

Activities Aligned to State Standards

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Activities Aligned to State Standards Before You Start

Scope of State Standards Activities: The activities here for grades 1-10 address English/language arts standards indicators (e.g., 2.5.1) that are logically connected to storytelling. Activities for higher grade levels and social studies standards are planned for future years.

Terms: Festival story” means a story heard at the storytelling festival. “Volunteer” means a student who volunteers for an activity, unless preceded by the word “parent.”

Materials Needed for Activities:

Display Medium – markers and overhead projector, flipchart, SmartBoard™, white- or blackboard, etc.

Graphic Organizer Media – different-sized “sticky notes” and large paper for making bubble maps, tables, timelines, etc. (or software, such as Timeliner®, Inspiration® or Kidspiration®).

Index/Note Cards – for note-taking, brainstorming, and giving directions

Where to Find Resources: Books and recordings are listed in the [Teaching Tools](#) PDF file, pp. 35-49. For more resources, go to the [Online Resources](#) page of the Festival Teacher’s Guide.

More State Standards Activities: The [Teaching Tools](#) PDF file contains games and lessons with more detailed teacher instructions. These address English and language arts standards, as well, but are not aligned to specific standards indicators.

Grade 1 ⇒

Activities Aligned to State Standards

GRADE 1

Standard 3 – Literary Response and Analysis

1.3.1 Identify and describe the plot, setting, and character(s) in a story. Retell a story’s beginning, middle, and ending.

Ask students to describe the plot, setting, and characters from a Festival story. Use large sticky notes to make a table with three-columns: setting, character(s), and plot. Each column will have various numbers of sticky notes: one for each character, one each for time and place (setting), and one for each action in the plot. Ask for three volunteers to tell in turn the beginning, middle, and end of this story.

Standard 4 – Organization and Focus

1.4.1 Discuss ideas and select a focus for group stories or other writing.

Brainstorm ideas for a story parallel to the one discussed and retold in 1.3.1. Solicit several ideas for different settings, different characters, and different actions that are parallel to the original. EXTENSION: Using parent volunteers, let students write their own parallel stories or make a timeline of their stories.

Standard 5 – Writing Applications

1.5.1 Write brief narratives (stories) describing an experience.

Ask students to write a story about going to the Festival in their journals. Remind them to include a beginning, middle, and end. OR... Brainstorm the topics of some of the family, personal, and childhood stories students heard at the Festival. Allow time for students to tell what happened in those stories and why they remember them. Have students write a story about an experience similar to one of those stories.

1.5.2 Write brief expository (informational) descriptions of a real object, person, place, or event, using sensory details.

Ask students to describe the Festival. Make a [Sense Chart](#) on a display medium with columns for each of the five senses. Brainstorm the sights, sounds, smells, textures/feelings, and tastes of the Festival day, including lunch, and record these on the table. Ask students to write a paragraph in their journals about the Festival and remind them to include sensory details to help readers picture and hear the Festival.

1.5.3 ⇒

Grade 1 - *Continued*

1.5.3 Write simple rhymes.

Give an example of a couplet about stories, listening to stories, telling stories or the Festival itself:
I loved all the storytelling.

After each story I was clapping and yelling.

Ask students to write a couplet about their favorite story, character, teller or part of the Festival. If needed, brainstorm rhyming words to jumpstart the poems (tell, swell, well, smell...).

1.5.4 Use descriptive words when writing.

Ask students who their favorite tellers were. Write one teller's name at the top of a display medium. Draw a vertical line down the center below the teller's name. Ask for words describing that teller (bald, funny, tall, good, nice). Write these on the left column with space between each one. For each descriptive word, ask for more specific or "sparkly" words (funny—hilarious, tall—towering) to record in the right column. Have students write a description of their favorite teller using such words.

1.5.5 Write for different purposes and to a specific audience or person.

Have students write notes to their parents explaining what a storytelling festival is. Remind them their notes should create pictures of the festival in their parents' minds.

Standard 7 - Listening and Speaking Skills

1.7.1 Listen attentively.

Remind students before boarding buses to listen carefully during the Festival so they can participate in retelling some of the stories they hear. Suggest they create movies in their minds while listening. After the Festival, ask for volunteers to retell their favorite story to the class, either in small groups or pairs. Ask listeners to retell the volunteer's story. OR... Tell a story to the class from one of the resource books and ask for volunteers to retell the story.

1.7.4 ⇒

Grade 1 – Continued

1.7.4 Stay on the topic when speaking

Ask students to listen to how well you stay on the subject when you tell a story. Tell students a one- or two-minute story about how you learned to ride a bicycle, e.g.:

“My dad told me to put on long pants to protect my knees and we went to the top of a hill at the park. First he held on to the seat...” Insert a digression, such as, *“I had to wait for my dad to have a day off because my mom was going to have a baby any day, and she couldn’t help me. She was so big she couldn’t even run. She always ate a lot of donuts when she was expecting a baby, and they had to be Long’s donuts. Long’s was at...”* After your story, ask students how well you stayed on the topic. Pair students and let them tell each other stories about “How I learned....” Afterwards, ask the class, “Who did a good job staying on the topic?” Ask for volunteers to share their stories with the class.

1.7.5 Use descriptive words when speaking about people, places, things, and events.

Write the headings: —People—Places—Things—Events— on a display medium. Pass out index cards. Ask students to choose one of the categories and think of a specific person, place, thing or event (something that happened in only a minute or two) to describe. Allow two minutes for them to jot notes on their cards. Ask for volunteers to describe their person, place, thing or event to the class. Let listeners ask questions so the “tellers” can find out if any information was missing in their descriptions.

1.7.6 Recite poems, rhymes, songs, and stories.

Ask students to recite their favorite nursery rhyme or song lyrics or sing a song. Ask them to retell a story that they heard at the Festival. Teach the students new rhymes, songs, and singing games from *And the Green Grass Grew All Around* by Alvin Schwarz or *Over the Candlestick* by Michael G. and Wayne Montgomery. Let students teach favorite hand games and rhymes that they know.

1.7.7 Retell stories using basic story grammar and relating the sequence of story events by answering who, what, when, where, why, and how questions.

Choose a simple Festival story. Ask students to retell this story using a modified “relay story” method. Write: who, when, where, what, why, and how on separate index cards, numbered in that order. (You may want to have more than one card for what, why, and how.) Pass out the cards at random to volunteers. Ask number one to go first, saying, “Once there was a _____ (who)...” Then prompt the other card holders to contribute the when, where, and so on until the story is told. Reshuffle the cards and pass out again to new volunteers. Discuss how the story changes when different people tell different parts.

1.7.8 ⇒

Grade 1 - Continued

1.7.8 Relate an important life event or personal experience in a simple sequence.

(Adapted from *Telling Your Own Stories*, by Donald Davis). Ask students to choose one of the following prompts and spend two minutes jotting story notes on a card. Let students use their notes to tell a two- to five-minute story to the class or a small group:

- Can you remember getting lost or separated from your friends or family?
- Can you remember a birthday or holiday that was really special (or awful)?
- Can you remember a time when you got sick at the worst possible moment?
- Can you tell us what it was like when your baby brother or sister was born?

Allow listeners to ask the teller questions about the story sequence. Let students retell their stories to partners to practice sequencing events.

1.7.9 Provide descriptions with careful attention to sensory detail.

Pass out index cards. Ask students to jot down at least three different sensory details (sight, sound, smell, touch/feeling, taste) for one of the following prompts:

- What is it like to eat the best-tasting orange (apple, whatever) in the world?
- What is it like to walk into the most wonderful flower garden in the world?
- What is it like to walk into the scariest haunted house in the world?

1.7.10 Use visual aids such as pictures and objects to present oral information.

Demonstrate how to use visual aids by reciting the nursery rhyme, “Little Jack Horner,” using a ball of play-dough or other prop for the plum. Discuss how hiding “the plum” until it makes its appearance creates more interest. Help students select a poem or nursery rhyme to recite from *Over the Candlestick*, by Michael G. and Wayne Montgomery, or *And the Green Grass Grew All Around*, by Alvin Schwartz. Ask students to bring at least one prop (an object, stuffed animal, puppet, doll, picture...) to help them tell their rhymes or poems. Ask them to practice with their props at home. Let students recite the poem or nursery rhyme in a storytelling circle or horseshoe. EXTENSION: Let students make simple puppets with markers and paper bags, white socks, or white paper plates and wooden craft sticks. Let students practice in groups or pairs then present their stories or rhymes to the class. Allow time for positive feedback and questions after each.

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Grade 2 ⇒

Activities Aligned to State Standards

GRADE 2

Standard 3 – Literary Response and Analysis

2.3.3 Compare versions of the same stories from different cultures.

Have students create a poster comparing versions of the Cinderella story.

INTRODUCE the project. *You will read five different versions of the Cinderella story. Each of you will make a poster comparing and illustrating at least (3 - 4) of the different versions. Your poster will look like this:*

Title	Setting	Main Characters	Problem	Solution	Illustration

NOTE: You may wish to add theme and symbol columns for older students.

READ ALOUD to younger students, one story per day. For older students, rotate the books among small groups so each group reads one per day.

CREATE POSTERS (or multi-media presentations). Give each student 4" X 6" colored index cards, lined on one side, at least five of one color for each story. Let students use whole unlined cards for the Title and Illustration. Cut the remaining cards in half vertically for use in other columns.

SHARE AND RETELL: Let students share and explain their posters to the class. Point out similarities and differences. Let volunteers retell their favorites.

DISCUSS: *Which Cinderella story came first?* (See *Yeh-Shen* dedication page.)

SUGGESTED PICTURE BOOKS

Doyle, Malachy. *Tales from Old Ireland*, "Fair, Brown, and Trembling."
 Hooks, William. *Moss Gown*, a Southern version of Cinderella and King Lear.
 Louie, Ai-Ling. *Yeh-Shen, A Cinderella Story from China*.
 San Souci, Robert. *The Talking Eggs*, an African American Cinderella story.
 Steptoe, John. *Mufaro's Beautiful Daughters*, an African Cinderella story

2.3.4 ⇒

Grade 2 – Continued

2.3.4 Identify the use of rhythm, rhyme, and alliteration in poetry.

Refer to the [Literary Terms](#) Web site. Define and give examples of the above terms. Clap a nursery rhyme like “Little Jack Horner,” to show rhythm. Try different rhythms: Ask for a volunteer to rap “Little Jack Horner.” Clap a rhythm and say a one-syllable word like “cat.” Let students call out rhyming words (hat, spat, that, mat) on the beat. Use a tongue twister like “She sells seashells” to illustrate alliteration. Let students call out alliterative rhymes or sentences using their own names (“Dancing Devin dreaded doing dishes.”). Let volunteers read or recite poems from *Diane Goode’s Book of Giants and Little People*, such as “The Little Men” on p. 13. Let students find the rhymes and alliteration. Clap the rhythm. Try other poems from *Over the Candlestick*, by Michael G. and Wayne Montgomery, or *And the Green Grass Grew All Around*, by Alvin Schwartz.

Standard 4 – Writing Process

2.4.1 Create a list of ideas for writing.

Immediately after returning from the Festival, ask students to tell what their favorite stories were and why. Allow students three to five minutes to jot down at least three ideas for stories they would like to write or tell. Suggest they think of at least one true personal/family story and one fictional story. Suggest ways to create a story based on their favorite festival stories, such as by writing a parallel story or writing a new ending. Allow time for sharing to promote further brainstorming.

2.4.2. Organize related ideas to maintain consistent focus.

Share your own list from 2.4.1, choose a personal/family story idea, and tell a three-minute story to the students. Ask students to pick a story idea from 2.4.1 that they know well enough to tell in 3 minutes. Explain they will tell, then develop a graphic organizer for their story. Pair students and allow 8-10 minutes for partners to tell each other their stories, ask questions about the teller’s story (What happened next? Why did this happen?), and switch roles. Call the class together and give students two minutes to write enough about their stories to keep from forgetting them. Next, have students complete graphic organizers for their stories. Display a sample divided into three parts: [beginning](#), [middle](#), and [end](#). (“Middle” should be twice the size of “beginning” or “end.”) Have students jot the main points for each section on small sticky notes. Have them first place the notes in the correct section, then reorder the notes to maintain focus, throwing out what is unneeded. EXTENSION: Let students retell stories to their partners a second time, then write their stories.

2.5.1 ⇒

Grade 2 – Continued

2.5.1 Write brief narratives (stories) based on their experiences that:

- ♦ move through a logical sequence of events
- ♦ describe the setting, characters, objects, and events in detail

Post the following prompts (adapted from *Telling Your Own Stories* by Donald Davis):

- ♦ Tell about a friend you had that you don't see much of any more.
- ♦ Can you remember being excited about a new baby coming and finding out it wasn't as much fun as you thought it would be?

Give students two to three minutes to select a prompt and jot notes on a card. Remind them to include details about the setting, the main character, and important objects and events. Pair students and let partners take turns telling the stories, listening, and asking questions afterwards. Ask the class to give examples of good details about setting, character, and so on from the stories their partners told. Record examples, then have all students write their stories using their notes and listener feedback, adding more details as needed. Let volunteers share stories with the class.

2.5.2 Write a brief description of a familiar object, person, place, or event that:

- ♦ develops a main idea
- ♦ uses details to support the main idea.

Ask students to write a description of the Festival or their favorite storyteller in their journals. Demonstrate how to make a [bubble map](#) with the main idea in the center bubble, surrounded by supporting details. Allow students writing on the same topic to work with partners or small teams on their bubble maps. Finally, allow 10 to 15 minutes for students to write their descriptions, reminding them to include details.

2.5.3 Write a friendly letter complete with the date, salutation, body, closing, and signature.

Post the following prompts and ask students to choose one and write a friendly letter:

- ♦ Write a thank you letter to whoever approved or funded your Festival field trip.
- ♦ Write a fan letter to your favorite teller.

Include under each prompt any details you expect in the letter. Post a sample letter.

2.5.4 Write rhymes and simple poems.

Using the friendly letter in 2.5.3, ask students to look for key words in their letters and generate corresponding rhyming words. (This can be done as a class brainstorming session or individually.) Have students work with their rhyming words to create couplets or quatrains that express the main ideas of their letters.

