

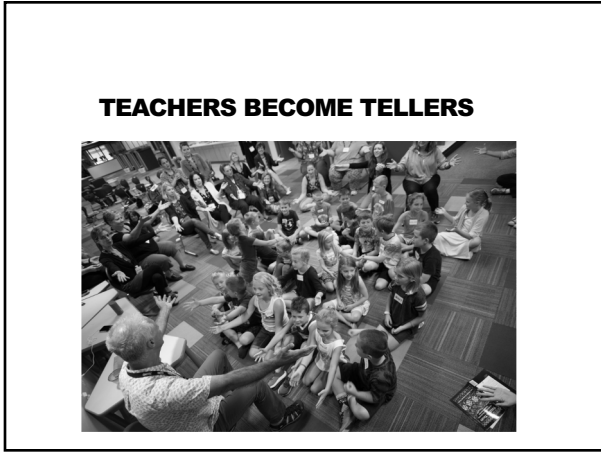
# FROM LISTENING TO LEARNING COLLABORATIVE STORYTELLING IN THE CLASSROOM

STUART STOTTS

1



2



3


## OBJECTIVES

- know how to prepare to tell a story to students;
- Learn to use voice, body, and imagination in storytelling;
- use an inquiry-based process and storyteller's tools to help students improve comprehension skills;
- appreciate connections between oral/kinesthetic communication and reading comprehension strategies.

4

## STANDARDS

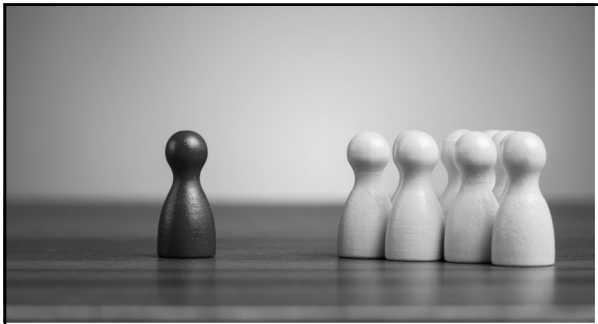
- Speak in the voice of a character
- Outline the sequence of a story: beginning, middle, and end.
- Recall key details
- Know the difference between narration and dialogue
- Visualize scenes
- Infer motive or feeling of characters



5



6



**RISK**

We learn by taking chances.  
No one will have to perform for the whole group.

7

**LISTENING**

Ability to listen is a prime indicator of success in school.



8

**PROBLEM-SOLVING**

Stories provide mental maps and imaginative rehearsal for a life-long attitude of problem solving.



9

**VISUALIZE**

Listeners must visualize and create their own internal pictures and scenes.



10

**RELATIONSHIP**

The relationship between a teller and their audience is different than that between a reader and their audience.



11



**CHARACTERS**

Stories offer opportunities to empathize with characters and situations.

12

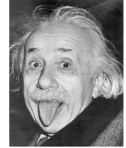
**ACCESSIBLE SKILLS**

**YOU CAN DO THIS**

13

QUOTE

- If you want your child to be smart, tell them fairy tales.
- If you want your child to be very smart, tell them lots of fairy tales.
- Albert Einstein



14



15

TOOLS

- Voice
- Face
- Gesture
- Imagination



16


STORY WARM-UPS

- Voice Warm-up
- Face Warm-up
- Gesture Warm-up

17

**ECHO**

18




**CHOOSE A WORD**  
3 Syllables or more

19

**VOICE**

- Volume
- Pitch
- Speed
- Pause (word twice)



20

**GROUPING**

21


**COUNTING TO FIVE**

- Stars Coming Out
- Cell Phone Breaking Up
- Telephone Poles from a Fast Car
- Just Learning to Count
- Teacher in Chaotic Room
- Five-Year Old's Birthday
- Answers to a Test
- Last Dollars
- Wrestling Referee

22

**WHAT DO YOU WANT TO DO?**

- Frustrated
- Hopeless
- Proud
- Insane
- Gossip
- Sad
- Frightened
- Excited
- Angry
- Disgusted
- Flirtatious



