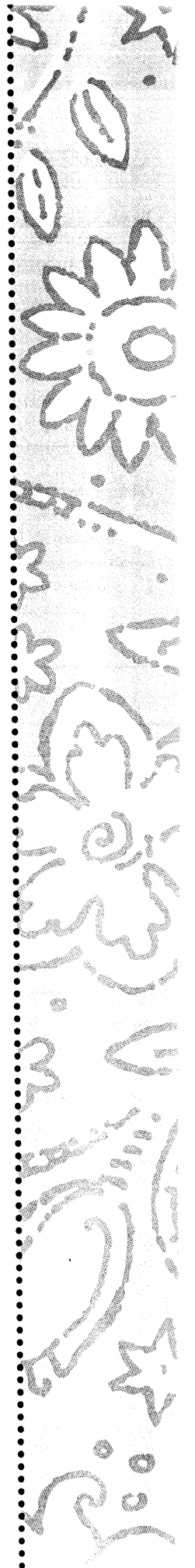
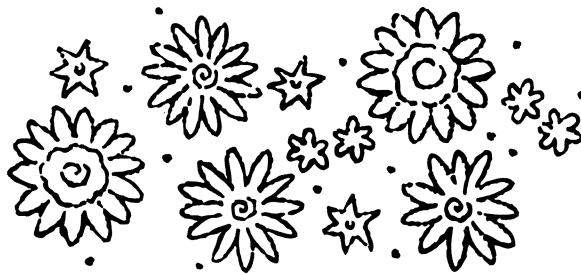


CHAPTER 3

*How to Tell a Story:  
Ten Exciting  
Approaches*



Storytelling, as an extension of children's literature, is an excellent means by which children representing all walks of life and all types of abilities achieve unity of ideas and establish harmony, both within and among themselves. As it has done for centuries, storytelling delights audiences, both young and old.



## Background Information

Storytelling in modern days has evolved into a multidimensional art. From traditional to puppetry to musical to chant, storytelling has become one of the most promising tools of the new millennium for serving the diverse needs of children in our homes, our schools, and our child care facilities. In this text, storytelling is examined in ten unique ways. Each method is defined and described for the teller. Next, step-by-step instructions are provided and a listing of trade books appropriate for each method follows.

Storytellers are frequently intrigued when teachers and others who work with young children exhibit little confidence about storytelling. In fact, most teachers and those who work with children are skilled storytellers in their own rights. As they instruct children in their projects and inspire them every day to question, laugh, problem solve, think, and imagine, teachers exhibit many of the qualities of the finest storytellers. As teachers share stories about their own lives and the events they learn about through the newspaper, the radio, the computer or television, teachers are storytellers.

## Purposes of This Chapter

It is one purpose of this chapter to help students, teachers, and others who doubt their expertise in storytelling to define the wonderful dramatic qualities that are already present in their daily interactions with children. Second, this chapter will help the reader to learn new methods of presenting children's literature. A third purpose is for the reader to be able to recognize the qualities that make different books appropriate for given storytelling methods. A final, and most important purpose of this chapter, is to help the reader acquire a love for storytelling that will last for a lifetime. The joys of storytelling are truly capable of transforming your classroom and your children. Soon, with inspiration, practice, and perseverance, you will become a master storyteller.

## Preparing to Tell a Story

Regardless of the methods of storytelling the Teller uses, he or she can enchant and delight

children of all ages and abilities. Through the use of dynamic body movements, eye contact, an enthusiastic, welcoming smile, and expressive facial changes throughout the telling, the Teller has the power to transform, transport, inspire, and uplift. Use of an effective voice tone, clear pronunciation, and projection are three keys to successful storytelling as well. As the Teller projects the voice in ranges from a dramatic stage whisper to a squealing mouse, to a roaring, thundering lion, the audience becomes lost in the story and mesmerized by the sights and sounds.

Rarely maintaining a stationary position, the Teller hops, skips, jumps, squats, perches, climbs, and crawls around the room. The Teller also involves the audience whenever possible and remains ever alert to signs of confusion and/or boredom from the audience. The Teller knows how and when to adapt the story, by adding more dialogue, explanations, use of examples, and/or opportunities for audience participation. The successful Teller realizes when it is wise to elaborate or extend the story, and, conversely, when it is time to shorten and end the story. A Teller may never tell a story the same way twice! Vocabulary, plot, style, and even settings and characters may vary considerably between and among tellings of the same story.

Above all, the successful Teller exudes confidence in him- or herself and in the story being told. When the Teller loves the story, has experience with the story, and has learned the story well, it is difficult for the story to "fall flat" or not meet the needs of the children. The Teller practices first, using note cards which summarize important story events, before a mirror. When the Teller feels comfortable, he or she then practices before a small audience or friend(s).