2.5.5 Use descriptive words when writing.

At the Festival, note the musical instruments used. Let students brainstorm the names of the instruments they heard at the Festival. Borrow some of these instruments from the music teacher to have in class, if possible. Ask students for verbal descriptions of how the instruments appeared and sounded. Encourage the use of similes and metaphors (maracas rattle like a snake). Record ideas on a display medium. Have students choose their favorite instrument and write a description in their journals so the readers can hear and see the instrument. Share.

2.5.5 Continued ⇒

Grade 2 – Continued

Standard 7 – Listening and Speaking

2.7.1 Determine the purposes of listening.

Before attending the Festival, discuss with students why you are taking them. Record their ideas, such as: to have fun, to learn new stories, to learn how stories are put together, to learn what performers do to communicate effectively, to compare different types of stories, or to find similarities in stories and storytelling among different cultures. After the Festival, ask students to vote on or rate which purposes were best fulfilled.

2.7.3 Paraphrase (restate in own words) information that has been shared orally by others.

Explain paraphrasing and that students will share responses to a prompt and paraphrase each others' responses. Post the prompt: Tell us about a person who is not a celebrity that you want to be like when you grow up. Share your answer from your own childhood for about 15 seconds. Ask if anyone can paraphrase what you said. Confirm the paraphrase accuracy. Let that person go next, sharing his response to the prompt. Ask who can paraphrase that person's response and continue, going round robin. Let responders confirm the accuracy of the paraphrase.

2.7.6 Speak clearly and at an appropriate pace for the type of communication.

(Adapted from *Children Tell Stories*, by Martha Hamilton and Mitch Weiss, p. 68.) Write the same sentence on three different index cards. Ask for volunteers to read the sentence one of three ways: 1) hurriedly to convey excitement, 2) slowly to show disappointment, or 3) at a moderate pace to just state a fact. EXAMPLE: "The snow is still falling and there is no school today." Discuss what the different tempos conveyed. Write the following sentence starter on two cards: "There was a loud knock at the door, and when she opened it, there stood an enormous..." (pause). Write one of these endings on the back or bottom of the cards: 1) monster with sharp, slimy teeth or 2) hot fudge sundae. Give the two sentences to two volunteers and ask them to read their sentence with a definite pause and clear enunciation. Discuss the effect of the pauses combined with the different endings. Ask students to recall a particular Festival story in which the teller used definite pauses, fast and slow pacing, or special articulation. Let students take turns retelling their favorite parts of the story using pauses, pacing, and clear enunciation. EXTENSION: Post and explain the following rubric: Volume? Clear? Pause? Special Pacing? Eye Contact? Tell students they will choose and tell a very short story, speaking loudly and clearly, using a definite pause and a segment of fast or slow pacing, and maintaining eye contact. Let students choose a very short tale from [Stories in a Nutshell](#) at Story Arts and note the main events on an index card. Divide into pairs and let students take turns telling their stories. Have tellers ask listeners, "Did I speak loudly and clearly? Did I remember to pause? Did I go fast or slow in one part?" Let volunteers tell their stories to the class. 2.7.7 ⇒

Grade 2 – Continued

2.7.7 Tell experiences in a logical order.

(Adapted from *Look What Happened to Frog* by Pamela Cooper and Rives Collins.) Get a length of yarn about 30 yards long. While winding, tie a knot at uneven intervals (at least 24" apart). Make sure you have a knot for each person in the class. Have the class sit in a circle. Explain that all will tell part of the story, "Our Day at the Storytelling Festival." Give the ball of yarn to a volunteer to start the story. As the beginning is told, have the student hold onto the end of the yarn and unravel the ball. When the teller reaches a knot, he passes the ball to the next teller, who does the same. If the story ends prematurely, have the remaining students continue telling about the rest of the school day or add any events that were left out. Discuss how changing the order of actions would affect the story.

2.7.8 Retell stories, including characters, setting, and plot.

Brainstorm a list of Festival stories that students can recall well enough to retell in about 3-4 minutes. Choose two stories and list the titles in two columns at the top of a display medium. Make row headings on the left for WHO (Characters), WHERE (Setting) and WHAT HAPPENED (Plot). Ask the class to recall the characters, setting, and plot, and fill in the rows for each story, listing each important event in separate plot rows. Tell one of the stories as a relay (pass-along) story. Next, pair up students and let them tell one of the stories to each other in turn. Finally, let volunteers share their version of a story with the whole class.

2.7.10 Recount an experience or present stories that:

- ♦ move through a logical sequence of events.
- ♦ describe story elements including characters, plot, and setting.

(Adapted from *Telling Your Own Stories*, by Donald Davis.) Put students in pairs to tell an original story in tandem about a new invention. Post the prompt: "You just created a fantastic new invention that makes your lives much easier for a time. It also causes enough trouble that you eventually have to do something about it." HINT: *Think about something that has to be done that nobody likes to do and invent something that does it or gets rid of the need to do it* (washing dishes, taking out garbage, getting a shot, driving to work). Remind the students their story must describe the setting (time and place), characters, and plot, including a logical sequence of events that lead to a resolution of the problem(s). Give partners index cards and five minutes to brainstorm and select a story invention. Allow eight more minutes for partners to tell the story in relay fashion (taking turns telling a part) and two minutes to note the plot sequence on their cards. Combine pairs to make small groups of four-six. Let each pair tell their story. Let pairs volunteer to share stories as a class. Discuss the problem, solution, and ending of each story.

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Grade 3 ⇒

Activities Aligned to State Standards

GRADE 3

Standard 3 – Literary Response and Analysis

3.3.2 Comprehend basic plots of classic fairy tales, myths, folktales, legends, and fables from around the world.

Ask students which fairy tales, myths, folktales etc., they heard at the Festival. Choose at least two and make a story map for each (main characters, setting, problem, event(s), solution, ending). Go to Eduplace and print a blank [story map](#) if needed. Ask students to select one tale from [Aaron's Storybook](#) or their school library, read it, and make a story map.

3.3.5 Recognize that certain words and rhythmic patterns can be used in a selection to imitate sounds.

Ask which tellers used certain words and rhythmic patterns to create the sounds of animals, wind, etc. Let students who recall certain tellers or stories explain and imitate the sounds that were made. Discuss the term [onomatopoeia](#) (words that sound like what they mean or are). Ask students to think of words that illustrate this term (buzz, splash, wow, gush, kerplunk). Go to at Clow Elementary Storytellers online and listen to "[On a Dark and Stormy Night](#)," from [Stories in My Pocket](#), by Martha Hamilton and Mitch Weiss. Retell the story with vocal emphasis on the onomatopoeia. Let volunteers retell this story in small groups.

Standard 4 – Writing Process

3.4.1 Find ideas for writing stories and descriptions in conversations with others, and in books, magazines, school textbooks, or on the Internet.

AND

3.4.2. Discuss ideas for writing, use diagrams and charts to develop ideas, and make a list or notebook of ideas.

Immediately after returning from the Festival, allow students three to five minutes to jot down at least three ideas for stories they would like to write. Suggest they think of at least one true personal/family story and one fictional story. Allow time for sharing to promote further brainstorming. See [Teaching Tools](#), pp. 35-44, and choose library books to have on hand, such as *Stories in My Pocket*, *Through the Grapevine* or *How and Why Stories*, all by Martha Hamilton and Mitch Weiss. Let students browse the books and add story ideas to the list started in their journals. Let students go to Online Resources, the [Student Resources](#) page, and browse for story ideas or go directly to [StorySeeds](#), [Story Starters](#), (the what ifs), or Fresh Squeezed Creative Juices and click [Series One](#) or [Series Two](#) to find ideas for starting a story. Repeat this process for three or four days after the Festival. Have students choose one idea per (week, month...) and create a [story map](#) for that idea.

3.5.1 ⇒

Grade 3 – Continued

Standard 5 – Writing Applications

3.5.1 Write narratives (stories) that:

- ♦ provide a context within which an action takes place.
- ♦ include details to develop the plot.

Post a transparency of the Family and Personal Stories handout (pp. 14-15) with the following prompts (adapted from *Writing as a Second Language*, by Donald Davis):

- ♦ Was there a time when you tried to get your brother or sister in trouble and it got both of you in trouble?
- ♦ Was there a time when your parents made you do something you didn't want to do and it turned out better than you thought it would?

Tell a brief story (one minute or less) about one of these questions. Give students two minutes to write just enough about your story to remember it. Pass out the handout. Ask students what else they want or need to know about your story. Refer them to the Who-What-When-Where-Why-How questions on their handouts, if needed. Write their questions on the overhead transparency of the handout and verbally answer the questions to flesh out the story. Tell students to interview a parent over the weekend, using the handout. Let students develop their stories and share them in class.

3.5.3 Write personal, persuasive, and formal letters, thank-you notes, and invitations that:

- ♦ show awareness of the knowledge and interests of the audience.
- ♦ establish a purpose and context.
- ♦ include the date, proper salutation, body, closing, and signature.

Post the prompt: "Write a friendly letter to a family member or friend inviting that person to accompany you to the Festival this weekend." Post a friendly letter format, specifying paragraph content if desired. Discuss the Festival's weekend program, noting the scary stories and family stories on Friday night and Saturday. Ask what Festival details the letter should include to help the person choose whether to attend. Remind students they each have a free pass to the Festival.

3.5.4 Use varied word choices to make writing interesting.

Brainstorm and record on a display medium different words for said, such as told, cried, yelled, whispered, shouted, and stammered. Discuss the effectiveness of these descriptive words over words such as "agreed" or "suggested." Have students edit their stories written for 3.5.1, changing "said" to more descriptive verbs. Have students highlight words used repeatedly and ask for help from classmates, if needed, to find more descriptive and varied synonyms.

Family and Personal Stories Handout and Grade 3 ⇒

Family and Personal Stories Handout

Interview questions (from *Telling Your Own Stories*, by Donald Davis):

- ♦ Did you ever make one of your parents or teachers so mad it seemed as if steam would come out of his or her ears?
- ♦ Was there something you were afraid of when you were little that you can laugh about now that you are older?
- ♦ As a kid, did you ever have to move from your home when you didn't want to?

Notes about the story to help you remember it:

Characters (___ Who is the story about? ___ Who else is important to the story?)

Setting (___ When and ___ Where did the story take place?)

PLOT (___ What was the problem? What was the solution? ___ Why or how did the problem get solved that way? ___ How were things different as a result?)

Important event:

Family and Personal Stories Handout
Continued

Important event:

Important event:

Ending:

Grade 3 – Continued

3.5.5 Write for different purposes and to a specific audience or person.

Tell students they will write a short article about the Festival for your school newsletter to explain the experience and its value. Post the headings: Who, What, When, Where, Why and How. Brainstorm with the class and record their answers to the [5 Ws](#) + How. Have students individually write their articles and share them.

Standard 7 – Listening and Speaking

3.7.1 Retell, paraphrase, and explain what a speaker has said.

Ask for a volunteer to retell a favorite story heard at the Festival. Ask another student to paraphrase the volunteer’s version of the story. Discuss which version (the volunteer’s or the paraphrased version) was more interesting. Ask other students to explain the importance or meaning of certain parts of the story. Repeat the process.

3.7.5 Organize ideas chronologically (in the order that they happened) or around major points of information.

Ask students to tell a story in response to one of the following prompts:

- ♦ Tell about something you couldn’t do when you were little and how you finally learned to do it.
- ♦ How did you and your best friend become best friends?

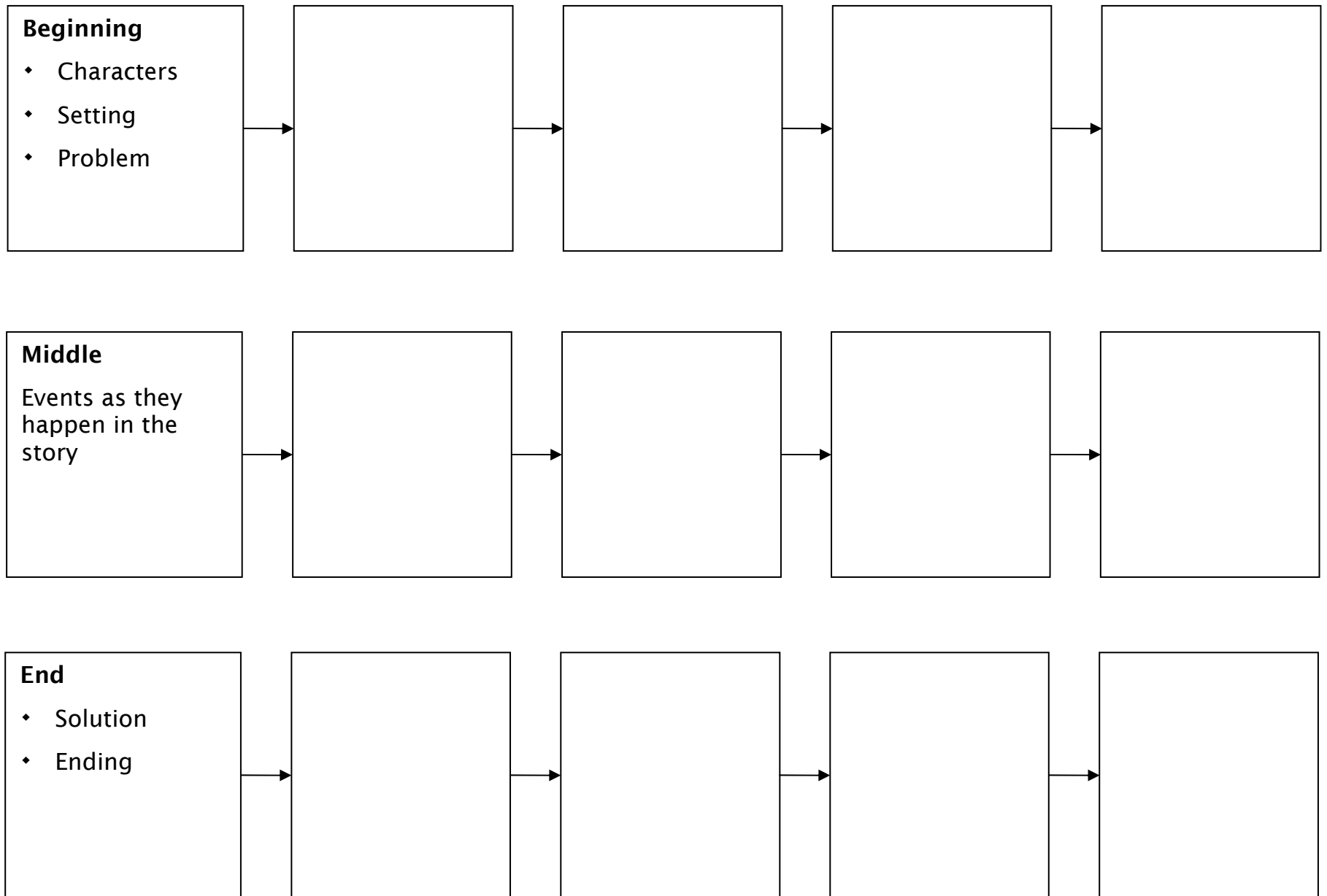
Give students note cards and two minutes to organize the main events. Let students tell in small groups. Have a listener repeat the story’s main events in the exact order told. Let the teller confirm this is how the story happened or explain that it really happened another way. Rotate roles so each person has a chance to tell or retell.

