

LESSON 2

Delivery and Story (Grades 4-6)

A TIMPANOGOS STORYTELLING POPS ARTS EDUCATION PROGRAM

Information for the teacher: Before attempting this lesson, Teacher has ideally 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: 4-6

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 three elements for good storytelling performance and practice these elements. (Any three of these may be identified and practiced: body, voice, volume range, energy, gesture, eye contact, fast-slow tempo changes, posture, showing or sounding like a character, humor, audience give and take, pauses, music, etc.)

Students will identify conflict (problem) characters (people), setting (place), and basic story structure (progress) within the personal stories they identified in Lesson 1.

“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 4-6)

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

OPTION 1: PERFORMANCE TECHNIQUES

Procedure: (T=Teacher, S=Students)

- ❖ 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 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 insert performing storyteller's name here's way of telling stories.)

LESSON 2: *Delivery and Story* (Grades 4-6)

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

BEGINNING:
PEOPLE (Characters)
PLACE (Setting)

MIDDLE:
PROBLEM (Plot)

END:
PROGRESS
(What Did People Learn—
Resolution)

OPTION 1: PERFORMANCE TECHNIQUES (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 as to 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 first tried to tell me joke? What if insert performing storyteller’s name here performed 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!”)

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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

BEGINNING:
PEOPLE (Characters)
PLACE (Setting)

MIDDLE:
PROBLEM (Plot)

END:
PROGRESS
(What Did People Learn—
Resolution)

OPTION 2: TEACHING PROMPTS

Procedure: (T=Teacher, S=Students)

- ❖ T shares with S a story from the “Jumping In—Modeling How it is Done” section on the *Make It, Tell It, Write It* DVD (choose a story that is an appropriate length for the class).
- ❖ T divides class into groups of 4 or less. T gives students one minute to come up with as many things as there are people in the group that they liked about the Donald Davis performance they just viewed. Lists are written on the white board. T and S eliminate duplicates, clarifying meanings, etc., until a group of words that all are satisfied represent their likes about the performances is complete.
- ❖ T raises a question. (“Is it possible to separate these elements into performance or Telling techniques, and creative writing or Story techniques?”) T helps students to categorize these elements into a two column list, one column is headed Story and the other Telling.
- ❖ T identifies one end of the classroom as the Story end, the other as the Telling end. T then asks students to go stand in the place that most identifies how they feel about either element. If creative writing and making choices about the story itself is their favorite part about Storytelling, then they should go to the farthest end of the Story side of the room. If performing, is the best to them then Telling is their most favorite part so they should stand on the opposite wall from Story. Students may stand in any place in the space in between to demonstrate their affinity for either or both of these ideas.
- ❖ T asks: Is it possible to be a good storyteller if you don't have both sets of skills?

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CORE CONCEPT

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

TEACHING PROMPTS

OPTION 2: TEACHING PROMPTS (continued)

Procedure: (T=Teacher, S=Students)

- ❖ Have students get back into their groups. Give them one minute to come to a conclusion from the observation of the two storytelling performances of insert performing storyteller's name here or Donald Davis. Does either teller lean more toward Story as their strength or Telling as their strength? The teacher will call out "Davis!" and a representative from each group will go stand where their group thinks the teller "belongs." T asks students to defend their decisions with specific evidence or well supported opinions. This exercise is repeated when T calls out "insert performing storyteller's name here!"
- ❖ S are asked to go put their name beside three of the most interesting Telling characteristics. S choose a space in the room to stand, where they are touching no one else and nothing else. They are to imagine they are enclosed in a sound proof bubble. As they practice using their performing technique they are to pay no attention to anyone else, as if they really are in sound proof isolation. (In reality, the room will be very loud and busy.) T asks students to recite the current date, over and over again. They are to practice using the telling techniques and incorporating them into their expression of the date. For example, if a student chose the element of energy, then he or she would experiment with different types of energy. If a student chose gesture, he or she would experiment with different gestures. S can only "hear" T's side coaching and cues during this exercise, and should respond to encouragement, questions, refocusing, etc. T reminds students to fully explore their telling element, and also to use the time to practice the all three chosen elements. This should be a time of fun, focused, and contained chaos. It should last as long as work is productive (and as long the teacher can stand it!)
- ❖ T directs S to return to their seats. T directs S to choose three telling elements from the list that they will focus on in their story to improve their performances.

LESSON 2: *Delivery and Story* (Grades 4-6)

CORE CONCEPT

Help your students recognize that good storytelling requires essential story elements.

SAMPLE STORY LIST

BEGINNING:
PEOPLE
(Characters —Who Is In The Story?)