The Teller asks him- or herself and the sample audience the following questions during the practice:

1. Is my story visually appealing?
2. Is my telling authentic to the story?
3. Is my story creative?
4. Am I animated and enthusiastic?
5. Do I have fun with my story?
6. Is my story short/long enough and sufficiently entertaining?

With the above, general suggestions at hand, the Teller now examines the ten types of storytelling.

## Approaches to Storytelling

Teachers become skilled story readers as they learn to develop the correct use of pausing, intonations, expressions, and pictures to accompany the text. Likewise, these same skills translate very effectively into storytelling approaches. The next discussion delineates several storytelling methods for preschool and primary level children of all developmental levels, talents, and abilities. Although storytellers today often use even more approaches than this text can accommodate, ten exciting approaches are included: Group Role-Play, Traditional, Adapted Pantomime, Character Imagery, Draw Talk, Puppetry, Chant, Felt Board, Balloon, and Musical. Group/Dyad Telling methods are discussed following the descriptions of many of the preceding storytelling methods.

### Group Role-Play

From a very early age children practice and develop skills in Group Role-Play Storytelling. When they point a garden hose at the neighbor's garage and yell, "Let's put out the fire!" or serve a tantalizing platter of plastic fruits and vegetables to friends at a backyard restaurant, children are engaging in authentic forms of Group Role-Play.

Later, as children develop and witness plays, read and listen to stories, and observe storytellers in action, they become more sophisticated in their Group Role-Play techniques. For example, they

may follow a script, assign roles, use costumes and props, and change voices, expressions, and body positioning. Whether primitive or advanced, however, Group Role-Play is, simply, children's reenactment of a story they have heard or observed which involves characters, drama, dialogue, and a plot.

Group role-play of many stories is easily accomplished using the listing of stories found in Table 3-2. Stories told in the Character Imagery Storytelling method are often adapted for Group Role-Play, for example. Occasionally Traditional, Puppetry, and Musical stories are used for Group Role-Play, as well.

Each of the following storytelling methods is followed by opportunities for students to engage in their own telling of the stories, using a single method of storytelling or a combination of storytelling methods. Students who retell stories they have heard or observed, using one or more of the storytelling methods discussed in this chapter, are engaging in group/dyad telling.

Commonly children witness an adult or adults telling a story using one of the storytelling methods. Later the children themselves gather materials, rehearse the story, and tell the story to an audience or a small group using the same techniques they observed the more skilled storyteller use.

### Traditional

We have all told stories in the Traditional style. Traditional storytelling involves, quite simply, no props. Yet, storytellers who pride themselves on vivid facial and voice expressions and hand gestures often excel in the Traditional method of



Use of gestures and expression in Traditional Storytelling.



storytelling. This oldest of all methods relies heavily upon an inviting plot with a few simple characters, an exciting sequence of events building to a climax, and a quick conclusion. The use of a repeated refrain (e.g., “Then he huffed and he puffed and he blew the house in!”) adds to the listeners’ attention and enjoyment.

Since no props are used in this method, vocabulary that is unfamiliar to children, such as multicultural words or phrases, needs to be explained within the context of the story or directly defined prior to or just after telling the story.

The storyteller simply sits or stands before the audience and, using expressive voice tones and gestures, tells the story. Memorization of the exact story line deters from the natural flow of the story; therefore, books that depend upon an exact rhyming sequence and/or precise wording are not recommended for the Traditional method.

A recommended procedure for telling folk and fairy tales, which constitute excellent Traditional material, is to introduce different versions and compare and contrast those from each country. Perhaps, for example, each day for three days, tell a different version of *Little Red Riding Hood* or *Cinderella*. An introduction including props related to the story, such as a wolf puppet, a basket of goodies for “Grandma,” or a red cape for Little Red Riding Hood, helps set the stage for the Traditional story; however, these props are not used during the actual telling.

Multicultural stories that are rich in imagery, offer a cumulative plot, and are interesting to audiences of all ages, languages, and cultures are ideal for Traditional storytellers. For recommended titles, refer to those used throughout the months in this text as well as those listed in Table 3-2. Bear in mind, however, that many stories lend themselves to several of the storytelling methods and/or a combination of methods. As the Teller gains familiarity with the titles and storytelling methods, he or she will naturally discern the appropriate method or methods for any given children’s literature title.

### Group/Dyad Telling

As a follow-up to a story told in the Traditional style, the children may take turns being the storyteller. Or, perhaps, the children can each tell

one part of the story in either a random or a pre-assigned fashion. The emphasis is not on telling the story exactly as the adult storyteller (or story reader) did; however, the adult may need to assist the students in keeping the plot in the correct sequence. Vivid facial and voice expressions are encouraged. As an alternative, the students may wish to retell the story using a revised sequence of events or simply to retell the story using a new ending.