3.7.6 Provide a beginning, a middle, and an end to oral presentations, including details that develop a central idea:

After student tell and paraphrase stories told in 3.7.5, let listeners ask any questions they might have about the story. Give tellers a few minutes to add to their story notes based on the questions asked. Pass out the Story Flowchart Handout, p. 17. Have them fill in the characters, setting, and problem under “Beginning,” the main events under “Middle,” and the solution under “Ending.” Remind students to include details help listeners picture all the story elements. Encourage students to practice the first and last lines of the story, slowing down and emphasizing the last line to denote the story’s end. Have students to retell their stories after completing the handout.

Story Flowchart Handout and Grade 3 Continued ⇒

Story Flowchart Handout



Grade 3 – Continued

3.7.9 Read prose and poetry aloud with fluency, rhythm, and timing, using appropriate changes in the tone of voice to emphasize important passages of the text being read.

Ask students which storytellers used their voices especially well. Record their responses on a display medium and ask them to think of examples and imitate the storyteller's techniques. Elicit such elements as expression, volume, speed, pauses, pitch, word emphasis, and character voices, as explained on pp. 12–15 of *Stories in My Pocket* by Martha Hamilton and Mitch Weiss. Prepare copies of the story, "Tilly," from this book, marking it into four or five sections. Put students in like-numbered groups and have each student in the group read a section of "Tilly," practicing their vocal techniques. After reading the story, let students compliment each reader on what he or she did well. Let the groups practice again, if desired, and then perform for the class. Let students who don't like scary stories choose and read poems from *Diane Goode's Book of Giants and Little People* or another anthology.

3.7.12 Make brief narrative (story) presentations that:

- ♦ provide a context for an event that is the subject of the presentation.
- ♦ provide insight into why the selected event should be of interest to the audience.
- ♦ include well-chosen details to develop characters, setting, and plot.

Have students edit the stories they wrote for 3.5.1 using a checklist of the following:

- | | |
|--------------------|-------------|
| 1. CONTEXT | 2. EVENTS |
| a. Setting | |
| b. Main Characters | 3. SOLUTION |
| c. Problem | 4. ENDING |

Have the students draw pictures on index cards to represent the setting, main characters, problem, events, solution, and ending. Stick figures are fine and students may add notes to the drawings to remind them to include details that will enable the audience to see and hear the story elements. Let students practice telling in pairs or small groups, and then have them tell their stories to the class.

3.7.13 Plan and present dramatic interpretations of experiences, stories, poems or plays.

Conduct a readers theater activity in which students tell stories by reading and "walking through" a script with no or minimal costumes, sets, lights or props. Use scripts from Aaron Shepard's [Readers Theater](#) page You may also [prepare scripts](#) from any picture book or story that is rich in dialogue.

INTRODUCE the activity: *In readers theatre, readers tell stories by reading and "walking through" a script. There are minimal costumes, sets, lights, and props or none at all, but the readers can act as much as they wish. Readers may, but don't have to, memorize. They follow stage directions in the script (e.g., Stumble downstage and die). Downstage is toward the audience, upstage is away from the audience. Stage left and right are as if facing the audience.*

3.7.14 Continued ⇒

Grade 3 – Continued

3.7.13 – Continued

ORGANIZE groups. Divide the class into groups, assign a director, and explain the director’s role, which is to start rehearsal and help others learn their parts. Allow time for groups to choose a script.

REHEARSE: Find space where groups can rehearse. Readers must mark their lines, develop suitable voices and gestures and know their stage directions.

PERFORM: Set ground rules for “safe” performances. Let each group perform. Allow time for positive comments, questions, and suggestions.

DISCUSS the differences between readers theatre and traditional storytelling. *What do you like/dislike about each form? Which do you find easier to perform? Why? Which do you think requires more audience involvement?*

3.7.14 Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences.

Post the following prompts:

- What is your idea of the worst school lunch ever?
- Describe one of your favorite people in the whole world.

Give students a [bubble map](#) or [spider map](#) and ask them to map the characteristics (or components) of their nightmare lunch or favorite person. Remind them to describe what the audience would see, hear, taste, smell, touch, or feel. Encourage the use of similes and metaphors: His voice was rough as gravel. Encourage students to add bubbles as needed for details. Let students tell their descriptions and receive compliments from listeners. Allow retelling, if time.

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Grade 4 ⇒

Activities Aligned to State Standards

GRADE 4

Standard 3 – Literary Response and Analysis

4.3.1 Describe the differences of various imaginative forms of literature, including fantasies, fables, myths, legends, and fairy tales.

See descriptions of literary forms in *Children Tell Stories*, by Martha Hamilton and Mitch Weiss, p. 39, or online at [Mikids](#). Discuss the differences among fantasies, fables, myths, legends, and fairy tales. Post these literary forms as column headings on a display medium. Ask students to recall various types of stories told at the Festival and to place each in one of the categories. Ask students to explain why a particular story fits the category they chose for it. EXTENSION: Use a [Venn diagram](#) to compare the Filipino folk/fairy tale, *Pedro and the Monkey* by Robert San Souci with a legend, such as “Arthur and the Sword in the Stone,” from *Celtic Myths and Legends* by Philip Ardaugh.

4.3.4 Compare and contrast tales from different cultures by tracing the adventures of one character type. Tell why there are similar tales in different cultures.

Select two tales from *Noodlehead Stories*, by Martha Hamilton and Mitch Weiss. Make a [Venn diagram](#) comparing the two noodlehead characters. Write what the characters have in common in the overlap. Write qualities or events pertaining to a single character in the left or right circles. Discuss why noodlehead stories appear in nearly every culture, such as the Jack tales of the rural South and British Isles and Juan Bobo (Foolish John) of Puerto Rico. Listen to “Lazy Jack” and “Juan Bobo and the Pot That Would Not Walk” at [Clow Student Storytellers](#) online. What is appealing about these characters? EXTENSION: Adapt the lesson plan in 2.3.3 comparing different versions of the Cinderella story.

4.3.5 Define [figurative language](#), such as similes, metaphors, hyperbole, or personification, and identify its use in literary works.

- ♦ Simile: a comparison that uses like or as
- ♦ Metaphor: an implied comparison (w/o like or as)
- ♦ Hyperbole: an exaggeration for effect
- ♦ Personification: a description that represents a thing as a person

Prepare a “Types of Figurative Language” display medium with the above definitions on the left. On the right and in random order, provide examples of each type of figurative language from Festival stories or other familiar stories. Call on students to draw lines matching the definitions to the correct examples. Ask students why figurative language is used and record their responses (to add interest and humor; to get listeners’ attention; to draw detailed pictures of characters, settings, and events). Ask the class to think of other examples of each type from the Festival. Prompt, if necessary, by reminding students of certain stories or tellers. Record student answers and ask them to do the same in their journals. Ask students to complete similes (dark as... white as... tall as... small as... quick as... slow as...).

4.4.1 ⇒

Grade 4 – Continued

Standard 4 – Writing Process

4.4.1 Discuss ideas for writing. Find ideas for writing in conversations with others and in books, magazines newspapers, school textbooks, or on the Internet. Keep a list or notebook of ideas.

Right after returning from the Festival, allow students three to five minutes to jot down at least three story ideas in their journals. Ask for at least two personal/family story ideas and one fictional. Divide students into groups and have them share their ideas to promote further brainstorming. Have students regularly add story ideas to this list. Let students go to Online Resources, the [Student Resources](#) links, and browse for story ideas. Have students choose one idea per (week, month...) and create a [story map](#) for that idea.

Standard 5 – Writing Applications

4.5.1 Write narratives (stories) that:

- ♦ include ideas, observations, or memories of an event or experience.
- ♦ provide a context to all the reader to imagine the world of the event or experience.
- ♦ use concrete sensory details.

Tell students they may develop one of their personal story ideas (from their journal list in 4.4.1) or respond to one of the following posted prompts:

Tell us about when you were little and had to get a shot at the doctor’s office.

What was it like to go to the dentist the first time you had to get a cavity filled?

What is it like to be with your family and friends for Thanksgiving dinner?

Start by giving students a few minutes to make notes on cards. Pair students or divide into small groups and let them tell their stories. Allow listeners to ask 5Ws + H questions and give compliments afterwards. If time allows, let students retell their stories to partners, then write their first drafts. Let partners read their stories to each other, ask questions, and revise their drafts.

4.5.2 Write responses to literature that:

- ♦ demonstrate an understanding of a literary work.
- ♦ support judgments through references to both the text and prior knowledge.

Introduce, read, and compare the two stories *The Luminous Pearl*, a Chinese folktale by Betty Torre, and *The Warrior and the Wise Man*, an original story of Japan by David Wisniewski. Then ask each student to choose one favorite character and one least favorite character (they can be from different stories). Have students complete a [character map](#), listing character qualities and supporting details. Have students describe these two characters in their journals, telling why they chose each character and citing examples from the books to support their judgments. Invite volunteers to share their descriptions.

4.5.4 ⇒

Grade 4 – Continued

4.5.4 Write summaries that contain the main ideas of the reading selection and the most significant details.

Ask students to choose a folktale from the school library (this can be a written version of a story they heard at the festival). Have students write a book review of their chosen tale appropriate for a second or third grade audience. The review should summarize the main ideas and significant details of the story, including setting, main characters, problem, and enough rising action to arouse reader's interest without giving away the ending.

4.5.5 Use varied word choices to make writing interesting.

Ask students to write one of the stories heard at the Festival using varied word choices. OR... Have students edit the stories they wrote for 4.5.1, using more varied vocabulary: First, have students highlight repetitive words, such as "said." As a class, brainstorm and record alternatives. Second, post a list of "flat" words, such as nice, fun, big, good, etc., and ask students for "sparkle" words that are more descriptive or specific. Third, have students highlight words that are "flat" and work individually, with partners, or in small groups to replace them with "sparkle" words.

4.5.6 Write for different purposes (information, persuasion) and to a specific audience or person.

Let each student use the literary forms table created in 4.3.1 and write an article for third graders that explains the different types of stories (fantasy, fable, fairy tale, myth, legend) and their characteristics. The article should define story categories used, give examples of each type from the Festival stories and other well-known tales, and tell why each particular story fits its category.

Standard 7 – Listening and Speaking

4.7.3 Identify how language usage reflects regions and cultures.

Ask students to name Festival stories that they think reflected a particular world culture or American regional culture, such as African and African American, Appalachian, Asian, Hispanic, and so on. Choose one of the suggested stories to explore. Use a display medium to make a [bubble map](#) of the story. Write the story name and its culture of origin in the center bubble. Then, ask for examples of language and cultural elements typical of that story, adding bubbles around the center bubble. Prompt students to consider the teller's use of voice, including rhythm, rhyme, and pacing (speed); word choice and figurative language; syntax (word order); and dialect (such as the use of certain verb forms, colloquialisms, particular pronunciations, etc.). Ask students what effect this use of language had on their enjoyment or understanding of the story. Ask for examples of particularly enjoyable phrasing or dialects that were hard to discern. Ask students what similarities, if any, they found in the use of language among the various cultures.

4.7.8 ⇒

Grade 4 – Continued

4.7.8 Use details, examples, anecdotes (stories of a specific event), or experiences to explain or clarify information.

Spend a few minutes discussing the heroes/heroines of the Festival stories. Ask students to identify heroic actions or characteristics. Ask for examples of everyday heroes. Prompt students to think beyond firefighters, soldiers, and policemen. Provide note cards and ask students to respond to this posted prompt: Tell us about someone you know personally who is a hero to you. Use details to describe the person and tell us a short story about something heroic that person does or has done.” Next, allow students a few minutes to jot notes, then pair students and let them try out their stories on their partners. Let partners ask 5Ws + H questions, ask for sensory details (What does the person look like?), and give compliments. Have volunteers retell their stories in small groups or to the whole class.

4.7.9 Engage the audience with appropriate words, facial expressions, and gestures.

Choose a story from Martha Hamilton’s and Mitch Weiss’s *Stories in My Pocket*, such as [“On a Dark and Stormy Night”](#) which can be heard online at Clow Elementary Storytellers (scroll to story title) Tell this tale, following the storyboard provided in the book. Before you tell, divide the class into three groups and assign each group to 1) watch for your facial expression, 2) notice your gestures, or 3) listen for varied and appropriate words and phrases. After telling the story, ask each group to tell what you did or said that made the story work. Record input on a display medium under the headings “Facial Expression,” “Gestures,” and “Words.” Next, ask students to select a story from the Festival or from any Hamilton/Weiss book, such as *Stories in My Pocket*, *Through the Grapevine*, *How and Why Stories*, or *Children Tell Stories*. Give each student a copy of the storyboard you just used as an example. Allow time for students to make bulleted or picture versions of a storyboard for their selected stories on 4 X 6 note cards. Remind them to plan varied and appropriate language, facial expressions, and gestures. Have them practice their stories by first telling to partners or small groups, then telling to the class.

4.7.11 ⇒

Grade 4 – Continued

4.7.11 Make narrative (story) presentations that:

- ♦ relate ideas, observations, or memories about an event of experience.
- ♦ provide a context that allows the listener to imagine the circumstances of the event or experience.
- ♦ provide insight into why the selected event or experience should be of interest to the audience.

