "The Pumpkin Child" ask the children to think about what each character wanted, e.g., the father, the mother, the pumpkin child, and Murad. Ask them for details that support their opinion. Compare the points of view, and then ask what they would like to say to the father, the mother, the pumpkin child, and to Murad.*

### **Integration of Knowledge and Ideas**

#### **RL.1.7. Use illustrations and details in a story to describe its characters, setting, or events.**

*a. Tell the Chinese folktale "The Magic Pot" which has a rollicking part as well as quieter sections. Its mathematical components make the story very ordered and easy to image. Ask children what "pictures" from the story they remember and how these show the characters of the woodcutter and of his wife.*

*b. If you choose the puppet story response (RL.1.2d) you can ask children how the puppets enhanced or detracted from the story.*

#### **RL.1.9. Compare and contrast the adventures and experiences of characters in stories.**

*a. Choose one standard folktale which has been rewritten several times, such as The Three Pigs. Have four or five different Three Pigs stories in the classroom, being sure to have the original. Children will enjoy comparing and contrasting these books.*

*b. Take two real heroines such as Wangari Maathai and John Muir. Have picture books available so that children can compare and contrast their ideas and how they went about trying to solve problems.*

13

### **Range of reading and Level of text Complexity**

*RL.1.10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.*

### **Reading, Informational Text:**

Storyteller's reminder: Check also Kindergarten and Second Grade for ideas.

Now, in our school in First Grade, geography instruction begins in earnest...and any non-fiction study can follow this model. Knowledge of the continents and oceans, knowledge of the world's biggest mountains and major rivers, agricultural areas, and the types of economies the topography supports. This is SETTING! And it should not be limited to fact-based, informational activities. The world's folktales can be told right along with each of the areas of study in order that children understand the cultures of the people who live and 'have their being' in particular topographies....in order to keep the knowledge whole. For example, the First Grade studies the tall tale character while studying US geography.

### **Key Ideas**

#### **RI.1.1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.**

*Tell a short version of a story such as Saving the Ghost of the Mountain: An Expedition Among Snow Leopards of Mongolia by Sy Montgomery, followed by a question and answer session. Student responses will indicate the 'who, what, when, etc.' information which can be posted.*

## GRADE 1, CONTINUED

### **RI.1.2. Identify the main topic and retell key details of a text.**

*Using the story from RI.1.1 above, ask for images. Use the images to then ask for the main idea – or "what was the author trying to have us understand?" Children may be interested in creating dioramas of their favorite non-fiction texts with labeling that supports the main idea and several details of the text...and the geography of the area.*

### **RI.1.3. Describe the connection between two individuals, events, ideas, or pieces of information in a text.**

*In a unit of study such as Endangered Animals, children can speak to the role of people in creating and in solving the difficulty, OR play a game: the teacher or teaching artist can develop environmental situations that hinder the animals or help reintroduce the animals. Draw a card and have children express their knowledge and opinions.*

### **Craft and Structure**

#### **RI.1.4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.**

*Teachers can read out loud in science and history domains every day, and post words about which children have questions. Context clues can be used to infer meaning and then the words can be looked up in a dictionary!*

*Geography: As tall tale characters move through the Redwood Forest, the Great Divide, and Death Valley, these areas are not immediately understood. A large child-made map of the US supports their understanding. Children draw their understandings, cut out the topographic representation and fasten it on the map.*

#### **RI.1.5. Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently.**

*Show the text and the sidebars and the general structure. Then compare the text set-up and a narrative non-fiction TOLD story. How does the author show the reader what's important? How does a storyteller have the audience see what facts need to be understood?*

#### **RI.1.6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.**

*The image is a crucial piece of informational-loading. Ask 'what do we learn from this picture and how does it differ from what we learn from the text?' Again, the child-created topographic map of the US helps children discuss this feature.*

### **Integration of Knowledge and Ideas**

#### **RI.1.7. Use the illustrations and details in a text to describe its key ideas.**

*Pointing out the role of the illustration to display key ideas, places lasting images in the child's mind about a country and a world crisis, and the role people have in creating and solving the problems. The storybook Planting the Trees of Kenya by Claire Nivola aptly shows the importance and beauty of the land to Wangari Maathai. The sensory-rich illustrations fill the pages and the text is minimal. The increasing brown-red of the illustrations shows erosion and then the rebirth of the land using green coloring being cared for by the (mostly) women of Kenya. The children need to see the book in order to respond to it.*

#### **RI.1.8. Identify the reasons an author gives to support points in a text.**

*Part of knowledge/idea integration in understanding narrative is about an author's 'reasons,' but it is also about the choices the author made as (s)he put the book together. Children can identify the point of view and the supporting ways the author invoked.*

#### **RI.1.9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).**

*A small group (2 - 4) of First Graders can present orally to their classmates the differences between books, all the while showing the books, and speaking knowledgeably about the book's differences and what they know about the topic.*

## GRADE 1, CONTINUED

### **Writing:**

Storyteller’s reminder: Storytelling and story writing are not associated in the standards. Also, note that sensory images are not requested in the standards, even though we as educators and mentors know the value of utilizing these skills . What to do?

### **Text Type and Purposes**

**W.1.1 Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.**

*The oral report is a standard teaching and assessment tool as is the written report, and in First grade there needs to be a constant back and forth between the two so that children hear and speak and write what's important. Children should use both written and visual responses to support their opinions and their reasons. There should be a concluding statement as to the importance of their paper.*

**W.1.2. Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.**

*In a non-fiction report or narrative, the images are important. Metaphors and pictures need to be incorporated as a requirement because they make a memory. Words alone or words that are solely fact-based (without provocative images) are not enough to have the reader understand. In science and in history studies, pictures, graphics, sidebars will add to the informative quality of the narrative.*

**W.1.3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.**

*Young children, especially those on the verge of literacy, need to hear stories repeatedly. Optimally, oral stories told in the classroom recreate the bonding experience of their younger years. These aid the goal of internalizing story structure, so a story can be brought to its conclusion. A fun project such as the puppet project in W.K.3 will teach the six-framed storyboard. Or, use the frame independently: Frame 1 – the main character and the setting, Frame 2 – the conflict or problem, Frame 3 – rising action or the problem expands, Frame 4 – attempted solutions, Frame 5 – solve the conflict you mentioned in Frame 2, and Frame 6 – coda or why is this an important story.*

**W.1.5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.**

See #6 which follows.

*Telling the story you are writing helps put the ideas into regular language on which peers can comment. AND, acting out the story you are trying to write helps children discover the language they need to know to create a stronger story.*

**W.1.6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.**

*Using a picture book such as A River of Words by Jen Bryan, show the varieties of ways the illustrator Melissa Sweet has brought out the meaning of the book. Her multi-media approach is exactly what young children can aim for – drawings, photographs, scrapbooking techniques, maps, variety of fonts, artwork inside and outside its frame, TEXT, etc – all of these assembled in collage. Storytellers want to create and display meaningful images; this picture book about William Carlos Williams can be an enormous help in seeing interesting choices.*

### **Research to Build Present Knowledge**

**W.1.7. Participate in shared research and writing projects (e.g., explore a number of “how-to” books on a given topic and use them to write a sequence of instructions).**

*This is a wonderful opportunity to frame researched non-fiction projects with pourquoi tales. "How the Leopard got his Spots?" can partner with a study of Big Cats. "How the Chipmunk got his Stripes?" can partner with a study of backyard animals.*

## GRADE 1, CONTINUED

**W.1.8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.**

*Family stories are the most immediate non-fiction (amazing non-fiction!) stories. Oral histories collected from family members such as "What do you know about when our family come to America?" or "Why does Grandpa raise the flag every morning?" cause children to think of great questions that elicit strong storied answers.*

### **Speaking and Listening**

Storyteller's reminder: School is NOT a tutorial; it is a group process. Storytelling is a group endeavors as well – the teller and the listener –speaking and listening – everyone participating.