23

**YOU FOUND IT**

- Surprised
- Shocked
- Amazed
- Astonished
- Dumbfounded
- Startled

24



### GESTURE

- Gestures help to enhance a story
- They are not about acting out a story
- Natural



25

### GESTURE CIRCLE



26

### FACE

- Looking audience in the eye
- Faces show emotion
- Chance for fun
- Active Eyes
- Anger, Fear, Disgust, Surprise, Joy, Sadness



27

### HALL OF MIRRORS



28

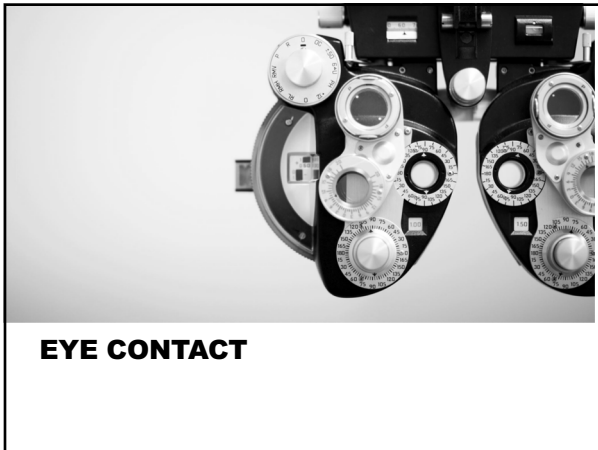


29

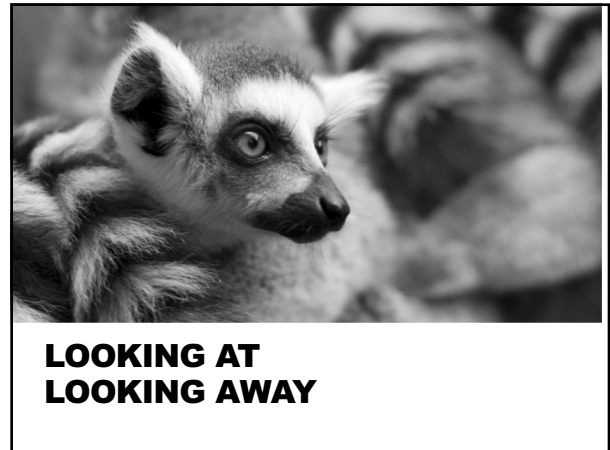
### PAIRS



30



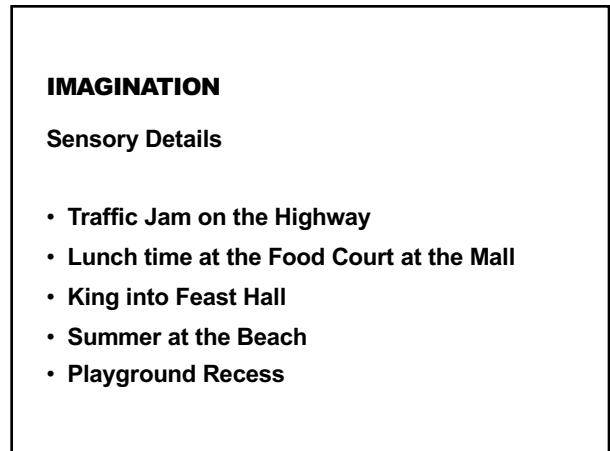
31



32



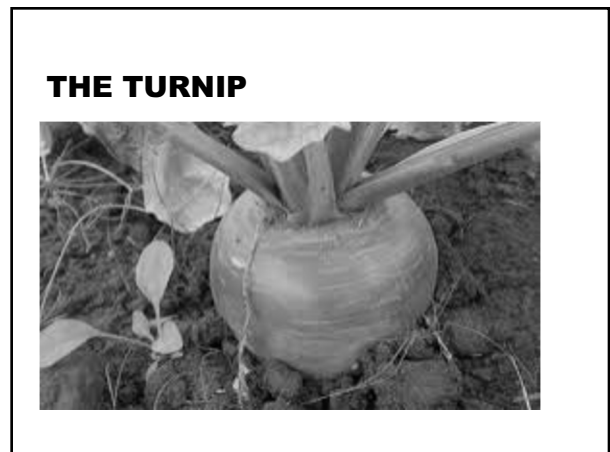
33



34



35



36

**THE TURNIP****Importance**

37

**THE TURNIP  
FIRST CHARACTER**

1. Who is one of the characters?
2. What is a sentence or question that this character might say?
3. How would this character say this line?
4. What facial expression might this character make during this part in the story?
5. Why might he/she make this facial expression? What is he/she thinking? Feeling? Why do you think that?
6. What gesture might that character make at this moment?

38

**THE TURNIP  
SECOND CHARACTER**

1. Who is one of the characters?
2. What is a sentence or question that this character might say?
3. How would this character say this line?
4. What facial expression might this character make during this part in the story?
5. Why might he/she make this facial expression? What is he/she thinking? Feeling? Why do you think that?
6. What gesture might that character make at this moment?

39

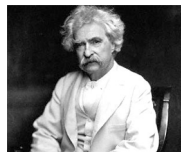
**DIALOGUE****Telling with posture**

40

**DIALOGUE**

**Mark Twain's advice, "Don't just say the old woman yelled.**

**Bring her into the room and let her scream."**



41

**THE TURNIP****Sensory Details**

42

**GESTURE**

Demonstrate a gesture you might use in the *Narration* of the story

43

**ESSENTIAL LINES**

⏪ Beginning