Post the following prompts:

- ♦ Tell about a time when you really didn't want to go somewhere, but you did and it turned out well.
- ♦ Tell about something you were afraid to do, but after it was over you were glad you did it.

Pair students and have them talk through their stories with a partner. Have partners ask the “tellers” any questions they might have about the story (the 5Ws + How). Provide the Story Development Handout on the next page and explain the headings:

BEGINNING (Context):

- Setting (Time and place)
- Main Characters
- Problem (Why this story is of interest)

MIDDLE:

- Rising Action (events)
- Climax
- Solution

ENDING:

- Falling Action (Tying up loose ends)
- Insight (What you learned or how your world changed because of this)

Have students complete the handout for their story. Have students practice their stories again by telling to their partners, getting feedback, and telling again. Let volunteers tell their stories to the class.

4.7.14 Recite brief poems, soliloquies, or dramatic dialogues, clearly stating words and using appropriate timing, volume, and phrasing.

Provide copies of poems from *Diane Goode's Book of Giants and Little People*, Alvin Schwartz's *And the Green Grass Grew All Around*, or from other well-loved poets, such as Shel Silverstein or Jack Prelutsky. Use the Hamilton/Weiss book *Children Tell Stories*, Ch. 7, to teach appropriate use of voice. Try the exercises “Word Emphasis” on p. 65, “Diaphragmatic Breathing” on p. 66, “Voice Tempo” on p. 68, and “The Importance of Silences” on p. 69. Allow students to choose a poem or song to practice with a partner or in small groups and then recite for the class. ALTERNATIVE: Have students select and perform a soliloquy or dialogue excerpt from Aaron Shepard's [Readers Theatre](#).

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Story Development Handout and Grade 5 ⇒

Story Development Handout

BEGINNING (Context)

Setting (Time and Place)

Main Characters

Problem (Why this story is of interest)

MIDDLE

Rising Action (events)

Climax

Solution

ENDING

Falling Action (Tying up loose ends)

Insight (What you learned or how your world changed because of this)

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Activities Aligned to State Standards. Grade 5 ⇒

Activities Aligned to State Standards

GRADE 5

Standard 3 – Literary Response and Analysis

5.3.4 Understand that *theme* refers to the central idea or meaning of a selection and recognize the themes, whether they are implied or stated directly.

Ask students to define the term fable (a story, usually with animals as the main characters, that teaches a moral, usually stated at the end). Ask a volunteer to read aloud “The Miser,” from Jerry Pinkney’s *Aesop’s Fables*. Ask students what the moral of the story is (don’t be greedy; don’t let anyone know how much money you have). Read the stated moral “Something we never use is worthless.” Explain that the moral of a fable is like the theme of a story. It is the story’s central idea or message. Make a two-column table on a display medium. Ask the class to name and describe three Festival stories that convey an important central idea or message. Record story names on the table’s left column. Get several views on what the theme or theme(s) of each story were and record these ideas in the right column for each story. EXTENSION: Ask students to describe in their journals a different Festival story’s theme, stating its central idea and explaining how the story’s characters and action carried out the theme.

5.3.5 Describe the function and effect of common literary devices, such as imagery, metaphor, and symbolism.

- ♦ Symbolism: the use of an object to represent something else (dove=peace)
- ♦ Imagery: the use of language to create vivid pictures in the reader’s mind
- ♦ Metaphor: using a word or phrase in place of another to make a comparison, such as, “He *was drowning* in money.”

Explain the above devices. Ask students for examples of each device from the “The Miser,” in 5.3.4. Prompt them to consider the following:

- ♦ a bag of gold coins bigger than a ram’s head (metaphor or imagery).
- ♦ ...dig it up and count each and every piece of the precious metal (imagery).
- ♦ the rock (symbol of gold’s uselessness).

Ask for a volunteer to strengthen the image of the miser counting his money by acting out the scene. Then have students paint a more vivid picture in their journals by rewriting the story’s language for this scene: “He buried the gold in his garden, and every day he went to dig it up and count each and every piece of the precious metal.” Let students read their re-written imagery for the class.

5.3.6 Evaluate the meaning of patterns and symbols that are found in myth and tradition by using literature from different eras and cultures.

Use a [bubble map](#) to compare the pearls in Betty Torre’s *The Luminous Pearl* to the eggs in Robert San Souci’s *The Talking Eggs*. Make a main bubble for each symbol and add bubbles to these for each student’s input about the meaning of the two symbols. 5.4.1 ⇒

Grade 5 – Continued

Standard 4 – Writing Process

5.4.1 Discuss ideas for writing, keep a list or notebook of ideas, and use graphic organizers to plan writing.

After the Festival, allow students time to jot down in their journals at least four story ideas (two personal/family story ideas and two fictional). Divide students into groups and have them share to promote further brainstorming. Have students add story ideas to this list on a weekly basis. Let students go to Online Resources, the [Student Resources](#) links, and browse for story ideas. Have students choose one idea per (week, month...) and create a [story map](#) for that idea. Other story maps are in *Children as Storytellers*, by Kerry Mallan, pp. 34-35.

5.4.2 Write stories with multiple paragraphs that develop a situation or plot, describe the setting, and include an ending.

Have students choose one of the story maps from 5.4.1 to develop a multi-paragraph story. Have students check their maps to make sure they include setting, characters, and a problem in the beginning; rising action (sequence of events) and problem resolution in the middle; and an ending, which concludes the action and states the moral (or reinforces the theme). After checking the maps, pair students and let them *tell* their stories. Allow listeners to ask 5Ws + H questions and give compliments. Then have students write their stories, adding details as needed.

Standard 5 – Writing Applications

5.5.1 Write narratives (stories) that:

- ♦ establish a plot, point of view, setting, and conflict.
- ♦ show, rather than tell, the events of the story.

1) Discuss first, second, and third person as one element of point of view. Use these sentences to show how the same story could be told from different points of view:

First: It's my birthday. I wake up and hear of rain pelting my bedroom window.

Second: It's your birthday. You wake up and hear rain pelting your bedroom window.

Third: It's Tim's birthday. He wakes up and hears rain pelting his bedroom window.

Ask students to "become" the camera operators filming this story. Ask where they would put the camera for first person vs. third person and what would they see in the viewfinder. Discuss the advantages and disadvantages of first vs. third person as explained in the Hamilton/Weiss book *Children Tell Stories*, pp. 117-118. First person sounds real and draws in the audience, but uses the repetitive "I" and limits the information the narrator "I" can share. Third person puts more distance between the teller and the tale, but the narrator can then know and tell almost anything about the story. Third person also allows the story to be told by any character. You could tell a story about yourself from your mom's point of view. Second person, with its repetitive "you," is rarely used, but might be effective for short stories, especially scary ones.

5.5.1 ⇒

Grade 5 – Continued

5.5.1 – Continued

2) Have students choose a story idea from their journals (different from that chosen for 5.4.2) and select a point of view from which to tell it. Using a display medium, explain the Story-Form on pp. 36-37 from *Telling Your Own Stories*, by Donald Davis. Have students make their own Story-Form maps (see next page) to flesh out their stories. Next, have students tell their stories in small groups or pairs. Allow listeners to ask questions about the story and give compliments. Then have students use their maps and listener feedback to write a draft of their stories. Remind them to use their five senses to describe characters, setting, and actions. Let students read their drafts to the class, receive feedback, and rewrite.

5.5.4 Write persuasive letters or compositions that...

- ♦ state a clear position in support of a proposal.
- ♦ support a position with relevant evidence and effective emotional appeals.
- ♦ follow a simple organizational pattern, with the most appealing statements first and the least powerful ones last.
- ♦ address reader concerns.

Ask students to write a letter to the principal proposing a school storytelling festival. First, have students make [cluster maps](#) of their letters (or do this as a class.) The center bubble should state the position. Branching from this should be at least three separate bubbles for: 1) relevant supporting evidence, 2) effective emotional appeals, and 3) reader's concerns. Have students then add detail bubbles to each of these three, then number the bubbles for the most effective sequence, putting the most appealing arguments first. Remind students the letter should meet the above criteria and follow a friendly letter format.

5.5.5 Use varied word choices to make writing interesting (story=fable, tale, myth...)

Using the stories written for 5.5.1 or the persuasive letters for 5.5.4, have students pair up and re-read each other's work, highlighting flat or repetitive words and brainstorming sparkle words or different vocabulary to replace them. Share changes.

Standard 7 – Listening and Speaking

5.7.9 Deliver narrative (story) presentations that:

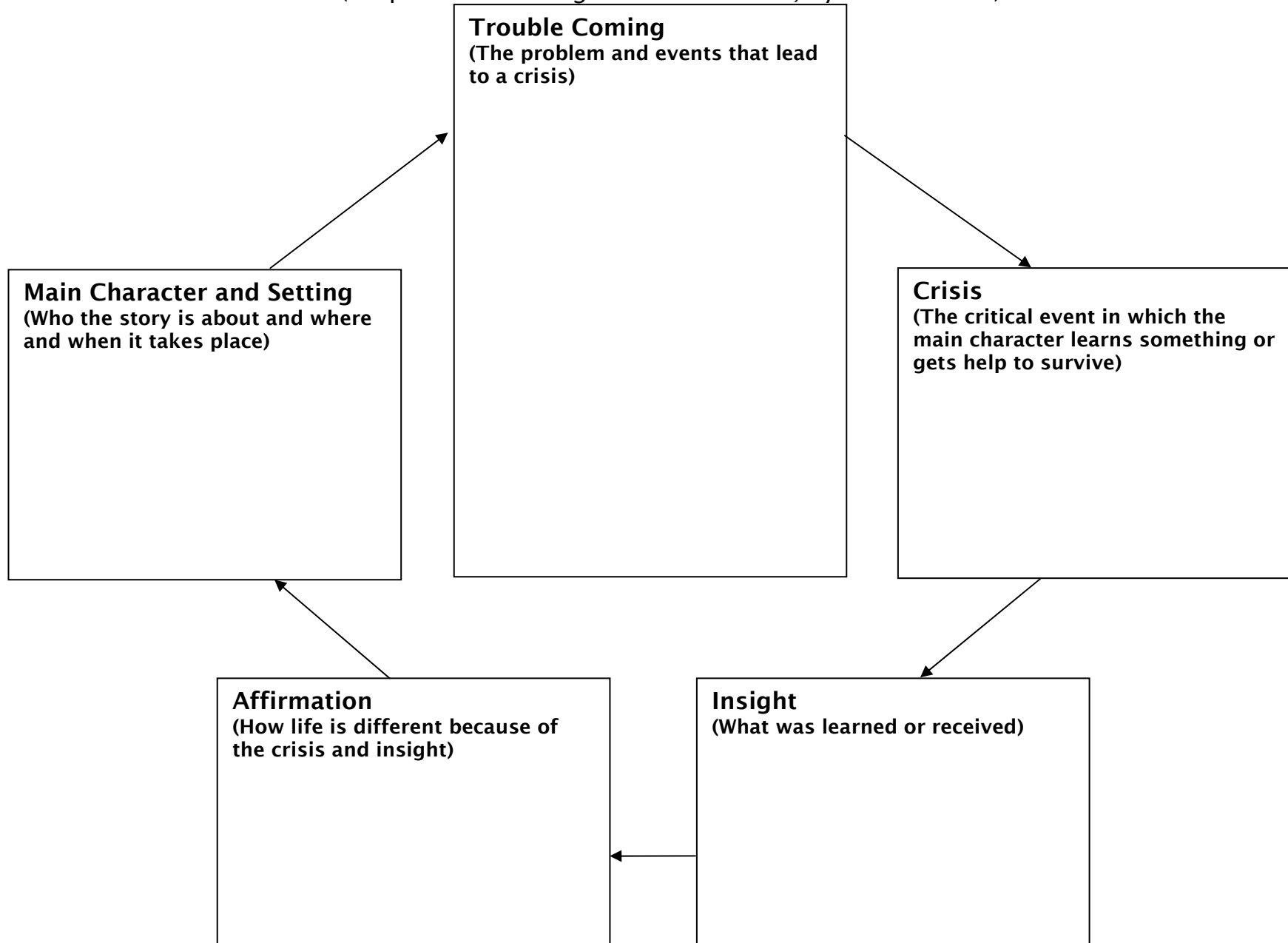
- ♦ establish a situation, plot, point of view, and setting with descriptive words and phrases.
- ♦ show, rather than tell, the listener what happens.

Have students tell the stories written for 5.5.1 to the class. Let students use the Story-Form maps from 5.5.1, adding to the main bubbles any details needed to clearly depict the characters, setting, and plot (trouble coming, crises, insight, affirmation). Ask the class to compare the oral stories with their written versions. Which did they like better and why?

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Story-Form Handout and Grade 6 ⇒

Story-Form Handout
(adapted from *Telling Your Own Stories*, by Donald Davis)



Activities Aligned to State Standards

GRADE 6

Standard 3 – Literary Response and Analysis

6.3.5 Identify the speaker and recognize the difference between first-person narration (the narrator tells the story from the “I” perspective) and third-person narration (the narrator tells the story from an outside perspective).

Large Group Activity: Create a bubble map of 1st, 2nd and 3rd person narration. List the verbal cues for each type inside the bubbles. Brainstorm the names/topics of stories heard at the festival that fit each type and make a bubble for each. See 5.5.1. for more on narrative perspectives.

6.3.6 Identify and analyze features of themes conveyed through characters, actions, and images.

Small Group Activity: Write each Festival teller’s name on a separate index card. Divide students into groups and have each group select a card. Give each group flipchart paper and masking tape. Ask groups to write the name of their teller at the top of the paper, followed by the name of a favorite story; that story’s theme; and the characters, actions, and images that carried out the theme. EXTRA CREDIT: Ask the groups to identify a theme for each storyteller’s entire show. Let a volunteer from each group present the groups’ findings.

6.3.7 Explain the effects of literary devices: e.g., symbolism, imagery or metaphor.

Individual Activity: Before the festival, provide each student with a blank index card. Tell students to listen for at least one symbol, image OR metaphor from at least two tellers at the festival. Tell students to use the breaks between tellers to write the teller’s name, the name of the device, and the exact phrase used by the teller on the card (one on each side). When you return to the classroom, share the devices students noted and discuss their effects.