### **Comprehension and Collaboration**

**SL.1.1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.**

**a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).**

**b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.**

**c. Ask questions to clear up any confusion about the topics and texts under discussion.**

*Collaborative groups of speakers and listeners is the nature of storytelling.*

**SL.1.2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.**

*Tell a fiction or non-fiction story which is not completely straight-forward, such as Lazy Jack. Children can summarize the story, tell what images they remember, and state the story's pattern, and then go back and fill in the details.*

**SL.1.3. Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.**

*In helping each other learn to write, children will listen to a classmate and then ask questions about things they do not understand, always seeking to help each other express ideas and content clearly.*

### **Presentation of Knowledge and Ideas**

**SL.1.4. Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.**

*Story elements need to be elaborated with depth/with images.*

*Who are the characters – what do they look like, what facial expressions, how do they move?*

*Where is the setting – weather, topography, general climate, crowded or sparse, vegetation?*

*What's the central problem – external and/or internal – character's response?*

*How does the character get into trouble?*

*Sequential events – plot?*

*What happens – transformation?*

*How is the problem solved?*

**SL.1.5. Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.**

*a. Narrative images may not be enough and pictures, especially photographs, will help (especially with family stories). Refer again to Bryant's and Sweet's A River of Words for help determining what types of graphics can be included.*

*b. Using Voice Thread which is like an interactive Wiki, children draw mental images from a story and then talk about their image; then they draw lines that highlight what they are commenting on. Next, they read the passage their image refers to. People (parents and teachers) can create an icon and comment on the passage.*



## **GRADE 1, CONTINUED**

### **SL.1.6. Produce complete sentences when appropriate to task and situation.**

*Much dialogue does not require complete sentences, but most other situations do. A formal report or explanation more commonly requires formal language. Children can distinguish what kind of language to use.*

Kindergarten and Grade 1 submitted by  
Jane Stenson  
Storyteller, Educator, Author  
YES! Alliance Co-Chairperson  
2012

**Reading, Literature:**

Storyteller’s reminder: Grade 2 listeners are a storyteller’s delight! These are the students whose eyes, ears, and minds seem to be the most eager for and attentive to the process of storytelling.

**Key Ideas and Details**

**RL.2.1. Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.**

*Through moments of visual imagery and relationship between these moments and the spoken words that represent them, storytelling provides opportunities to recognize character, action and outcome (problem and solution; conflict and resolution), physical and temporal setting; these are concepts necessary to the skill of asking and answering questions, and comprehending the most important details in a text. After a storyteller’s visit, participants can create newspaper articles about the story by asking and answering the above questions, creating headlines for their articles, and providing illustrations via drawings, clip art, or photos that support the topic.*

**RL.2.2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.**

*Storytelling shares fables and folktales in the oral tradition, modeling the ability to recount a narrative. Storytelling provides opportunities for considering the message, moral, or lesson of a story as an individual thinker, an important component of creative thinking and problem-solving. Participants can create posters which state and illustrate the central message, lesson, or moral of a story.*

**RL.2.3. Describe how characters in a story respond to major events and challenges.**

*Storytelling in the oral tradition presents physical and aural recognition of the characteristics, responses, and actions of protagonists and antagonists. Through dramatic play, students can re-enact the most important events that make up the beginning, middle, and end of a story they’ve heard or read.*

**Craft and Structure**

**RL.2.4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.**

*Storytelling models the use of rhythm, pacing, alliteration, rhyme, and repetition in the presentation of a narrative; storytelling includes poetic presentation, and the “music” of intonation, inflection, and phrasing within a narrative. With the assistance of the classroom and/or music teacher, students can try recreating a story as verse, then setting their words to music to share the story as song. Folktales with repeated actions or repetitive and rhyming phrases are a good place to start; “The Three Little Pigs”, “The Three Bears”, “The Little Red Hen”, and many others are good story-seeds from which to grow narrative verses and songs.*

**RL.2.5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.**

*Storytelling models narrative structure through the action and carefully spoken presentation of the beginning, middle, and end of a story. After a storyteller’s presentation, students can share the story as a three-panel drawing of its beginning, middle, and end, and tell about their illustrations, then write the story. The “Tortoise and Hare” fable easily lends itself to the creation of a three-panel “story map”: starting line; Hare’s resting place; finish line.*

**RL.2.6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.**

*Storytellers model characterization through voice, gesture, and body language. After a storyteller’s visit, participants can discuss the ways in which they recognized characters’ feelings, and recreate what they observed in dramatic play, as they take turns sharing scenes from the story.*

## GRADE 2, CONTINUED

### Integration of Knowledge and Ideas

**RL.2.9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.**

*Storytellers can provide variants of stories from diverse cultures. Students can look in their school or public library and on the Internet for different versions of the stories they heard, then discuss the similarities and differences in the story variants.*

### Range of Reading and Level of Text Complexity

**RL.2.10. 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.**

*Listening to a story challenges the mind, providing opportunities for abstract thinking. A storyteller can share a story at a higher level of comprehension than the listeners' reading levels, nurturing both comprehension skills and an interest in seeking that "version" of the story.*

### **Reading, Informational Text:**

Storyteller's reminder: All that a child experiences becomes "informational text"! At this grade level, an important aspect of thought-processing and knowledge acquisition is the ability to distinguish the differences between facts and suppositions, between nonfiction and fiction. The "Once upon a time..." openings and "...happily ever after" closings of storytelling set up a recognition of fictional narrative, and offer an opportunity to discuss how and why we know something did not or could not happen.

### Key Ideas and Details

**RI.2.1. Ask and answer such questions as *who, what, where, when, why,* and *how* to demonstrate understanding of key details in a text.**

*The stated interrogative words are the questions used by journalists everywhere. Interview characters in stories, both fictional and factual—the Tortoise and the Hare in Aesop's fable as a sports article, with a study of such newspaper and magazine articles prior to the activity, and a comparison of the realities about both animal and their characteristics in the story; the bear just before a hibernation period, with an article set up as a fictional interview or a short report on bears and hibernation; a study of the construction of your school building—when was it created, why was it built in that neighborhood, who designed the work and did the construction, what was the neighborhood like when the school was built—presented with illustrations and photographs, if available, as well as interviews of school administrators, neighbors, and/or construction workers and architects.*

**RI.2.2. Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.**

*A discussion of the story told can lead to a breakdown of the action into specific sentences, a recognition for the reasoning behind the story's title and suggestions for other titles (main topic!), and a synoptic retelling of the story.*

### Integration of Knowledge and Ideas

**RI.2.7. Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.**

*A diagram showing how a machine works? Why not also use: the illustrations from any fairytale or folktale picture book; the food list from Eric Carle's *The Very Hungry Caterpillar*; the comic strips in the Sunday newspaper; the photographs on menus, any image that tells a story!*

**RI.2.9. Compare and contrast the most important points presented by two texts on the same topic.**

*Nowadays, cultural or conceptual variants are available for almost any folktale in picture-book format. Venn diagrams and comparison lists are tools that can help clarify the differences and similarities in these stories.*

## GRADE 2, CONTINUED

### Range of Reading and Level of Text Complexity

**RI.2.10.** By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.

*Children come to learning with different skills and interests. Some may approach an interest in information from scientific, technical, historical or social studies through an initial contact with concepts in fictional tales; others may find confirmation of facts through their questioning of fiction.*

### **Writing:**

#### Text Types and Purposes

**W.2.1.** Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because, and, also*) to connect opinion and reasons, and provide a concluding statement or section.

*After a story is read or told, participants can create and share opinion pieces about the story that was heard; these ideas can be listed as a group project, with each participant’s name after his or her quoted statement, and all quotations listed under the story’s title--example: Here’s what we thought about the book “The Three Bears” by\_\_\_\_\_. Participants’ sentences must begin with the words “This story was” or “The character, \_\_\_\_\_, was”, and include phrases such as “interesting, because” or not interesting, because” or “silly, because” or sad, because”, etc. Comparison and contrast activities may be added by creating another list about the storyteller’s version of the folktale, or a “twisted-tale” version of the story.*

**W.2.3.** Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

*Storytelling models the sharing of a narrative and its sequential path through, actions, emotions, and outcomes that lead to the conclusion of the event(s). After a storyteller’s visit, one of the narratives presented can be set on a timeline from “Once”...to “then”...to “the end”; details of the stories path can then be added through written descriptions of characters’ actions, and evaluations of the thoughts and feelings each character might have had in each scene of the story.*

20

#### Research to Build and Present Knowledge

**W.2.8.** Recall information from experiences or gather information from provided sources to answer a question.

*After a story is told, participants can recall both the story, and the experience of being involved in its telling, in order to appropriately respond to a question about the narrative, their audience experience, or both. Participants can list their feelings as adjectives in sentences about various actions in the story: “I was happy when...”; “I was afraid when...”.*

### **Speaking and Listening:**

Storyteller’s reminder: Storytellers are collaborators in the gift of communication that is called “appropriate audience behaviors”, something that every educator nurtures in the classroom. Invite storytellers to reinforce your classroom efforts through new and unique story-sharing experiences.

