

LESSON 2

Delivery and Story (Grades 1-3)

A TIMPANOGOS STORYTELLING POPS ARTS EDUCATION PROGRAM

Information for the teacher: Before attempting this lesson, ideally Teacher has already taught Lesson 1. Whenever possible, students have attended the Storytelling concert at their school or have attended the Timpanogos Storytelling Festival.

Note: A portion of this lesson is adapted from Donald Davis' teaching design for creating stories from *Make It, Tell It, Write It*. A copy of the DVD was given to your school as part of the program and is available if you wish to do further research.

There is suggested dialogue included in this lesson in parentheses. Use these words or you own words, whichever are most comfortable and effective.

GRADE LEVEL: 1-3

CORE STANDARDS: CCSS Language Arts and National Drama/Theatre (See end of this document for grade level information.)

INSTRUCTIONAL TIME: Flexible depending on incorporation of activities

MATERIALS:

- ❖ A really un-funny grade level joke. It should make no sense.
- ❖ A really good grade level joke to tell the class.
- ❖ A whiteboard and marker, or easel style Post-It notes and marker.
- ❖ A favorite short fable, folktale, or fairy tale to tell.
- ❖ Pencils, crayons, markers

RESOURCES: See near end of this document

OBJECTIVES:

Students will identify two elements for good storytelling performance and practice these elements. (Any two of these may be identified, and practiced: Body, voice, volume, energy, gesture, eye contact, fast/slow, posture, showing or sounding like a character, humor, etc.)

Students will identify characters (people), setting (place), and basic story structure (beginning, middle, and end) within the personal stories they identified in the pre-concert lesson.

“Despite [storytelling’s] significant role in our human lives, it seems that storytelling rarely finds its way into classrooms as official curriculum. Yet, as a natural form of communication, storytelling supports the development of oral language—a foundation for all literacy learning—by strengthening the ability to speak from the imagination. Furthermore, it has the potential to more directly support both reading and writing.”

(Coskie, Trudel, and Vohls; “Creating Community through Storytelling, Talking Points, 2010, pg. 2)



LESSON 2: *Delivery and Story* (Grades 1-3)

CORE CONCEPT

Help your students recognize that storytelling is more than words, and help them identify essential elements of storytelling performance.

SAMPLE JOKES

Q: What is brown and sticky?
A: A Stick

Knock, Knock
>Who's there?

Boo

>Boo who?

Why are you crying?
It was only a joke.

Q: Why do some fish live in salt water?
A: Because pepper makes them sneeze!

TEACHERING PROMPTS

PROMPT 1: PERFORMANCE

Procedure: (T=Teacher, S=Students)

- ❖ T gathers S in classroom story circle. T tells S that she/he has such a great joke to tell them. T prepares with much anticipation, then in a very anti-climactic way speaks shyly, mumbles, avoids eye contact, plays with her clothes, turns her face away, and includes any number of bad presentation techniques. This should be amusing to the class and a bit frustrating because they didn't get to hear the joke.
- ❖ T asks for help and correction. T may need to ask leading questions ("What about my voice? Was it lazy or excited? Too soft? What else got in the way of hearing me? Oh, the way I stood?")
- ❖ Eventually T encourages students to demonstrate for her as opposed to just telling her how to deliver her joke more effectively. T then encourages others to "try out" what she is learning. ("Let's all stand up tall and look people right in the eye. Let's see how that feels.") This should be a much more active than passive time for all.
- ❖ T then announces that T thinks he/she has "got" it. (Announces, "I know how deliver my joke now...the greatest joke ever!") T obviously uses all of her "new" skills but tells a really dumb joke.
- ❖ S will likely be confused, and perhaps laugh anyway because they think they are supposed to laugh. T acknowledges the oddness created by her strange joke. ("But I told this joke really well! You could hear me, you could see me, I looked you right in the eye!")
- ❖ Eventually T identifies one of the children who will speak truth to power (there's always one!) and admit that that joke just wasn't funny. It was not the best joke ever. T. has a revelatory moment. ("Oh, so even if I do all the things you taught me the joke still needs to be good joke, or I'm wasting my time and your time and frustrating people.")
- ❖ T. finally does tell a good joke. (You all want a good joke? Okay, this isn't the best joke in the world, but it's pretty good. I'll try to give it to you the way you told me.)
- ❖ T makes connection between the scenario she just acted out and the teller at the storytelling concert. ("Do you think the insert performing storyteller's name here would be a good joke teller? He told his stories very well didn't he? Turn to a partner and tell something you really liked about the insert performing storyteller's name here way of telling stories.)