6.3.8 Critique the believability of characters and the degree to which a plot is believable or realistic.

Large Group Activity: Make a table with the different story traditions heard at the Festival in the left column, one per row (such as African/African American, Asian American, family/personal, Hispanic, Native American, Deaf culture story songs, and world tales). Make headings for the next columns from left to right: Story Name, Main Characters, and Plot. Ask for examples of a story from each genre and list them in the Story Name column. Write the main characters’ names in that column. Under “Plot,” write fiction or nonfiction. Discuss the believability of various characters and plots, identifying factors that affect believability. Tally student votes for both the most believable character and plot. Note that even fictional stories, such as ghost stories, can be highly believable.

6.4.1 ⇒

Grade 6 – Continued

Standard 4 – Writing Process

6.4.1 Discuss ideas for writing, keep a list or notebook of ideas, and use graphic organizer to plan writing.

Large Group/Individual Activity: List names of storytellers in columns on a display medium. Under each name, ask students to generate story titles or topics for each teller. Invite students to identify favorites. Suggest that this list may inspire a story for their Young Authors book and mention the due date. Allow students time to generate their own ideas to record in their journals, and then share one of their ideas with the class. For more information, see 5.4.1.

Standard 5 – Writing Applications

6.5.1 Write narratives (stories) that:

- ♦ develop a plot and setting and present a point of view appropriate to the story.
- ♦ include sensory details and clear language to develop plot and character.
- ♦ use a range of narrative devices, such as dialogue or suspense.

Large Group/Individual Activity: Choose a story from the Festival and retell in relay (pass along) fashion. Make a [story map](#) of the plot, setting, and characters, eliciting the main ideas and supporting details from the class. Discuss the point of view from which the story is told. How does this affect our view of the characters? Ask students to rewrite the story from a different character's point of view. Remind students to use dialogue and narrative in their stories, including sensory details. Allow students to choose a different Festival story to rewrite or a story from [Aaron Shepard's Storybook](#) page.

6.5.6 Use varied word choices to make writing interesting.

Large Group Activity: Select a recorder and have the class brainstorm some of the memorable details, word choices, and phrases used by the Festival tellers. Discuss why these examples were so effective.
Partner Activity: After students draft their stories for 6.5.1, have them circle three areas where sensory detail, clear language, and varied word choices would make their stories and characters come alive. Pair students and have them brainstorm ideas to improve each other's circled areas. Have students rewrite these areas to create a second draft. Share, critique, and write final drafts.

6.5.7 ⇒

Grade 6 – Continued

6.5.7 Write for different purposes and to a specific audience or person, adjusting tone and style as necessary.

Individual Activity: Divide the class in half. Assign one-half to write a one- or two-page review of the storytelling festival for the *Indianapolis Star's* "Weekend" supplement. Assign the other half to write their festival reviews for the Fox 59 10 o'clock news. Share and compare.

Standard 7 – Listening and Speaking

6.7.1 Relate the speaker's verbal communication (such as word choice, pitch and tone) to the nonverbal message (such as posture and gesture).

Large Group Activity: Use a display medium with the names of each Festival teller listed at the top. Ask students for examples of how each teller used body language and vocal techniques combined with word choices to "illustrate" stories. List students' examples under teller's name. Discuss which tellers were best at each skill in 6.7.1. Let volunteers act out the examples.

6.7.2 Identify the tone, mood, and emotion conveyed in the oral communication.

Small Group Activity: Post a four-column table with the headings: Story Title, Tone/Mood, Voice, and Movement. Divide the class into groups, one for each Festival teller, and have groups choose a recorder, facilitator, and presenter(s). Give each group a transparency or flipchart page and tell them to copy the table posted. Ask groups to recall three of their assigned teller's stories. Have groups complete the table for each story by writing the stories' titles in column one, describing tone/mood of each in column two, and giving examples of how the teller's voice and movement conveyed the tone in columns three and four. Remind them to cite specific dialogue, gestures, and vocal techniques.

6.7.7 Use effective timing, volume, tone and alignment of hand and body gestures to sustain audience interest and attention.

Small Group Activity: Continue with the same small groups from 6.7.2. Have presenter(s) report their groups' discussion to the class, giving oral examples of teller's techniques, including tone, mood, voice, and movement. Invite compliments and comments after each presentation. **Large Group/Partner Activity:** Discuss how each of the tellers developed audience participation and interest. Record ideas. Let pairs in each small group team up to retell a story, using effective vocal techniques, body language, and one of the audience participation techniques discussed.

6.7.8 ⇒

Grade 6 – Continued

6.7.8 Analyze the use of rhetorical devices including rhythm and timing of speech, repetitive patterns, and the use of onomatopoeia (naming something by using a sound associated with it, such as hiss or buzz).

Large Group Activity: Ask which tellers used certain words and rhythmic patterns to create the sounds of animals, wind, etc. Let students who recall certain tellers or stories explain and imitate the sounds that were made. Discuss the rhetorical devices, such as onomatopoeia (words that sound like what they mean or are). Ask students to think of words that illustrate this term (buzz, splash, wow, gush, kerplunk). Tell “Old One Eye,” from *Twenty Tellable Tales*, by Margaret Read MacDonald, emphasizing the rhetorical devices. Discuss the rhetorical devices used. Ask for volunteers to retell this story using these devices.

Standard 7 – Speaking and Listening

6.7.10 Deliver narrative (story) presentations that:

- ♦ establish a context, plot, and point of view
- ♦ include sensory details and specific language to develop the plot and character
- ♦ use a range of narrative devices, including dialogue, tension, or suspense

Individual/Partner Activity: Using the stories rewritten from a different point of view for 6.5.1 as a starting point, have students make a [bubble map](#) to remember the main scenes from the story. Pair students and have them rehearse with partners until the content is familiar. Continue rehearsals until character voices, gestures, sensory details, and dialogue have been added to polish the story. Let volunteers tell their stories to the class.

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Grade 7 ⇒

Grade 7 – Continued

7.3.7 Continued

For example, in the book, *Holes*, the main character Stanley and his family attribute their string of bad luck to their no-good, dirty-rotten, pig-stealing great-great grandfather, Elya. This raises several questions: What is destiny? Can you change your destiny? Are some people destined to fail and others destined to succeed? These questions reflect the overall theme, “destiny.” The vast emptiness of the setting, the title, *Holes*, and other details are symbols of Stanley’s search for his destiny.

4. Let students practice describing a theme in longer works. Ask the class to brainstorm some of the bigger questions raised in the movie *Shrek* (the original). What problems does Shrek struggle with? Fiona? When these problems are resolved, what underlying truths do the characters discover? How do symbols like the onion help convey these underlying truths? Try using a [Somebody-Wanted-But-So](#) chart (K. Beers, *When Kids Can’t Read*) to summarize what the characters want but have difficulty getting. A printer-ready version of the [SWBS chart](#) follows this page.

5. Have students read *Beauty and the Beast* at <http://www.fullbooks.com/Beauty-and-the-Beast.html> Tell them to look for clues to the theme in the title, setting, characters and their motivations, and details, such as props used in the major scenes. Use a Venn diagram or T-chart to compare and contrast Beauty with her sisters and the Beast with the husbands of her sisters, noting the physical attributes, values, and personality characteristics of each. How do the contrasting features of the characters help explain the theme? How do symbols such as the rose and the magic mirror relate to the theme and what do they symbolize?

6. Have students create a theme collage about beauty using pictures from the internet, magazine photos and their art boxes to express the theme(s) in *Beauty and the Beast*. Extension: Have students write an essay about how our society idolizes and rewards physical perfection instead of other more altruistic character traits.

Standard 4 – Writing Process

7.4.1 Discuss ideas for writing, keep a list or notebook of ideas, and use graphic organizers to plan writing.

Large Group/Individual Activity: Ask students to generate story titles or topics for each storyteller as you list them on a display medium. Allow students time to record their own ideas in their journals and share one of their ideas with the class. Have students choose one idea per week to develop using a [beginning-middle-end](#) graphic organizer or [story map](#). Let students surf the links in Online Resources, the [Student Resources](#) page, for more story ideas.

Standard 5 – Writing Applications

7.5.1 Write biographical or autobiographical narratives (stories) that:

- ♦ develop a point of view and standard plot line.
- ♦ develop complex major and minor characters and a definite setting.
- ♦ use a range of appropriate strategies, such as dialogue, suspense, and the naming of specific narrative action, including movement, gestures, and expressions

Individual/Partner Activity: Develop a biographical or autobiographical tale based on a theme from a childhood, personal, or family story heard at the Festival or use one of these prompts:

- ♦ What was your worst first day of school/camp and how did you survive?
- ♦ Who was the first in your family to come to this country/state/city and how did they make it?

SWBS Chart and 7.5.1 Cont. ⇒

Somebody	Wanted	But	So

Grade 7 – Continued

7.5.1 Continued

Have students review the “[Collecting Family Stories](#)” or “[Remembering Your Life Stories](#)” page at Story Arts. Give them a weekend to interview family members. Pair students and have them take turns telling the first draft of their stories to their partners. Remind listeners to ask the tellers questions about the story, so tellers can fill in any gaps in the story. Allow about two minutes for partners to write just enough about their stories to remember them on a [beginning-middle-end](#) map. Have students conduct second interviews if needed. Next day, have partners take turns telling their stories again. Again, have listeners ask tellers questions about the story to identify any areas that need clarification. Then, have students flesh out the story by completing a [story map](#), listing the point of view under “Major/Minor Characters,” and the rising action and climax under “Events.” Have students write a first draft that includes both narrative and dialogue. Have partners read their drafts to each other and ask questions to clarify. Have students rewrite drafts, adding details about the settings and the characters’ thoughts, movements, gestures, and expressions.

7.5.4 Write persuasive compositions that:

- ♦ state a clear position or perspective in support of a proposition or proposal.
- ♦ describe the points in support of the proposition, employing well-articulated evidence and effective emotional appeals.
- ♦ anticipate and address reader concerns and counterarguments.

Individual Activity: Write a three-page proposal to a funding source proposing to hire your favorite storyteller from the Festival to perform at your school. Include both professional fees and per diem costs versus benefits to students, teachers, community, and the funding organization. Include enough logistical details to convince the reader of the feasibility of such an event.

Standard 7 – Speaking and Listening

7.7.8 Deliver narrative (story) presentations that:

- ♦ establish a context, standard plot line, and point of view.
- ♦ describe major and minor characters and a definite setting.
- ♦ use a range of appropriate strategies to engage the audience, including dialogue, suspense, and narrative action with movement, gestures, and expressions.

Partner Activity: Using the stories written for 7.5.1 as a starting point, have students prepare to tell the story by first using their final drafts to make no more than twelve note cards and rehearsing with a partner until the content is familiar. After taking turns telling the story, partners should retell their stories, adding dialogue and character voices, gestures and movement, facial expressions, special pacing, and other techniques to polish and present the story.

7.7.11 Deliver persuasive presentations that:

- ♦ state a clear position in support of an argument or proposal.
- ♦ describe the points in the proposal and include supporting evidence.

Individual/Partner Activity: Using the persuasive composition in 7.5.4 as a starting point, have students prepare a 5- to 10-minute oral presentation, by first making notes, rehearsing with a partner until the content is familiar, getting their partner’s feedback and suggestions for improvement, then adding gestures and other techniques to polish and deliver the presentation.

7.7.7 and 7.7.12 ⇒

Grade 7 – Continued

7.7.6 Provide helpful feedback to speakers concerning the coherence and logic of a speech’s content and delivery and its overall impact upon the listener.

7.7.12 Deliver descriptive presentations that:

- establish a clear point of view on the subject of the presentation.
- establish the presenter’s relationship with the subject of the presentation (whether the presentation is made as an uninvolved observer or by someone who is personally involved).
- contain effective, factual descriptions of appearance, concrete images, shifting perspectives, and sensory details.

Character Sketch – Descriptive Presentation

1. Prepare students to listen to a character sketch by asking them to list in their journals some of the special people in their lives. Tell them to think of family members or their closest friends that they know intimately and could describe well with their eyes closed. Tell students to think of a particular person on their list and write down at least three of their distinguishing characteristics: a physical trait, familiar quotation, or defining personal characteristic.
2. Explain that effective character descriptions have the following characteristics:
 - ♦ Clear point of view (conveys the speaker’s viewpoint about and relationship with the subject)
 - ♦ Concrete images and other sensory details (enables the audience to use their five senses to imagine the subject)
 - ♦ Multiple perspectives that describe both the physical and personal characteristics and both endearing and annoying or strange attributes.
3. Tell students to listen for these various aspects in the following character sketch and note in their journals at least three examples that convey intimate personal characteristics through concrete images, sensory details, and personal quotations. Have students listen to a favorite character sketch track such as “Aunt Laura and the Crack of Dawn” on the Donald Davis CD, *Listening for the Crack of Dawn* or the CD about his fourth grade teacher, *Miss Daisy*, or “Who Marguerite Is” on Andy Offit Irwin’s CD, *Book Every Saturday for a Funeral*. Debrief students, asking them to share the examples they noted.
4. Have students compare the character sketch on the following page with its revision. Note the author’s viewpoint, relationship to the subject, physical details, and personal characteristics, both positive and negative.
5. Pass out the [Character Sketch Jumpstart List](#) on the following page and give students a few minutes to jot notes about one of the special or memorable people in their lives.
6. Have students divide into pairs or trios and practice describing this familiar person using the above techniques. Have each listening partner note at least five memorable details about the subject on an index card and give to the teller. Then have listeners and tellers switch roles until everyone has a chance to practice telling and to receive an index card of memorable details.
7. Have students re-sequence the ideas from their Character Sketch Jumpstart list into an outline of their entire character sketch presentation and let them practice a few times in small groups or pairs. Then have a storytelling “festival” of the character sketches with students completing the written rubrics that follow.

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Character Sketch Handouts and Rubrics ⇒

S. N. _____ Name _____

Date _____

7 pts Teller Self-Assessment: Assess yourself by rating each criterion from 1 (worst) – 5 (best) as follows. Turn in this sheet stapled to the assessments you receive from your teacher and peers.