#### Comprehension and Collaboration

**SL.2.2.** Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

*After a story is told, participants can recall both the story and its visual imagery, in order to appropriately respond to questions about the narrative. Make your students story journalists by asking them to share the who, what when, where, why, and how of a story. Post a long sheet of paper (from a paper roll, or from sheets of white paper taped together) on a wall where students can draw or write the story, from beginning to middle to end, as a group project.*

## GRADE 2, CONTINUED

### **SL.2.3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.**

*Throughout the school year, invite storytellers and other speakers (including your school administrators, school support people from maintenance and cafeteria work, other teachers, parents and grandparents, etc.) to the classroom. Before each visit, present information on the classroom guest's upcoming visit, and discuss questions students might ask. List these questions, and encourage students to select the best five or six; these questions will become the "question & answer" period at the end of the speakers' presentation. When the next visitor comes to share stories or information, questions from five or six other students can be prepared. Do this activity throughout the year, until every student has had an opportunity to share at least one or two questions.*

*After each visit, students may write the questions, and the responses they heard, in their personal "interview journals".*

### **Presentation of Knowledge and Ideas**

### **SL.2.4. Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.**

*An exercise, with exercise: Go for a story-walk, in which students walk in pairs around the classroom, in the gym, on the playground, around the school building, anywhere. Pair-share a story, with each partner sharing his or her memory of the story (because students are speaking at the same time in different partnerships, all must speak audibly in order to be heard!). Switch partners, and share again. Switch partners a third time, and share again. Stop and rest, and discuss the story-walk's storytelling. Ask students if they feel important parts of the story—actions, words, phrases, characters and characters' feelings, etc.—were omitted. Go over the story as a group. Do the story-walk again. This activity exercises both mind and body!*

*One school residency included my pourquoi-tale programs as a model that over-arc'd studies in natural sciences (the how and why of earth, sea, and sky, animal characteristics and weather conditions), narrative fiction, writing, speaking and listening skills, and movie-making, using iMovie for Mac (or Windows)... with this application, videos were made, by partnerships or teams, by dragging and dropping photos, videos and music to the Storyboard, and personalizing and enhancing the video with titles, credits, voiceovers, video editing, and thematic effects. Then students output the results. Wonderful technology!*

### **SL.2.5. Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.**

### **SL.2.6. Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification.**

*Script three-minute radio shows for your school's daily announcements, or five-minute radio shows to be shared once a week. Record these shows, and send them home on CDs. Create CD "covers", to be drawn on labels (Avery #8164 fits a CD envelope); each participant creates his or her own label for the CD, which is sent home at the end of the year. Posters to promote one seasonal or holiday-themed radio show, with illustrations and full-sentence details about the upcoming program, can be created and disseminated to other grade-level classrooms.*

Grade 2 submitted by  
Lyn Ford  
Storyteller, Author, Artist-in-Schools  
YES! Alliance Co-Chairperson  
2012

**Reading, Literature**

Storyteller’s reminder: There’s a storyteller for every narrative style, culture, classroom, and common core standard!

**Key Ideas and Details**

**RL.3.1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.**

*Students listen as a teacher or storyteller shares a story such as a very standard Cinderella or Jack tale. As a group or in pairs, students then describe the characters in the story—what each looks like, what kind of person is this person, would you like this person as your friend, and why or why not. The discussion continues with more specific actions of the character: What problems needed to be solved and how did each character help solve the problems? Where did the story take place—describe or draw a picture of the setting. Share how individuals or pairs agreed or disagreed in discussing each question.*

**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.**

*Stories are a wonderful way to meet and know diverse culture, by listening to the stories of teachers, storytellers, and budding peer storytellers as they carefully chose words to evoke the uniqueness of each culture, and the characters that people those cultures, via the story. After listening to a standard Cinderella story or Jack Tale, each student or pair of students may choose another Cinderella story from a different country/ culture or a Jack Tale with a different challenge and evaluate the similarities and differences between the cultures shared and the uniqueness of the new story.*

**RL.3.3. Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.**

*Students may discuss orally and/or list on a chart the sequence of events heard in a story, choosing which events are vital for the progression from beginning to end, as well as how the characters acted, what voices they would have, what physical expressions would convey the intent of the story and the storyteller, and any special words or strings of words vital to the story.*

**Craft and Structure**

**RL.3.4. Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.**

*This is important for all listening to and telling of ,stories especially if there are English-as-a-Second-Language students in the class; ESL students may be are confused by words with multiple meanings, homophones, homographs, idioms, colloquialisms, regional speech, "foreign" and "archaic" words. The teller can teach vocabulary by saying "the huge, gigantic, very large turnip" or use a "foreign" word to increase alliteration, rhythm, phrasing, tonal patterns, and the recognition of other cultures via their language.*

**RL.3.5. 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.**

*Beginnings, middles, and ends are the "bones" of storytelling. Characters are developed, scenes are painted, and the story line is built sequentially or chronologically as the scenes are set in the listener's mind.*

**RL.3.6. Distinguish their own point of view from that of the narrator or those of the characters.**

*One way for a teller to build on point of view is to start with a statement such as "I have a dog in my head (or mind). Would you put a dog or cat in your head?" After a bit, the teller continues with a series of cues-- My dog is brown. What color is our animal? My dog has a few white spots. Is your animal all the same color? My dog has long hair, a short tail, etc. A discussion can ensue about how the animals don't all look alike--Is there one "right " way to "see" the animal in your head? From there the discussion can focus on different ways the characters could act, or what the story means to various listeners. Discuss: Could a storyteller or writer have a different idea from the listener/ reader?*

## GRADE 3, CONTINUED

### Integration of Knowledge and Ideas

**RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g. create mood, emphasize aspects of a character or setting).**

*Refer back to #6 and the pictures that listeners develop in their heads. Have them draw pictures of what they "see" and compare with others. How do the varying illustrations change the story - or do they change the story?*

**RL.3.9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g. in books from a series.).**

*It is possible to do this when looking at a series of stories about a character such as Lazy Jack, or when comparing Irish stories (similar setting) by various Irish authors or Irish stories from different time periods or economic/ social levels.*

### Range of Reading and Complexity of Text

**RL.3.10. By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of grades 2-3 text complexity band independently and proficiently.**

*Listening to stories develops memory, independent understanding, an appreciation for language, nuances, and voice, and allows for a growing complexity in the stories told. Add more characters, scenes, voices, and types of stories. Give the students more and more opportunities to tell themselves and experience the joy of sharing and seeing faces light up in understanding and being part of the story.*

### **Writing:**

#### Text Types and Purposes

**W.3.1. Write opinion pieces on topics or texts, supporting a point of view with reasons.**

*After listening to a story, students write an evaluation of the story in general, the characters compared to "real life" individuals, the visual images that come to mind as the story is told, and whether the tale is realistic or is not and should not be realistic.*

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

*Research and write about the genre/ type of story that was told, giving examples within the story that define its type. Illustrate the story with the pictures developed while listening to the story.*

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

*Develop and write another version of a story heard or create an original story showing sequence, characters, dialogue, voice, words to show feelings, thoughts, and actions. Use varied descriptive words so that other students can "see the pictures" in the stories.*

#### Production and Distribution of Writing

**W.3.4. With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.**

**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.**

*Develop and write another version of a story heard or create an original story, and work with peers and adults to revise, edit, and prepare the story for publication and, finally, for oral presentation in a storytelling session.*

#### Research to Build and Present Knowledge

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

## GRADE 3, CONTINUED

**W.3.8. Recall information from experiences or gather information from print and digital sources: take brief notes on sources and sort evidence into provided categories.**

*Realistic, accurate, enjoyable storytelling requires research of story variations, background information, and information about location, cultures, and language in order to make characters realistic and make a story one's own. Notes need to be taken and catalogued for present and future use in the writing and rewriting of stories. Stories may also be recorded using various technologies for evaluation leading to better telling.*