LESSON 2: *Delivery and Story* (Grades 1-3)

CORE CONCEPT

TEACHERING PROMPTS

SAMPLE TELLING LIST

BODY LANGUAGE
ENERGY
VOICES (Characters)
REPEATING WORDS
PACING (Not Too Fast Or Slow)
PAUSING
EYE CONTACT
GESTURES
SOUND EFFECTS
EMOTIONS

SAMPLE STORY LIST

PEOPLE (Characters)
PLACE (Setting)
PROBLEM (Plot)
BEGINNING/MIDDLE/END
(Structure—Story Arch)

PROMPT 1: PERFORMANCE (continued)

- ❖ T makes a two column list on the whiteboard. One column is headed “Story” and the other “Telling.” The Telling column is for presentation skills. The Story column is for story elements such as character, plot, etc. Young children are unlikely to use these words, but T can help them think critically about if the element they liked was a presentation skill or something right within the story. T gathers S’s ideas. (“You liked the sound of the witch’s voice? That was part of the Telling or the way he told, right? Did you like that the cat talked? I think he made up that part of the story. Let’s write that under Story.”) T. points out that for good stories storytellers need both sides, the Story elements and the Telling elements.
- ❖ After creating a list of elements, T helps the student choose just three Telling Elements on which to focus. (“Yes, we wrote a long list. For right now, let’s pick our two most favorite. Okay, what about Body, and Energy?”)
- ❖ T checks for S understanding. (“Question. What if insert performing storyteller’s name here told all these great parts of the stories but he spoke the way I did with my body and voice when I first tried to tell my joke? What if insert performing storyteller’s name here acted beautifully with his body and voice but didn’t have a good story to tell? So, to be a great storyteller you need to have the Story part as well as the Telling part, right? Is that fair to say?” Okay! I’m going to remember that! Because when we meet again about storytelling, I’m going to tell you another different story!”)

LESSON 2: *Delivery and Story* (Grades 1-3)

CORE CONCEPT

Help your students recognize that good stories require essential elements of storytelling.

SAMPLE STORY LIST

PEOPLE (Characters)

PLACE (Setting)

PROBLEM (Plot)

BEGINNING/MIDDLE/END
(Structure—Story Arch)

TEACHERING PROMPTS

PROMPT 2: STORY

Procedure: (T=Teacher, S=Students)

- ❖ T recalls to the students the list they made on the whiteboard, and highlights three Story elements from the list: People (character), Place (setting) Beginning, Middle and End. (If these weren't specifically identified in the earlier list, add these to the Story column now, and provide examples from one of insert performing storyteller's name here's stories. (Now, that one story you liked happened in a really cool Place...right?...the deep mysterious forest.”)
- ❖ T passes out their handouts from Lesson 1. (“Today we are going to think about these Story elements.: 1. People, 2. Places, and 3. Beginning, Middle, and End.”) T talks about these, recalling to S's minds the examples of such, using adjectives to make these three elements very detailed and rich. (“Yes... and in the scary middle part we were so worried the wolf was going to get the boy, but, by the exciting end, Peter caught that mangy wolf!”)
- ❖ T directs children to the drawings they did during the first lesson, then passes out the Lesson 2 Handout. T asks questions to help children find the details they already know, or any they want to make up, and documents them on the handout, either by writing words or drawing scenes and symbols. (“You know the story you started last time? You drew a picture from your head that reminded you how to tell the story. Let's draw some more. Here's a new piece of paper. Let's compare the two. How are they different and how are they the same? You see that there is a space for drawing, but it's much bigger now, and it's divided Also, there are places to draw outside of the box. On this side you can put names or draw the people who are in your story. On this side you can write or draw about the place your story happened. Where was it? Was it inside or outside? What room was it in? What was the weather or the season? Draw or write down anything you think is interesting about the place.”)

LESSON 2: *Delivery and Story* (Grades 1-3)

CORE CONCEPT

Help your students recognize that good stories require essential elements of storytelling.