Criteria/Explanation	Beginning	Developing	Competent	Proficient	Excellent
Comfort Level: How comfortable did I feel in front of the group this time?	1 not at all	2	3	4	5 totally
Memory: Did I have any moments where the thread of the plot was lost?	1 lots	2	3	4	5 none
Distraction: Did my mind wander off the storytelling task at hand?	1 lots	2	3	4	5 totally
Personal Pleasure: Did I enjoy telling the story?	1 hated it	2	3	4	5 loved it
Insights: Did I realize anything new about the storytelling experience or the story while telling?	1 none	2	3	4	5 tons!
Personal Effort: Did I do my best? Practice enough?	1 not at all	2	3	4	5 totally
Personal Goals: Write your goals here:	1	2	3	4	5
	1	2	3	4	5
	1	2	3	4	5

_____ **Total**

S. N. _____ Name _____

Date _____

7 pts Teller Self-Assessment: Assess yourself by rating each criterion from 1 (worst) – 5 (best) as follows. Turn in this sheet stapled to the assessments you receive from your teacher and peers.

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Distraction: Did my mind wander off the storytelling task at hand?	1 lots	2	3	4	5 totally
Personal Pleasure: Did I enjoy telling the story?	1 hated it	2	3	4	5 loved it
Insights: Did I realize anything new about the storytelling experience or the story while telling?	1 none	2	3	4	5 tons!
Personal Effort: Did I do my best? Practice enough?	1 not at all	2	3	4	5 totally
Personal Goals: Write your goals here:	1	2	3	4	5
	1	2	3	4	5
	1	2	3	4	5

_____ **Total**

Character Sketch Storytelling Assessment by Peer/Teacher
 Adapted from rubrics developed by storyteller Heather Forest, www.storyarts.org

Criteria/Explanation	Beginning	Developing	Competent	Proficient	Excellent
<p>Voice:</p> <p>Volume: Adequate to be heard. Varies effectively</p> <p>Enunciation: Clear speech; no mumbling; voice flows</p> <p>Pitch: Varies pitch; expressive and pleasant; not monotonous</p> <p>Language: Uses specific, colorful, descriptive words and phrases</p> <p>Rate: Varies speed for emphasis; pauses effectively</p> <p>Sound effects add to story</p> <p>Comments:</p>	1	2	3	4	5
<p>Body Language:</p> <p>Uses effective gestures and movement to convey action, setting, characters</p> <p>Facial expressions convey stories' emotions and tension.</p> <p>Eye contact and posture convey confidence and enthusiasm; teller is clearly "into" the story; has stage presence</p> <p>Comments:</p>	1	2	3	4	5
<p>Pacing and Focus:</p> <p>Presents information efficiently and keep listeners' interest throughout; the story doesn't get bogged down.</p> <p>Teller doesn't "break character." by giggling or stopping. Handles audience interaction.</p> <p>Comments:</p>	1	2	3	4	5
<p>Characterization:</p> <p>Character(s) seem real, believable</p> <p>Details clearly convey:</p> <p>Speaker's point of view and relationship to subject.</p> <p>Concrete images and other sensory details.</p> <p>Multiple perspectives: physical, personal, positive, negative, etc.</p> <p>Teller differentiated natural voice from character voices; Accents, dialect used when needed.</p> <p>Comments:</p>	1	2	3	4	5

Note: Highlighted items earn extra credit

_____ **Total**

Storyteller's Name _____ Your Name _____

8 pts Audience Assessment: Assess the storyteller by rating each criterion from 1 (worst) – 5 (best) as follows.

Criteria/Explanation	Beginning No	Developing	Competent	Proficient	Excellent Yes
Audibility: Could I hear the teller?	1	2	3	4	5
Authenticity: Did the characters seem believable and real to me?	1	2	3	4	5
Stage Presence: Did the teller keep my interest and attention?	1	2	3	4	5
Vividness: Did the story create images in my mind?	1	2	3	4	5

_____ **Total**

Storyteller's Name _____ Your Name _____

8 pts Audience Assessment: Assess the storyteller by rating each criterion from 1 (worst) – 5 (best) as follows.

Criteria/Explanation	Beginning No	Developing	Competent	Proficient	Excellent Yes
Audibility: Could I hear the teller?	1	2	3	4	5
Authenticity: Did the characters seem believable and real to me?	1	2	3	4	5
Stage Presence: Did the teller keep my interest and attention?	1	2	3	4	5
Vividness: Did the story create images in my mind?	1	2	3	4	5

_____ **Total**

Storyteller's Name _____ Your Name _____

8 pts Audience Assessment: Assess the storyteller by rating each criterion from 1 (worst) – 5 (best) as follows.

Criteria/Explanation	Beginning No	Developing	Competent	Proficient	Excellent Yes
Audibility: Could I hear the teller?	1	2	3	4	5
Authenticity: Did the characters seem believable and real to me?	1	2	3	4	5
Stage Presence: Did the teller keep my interest and attention?	1	2	3	4	5
Vividness: Did the story create images in my mind?	1	2	3	4	5

----- **Total**

Grade 7 - Continued

CHARACTER SKETCH EXAMPLE

My Grandma was 83 when she died. She was short and fat with white hair, blue eyes, and a small mouth. She talked all the time and kept people on the phone forever.

CHARACTER SKETCH REVISION

Grandma was short with dainty ankles, but an extra 75 or so pounds made her far from petite: She was all belly and bust, though—solid with no saddlebags. “Call me, I might have my twins,” she’d say to laugh off her embarrassing size. You wouldn’t call an 83-year old pretty, but she had beautiful white hair like spun silver and eyes as blue as the autumn sky. Grandma had thin lips that she pursed thoughtfully when reading and forcefully when fuming. But most of the time her small mouth was in constant motion, either from chewing gum or talking, usually both at once. She would strike up a conversation at the checkout counter and end up telling the store clerk about her in-grown toenail. Especially after Grandpa died, it was impossible to get off the phone when Grandma was on the other end of it. She loved people, often offended the ones who loved her most, and hated living alone.

Character Sketch Jumpstart List (for prewriting)

1. Name
2. Relationship to you
3. Age
4. Build
5. Hair
6. Eyes/face
7. Key (defining) characteristic/known for
8. Habit(s)
9. What he or she is proud of
10. Specialty (skill)
11. Favorite thing/likes most
12. Hates or dislikes most

Activities Aligned to State Standards

GRADE 8

Standard 3 – Literary Response and Analysis

8.3.1 Determine and articulate the relationship between the purposes and characteristics of different forms of poetry, including:

- ♦ ballads: a poem that tells a story.
- ♦ lyrics: words set to music.
- ♦ couplets: two successive lines of verse that rhyme.
- ♦ epics: a long poem that describes heroic deeds or adventures.
- ♦ elegies: a mournful poem for the dead.
- ♦ odes: a poem of praise.
- ♦ sonnets: a rhymed poem of 14 lines.

Individual Activity: Before the Festival, introduce the forms of poetry, identify their purposes and characteristics, and discuss which forms are commonly put to music. Ask for examples from popular music today (such as Avril Lavigne’s “Sk8ter Boi”). Provide students with index cards and tell them to listen for ballads, lyrics, couplets, epics, and odes at the Festival. During stretch breaks, remind students to write the name or topic of at least two poetic works on a card. Upon your return, allow time for students to identify the types of poems they noted and their features. EXTENSION: Invite a student to bring in Avril Lavigne’s CD, *Let Go*, and play “[Sk8ter Boi](#).” Discuss the story events and theme. For older students, compare this song with old ballads such as: “[Ode to Billy Joe](#),” recently recorded by Sinead O’Connor or “[Leader of the Pack](#),” recently recorded by Bette Midler.

8.3.5 Identify and analyze recurring themes (such as good versus evil) that appear frequently across traditional and contemporary works.

Example: Explore the theme that heroism demands unusual courage and risk-taking. Read classic myths found in Alice Low’s *The MacMillan Book of Greek Gods and Myths* or dramatic literature such as Rod Serling’s television play *Requiem for a Heavyweight* to identify what both real and imaginary heroes have done.

Small and Large Group Activity:

1. Introduce or reintroduce the concept of theme in a story or novel using the following PowerPoint presentation on [Literary Themes](#). Generate ideas about the literary themes in previously studied works.
2. Use a familiar fairy tale such as [Goldilocks and the Three Bears](#) to clarify the difference between a subject and a theme (the subject is *what* (the characters and events) the story is about, the theme is the *underlying truth* or *central message* explored through the story. Tell (or let a volunteer tell) the story of Goldilocks.
3. Pass out a white board and marker to each student group. Ask each group to write a ten-word (or less) answer to the question, “What is the subject of this story?” (Girl gets caught breaking in.) Share and discuss answers and compile a model answer on the board. Then have the groups generate one or more words that express one of the *ideas* in the story. What flaws or strengths did the characters display? (Curiosity? Disrespect? Disobedience?) What did they learn about? (Manners? Privacy? Obedience? Rules?) Tell students to express each idea in one word. Write words on the board.
4. Using one of the more important words, demonstrate how to write a theme statement that incorporates that word: “Disrespecting others is risky business,” or “Obey your mother if you want to stay safe.”

8.3.5 Cont. =>

5. Assign groups to write a theme statement on their whiteboards based on one of the other idea words and share their statements with the class.
6. Tell students they will now consider the themes of two longer stories. Provide each student with copies of the traditional Punjab (Indian/Pakistani) tale, [The Gifts of Wali Dad](#) and O. Henry's [The Gift of the Magi](#). Have the students partner read, individually read, or perform the first story as a [reader's theater](#) piece. Follow the same procedure as before to illicit what the *subject* of the story is (poor man gives away wealth) and what the theme is (giving, wealth, poverty, contentment). Have students discuss and create a theme statement with a reading/writing partner and provide at least three examples from the story that support the theme. Have each pair share its theme statement with the class.
7. Have students prepare for [The Gift of the Magi](#) by introducing vocabulary from the prepared [word list](#). An [online flashcard exercise](#) for some of these words can be used as a supplement. Have students read [The Gift of the Magi](#). Pass out the themes list in the following [online lesson](#) and ask students to pick from the list 8 ideas that the story explores. Place them in small groups or pairs and assign them to choose the four most important themes, and record evidence from the text to support their choices.
8. Extension: 1) Have students use this discussion to write an essay about the most important themes. 2) Have pairs compare the two stories and their themes using a modified T-chart. Compare and contrast setting, characters, their motivations, and how the gift-giving in each story advances the plot and expresses the themes.

8.3.2 Evaluate the structural elements of the plot, such as subplots, parallel episodes, and climax; the plot's development; and the way in which conflicts are (or are not) addressed and resolved.

8.3.3 Compare and contrast the motivations and reactions of literary characters from different historical eras confronting either similar situations and conflicts or similar hypothetical situations.

8.3.4 Analyze the importance of the setting to the mood, tone, or meaning of the text.

8.3.5 Identify and analyze recurring themes (such as good versus evil) that appear frequently across traditional and contemporary works

8.3.9 Analyze the relevance of setting (places, times, customs) to mood, tone, and meaning of text.

Large Group Activity: Students will examine the common elements of a fairy tale and explore the book *Holes* as a modern fairy in which the setting allows the interplay of these common elements.

1. Using the "[Common Elements of Fairy Tales](#)" handout, introduce the important elements of a fairy tale by following the procedures in *Session One* of the Read-Write-Think unit, "[Once Upon a Time Rethought...](#)"

Common Elements of Fairy Tales

- Do NOT need to include fairies.
- Set in the past—usually significantly long ago. May be presented as historical fact from the past.
- Include fantasy, supernatural or make-believe aspects.
- Typically incorporate clearly defined good characters and evil characters.
- Involves magic elements, which may be magical people, animals, or objects. Magic may be positive or negative.
- May include objects, people, or events in threes.
- Focus the plot on a problem or conflict that needs to be solved.
- Often have happy endings, based on the resolution of the conflict or problem.
- Usually teach a lesson or demonstrate values important to the culture.

Grade 8 – Continued

8.3.2 - 8.3.9 Continued

2. If necessary, retell (or play) a tale that has a male hero who must overcome a great evil such as [Jack and the Beanstalk](#). Have students identify examples from the text to illustrate the various fairy tale elements.
3. Ask students to consider whether the book/movie *Holes* has any of these elements. (If students have not read the book recently, they can complete this activity by watching the movie.) Prompt them to find fairy tale elements in *Holes* by asking these questions:
 - a. What part of the story is set in the distant past? (the story of Elya, Myra, and Madame Zeroni, though the story of Kate and Sam might also be considered distant past by middle schoolers) Is either of these stories presented as historical fact?
 - b. In the story of Elya, is there anything fantastic, supernatural or make-believe? In the story of Kate and Sam? In the story of Stanley and Zero? (The deadly yellow-spotted lizards “guarding” the buried treasure are like the dragons guarding a princess. The lizards, by the way, are make-believe, the nearest living relative being the Gila Monster, whose bite is not that toxic. God’s Thumb, like the mountain Mme. Zeroni prescribes to Elya has a stream that runs uphill and is revealed as haven which saved Stanley’s great-grandfather from the desert.)
 - c. What is magic about any of the three stories? Are there any magical people, animals, or objects? (The stream at the mountain to which Elya is supposed to carry Madame Zeroni is magic and runs uphill. And Madame Zeroni’s curse seems to happen by magic. In addition, Sam’s onions seem to have magical healing powers, according to Green Lake residents, as well as their magical ability to stave off yellow-spotted lizards. Figuratively, Kate’s peaches magically keep Zero alive for three days in the desert, as well as eliminating foot odor.)
 - d. Are there characters that are clearly good and others who are clearly evil in the three stories? What about Elya? Kate and Sam? Charles (Trout) Walker? The Sheriff? Stanley? Zero? X-Ray? Mr. Sir? The Warden? Point out that The Warden, with her toxic fingernail polish follows the same pattern as classic fairy tale villains such as the wicked queen with her poisoned apple in Snow White.
 - e. Are there objects, events, or people that occur in threes? (The evil trio of The Warden, Mr. Sir, and Mom; the three months Kate spent in the desert cabin before Trout and Linda Walker find her, the three days Zero spends in the desert.)
 - f. Does the plot focus on a problem or conflict to be resolved, or are there several? (How to break the curse on Stanley’s family, how to make friends with others and oneself, how to find the treasure, how to get away from Camp Greenlake, and how to avenge Sam’s death.)
 - g. How does this story follow a “happily ever after” pattern? (Stanly finds the treasure and makes his and Zero’s family wealthy, Stanley’s father invents Sploosh, Zero finds his mom, Stanley’s idol, Clyde, discovers Stanley is not a thief, Stanley and Zero find true friendship and develop self-esteem, and the The Warden et al are punished.)
 - h. Does the story teach lesson(s) or demonstrate values important to the culture? (Loyalty and friendship, knowing and breaking patterns, fate vs. coincidence, cycle of cruelty and violence)
4. Except for the scenes in Latvia and urban Texas, the story takes place near Greenlake, Texas. Discuss the setting of the novel, including the following questions about the time, place, and customs:
 - a. How do the three different time periods and customs lead to different plot developments (events)? (Having the oldest story take place in rural Latvia long ago makes the details of a one-footed gypsy’s curse, a magic mountain stream, and a folksong seem natural and believable. Likewise, the cruelty of racism and sexism and the death of Sam are believable because of the time period after the Civil War. This time period also makes Sam’s magic onions perfectly natural, too.