### **Speaking and Listening:**

#### **Comprehension and Collaboration**

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

*Critique stories told by others to enhance future clarity, impact, delivery style, rhythm, word choices, sentence structures - all aspects of stories that may be improved by sharing these ideas in a positive way. Make sure that the entire group shares ideas/ viewpoints on the stories as well as the reasons for divergent ideas.*

**SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.**

*After listening to a story, review orally the main ideas and details of the story.*

**SL.3.3. Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.**

*After listening to a story, ask questions about the characters, setting, plot, sequencing, and other stories of a similar nature; give suggestions about variant endings, additions to the plot, and ways to make the story activities or characters different.*

#### **Presentation of Knowledge and Ideas**

**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.**

*Research and learn a story that is an original publication or a traditional tale and tell it to the class or any other group, with appropriate language, voice, pace, and expression.*

**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.**

*Record stories for others to enjoy using best storytelling techniques. Student may use appropriate costume or other props to help bring the tale to life.*

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

*Tell stories with appropriate language and voice to bring the story to life.*



**Reading, Literature:**

Storyteller's reminder: The oral tradition's story-sharing experiences offer students the opportunity to not only hear the story, but to see it in their minds, to visualize possibilities, and to explore narrative scope.

**Key Ideas and Details**

**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.**

*Students listen to their teacher or other storytellers as they tell a story, either one that the students already know or one totally unknown to them. Then, individually or in small groups, the students describe the story's setting, characters, plot, problems and solutions, giving examples from the oral text to prove their understanding of the text. Have the students use their knowledge to infer what else could happen in the future, how the characters might change from what is known of them in the story, how the setting might be different in a different period or country, how the characters and plot would be affected. Elicit discussion on how the facts of the story are mostly agreed upon among the students while the inferences probably differ depending on each student's experiences in life.*

**RL.4.2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.**

*As an ESL teacher I have found over the years that students from a variety of countries are amazed that "their" stories often have slightly different but very similar themes as well as problems and solutions, characters, settings. After listening to a story have students discuss the main theme of the story. Have them think of other stories they know with similar themes, and determine how these are similar and what is different about each one. If there are ESL students in the class be sure to encourage them to share their countries' stories. Discuss students' family stories that fit into the themes being discussed. Tell the "bones" (outline) of each of the stories discussed.*

**RL.4.3. 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.)**

*Students listen to a story and then make chart(s) listing all of the characters in the story. Stories which have many characters, such as "Lazy Jack Gets a Job," allow contrast and comparison among individuals. In small groups or individually, students describe each character, or one character per person/ group, using details indicated by the storyteller's narration-- what the character was thinking, how the person acted, what in his thoughts or personality might have made the character behave in such a way, what words or expressions were unique to a character, how he or she might have dressed and why, what else the character could do or say that would be true to his personality.*

*Another chart might show the sequence of events or the story. Pictures might be drawn to show the various settings in the stories, such as all of the places that Jack worked and what he did at home when he didn't work.*

**Craft and Structure**

**RL.4.4. Determining the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g. Herculean).**

*The storyteller may choose stories of different cultures or time periods and specifically use a variety of words in a category, such as words that mean "a place to live"; the students then make a list of all the words that they heard such as "house, home, hacienda, igloo, tent, teepee, adobe, hut... ". This can be done with words for transportation - buggy, sampan, wagon, trolley, cart, velocipede, canoe, etc.; the categories are unending and this activity adds not only to the students' vocabularies, but also to their understanding of different cultures or time periods.*

**RL.4.5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g. verse, rhythm, meter) and drama (e.g. casts of characters, settings, descriptions, dialogue, stage directions) when writing about a text.**

*After listening to a simple, short story such as a folk or fairy tale (prose), small groups of students or individuals write a poem or a play to retell the story. The teacher/storyteller leads a discussion on the structural elements that need to be*

## GRADE 4, CONTINUED

*included to create poems and plays. After writing the poems or plays the students perform them. The poems may be performed as a Greek chorus, individual telling verse by verse, a call and response or in other creative ways. The play is performed as simply or elaborately as wanted and able. Vocal expression, timing, and voice projection are vital.*

### **RL.4.6. Compare and contrast the points of view from which different stories are narrated, including the difference between first- and third -person narrators.**

*A storyteller or students will tell a folk or fairy tale such as the Three Little Pigs and then tell again from different characters' viewpoints, such as the mother (why it was time for her children to leave home), each pig (how and why choices were made), the wolf (who had good reasons for doing what was done), or the javelinas and the coyote from the Southwest US variant, or the deer and the lion from Southeast Asia. Use third person for the traditional version and first person for the other viewpoints. Talk about the value of each narration (e.g. first person allows the teller to "get in the character's head" and know what he is thinking, while third person can only infer what the character is thinking by what he does or ponders aloud on his thoughts.)*

### **Integration of Knowledge and Ideas**

### **RL.4.7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.**

*In a storytelling setting the "pictures" are developed and played in a listener's head as the teller "draws" pictures with spoken words. After listening to a story, listeners can illustrate the story they heard. In sharing their pictures with the group, listeners evoke the mood, setting, and other aspects of the story as they heard it. Discussion may focus on individual feelings as well as similar and dissimilar feelings about the story, and how this affects the ways in which the story is illustrated. This activity can be expanded by reading picture- book stories and discussing their illustrations as well as making the illustrations that the reader would have created, had he been the illustrator.*

*Or, a storyteller may read a story to the students and then either tell it to them without the book or have the students take turns telling stories from books that they have read and discuss how a telling is the same or different from a reading of a story. The students may be encouraged to think about how the teller must describe the setting, characters or time frame in more detail so listeners can comprehend what is happening. Vocal inflection and body language in telling may also may eliminate the need for certain descriptive words or phrases about a character's feelings.*

### **RL.4.9. Compare and contrast the treatment of similar themes and topics (e.g. opposition of good and evil) and patterns of events (e.g. the quest) in stories, myths, and traditional literature from different cultures.**

*Listen to a series of stories and mythologies from various cultures, or various biographical stories such as those of Lincoln or Washington. Compare and contrast the themes, settings, activities, words, and plots of the various stories.*

### **Range of Reading and Complexity of Text**

### **RL.4.10. By the end of the year, read and comprehend literature, including stories, myths, and traditional literature from different cultures.**

*Listening to stories expands ability to remember the plots, themes, actions and characters. It develops increased understanding of more complex stories, an appreciation for language, nuances of language, voice variety and changing settings and themes. Add more characters, settings, voices, genres of stories. Give students more opportunities to tell stories themselves and experience the joy of sharing and seeing faces in their audience light up in understanding, being part of the story and enjoying it.*

## GRADE 4, CONTINUED

### **Writing:**

#### **Text Types and Purposes**

##### **W.4.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.**

*After listening to a story, students write an evaluation of the various components of the story, stating their opinions about the success and value of the story and selecting parts of the story to support their ideas. Compare the characters to "real life" people and state whether they need to be "real" or not (e.g. a fantasy tale has different characters from one that is biographical), whether the characters remain true to their perceived image, and if the students like them or not... does it matter if the characters are "liked?" Students may do the same using facts from the story to support their opinions discussing the theme, setting, ending, etc. Finally, students summarize their overall opinion of the story heard.*

##### **W.4.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.**

*Research and write about the genre/ type of story that was told, giving examples within the story that define its type. Research a specific story as shared within a variety of countries/ cultures, indicating how the words, settings, and characters are the similar and/or different. Use quotations from the various stories to illustrate the similarities and differences. Define any words which have unusual or changed meanings. Summarize findings in research.*

*Illustrate the stories studied with pictures students imagined while listening to or reading about the variety of stories.*

##### **W.4.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.**

*Develop and write an original story or another version of a story already heard from a storyteller and work with peers to revise, edit, and prepare story for publication and for oral presentation in a storytelling concert. Focus on clear dialogue with a variety of scenes to move the sequence forward. Make sure that the characters stay true to their personalities and that the story has a clear beginning, middle, and end. Remember that settings and characters will come alive through effective dialogue and choice of descriptive words. Although the story may be written, to learn it for oral presentation, one should learn scenes/ clusters of action/ ideas and not memorize all of the words.*