↻ Line


■ End

44

**SEQUENCE**

45

**REFLECTION**



- How can issues of background knowledge be addressed in storytelling?
- How would you use or adapt this approach for the grade level of your students?
- Adaptations for Special Needs? ELL?

46

**CHOOSING**

**Tell Only Stories You Like**

47

**CHOOSING A STORY**

Length	Values	Connection to curriculum	Personal connection—to students' lives and interests
Folktales	Repetition	Participation	Cultural Focus
A wide enough initial selection	Action, Drama, and Suspense.	Characters	Simplicity
	Appropriateness for listeners	Good Ending	

48

## FOLKTALES



49

*"The child raised on folklore will quickly learn the rules of crossroads and lakes, mirrors and mushroom rings. They'll never eat or drink of a strange harvest or insult an old woman or fritter away their name as though there's no power in it. They'll never underestimate the youngest son or touch anyone's hairpin or rosebush or bed without asking, and their steps through the woods will be light and unpretentious. Little ones who seek out fairy tales are taught to be shrewd and courteous citizens of the seen world, just in case the unseen one ever bleeds over."*

-S.T. Gibson

50

## PRACTICE - TELL IT TO THE WALL



51



## TELLING

52

## MOVING FORWARD

Tell at least three times

Three different groups

Listen to stories: Spotify, Apple Music, library cds etc

Watch a storyteller: Not much on youtube. Live is best

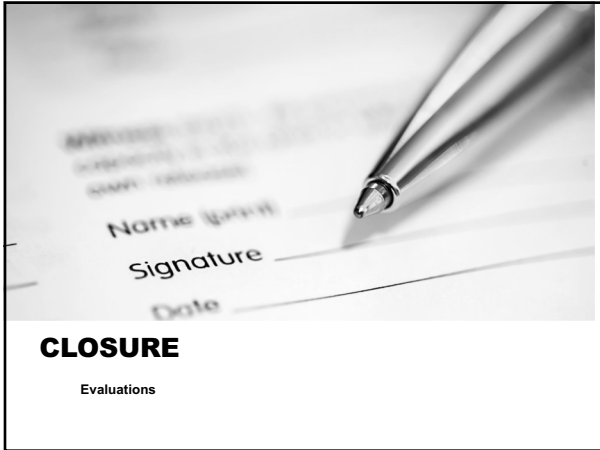
53

## REFLECTION



- Review the process of the workshop. How did the steps of this process help you to learn how to tell a story?
- How does this approach help students construct and demonstrate their understanding?
- What parts of this workshop were fundamentally about building your own skills as a storyteller and what will be useful in working with students?

54



55



56