- b. How does the remoteness of the setting in the desert of the American West drive the plot and convey the mood, tone, and theme?

Plot – Allows for the outlaw Kate Barlow to enact her revenge which leads to loss of Stanley’s great-grandfather’s fortune. Allows for the presence of the yellow-spotted lizards and the location of Camp Greenlake, the punishing drought caused by the town’s cruelty, the penance of digging holes to help find the treasure, etc.

Mood and Tone – The desert creates a threatening, dangerous mood due to the presence of so many hazards (heat, sun, lack of water, rattlesnakes, lizards, etc). Its isolation intensifies the danger posed by the evil characters of the The Warden, Mr. Sir, and Mr. Pendanski due to the lack of societal oversight. The desert also conveys the loneliness experienced by the characters of Stanley, Zero, and ultimately Squid (Alan) and the other boys. Its vastness and the scale of the boys’ task—to dig until they find the treasure for The Warden—conveys a sense of hopelessness and futility that, combined with the heat, portrays a living hell. The vast, empty, dangerous desert also conveys the writer’s attitude toward the subjects (characters) in the novel: How Stanley’s and Zero’s poverty and lack of confidence isolate them socially, how empty of morals and compassion are The Warden and her staff, and more broadly, the town of Greenlake in their day of cruelty.

Theme – The desert around Greenlake as a place of tragedy and ultimately redemption connects with the theme of fate vs. coincidence. In Camp Greenlake, Stanley unluckily ends up in a place worse than prison, but luckily finds a true friend, his own worth as a person, wealth, and an end to the family curse. The writer connects the events from 110 years ago in Greenlake to the events of Stanley’s story: Kate’s peaches and Sam’s boat keep Zero alive, God’s thumb and Sam’s onions ultimately do the same. This underscore’s not only the theme of fate vs. coincidence, but also the theme of knowing and breaking patterns—in this case the pattern of cruelty or neglect that allowed Sam to be killed, Zero to remain illiterate and homeless, and Mme. Zeroni to never reach her mountain stream.

Standard 4 – Writing Process

8.4.1 Discuss ideas for writing, keep a list or notebook of ideas, and use graphic organizers to plan writing.

Large Group/Individual Activity: Ask students to brainstorm some of the stories told by each teller as you list them on a display medium. Ask students which stories they liked best. Encourage students to use this list as a springboard for their own ideas. Students could write a parallel story using a different time, setting, or main character, tell a story from a different character’s point of view, develop a different ending to a story, or write a personal or family story. Allow students time to record their own ideas in their journals and share one of their ideas with the class. Have students choose one idea per week to develop using a [story map](#) graphic organizer. Let students surf the links in Online Resources, the [Student Resources](#) page, for more ideas.

8.5.1. Continued ⇒

Grade 8 – Continued

Standard 5 – Writing Applications

8.5.1 Write biographies, autobiographies and short (stories) that:

- ♦ tell about an incident, event or situation by using well-chosen details.
- ♦ reveal the significance of, or the writer’s attitude about, the subject.
- ♦ use narrative and descriptive strategies, including relevant dialogue, specific action, physical description, background descriptions and character comparison.

Individual/Partner Activity: Develop a biographical or autobiographical tale based on a theme from a childhood, personal, or family story heard at the Festival or use one of these prompts:

- ♦ What was the worst thing that ever happened to you when you were playing a sport and how did you get through it?
- ♦ Tell about a time when you thought you couldn’t stand your brother or sister and found that was not really the case.
- ♦ Was there a time in your family when someone lost everything and survived?
- ♦ How did your parents meet, fall in love, and get married?

Have students review the “[Collecting Family Stories](#)” or “[Remembering Your Life Stories](#)” page at Story Arts. Give students a weekend to interview family members or choose a personal story. Pair students and have them take turns telling the first draft of their stories to their partners. Remind listeners to ask tellers questions about the story so they know what they might have left out. Allow about two minutes for partners to write just enough of their stories to remember them on a [beginning-middle-end](#) map. Have students conduct second interviews if needed. Next day, have partners take turns telling their stories again. Remind listeners to ask tellers questions they may have about the story. This time have students flesh out the story by completing a [story map](#), listing the point of view under “Major/Minor Characters,” and the rising action and climax under “Events.” Have students write a first draft that includes both narrative and dialogue. Have partners read the draft to each other and ask questions to clarify. Have students rewrite drafts, adding details about the settings and the characters’ thoughts, movements, gestures, and expressions.

8.5.6 Write using precise word choices to make writing interesting and exact.

Partner Activity: Use the second draft of the story for 8.5.1. Have partners highlight words or phrases in each other’s stories that are “flat,” then brainstorm “sparkle” words and phrases to add interest or clarify meaning.

8.5.7 Write for different purposes and to a specific audience or person, adjusting tone and style as necessary.

Individual Activity: Direct students to Online Resources, the [Festival Tellers](#) links. Have students visit the Festival tellers’ Web sites and write a two-paragraph biography of each teller they will see, suitable for advanced publicity to schools. The bios should be written to convince a principal or teacher of the value of sending students to hear these tellers. EXTENSION: 1) Have students do a search for additional information about the tellers and write a 250-word article about the teller that interests them most. 2) Have students write a review of a favorite teller after the festival that would be suitable for *Nuvo*.

8.7.7 ⇒

Grade 8 – Continued

Standard 7 – Listening and Speaking

8.7.7 Analyze oral interpretations of literature, including language choice and delivery, and the effect of the interpretations on the listener.

Large Group Activity: Ask students to recall colorful words and phrases used by various storytellers. Record on display medium. Discuss how these helped maintain audience interest, get laughs, and paint clear visual images. Name the types of [figurative language](#) used (simile, metaphor, imagery, etc.) Tell the story “Who You,” from *Her Stories*, a collection of tales about African American women by Virginia Hamilton. Discuss language choice and delivery, and their effect on the readers’ interpretations.

8.7.10 Deliver narrative (story) presentations that:

- tell about an incident, event or situation by using well-chosen details.
- reveal the significance of, or the writer’s attitude about, the subject.
- use narrative and descriptive strategies, including relevant dialogue, specific action, physical description, background descriptions and character comparison.

Partner Activity: Using the stories written for 8.5.1 as a starting point, have students prepare to tell the story by first making notes, rehearsing with a partner until the content is familiar, then adding character voices, gestures, and other techniques to polish and present the story.

8.7.14 Recite poems (of four to six stanzas), sections of speeches or dramatic soliloquies, using voice modulation, tone and gestures expressively to enhance meaning.

Individual/Partner Activity:

1) Use the Hamilton/Weiss book, *Children Tell Stories*, Ch. 7, to teach appropriate use of voice and gestures. Try the exercises “Word Emphasis” on p. 65, “Diaphragmatic Breathing” on p. 66, or “Voice Tempo” and “The Importance of Silences” on pp. 68 and 69. Discuss the importance of using natural gestures, rather than acting out the story action. Gestures should suggest, not depict action, so the audience can still focus on creating story scenes through imagination rather than focusing on the storyteller’s action.

2) Let students choose a poem, song lyrics, or dramatic monologue that tells a story. Make copies of poems from Alvin Schwartz’s, *And the Green Grass Grew All Around* or from other well-loved poets, such as Shel Silverstein or Jack Prelutsky. For soliloquies or dialogue, go to Aaron Shepard’s [Readers Theatre](#) page. Go to [History in Song](#) and click a topic in history to print related song lyrics. Recommended are Bob Dylan’s, [The Death of Emmet Till](#) and Phil Ochs’s [Too Many Martyrs](#) (aka the Ballad of Medgar) Evers.

3) After students make their choices, have them rehearse with a partner until the content is memorized. Then allow students to coach each other on vocal techniques and body language, rehearsing and giving feedback several times. Let students perform individually for the class and receive peer feedback.

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Grade 9 ⇒

Activities Aligned to State Standards

GRADE 9

Standard 4 – Writing Process

9.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

Large Group/Individual/Partners Activity: Ask students to brainstorm some of the stories told by the Festival tellers as you list them on a display medium. Encourage students to use this list as a springboard for their own ideas. Students could write a parallel story using a different time, setting, or main character, tell a story from a different character’s point of view, develop a different ending to a story, or write a personal or family story. Allow students time to record story ideas in their journals and share their ideas with the class. Have students choose one idea each week to develop using a [story map](#). Have students use the story map to tell the story to a partner, answer their partner’s questions about the story, and write a draft. Let students repeat this “telling-talking-drafting” process until a final draft is ready. ADAPTATION: Pair students and let them choose an idea to develop, construct a story map, tell the story in tandem, and draft the story together.

9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.

Post the following column headings on a display medium: Precise Language, Action Verbs, Sensory Details, and Apt Modifiers. Ask students to recall Festival stories that created vivid scenes through the use of language. Ask for examples of words and phrases that were memorable. Write the examples given in the appropriate column. Ask students to explain why these examples of detailed and exact language are effective. Ask students to choose a character from one of the Festival stories and complete a description [bubble map](#) with the character’s name in the center, surrounded by precise language, action verbs, sensory details, apt modifiers (and figurative language, if desired).

9.5.1 ⇒

Grade 9 – Continued

Standard 5 – Writing Applications

9.5.1 Write biographical or autobiographical narratives or short stories that:

- ♦ describe a sequence of events and communicate the significance of the events to the audience
- ♦ locate scenes and incidents in specific places
- ♦ describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character’s feelings
- ♦ pace the presentation of actions to accommodate changes in time or mood.

Ask students to describe their favorite personal and family stories told at the Festival. Record story titles on a display medium. Allow students two – three minutes to use this list as springboard and jot down ideas for their own stories. For students who have difficulty choosing a story idea, post the following prompts:

- ♦ Tell about a time when your family lost something irreplaceable and how you recovered from the loss.
- ♦ Tell about a time when you or someone close to you did something dangerous and you vowed never to let anything like that happen again.

Have students review the “[Collecting Family Stories](#)” or “[Remembering Your Life Stories](#)” page at Story Arts. Give students a weekend to interview family members or choose a personal story. Pair students and have them take turns telling the first draft of their stories to their partners. Remind listeners to ask the teller any questions they might have about the story so the teller knows if anything needs to be added. Then allow about two minutes for both partners to write just enough to remember the story on a [beginning-middle-end](#) map. Have students conduct second interviews if needed. The next day, have partners take turns telling their stories again. Remind listeners to ask tellers any questions they might have about the story and let tellers note additional information needed. Have students flesh out one scene in the story by completing a [Sense Chart](#), describing the sights, sounds, smells, tastes, and textures of the scene. Remind students that interior monologue is a method for conveying characters’ emotions. Have students draft just that scene using narration, interior monologue, and dialogue. Have partners read the draft to each other and ask questions to clarify the scene. Tell students to draft the complete story, adding details about the settings and the characters’ thoughts, movements, gestures, and expressions. Allow time for sharing the story and rewriting it.

9.7.6 ⇒

Grade 9 - Continued

Standard 7 - Listening and Speaking

9.7.6 Analyze the occasion and the interests of the audience and choose effective verbal and nonverbal techniques (including voice, gestures, and eye contact)

Large Group/Small Group Activities: Discuss the vocal and non-verbal techniques used by Festival tellers to add interest. As students recall examples, note the story and scene on a display medium and ask for a volunteer to replay the scene, imitating the teller. Label each example with the vocal or non-verbal technique used and discuss how and why it was effective. Techniques to discuss include: pitch, expression (conveying emotion), projection and volume (including stage whispers), varied tempo (fast and slow), pauses, word emphasis, facial expression, eye contact, gestures and movement. Try the exercises addressing these techniques in *Children Tell Stories* by Martha Hamilton and Mitch Weiss, pp. 63-75. Have students select a Festival story (or part of a story) and retell it to a partner to practice vocal and non-verbal techniques. Let volunteers retell stories for the class. Discuss the vocal and non-verbal techniques used. If time is short, allow students to tell stories in tandem or in small groups.

9.7.14 Deliver narrative (story) presentations that:

- ♦ describe a sequence of events and communicate the significance of the events to the audience
- ♦ locate scenes and incidents in specific places
- ♦ describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character's feelings
- ♦ pace the presentation of actions to accommodate changes in time or mood.

Individual/Partner Activity: Using the stories written for 9.5.1 as a starting point, have students prepare to tell the story by first using their final drafts to make no more than twelve note cards THAT WILL HELP THEM VISUALIZE EACH SCENE IN THE STORY (not memorize it line by line). Have students rehearse with a partner until the content is familiar and complete, including:

- ♦ specific settings
- ♦ a sequence of events
- ♦ sensory details
- ♦ characters' actions, movements, gestures, and feelings convey through dialogue, internal monologue, and narration.

After taking turns telling the story, partners should retell their stories, practicing dialogue and character voices, gestures and movement, facial expressions, special pacing to convey changes in time or mood, and other storytelling techniques. Let volunteers tell their stories to the entire class.

9.7.19 ⇒

Grade 9 – Continued

9.7.19 Deliver descriptive presentations that:

- ♦ establish a clear point of view on the subject of the presentation.
- ♦ establish the presenter’s relationship with the subject of the presentation (whether the presentation is made as an uninvolved observer or by someone who is personally involved).
- ♦ contain effective, factual descriptions of appearance, concrete images, shifting perspectives, and sensory details.