#### **Production and Distribution of Writing**

##### **W.4.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade - specific expectations for writings types are defined in standards 1-3 above.)**

##### **W.4.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.**

##### **W.4.6. With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.**

*Develop and write another version of a story heard or an original story, and work with peers and mentors to revise, edit, and prepare story for publication and for oral presentation in a storytelling concert "finale".*

#### **Research to Build and Present Knowledge**

##### **W.4.7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.**

##### **W.4.8. Draw evidence from literary or informational texts to support analysis, reflection, and research.**

*A good storyteller does research to determine accuracy of a story, to develop realistic characters and settings, and to provide enjoyable storytelling projects. Story variations are studied to make a story one's own. Background information including location of a story, realistic activities, descriptive phrases and language of the time and culture are researched. Notes need to be taken and catalogued for present and future use in the writing and rewriting of stories. Stories may also be recorded using various technologies for evaluation leading to better editing.*

**Speaking and Listening**

**Comprehension and Collaboration**

**SL.4.1. Engage effectively in a range of collaborative discussion (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.**

*Listen to and critique stories, using agreed upon rules/formats, told by others, in order to improve the sharing of ideas and enhance future clarity, impact, delivery style, rhythm, word choices, sentence structures, etc. Make sure that the entire group shares ideas/viewpoints on the stories as well as the reasons for divergent ideas. Ask questions to clarify any unclear initial statements or explanations.*

**SL.4.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.**

*In spoken-word presentations, a storyteller does not share, word for word, from a book. The story is told in scenes/clusters of action/ ideas. In other words, for the story to "belong" to the teller, it is paraphrased using words that are comfortable to the teller. Of course, there are certain phrases that must be repeated word for word. How could one tell a traditional "Three Little Pigs" without "Not by the hair of my chinny, chin, chin" or "Then I'll huff and puff and blow your house down" and other such needed repetition? A teller may identify the entrance of different characters via a change of voice or may wear a complete or simple costume (e.g. a hat or scarf) to tell a story from the character's viewpoint.*

**SL.4.3. Identify the reasons and evidence a speaker provides to support particular points.**

*After listening to a story, ask questions about the characters, setting, plot sequencing, other stories of a similar kind and give suggestions about different endings, voices for a character, costume or no costume choices.*

**Presentation of Knowledge and Ideas**

**SL.4.4. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.**

*After a storyteller's visit, research and learn a story that is original or traditional and tell it to the class or any other group (particularly students younger than the tellers' grade level) with appropriate language, voice, pace and expression.*

**SL.4.5. Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.**

*Record stories for others to enjoy using best storytelling techniques. Students may use appropriate costumes or other props to bring the tale to life. Recording is also a good way to critique one's own storytelling. It is generally a bit of a surprise to hear how our stories actually sound when we listen to them "outside of our head."*

*Differentiate between contexts that call for formal English (e.g. presenting ideas) and situations where informal discourse is inappropriate (e.g. small-group discussion); use formal English when appropriate to task and situation.*

*A storyteller can present a variety of stories in different contexts and degrees of language formality. Following a discussion of how the language differs and why, students will come to see that different settings need different types of language. Note: This is especially valuable to English-as-a-Second-Language students.*

## A STORYTELLING PROJECT FOR GRADE 4 - "Cinderella"

This is a residency or long term teacher or storyteller project connecting the Common Core Standards listed below and stories about Cinderella.

### 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).

# 6 Compare and contrast the point of view from which different stories are narrated, including the difference between first-and-third-person narrators.

# 9 Compare and contrast the treatment of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures.

### Standards: Writing

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

# 5 With guidance and support from adults, develop and strengthen writing as needed by planning, revising, and editing.

This project is especially good to use with a class of totally ESL (English as a Second Language) students, or to open the world of a variety of cultures to a class.

1. Start with two or three Cinderella stories. I prefer the Cinderella from Charles Perrault (France - 1697), Mufaro's Beautiful Daughters from John Steptoe (from Kaffir Folktales - 1895 - Africa), and The Storytelling Princess by Rafe Martin (a very independent princess - 2001) to tell first.

2. Then we discuss how the three stories listed above are similar and how they are different, and what is the theme that makes all of them "Cinderella" stories.

3. We then start a chart with categories of choice - I use the following categories: Title; Author, Country of Origin; Main Characters; Setting in Time and Place; Challenges; Solutions; Any Magical Aspects; Unique Story Aspects...

4. If I'm working with an ESL class or want to highlight certain cultures, I have books with tales from a variety of countries or cultures, such as the following: Princess Furball - Charlotte Huck (another spunky princess), Cendrillon - Robert San Souci (Caribbean), Yeh-Shen (China), Vasilisa the Beautiful (Russia), Ashputtel (Germany), Domitila (Mexico), Rhodopis (Ancient Egypt - earliest written tale with Cinderella motif), Tam and Cam (Vietnam), Cap o' Rushes (England), Fair, Brown and Trembling (Ireland), Rough Faced Girl and Poor Turkey Girl (Native American), Prince Cinders (a male "Cinderella"), The Ugly Princess and the Wise Fool - Margaret Gray, other modern stories such as the basketball "prince" and the cheerleader/ basketball loving "Cinderella" and many more stories from countries all over the world.

An excellent book giving stories, background and exercises is Cinderella, by Judy Sierra (1992 Oryx Press).

5. Each student, pair, or small group chooses a book to read, discuss, add to the chart, and share with the group. Sharing may be done by telling the story, acting out the story, or sharing it via a different genre such as music or poetry.

6. A group CD may be made of the telling of all of the stories. Illustrated books with highlights/ bones of each story may be created. Artistic renditions of each story may decorate the classroom or school. The possibilities are unlimited.

Grades 3 and 4 submitted by  
Joyce Geary,  
Storyteller, ESL Instructor  
YES! Alliance Secretary  
2012

## GRADE 5

### **Reading, Literature:**

Storyteller’s reminder: Students who practice reading comprehension skills such as predicting, inferring, determining cause-and-effect, acquiring vocabulary, etc., as they *listen* can apply these skills more readily when they *read*. Storytelling helps even the playing field for those students who haven’t yet developed all of those skills.

#### **Key Ideas and Details**

**RL.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.**

*After telling a story, ask Why? questions that require students to infer information that was not explicit within the story. Answers should include a direct or very close quote from the story you told, e.g., “Why did Anansi trick the animals rather than simply ask nicely?”*

**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 text.**

*Tell a series of stories, then ask students to determine the underlying theme that pulls them together: what character traits do the main characters exhibit? What responses do they share? What details in the story support these claims?*

**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).**

*Tell a story, then assign groups of students create tableaux of specific events/scenes from the story. After the tableaux, discuss how the events are the same and how they differ. Repeat the tableaux to make sure that these details are portrayed.*

#### **Craft and Structure**

**RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.**

*Determining the meaning of new vocabulary is typically much easier when the word or phrase is encountered aurally rather than in print. Within a told story, the listener not only hears the word or phrase in context, but also hears it pronounced, and is provided with clues of facial expression, vocal expression, and body language. Having met the words this way, when the reader encounters them in print, it will be much easier for him/her to recognize and understand the printed word.*

*After the story, list the words and phrases on the board that you expect will have been unfamiliar, and ask students to provide definitions. Ask how they determined these meanings (context, body language, etc.).*

**RL.5.5. Explain how series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.**

*Tell a story such as “Jack and the King’s New Ground” (The Jack Tales, Houghton Mifflin, 1943). What was the most important scene? What scene could have been left out? What would happen to the story if that scene were missing?*

## GRADE 5, CONTINUED

### **RL.6.6. Describe how a narrator’s or speaker’s point of view influences how events are described.**

*After telling “Jack and the King’s New Ground,” ask them to think about how each character’s point of view of the events in that story was different. Demonstrate by telling a bit of the story from Jack’s ma’s viewpoint, then ask students to choose a character and write a letter from that character’s point of view, describing the events to a friend. (Note: for this exercise, the Giant will be writing posthumously!)*

### **Integration of Knowledge and Ideas**

### **RL.7.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, or poem).**

*Share a story using props, costumes, music, Power Point, etc. Discuss what worked and what didn’t, and why? Were the props a distraction or were they helpful to the listeners? Did the costume add to the enjoyment and meaningfulness of the story or detract from it? What would improve the overall story experience? (Note: deliberately choosing to drop a prop or wear a costume that falls apart is just as effective for this exercise as making appropriate choices. Try both techniques!)*