TEACHING PROMPTS

PROMPT 2: STORY (continued)

Procedure: (T=Teacher, S=Students)

- ❖ T tells a story to help illustrate to the S the purpose of the three Beginning/Middle/End boxes in the middle of Lesson 2 Handout. (“Wondering about those three big middle boxes? Well, first I’m going to tell you a story.” T may need to move S to the story circle since they have been sitting for quite awhile. T tells a quick fable or folktale, then leads the S to identify the beginning, middle, and end of the story. T documents with quick drawings in empty boxes (drawn on the white board, looking similar to those on the S’s handout) the information the children tell her about the story. Note: it is sometimes easier to identify the beginning and ending and leave the middle for last in the discussion.)
- ❖ T directs students back to their seats and handout. “Now it’s your turn! Go back to your seats and draw the pictures for the beginning, the middle and the end of your own story.
- ❖ As students finish, T directs S to Pair/Share their stories with a partners. (“Just like last time, we are going to do a Pair/Share. But this time, your story will be even better because you are turning into a Storyteller.”)
- ❖ Before they get started, T directs attention to the Story /Telling list. (“Use your body and your energy. You have your paper with you in case you need to remember a new idea or detail that you’ve added since the last time you told the story. And don’t forget your great listening skills!”) T arranges students to obtain partners, and students share their stories.
- ❖ T notes if S are attempting to practice the two performance Telling elements the class chose from the generated list, and if the more complete Story elements are being incorporated.

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- ASSESSMENT**
- ❖ As a group, did S identify two Telling performance elements of good storytelling?
 - ❖ How many students seemed able to make progress in those Telling skills?
 - ❖ How many S told deeper richer stories that reflected the Story analysis work.
 - ❖ Check handouts to see if details have been added in the appropriate spaces, and if the beginning, middle, and end sections have been completed correctly.

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- WRAP UP**
- ❖ T invites children back to the storytelling circle. She highlights those students who had particular success in incorporating the Telling performance elements the students had identified. T also highlights S whose stories are becoming richer and more entertaining as they include the details and structure from their new worksheet into their telling.
 - ❖ T asks if anyone would like to nominate their partner to share with the group. At least one child tells their story. T leads discussion, asking S what they like about the story in the same manner as T did at the beginning of this lesson with the storyteller from the school concert, putting comments under Story and Telling. Then teacher congratulates the child teller, noting that he or she is well on their way to becoming a Storyteller. T praises all the S for the progress they have made. T collects and retains the handouts for future use.

RESOURCES A poor joke shouldn't be hard to obtain. Any classic knock-knock joke, or chicken crossing the road joke with the punch line messed up should work. Joke books are in 820's in the Juvenile section in the library. (My favorite joke for kids is "What's brown and sticky?" "A stick.")

Oral tradition stories are 398.2 in the Juvenile section. Aesop's stories such as "The Tortoise and the Hare," "The Lion and the Mouse," and "The Fox and the Grapes." are easy-to-learn gems. Coyote and Anansi trickster stories are fun for young ones. But the traditional "Three" stories, in their original forms, such as "The Three Bears," "The Three Billy Goats Gruff" and "The Three Little Pigs" are less familiar to young students than one would think and are very enjoyable. Don't get stuck. Choose a story, and demonstrate good Telling skills. These old tales already all have strong Story elements.

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- STANDARDS** **Utah Fine Arts and Language Arts Standards Addressed in this Lesson:**
- 1st Grade: Fine Arts Drama Standards: 1.T.CR.1, 1.T.CR.3, 1.T.CR.5, 1.T.P.4, 1.T.P.5, 1.T.P.9, 1.T.R.1, 1.T.R.4; Language Arts Standards: 1.SL.1.A, 1.SL.1.B, 1.SL.1.C, 1.SL.3, 1.SL.4, 1.SL.5, 1.SL.6
- 2nd Grade: Fine Arts Drama Standards: 2.T.CR.1, 2.T.CR.3, 2.T.CR.5, 2.T.P.1, 2.T.P.4, 2.T.P.5, 2.T.P.6, 2.T.P.8, 2.T.R.1, 2.T.R.2, 2.T.R.4; Language Arts Standards: 2.SL.1.A, 2.SL.1.B, 2.SL.1.C, 2.SL.3, 2.SL.4, 2.SL.5, 2.SL.6
- 3rd Grade: Fine Arts Drama Standards: 3.T.CR.1, 3.T.CR.3, 3.T.CR.5, 3.T.P.1, 3.T.P.4, 3.T.P.5, 3.T.P.6, 3.T.P.9, 3.T.R.2, 3.T.R.4; Language Arts Standards: 3.SL.1.B, 3.SL.1.C, 3.SL.3, 3.SL.4