Have students review “[Exploring Point of View](#).” Discuss points of view from which favorite Festival stories were told:

- ♦ First person: the narrator tells the story from the “I” perspective
- ♦ Third person: the narrator tells the story from an outside perspective
- ♦ Limited narration: the narrator does not know all thoughts of all characters
- ♦ Omniscient narration: the narrator knows all thoughts of all characters
- ♦ Subjective: the point of view involves a personal perspective
- ♦ Objective: the point of view is from a distanced, informational perspective, as in a news report

Explain that students will have the chance to describe a person they know well from two points of view: theirs and someone else’s. Post the following prompts.

- ♦ Describe a person in your family (who does not go to this school) from your own point of view.
- ♦ Describe a person in your family (who does not go to this school) from the point of view of:
 - a family pet
 - a grandparent
 - the baby of the family
 - the person’s room
 - a parent
 - a teacher or youth leader

Have students fill out two [character maps](#), one for each point of view. Have them put the person’s name in the center bubble and list characteristics in the surrounding bubbles. Students should include physical appearance (factual description), traits, abilities or accomplishments, goals, roles, favorite activities and so on. Remind students to include sensory details and concrete images, using figurative language and sparkle words. Pair students and let them practice telling their descriptions with a partner. Remind partners to ask questions about the subject of the description. Have students to practice a beginning that establishes the point of view of their description and an ending that summarizes or concludes the description. Remind them to slow down and emphasize their last line to signal the presentation’s end. Let students retell with their partners again, then let volunteers make presentations to the class from one of their points of view.

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Grade 10 ⇒

Activities Aligned to State Standards

GRADE 10

Standard 4 – Writing Process

10.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

Large Group/Individual/Partner Activity: Ask students to brainstorm some of the stories told by the Festival tellers as you list them on a display medium. Encourage students to use this list as a springboard for their own ideas. Students could write a parallel story using a different time, setting, or main character, tell a story from a different character’s point of view, develop a different ending to a story, or write a personal or family story. Allow students time to record story ideas in their journals and share their ideas with the class. Have students choose one idea each week to develop using a [story map](#). Have students use the story map to tell the story to a partner, answer their partner’s questions about the story, and write a draft. Let students repeat this “telling-talking-drafting” process until a final draft is ready. ADAPTATION: Pair students and let them choose an idea to develop, construct a story map, tell the story in tandem, and draft the story together.

10.4.3 Use precise language, action verbs, sensory details, appropriate modifiers, and the active (I will always remember my first trip to the city) rather than passive voice (My first trip to the city will always be remembered).

Post the following column headings on a display medium: Precise Language, Action Verbs, Sensory Details, and Apt Modifiers. Ask students to recall Festival stories that created vivid scenes through the use of language. Ask for examples of words and phrases that were memorable. Write the examples given in the appropriate column. Ask students to explain why these examples of detailed and exact language are effective. Ask students to choose a vivid character from one of the Festival stories and complete a description [bubble map](#) with the character’s name in the center, surrounded by precise language, action verbs, sensory details, apt modifiers, and action verbs. Have students review the online handout, “[Recognizing the Passive Voice](#),” and use the action verbs to write at least five sentences about the character’s actions in the story.

10.5.1 ⇒

Grade 10 – Continued

Standard 5 – Writing Applications

10.5.1 Write biographical or autobiographical narratives or short stories that:

- ♦ describe a sequence of events and communicate the significance of the events to the audience
- ♦ locate scenes and incidents in specific places
- ♦ describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character’s feelings
- ♦ pace the presentation of actions to accommodate changes in time or mood.

Ask students to describe their favorite personal and family stories told at the Festival. Record story titles on a display medium. Allow students two – three minutes to use this list as springboard and jot down ideas for their own stories. For students who have difficulty choosing a story idea, post the following prompts:

- ♦ Tell about a family trip you hope you’ll never have to take again.
- ♦ Tell about a time when you thought you lost a friend but it turned out differently.

Have students review the “[Collecting Family Stories](#)” or “[Remembering Your Life Stories](#)” page at Story Arts. Give students a weekend to interview family members or choose a personal story. Pair students and have them take turns telling the first draft of their stories to their partners. Remind listeners to ask the teller any questions they might have about the story so the teller knows if anything needs to be added. Then allow about two minutes for both partners to write just enough to remember the story on a [beginning-middle-end](#) map. Have students conduct second interviews if needed. The next day, have partners take turns telling their stories again. Remind listeners to ask tellers any questions they have about the story and let tellers note additional information needed. Have students flesh out one scene in the story by completing a [Sense Chart](#), describing the sights, sounds, smells, tastes, and textures of the scene. Remind students that interior monologue is a method for conveying characters’ emotions. Have students draft just that scene using narration, interior monologue, and dialogue. Have partners read the draft to each other and ask questions to clarify the scene. Tell students to draft the complete story, adding details about the settings and the characters’ thoughts, movements, gestures, and expressions. Allow time for sharing the story and rewriting it.

10.7.6 ⇒

Grade 10 - Continued

Standard 7 - Listening and Speaking

10.7.6 Analyze the occasion and the interests of the audience and choose effective verbal and nonverbal techniques (including voice, gestures, and eye contact)

Large Group/Small Group Activities: On a display medium, make a bubble map of the characteristics of a high school audience, using student input. Elicit such characteristics as age, education, attention span, and interests. Discuss how the tellers tailored their stories to high school students and ask for ideas about how their stories might change for primary students. Discuss the vocal and non-verbal techniques used by Festival tellers to add interest. Ask students to recall examples. Note the story and scene on a display medium and ask for a volunteer to replay the scene, imitating the teller. Label each example with the vocal or non-verbal technique used and discuss how and why it was effective. Techniques to discuss include: pitch, expression (conveying emotion), projection and volume (including stage whispers), varied tempo (fast and slow), pauses, word emphasis, facial expression, eye contact, gestures and movement. Try the exercises addressing these techniques in *Children Tell Stories* by Martha Hamilton and Mitch Weiss, pp. 63-75. Have students select a Festival story (or part of a story) and retell it to a partner to practice vocal and non-verbal techniques. Let volunteers retell stories for the class. Discuss the vocal and non-verbal techniques used. If time is short, allow students to tell stories in tandem or in small groups.

10.7.14 Deliver narrative (story) presentations that:

- ♦ describe a sequence of events and communicate the significance of the events to the audience
- ♦ locate scenes and incidents in specific places
- ♦ describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character's feelings
- ♦ pace the presentation of actions to accommodate changes in time or mood.

Individual/Partner Activity: Using the stories written for 10.5.1 as a starting point, have students prepare to tell the story by first using their final drafts to make no more than twelve note cards THAT WILL HELP THEM VISUALIZE EACH SCENE IN THE STORY (not memorize it line by line). Have students rehearse with a partner until the content is familiar and complete, including:

- ♦ specific settings
- ♦ a sequence of events
- ♦ sensory details
- ♦ characters' actions, movements, gestures, and feelings convey through dialogue, internal monologue, and narration.

After taking turns telling the story, partners should retell their stories, practicing dialogue and character voices, gestures and movement, facial expressions, special pacing to convey changes in time or mood, and other storytelling techniques. Let volunteers tell their stories to the entire class.

10.7.19 ⇒

Grade 10 – Continued

10.7.19 Deliver descriptive presentations that:

- ♦ establish a clear point of view on the subject of the presentation.
- ♦ establish the presenter’s relationship with the subject of the presentation (whether the presentation is made as an uninvolved observer or by someone who is personally involved).
- ♦ contain effective, factual descriptions of appearance, concrete images, shifting perspectives, and sensory details.

Have students review “[Exploring Point of View](#).” Discuss points of view from which favorite Festival stories were told:

- ♦ First person: the narrator tells the story from the “I” perspective
- ♦ Third person: the narrator tells the story from an outside perspective
- ♦ Limited narration: the narrator does not know all thoughts of all characters
- ♦ Omniscient narration: the narrator knows all thoughts of all characters
- ♦ Subjective: the point of view involves a personal perspective
- ♦ Objective: the point of view is from a distanced, informational perspective, as in a news report

Explain that students will have the chance to describe a person they know well from two points of view: theirs and someone else’s. Post the following prompts.

- ♦ Describe a person in your family (who does not go to this school) from your own point of view.
- ♦ Describe a person in your family (who does not go to this school) from the point of view of:
 - a family pet
 - a grandparent
 - the baby of the family
 - the person’s room
 - a parent
 - a teacher or youth leader

Have students fill out two [character maps](#), one for each point of view. Have them put the person’s name in the center bubble and list characteristics in the surrounding bubbles. Students should include physical appearance (factual description), traits, abilities or accomplishments, goals, roles, favorite activities and so on. Remind students to include sensory details and concrete images, using figurative language and sparkle words. Pair students and let them practice telling their descriptions with a partner. Remind partners to ask questions about the subject of the description. Have students to practice a beginning that establishes the point of view of their description and an ending that summarizes or concludes the description. Remind them to slow down and emphasize their last line to signal the presentation’s end. Let students retell with their partners again, then let volunteers make presentations to the class from one of their points of view.

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Activities Aligned to State Standards:

Grade 11

Core Standard 11.5.1: Writing Process

Write Fictional, autobiographical, or biographical narratives that

- narrate a sequence of events and communicate their significance to the audience;
- locate scenes and incidents in specific places;
- describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the character; in the case of autobiography or fiction, use interior monologue (what the character says silently to self) to show the character's feelings;
- pace the presentation of actions to accommodate changes in time and mood.

Objectives of the Assignment

As a result of this assignment, a student will accomplish the following:

- Learn to identify skills and information possessed by a specific family member
- Learn the techniques of interviewing
- Learn to process information gleaned in an interview into a completed biographical piece about the person being interviewed.
- Gain a knowledge of family and have the opportunity to bond with a family member.

Individual Activity:

Most families have a storyteller—a member of the family who is a “keeper” of the family history.

Individually, each student is asked to do the following:

1. Identify the storyteller in the family;
2. Arrange an interview with this person;
3. At the interview, ask the family member to relate a story of significance in the life of the family member or in the history of the family. For example, the person being interviewed might relate his/her experience of serving during wartime, moving the family to a new town, state, or area of the country, giving birth to the parent of the interviewer, etc.;
4. The student doing the interview must write a series of questions to ask the family member, take notes during the interview, and/or tape record the interview. These notes will be turned in at the time the final project is due.

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Grade 11 - *Continued*

Following the interview, the student will write a biographical piece including the impressions of the family member regarding the described event, the sights and smells of the place being described, and, in appropriate places, will use the exact words (quote) the person being interviewed. This biographical piece will conclude with the family members comments—either in exact words or paraphrased—about the significance of the described event in his/her life.

The student will have three weeks in which to complete both the interview and the writing assignment.

Core Standard 11.7.17: Listening and Speaking

Deliver oral reports on historical investigations that do [any or all of] the following:

- use exposition, narration, description, persuasion, or some combination of those to support the thesis (the position on the topic).
- analyze several historical records of a single event, examining each perspective on the event.
- describe similarities and differences between research sources, using information derived from primary and secondary sources to support the presentation.
- include information on all relevant perspectives and consider the validity (accuracy and truthfulness) and reliability (consistency) of sources.

Project follow-up:

At the teacher's discretion, **either of the following two projects** is recommended as a student activity:

- In either a small group within the class or to the entire class, the student will read his biographical essay. Students will be allowed to ask questions or to comment on the presentation.
- As a follow-up speech activity, the student will BECOME the family member who was interviewed and perform the biographical piece as either a small or large group activity. The piece will be memorized by the student doing the presentation. An additional two weeks will be allowed for this performed oral presentation.

Either of these two follow-up assignments will allow the student/interviewer to become a storyteller.

A separate grade will be assigned for each part of the assignment--the interview/writing and the follow-up--if the teacher decides to pursue this part of the activity.

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Activities Aligned to State Standards:

Grade 12

Core Standard 12.7.17

Deliver oral reports on historical investigations that do [any or all of] the following:

- Use exposition, narration, description, persuasion, or some combination of those to support the thesis (the position on the topic);
- Analyze several historical records of a single event, examining each perspective on the event;
- Describe similarities and differences between research sources, using information derived from primary and secondary sources to support the presentation
- Include information on all relevant perspectives and consider the validity (accuracy and truthfulness) and reliability (consistency) of sources.

Objectives of the Assignment:

As a result of this assignment, and the follow-up oral assignment, a student will accomplish the following:

- Identify various research sources and determine the reliability and credibility of sources. The student particularly will learn about the validity of internet sources and how a researcher may determine the most reliable sources.
- Learn to write an expository article about the chosen topic and document sources appropriately.
- Narrate the event to the class as an oral presentation, summarizing the results of the research.

Individual Activity:

All students must be able to investigate and evaluate the validity of sources in order to do credible research. Therefore, each student is asked to do the following writing project in order to fulfill this assignment:

1. Identify an event of historical or literary importance. For example, a student might choose to learn more about a specific event that took place during wartime, or a student might choose to investigate the implications of the publishing of a certain work of fiction or non-fiction and investigate issues of censorship. The choice of topic is at the discretion of the student; however, the teacher must approve the research topic.

Grade 12 - *Continued*

2. Consult at least five disparate sources for information about the topic (an encyclopedia is not an acceptable source). For example, a student might choose one newspaper source, one book, one magazine, and two reliable internet sources.
3. Write an expository article about the topic with appropriate MLA or APA documentation (documentation format chosen by the teacher).
4. Delineate as part of the article the similarities and differences between research sources, especially discussing the reliability and consistency of sources.

Note: The teacher may choose to use this assignment as the research project for twelfth grade.

Required Writing Project Follow-Up:

As a follow-up speech activity, the student will perform the following activity for his/her entire class:

1. Identify the event of historical or literary importance about which the paper was written:
 - Name and describe the event
 - Set the event in its historical period
2. Share what the student learned about the historical or literary significance of the event.
3. Discuss the similarities and differences between research sources, especially discussing the reliability and consistency of sources.

Note: The length of the oral presentation is at the discretion of the teacher. The teacher also may require visual aids as part of the presentation.

A separate grade will be assigned for each activity.

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