### **RL.9.9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.**

*After students have read adventure stories, tell “Wiley and the Hairy Man.” What does this story have in common with the stories they’ve read? (The underlying structure of these stories will include a warning about danger, young protagonist(s) without adult supervision, an encounter or series of encounters with the danger, a resolution.) What makes each story unique?*

## **Reading, Information Text**

### **Key Ideas and Details**

### **RI.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.**

*Tell a historical story that addresses the 5<sup>th</sup> grade social studies standards in your area, followed by a question-and-answer session. Students will automatically quote you directly as they frame their questions: “You said that Seaman the dog was the only animal that made the roundtrip all the way to Oregon and back. What about the horses?”*

### **RI.5.2. Determine two or more main ideas of a text and determine how they are supported by key details; summarize the text.**

*In classroom settings, the storyteller can follow up on the historical narrative with creative drama, asking students to select and act out key portions of the story and include supporting details.*

### **RI.5.3. Explain relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.**

*Develop a series of “situations” based on the individuals, events, etc., of the historical narrative. Each situation should involve at least two characters. Students volunteer or are chosen at random to act out and create dialogue for the various situations, providing an opportunity for them to demonstrate their understanding of the relationships and interactions between these characters / events / etc.*

## GRADE 5, CONTINUED

### Craft and Structure

**RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.**

*Determining the meaning of new vocabulary is typically much easier when the word or phrase is encountered aurally rather than in print. Within a told story, the listener not only hears the word or phrase in context, but also hears it pronounced, and is provided with clues of facial expression, vocal expression, and body language. Having met the words this way, when the reader encounters them in print, it will be much easier for him/her to recognize and understand the printed word. For this reason, studies indicate that teachers should be reading aloud in every content area for at least 10 minutes each day.*

**RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.**

**RI.5.6. Analyze multiple accounts of the same event or topic, noting important similarities and difference in the point of view they represent.**

*Direct students to the textbook coverage of the material presented within your historical narrative. Ask them to read the section, then work together in groups of four to complete a rubric evaluating the two treatments of the same subject. Rubric should include the topics above, as well as an assessment of the visuals, charts, photos, etc.*

### Integration of Knowledge and Ideas

**RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer, to a question quickly or to solve a problem efficiently.**

*Stories provoke curiosity; curiosity provokes learning! Tell a historical narrative, such as the story of the Underground Railroad, the Lewis & Clark Expedition, the Civil Rights movement, then discuss and list the numerous people who populated the story, or who could have been included but weren't. Allow students choose a relevant person and find answers to a series of relevant questions using at least two sources. Questions might include, but are not limited to: name, dates of birth and death, manner of death, place of birth, two or more important incidents in this person's life, at least one important character trait.*

**RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).**

*Using the research students have completed in #7 above, ask them to identify the information within their source material that provides evidence of the character trait they have chosen. (Note: the choice of character trait must be supported by an anecdote or event demonstrates the character trait rather than by a statement of fact.)*

**RI.5.8. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.**

*Using the information gathered above, ask each student to write a biographical narrative about his/her subject, and share it with the class. (Note: these narratives are much more fun and interesting if the storyteller helps the students develop appropriate character voices and postures for their main character.) Follow each narrative with positive peer feedback and questions from the audience as time permits.*

### **Writing**

**W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.**

- Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- Provide logically ordered reasons that are supported by facts and details.
- Link opinions and reasons using words, phrases, and clauses (e.g., consequently, specifically)
- Provide a concluding statement or section related to the opinion presented.



## **GRADE 5, CONTINUED**

*Use both visual and narrative to provide the background information and emotional context for a historical and/or controversial event, such as the story of Ruby Bridges: Begin by sharing Norman Rockwell’s evocative painting, “The Problem We All Live With,” which depicts a little African American girl being escorted to school during the late 50s-early 60s. While it is not a portrait of Ruby Bridges, it does represent the integration of a New Orleans school. Ask students to simply observe the painting, then tell them the true story of Ruby Bridges. Show the picture again, asking them to think about the way that child feels, the way the adults in the picture feel, the way her parents must be feeling. Review the requirements of an opinion paper (above), then ask them to write an opinion paper about whether or not a child should have been put in that position.*

### **W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.**

- Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
- Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
- Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).
- Use precise language and domain-specific vocabulary to inform about or explain the topic.
- Provide a concluding statement or section related to the information or explanation presented.

*For a student to meet this standard, s/he must first be truly interested in the topic to be discussed. No amount of technical skill can make up for a lack of motivation. Storytelling is the perfect vehicle for “hooking” kids on history – or science, or just about anything! Once they’re hooked, their curiosity will lead them to explore, which leads to the information and understanding needed to write informative and explanatory texts.*

*Introduce a period of history, an event, or a person through a told story. Students then choose and explore various aspects the topic further, writing newspaper articles that meet the requirements listed above. For a spectacular unit addressing this standard, see “The Civil War: I See it Differently,” by Kate Anderson McCarthy in *Social Studies in the Storytelling Classroom* (Parkhurst Brothers, 2012)*

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

- Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- Use a variety of transitional words, phrases, and clauses to convey experiences and events precisely.
- Provide a conclusion that follows from the narrated experiences or events.

*Folktale patterns provide clear narrative structures that help students create stories that meet these requirements. Trickster stories are especially fascinating to fifth graders, who enjoy doing the problem-solving necessary to create a good trick.*

*Tell a few trickster tales, either focusing on one trickster such as Anansi or providing a variety of cultural examples. Lead the students in discovering the common pattern of these stories, then create a class story, answering these questions:*

- *Where does the story take place?*
- *Who is the Trickster? (Students can make up their own character as long as s/he fits the characteristics of Tricksters and is native to the setting.)*
- *What does s/he want? (Examples: The moon, the gold, the ripest peaches, the king’s daughter)*
- *Why can’t s/he get it? (Examples: Someone else has it and won’t share; it costs too much and Trickster is too lazy to work for the money)*
- *Who has it or can help Trickster get it?*

## GRADE 5, CONTINUED

- How does the Trickster trick this character so that he can get what he wants?
- How does the story end? Does the Trickster get punished or get away with it?

Model how to turn that outline into a told story; then, students work individually to create their own outlines, immediately telling the resulting story to a partner and getting feedback before writing a rough draft that includes dialogue and all of the elements of the outline.

### Production and Distribution of Writing

**W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)**

*See responses to 1-3 above.*

**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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including Grade 5).**

*Revise and edit by helping students use storyteller's tools, such as body language, facial expression, movement, and character voices, and translating that paralinguistic information into descriptive words and phrases. Ask students to work in pairs or groups of three to listen to each other's stories and ask questions and/or suggest changes.*

**W.5.6. With some guidance and support from adults, use technology, including the internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.**

*Final drafts can be produced and printed on the computer; storyteller can have these spiral-bound into a book for the class.*

### Research to Build and Present Knowledge

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

*Oral history projects provide a perfect vehicle for addressing this objective. Together with the faculty and students, identify an event in local history that happened within the lifespans of the students' grandparents and other living relatives. Teach students to gather oral histories, as well as to do the research needed to gather background knowledge and develop intelligent interview questions. See Jo Radner's excellent article, "Curious about the World: Building a Culture of Inquiry through Oral History," in *Social Studies in the Storytelling Classroom* (Parkhurst Bros., 2012), for more information.*

**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.**

*Identify an important event that happened within the memory of the students in your class (flood, tornado, devastating fire, etc.). Storyteller relates a story about that event from a personal perspective, then asks students to tell about their own experience to a partner or small group and journal that information. Students then begin to research and document historical data about that event from digital or print sources, noting the sources in the same journal. Students synthesize this information into a written story, then tell or read their story to the class.*

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

- Apply grade level 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g. how characters interact]").
- Apply grade 5 Reading standards to informational texts (e.g., "Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]").

## GRADES 5, CONTINUED

The preceding lessons require students to draw information from informational texts to support analysis, reflection, and research. Determination of grade level proficiency is n/a.

### **Speaking and Listening Standards**

#### **Comprehension and Collaboration**

**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.**

- Come to discussion prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- Follow agreed-upon rules for discussions and carry out assigned roles.
- Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussion.