PLACE (Setting)

MIDDLE:
PROBLEM
(Plot— What Needs To Be Solved Or What Happens?)

END:
PROGRESS
(Resolution—What Did Everyone Learn?)

TEACHING PROMPTS

PROMPT 2: STORY STRUCTURE

Procedure: (T=Teacher, S=Students)

- ❖ T directs the students the list they made on the whiteboard, and highlights four Story elements from the list: People (character), Place (setting), Problem (plot), and Progress (resolution). (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 and the new Lesson 2 handout. ("Today we are going to think about these Story elements. 1. People, 2. Places, 3. Problem. and 4. Progress.") T talks about these recalling to S's minds the examples of such, using adjectives to make these four 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 explains that today they will add even more details on the Lesson 2 handout.
- ❖ T directs students to write the names or draw the people that inhabit their story. They need to make sure everyone is there. They can write the names in certain ways to remind them of the character. ("If there is a beautiful blonde in the story, right the name beautifully in yellow marker. If there is a tough Dad, write his name as if it was made of muscles. You can add little symbols like hearts around your Grandma's name....or a broom if she's really mean!")
- ❖ T directs S to write all the places where the story happens on the left side of the rectangle. T asks many questions to make sure S are being very specific about the locations and the qualities of them. Again they can use drawings to help capture the essence of the locations. (On this side you can write or draw about the places where your story happened. Where was it? Was it inside or outside? What room was it in? What was the weather or the season? Did it also happen somewhere else?)

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TEACHING PROMPTS

PROMPT 2: STORY STRUCTURE (continued)

Procedure: (T=Teacher, S=Students)

- ❖ T directs S to write what the main character's problem or trouble is on the handout. ("What is the problem in your story? What needs to be solved or what happens—write words or sentences in that spot to help remember what is important.")
- ❖ T directs students to write on the bottom edge of the handout what progress was made, or what the characters in this story learned. ("In school, we measure what we have learned with a progress report. What progress or lessons do people learn in your story? Don't worry, it doesn't have to be really deep, it can be as simple as 'and that is when my dad learned never to leave the baby alone' or 'that is when, etc.'")
- ❖ T explains that S can write words, draw pictures with labels, or write sentences in the large middle area to remind themselves about important parts of their story.
- ❖ Also, across the top of the paper, S should write the three Telling elements they are working on using to help them be better tellers.
- ❖ Teacher directs students back to their seats and handout. "Now it's your turn! Go back to your seats and fill in the handout."
- ❖ As students finish, T directs S to Pair/Share their stories with a partner. ("Just like last time, we are going to do a Pair/Share. But this time, your story will be even better because you will incorporate the additional events and details as well the storytelling elements we are focusing on today.")
- ❖ 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.") T arranges students to obtain partners, and students share their stories.
- ❖ T notes if S are attempting to practice the performance (Telling) elements the class chose from the generated list, and if additional Story elements are being incorporated since the first time.

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- ASSESSMENT**
- ❖ As a group, did S identify three 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 mid-section was completed correctly.
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- WRAP UP**
- ❖ T invites children back to their seats. T 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.
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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.")

The school was given a copy of *Make It, Tell It, Write It* as part of the storyteller visit. The DVD has sections with master storyteller Donald Davis performing stories, working with students, and talking with teachers. The story section is an excellent way to model good storytelling.

STANDARDS **Utah Fine Arts and Language Arts Standards Addressed in this Lesson:**
4th Grade: Fine Arts Drama Standards: 4.T.CR.1, 4.T.CR.3, 4.T.CR.5, 4.T.CR.6, 4.T.CR.7, 4.T.P.1, 4.T.P.4, 4.T.P.5, 4.T.P.6, 4.T.P.9, 4.T.R.1, 4.T.R.4; Language Arts Standards: 4.SL.1.B, 4.SL.1.C, 4.SL.4, 4.SL.6
5th Grade: Fine Arts Drama Standards: 5.T.CR.1, 5.T.CR.3, 5.T.CR.5, 5.T.CR.6, 5.T.CR.7, 5.T.P.1, 5.T.P.4, 5.T.P.5, 5.T.P.6, 5.T.R.1, 5.T.R.4; Language Arts Standards: 5.SL.1.B, 5.SL.1.C, 5.SL.4, 5.SL.6
6th Grade: Fine Arts Drama Standards: 6.T.CR.1, 6.T.CR.3, 6.T.CR.5, 6.T.CR.6, 6.T.CR.7, 6.T.P.1, 6.T.P.4, 6.T.P.5, 6.T.P.6, 6.T.R.1, 6.T.R.4; Language Arts Standards: 6.SL.4, 6.SL.6