*Storytelling by its very nature is a collaborative activity which can only be accomplished in the presence of and with the cooperation of others. The activities described above include many examples of working collaboratively in pairs, small groups, and large groups to reach specific goals.*

**SL.5.2 Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.**

*Tell a fiction or non-fiction story with several events, twists and turns. The exemplary story used here is "Wiley and the Hairy Man":*

*Class discussion: Ways to summarize (discuss and demonstrate each method using the told story)*

- *Somebody / Wanted / Something / So*
- *Storyboarding: Setting & Characters / Problem / Attempts at resolution / Further events / Problem solved / Resolution*
- *Story elements:*
  - What is the setting? Who are the characters?*
  - What's the problem in the story? How can Wiley avoid the problem?*
  - How does he get into trouble?*
  - What events occur in this story (in sequence)?*
  - What is the climax of the story?*
  - What is the resolution?*

*Summarizing Do-Se-Do: Students line up in two equal lines, facing each other. Facing pairs 1) summarize the plot (including all elements in the outline) in 1 minute; inner line moves one person to the right; second pairs 2) summarize in 45 seconds; line moves again; facing pairs 3) summarize in 30 seconds. Listener checks inclusion of all elements. To check comprehension, tell another story, calling on random students to summarize with method 1, 2, or 3.*

**SL.5.3. Summarize the points a speaker makes and explain how each item is supported by reasons and evidence.**

*Refer to the project developed for Writing Standard 2: each student reads their newspaper article aloud as if reporting on television news; listeners are called on to summarize the report and note the supporting evidence.*

## GRADE 5, CONTINUED

### Presentation of Knowledge and Ideas

**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.**

*Refer to the product of Writing Standard 8; ask students to use the information gathered for that project to do an oral report. Work with students to encourage them project their voice, and to use appropriate inflection, expression and pacing.*

**SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas and themes.**

*As students conduct research for the above project, help them collect appropriate multimedia components. Rehearse how these will be used most effectively, where they will be stored during the presentation when not in use, timing, etc.*

**SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3)**

*Rehearsal with peer and teacher/storyteller coaching helps students recognize and correct inappropriate language use within a story, report, or presentation. Help students 'hear' and replace language that doesn't work, such as 'he was like...' or 'so, you know...'.*

Grade 5 submitted by  
Sherry Norfolk  
Storyteller, Author, Artist in Schools  
2012

**Reading, Literature:**

**Key Ideas and Details**

**RL.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.**

*In many social studies text books certain pieces of our cultural history are not shared, for example, the internment of the Japanese during WWII. Explicit removal of information and the related inference of "whose history is being written anyway" is very important.*

**RL.6.2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.**

**When a particular continent or topography is being studied, tell several folktales from that area to gain understanding of the culture. Tell personal stories or historical stories about the area to determine other information. The told story implies the liveliness of the area.**

**RL.6.3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.**

*Tell a longer story such as Syd Lieberman's "Abraham and Isaac: Sacrifice at Gettysburg". Ask questions about the personalities of Lincoln and of Isaac Taylor. Then review the Gettysburg Address, line by line, for student understanding. The told story allows students who struggle with reading to participate in the higher order thinking required in this activity.*

**Craft and Structure**

**RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.**

*Storytelling provides context clues for more difficult vocabulary. In the Lieberman's story the words "dedicated," "consecrated" or "hallowed ground" did not have to be explained for the students.*

*If words are unfamiliar, they can be listed, meanings looked up, and a discussion had that explains what clues the storyteller gave to share the word's meaning.*

**RI.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.**

*In pulling out a piece of the story for analysis, ask how this piece fits or does not fit into the story. Ask, "If removed, what would happen to the story?"*

**RI.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.**

*Ask why the author wrote this story and specifically, "What passages from the story demonstrate that?" Continue the conversation with how the narrator represents the author's viewpoint. In an oral story students consistently ask the teller about the ideas shared in the story. "Did you say that the US Army gave the Indians blankets infected with smallpox?" The storyteller can ask the students about the various points of view represented by each of the characters.*

**Integration of Knowledge and Ideas**

**RI.6.7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.**

*This standard shows that storytelling in the oral tradition is not considered by the standards makers. BUT, here's the answer: especially for students in sixth grade who struggle to read, students can understand and attend to a told story more easily than they can to print. Why not let ALL students participate in literature at the sixth grade level?*

**RL.6.9. Compare and contrast texts in different forms or genres (e.g., stories and, poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.**

*Noticing the types of language, the sensory imaging, the stretch of a novel, and the fast action of an adventure story all have something important to say about cultural and historical topics.*

**Reading, Informational Text:**

**Key Ideas and Details**

**RI.6.1. Cite specific textual evidence to support analysis of primary and secondary sources.**

*Give students a variety of "situational" stories (but one at a time!) about the dilemmas of real people/citizens or non-citizens, have them apply the Strategic Academic Controversy (SAC) methodology to the stories to identify and critically analyze the situations. Share associated handouts that include primary and secondary sources. The excellent example and explanation of the methodology is Jim Winship's and James Hartwick's "Using Story to Understand the Reality of Undocumented Latino Youth" in Social Studies in the Storytelling Classroom by Stenson and Norfolk (Parkhurst Bros. Publishing, 2012).*

**RI.6.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.**

*After hearing the first-person accounts - stories - of survivors of the Holocaust, students are asked to summarize the events leading up to the person's incarceration, life in the camp, and release/escape. Interviewing witnesses to an event will provide first person accounts, often with conflicting information! Like a news reporter, the student can keep asking questions in order to piece the puzzle of "What happened?" together.*

**RI.6.3. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).**

*In a study of the making of the Constitution (doesn't everyone study this?!), knowing the stories of what certain men requested in terms of government and who spoke for what will have students arrive at the meaning and flexibility of the document which has held our country together... and recognition that we still struggle with many of the same issues.*

**Craft and Structure**

**RI.6.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.**

*Vocabulary is accessed more easily in a told story than from text. Words not immediately understood should be listed and looked up and discussed as well as what the teller did that helped student understanding.*

**RI.6.5. Describe how a text presents information (e.g., sequentially, comparatively, causally). And, analyze how a text uses structure to emphasize key points or advance an explanation or analysis.**

*Tell an adventure story which speaks to a time in US history; tell an African-American folktale such as a B'rer Rabbit story. Compare the way information is presented, the push of the plot, the problem, and the point of each story.*

**RI.6.6. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).**

*This would be a good activity to practice on a social studies text. Whose history is written? Who was left out? What group profited from this war? How did people move into or out of an area? Social studies is the study of all the people. What stories do the people tell?*

**Integration of Knowledge and Ideas**

**RI.6.7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.**

*Visual information can aid a storyteller, too. The use of large photographs or power point behind the storyteller to show images broadens understanding. Similarly enhance the experience with print in visual format.*

**RI.6.8. Distinguish among fact, opinion, and reasoned judgment in a text.**

*In an election year the rhetoric can be organized into distinct columns – the facts, the opinions, and the reasoned judgments!*

**RI.6.9. Analyze the relationship between a primary and secondary source on the same topic.**

**Writing:**

**Text Types and Purposes**

**W.6.1. Write arguments to support claims with clear reasons and relevant evidence.**

- a. Introduce claim(s) and organize the reasons and evidence clearly.
- b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
- c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
- d. Establish and maintain a formal style.
- e. Provide a concluding statement or section that follows from the argument presented.

*Giving students a variety of "situational" stories (but one at a time!) about the dilemmas of real people/citizens or non-citizens, have them apply the Strategic Academic Controversy (SAC) methodology to the stories to identify and critically analyze the situations. The excellent example and explanation of the methodology is Jim Winship's and James Hartwick's "Using Story to Understand the Reality of Undocumented Latino Youth" in Social Studies in the Storytelling Classroom by Stenson and Norfolk (Parkhurst Bros. Publishing, 2012).*

**W.6.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.**

- a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from the information or explanation presented.

*Analyzing the personal stories of people involved in a situation (war, genocide, the depression, immigration, rallies, etc.) especially if the age of the 'speaker' approximates the student's age is the most potent way to help students examine an historical or cultural topic.*

**W.6.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.**

- a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
- e. Provide a conclusion that follows from the narrated experiences or events.

*Crafting non-fiction narratives/historical fiction is NOT easy. Researching the geography or setting, creating memorable, historically accurate characters who were part of an event are the beginning of the narrative. Beyond researching text, a painting or artwork from or about an era can be helpful. An excellent example is Sherry Norfolk's article "The Great Depression" in Social Studies in the Storytelling Classroom by Stenson and Norfolk (Parkhurst Bros. Publishing, 2012).*

## GRADE 6, CONTINUED

### Production and Distribution of Writing

**W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.**

*See responses to 1 – 3 above.*

**W.6.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.**

*In small groups, have students critique their peers as each reads his/her work aloud, using the reader's physical responses as a guide to finding new words and phrases for revisions.*

**W.6.6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.**

*Working with a partner or a small group requires much communication from informational and literary sources (My Ancient Roman blog); determining the best way to present the studied material requires much direct conversation and layout work. All are part of the storyteller's toolbox.*

### Research to Build and Present Knowledge

**W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.**

*Because the research skills--not limited to the internet--require strong teaching/learning, and because the course content of 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> Grade social studies needs to be taught/learned, short content topics can be assigned, but the presentations can be oral so that the entire class has access to the information and the presentations, and so that each student has the opportunity to practice public speaking.*

**W.6.8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.**

**W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.**

**a. Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).**

**b. Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).**

*Coordinating informational and various literary genres allows the student to gain a more complete understanding of a time or a culture.*



**Speaking and Listening:**

**Comprehension and Collaboration**

**SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.**

- a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
- d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

*Giving students a variety of "situational" stories (but one at a time!) about the dilemmas of real people/citizens or non-citizens, have them apply the Strategic Academic Controversy (SAC) methodology to the stories to identify and critically analyze the situations. The excellent example and explanation of the methodology is Jim Winship's and James Hartwick's "Using Story to Understand the Reality of Undocumented Latino Youth" in Social Studies in the Storytelling Classroom by Stenson and Norfolk (Parkhurst Bros. Publishing, 2012). YES, this is listed in each set of 6<sup>th</sup> Grade standards because it involves reading, writing, speaking and listening.*

**SL.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.**

*Just as storytellers have different styles, so too do different media presentations.*

**SL.6.3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.**

*See #1 above.*

**Presentation of Knowledge and Ideas**

**SL.6.4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.**

*The storyteller's toolbox includes the presentation of self through facial expression and body movement. Because standing in front of a group and speaking can be terrifying to 6<sup>th</sup> Graders, coaching and more intimate ways of practicing (small comfortable groups) is important. Storytellers experienced at working in educational settings make great coaches.*

**SL.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.**

**SL.6.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.**

*Use storytelling tapes found at the library to study the varieties of ways people present material or tell stories. Taking the time to conscientiously study presentation gives students choices – from fun to formal to hair-raising to laid-back styles...and it is important to fit the style with the content.*

Grade 6 submitted by Jane Stenson (Jane's information follows her work for the grades K and 1 sections)

## Resources:

- FIGURES, FACTS AND FABLES: TELLING TALES IN SCIENCE AND MATH. Barbara Lipke. Heinemann, NH, 1996.
- LITERACY DEVELOPMENT IN THE STORYTELLING CLASSROOM. Sherry Norfolk, Jane Stenson, and Diane Williams, editors. Libraries Unlimited, 2009.
- SOCIAL STUDIES IN THE STORYTELLING CLASSROOM. Jane Stenson and Sherry Norfolk, editors. Parkhurst Bros. Publishing, 2012.
- STORY PROOF: THE SCIENCE BEHIND THE STARTLING POWER OF STORY. Kendall Haven. Libraries Unlimited, 2007.
- THE STORYTELLING CLASSROOM: APPLICATIONS ACROSS THE CURRICULUM. Sherry Norfolk, Jane Stenson, and Diane Williams, editors. Libraries Unlimited, 2006.
- STORYTELLING AND QAR STRATEGIES. Phyllis Hostmeyer and Marilyn Adele Kinsella, editors. Libraries Unlimited, 2011.
- STORYTELLING IN EMERGENT LITERACY: FOSTERING MULTIPLE INTELLIGENCES. Brand Susan Trostle and Jeanne M. Donato. Delmar Thomson Learning, 2001.
- SUPER SIMPLE STORYTELLING: A CAN-DO GUIDE FOR EVERY CLASSROOM EVERY DAY. Kendall Haven. Teacher Idea Press, 2000.
- WRITING AS A SECOND LANGUAGE: FROM EXPERIENCE TO STORY TO PROSE. Donald Davis. August House Publishers, Inc., 2000.
  
- [www.aesopfables.com](http://www.aesopfables.com) (656+ fables, indexed in table format, with morals listed)
- [www.longlongtimeago.com](http://www.longlongtimeago.com) (selected tales and story concepts from folktales to contemporary stories, including fables, science fiction, fantasy, historical stories, literary sources, and more)
- [www.storybee.org](http://www.storybee.org) (listen to professional tellers for all ages, from across the country, for FREE!)
- <http://www.tales2go.com/> (award-winning kids' mobile audio service; downloadable and useful to elementary-school educators, media specialists, and parents)
- [www.timsheppard.co.uk/story/](http://www.timsheppard.co.uk/story/) (information for storytelling beginners, storytelling experts, and all those who are interested in stories and storytelling)
- <http://docsouth.unc.edu/> (Documenting the American South: original slave narratives and other important documentation of southern culture in American history)
- [www.smithsonianeducation.org/educators/resource\\_library/african\\_american\\_resources.html](http://www.smithsonianeducation.org/educators/resource_library/african_american_resources.html) (guides, reading lists, classroom activities, and other resources)
- [www.storynet.org](http://www.storynet.org) (the web site of the National Storytelling Network; links to storytelling web sites and storytellers, information on the NSN Conference and NSN Festival, and details of other events and storytelling topics of interest)
- [www.nabsinc.org](http://www.nabsinc.org) (site of the National Association of Black Storytellers; information on annual conference and festival, newsletters, and more)
- [www.storyteller.net](http://www.storyteller.net) (storytellers' directory, articles, events, links, resources, and other information)
- <http://www.apple.com/ilife/imovie/> (info on the iMovie application)

## **Education SIGs of the National Storytelling Network**

“**The National Storytelling Network** is dedicated to advancing the art of storytelling – as a performing art, a process of cultural transformation, and more. NSN is a member-driven organization, with a Board of Directors from seven regions across America. We offer direct services, publications and educational opportunities to individuals, local storytelling guilds and regional associations. These services are designed to promote storytelling everywhere – in entertainment venues, in classrooms, organizations, medical fields, families, and wherever else storytelling can make a contribution to quality of life.”

– from the web site of the National Storytelling Network at [www.storynet.org](http://www.storynet.org)

**NSN** sponsors both Special Interest Groups and Discussion Groups within its membership. As stated at the NSN web site:

A **Special Interest Group (SIG)** is a formal group created by National Storytelling Network (NSN) members joining together within the structure of NSN for a common purpose. Look at it as a way to place a structure on the networking process. SIG members pay additional dues to support the SIG and receive designated services from NSN staff.

A **Discussion Group**, more informal than a SIG and charging no dues, assists NSN members in contacting other members who share a common storytelling interest.

For information on developing a SIG or Discussion Group contact the National Storytelling Network.

**NSN** includes two education SIGs among its services to members:

**YES! Alliance –**

**Youth, Educators and Storytellers Alliance (YES!)**

Lyn Ford, Co-Chairperson

[friedtales@aol.com](mailto:friedtales@aol.com)

Jane Stenson, Co-Chairperson

[Stenson.stories@gmail.com](mailto:Stenson.stories@gmail.com)

**SHE –**

**Storytelling in Higher Education**

Bonnie Adams, Chairperson

[badams@ashland.edu](mailto:badams@ashland.edu)

**Both YES! and SHE are planning new web sites in the near future. Become a member of NSN and one of the education SIGS, and look for updates via [www.storynet.org](http://www.storynet.org)**

**Thank you to NSN!**

This publication was compiled by Lyn Ford  
from submissions created and generously donated by Lyn Ford, Joyce Geary, Sherry Norfolk, and Jane Stenson.  
© Lynette Ford for YES! Alliance, 2012