### Adapted Pantomime

As was the case for Traditional storytelling, Pantomime uses no props. Also, this method relies heavily upon vivid facial expressions. Most importantly, however, the storyteller uses expressive movement throughout the story. In a true Pantomime story, no words are spoken by the teller. He or she relies, instead, upon gestures and movement to convey the words, phrases, and sentences in the story. In the Adapted Pantomime method, oral language accompanies the gestures and movements, either partially or completely. In either case, the storyteller dresses in solid-colored, loose-fitting clothing, preferably in a dark color such as navy blue, brown, or black. All words and phrases are demonstrated throughout the story by the Teller; therefore, this method is especially appropriate for visually impaired and/or academically challenged children. Also, unusual vocabulary words and concepts about lifestyles and features of other cultures are clearly demonstrated, through gestures and body actions, in the Pantomime approach.

An example of an Adapted Pantomime approach with Tony Johnston’s *The Quilt Story* is the following:

Abigail (*show girl with pigtails on side of head*) loved (*hug self*) the quilt (*show square frame with hands*). Abigail (*show girl with pigtails*) wrapped (*pretend to wrap*) the quilt (*show square frame*) round (*show circle with hands*) her in the quiet (*put index finger to lips; whisper “shhhhh”*) dark (*cover eyes*). Abigail (*show girl*) saw (*finger points to eye*) a falling (*kneel or fall down*) star (*use both index fingers to “draw” star*).

When preparing to tell a Pantomime story, it is helpful to rewrite the story and circle each verb and noun that can be depicted through gesture.



Solid-colored, loose-fitting clothing and optional use of words are characteristics of Pantomime Storytelling.

Practice several motions for the verbs and nouns, in front of a mirror, until you “capture” the word as vividly as possible. You will need to tell the story at a slow, clear, and deliberate pace, since many of the words in a story are pantomimed.

A Pantomimed story may be introduced as follows:

Step 1: Talk about the subject of the story and relate yourself to this topic.

Step 2: Talk about the subject of the story and relate your audience to the topic.

Step 3: Show the book. State title, author, and illustrator. State how the book relates to the aforementioned theme. Then, placing the book aside, begin to tell the story.

### *Group/Dyad Telling*

Group storytelling following the adult use of the Pantomime method includes suggestions similar to those used for the Traditional method. The children may decide to dramatize the story one at a time, or they may collaboratively assign one child to one image in the story. The story is then staged in the same sequence as it was told to them earlier. The use of words, again, is optional, but may be preferable for younger, novice storytellers.

As a variation the children may elect to change the words, the sequence of events, and/or the ending of the story. Later, with practice, they will successfully create their own stories appropriate to the Pantomime method with little assistance.

Selected multicultural books appropriate to the Pantomime approach to storytelling appear in Table 3-2 at the conclusion of this chapter.

### **Character Imagery**

Children delight in witnessing their teacher or another adult dress as the story’s main character and act out the story from the point of view of this protagonist. Likewise, they enjoy imitating and becoming the main character. The Character Imagery method bears a resemblance to the Pantomime method, in that they both rely heavily upon gestures and body movements. The differences, however, are that the Character Imagery method is told from the perspective of the main character and uses verbal language and verbal expression to portray additional story characters. Children with mental or visual special needs espe-



The Teller “becomes” the protagonist in Character Imagery Storytelling.

cially benefit from this active, colorful method of storytelling. Learning of vocabulary words indigenous to other lands and cultures occurs naturally because the key words are dramatized and used concretely throughout the story.

In preparing to tell a Character Imagery story, the Teller first prepares the costume of the protagonist in the book. The Teller practices telling the story, in first person, past tense from the point of view of the protagonist. Occasionally, the Teller “becomes” a secondary character while telling the story. This is accomplished by changing voice, gestures, and body positioning. The protagonist may ease this transformation into other characters or by announcing, for example, “This is what the bear sounded like to me...”

While the Teller is talking, he or she pantomimes gestures of the main character of the story and, occasionally, the secondary characters. Feel free to use the entire room while telling the Character Imagery story, greeting members of the audience, running to escape from a predator, and tiptoeing in a wide circle, for instance.

The introduction to the Character Imagery method of storytelling is unique, in that the Teller dresses as the main character while telling about the story plot and activating listeners' prior knowledge. The steps in the introduction are as follows:

1. Show book. State author, title, and illustrator. (If no book is available, simply state the title of the story and, if possible, its derivation.)
2. Place book aside.
3. Begin dressing while discussing your own experiences with the theme of the story.
4. Continue dressing while discussing children's experiences with the theme of the story.
5. When nearly finished dressing, refer the audience back to the theme of the book. Tell them that you will be telling a story about this book and its main character.
6. Fully dressed, ask them, "How do you think I know so much about the main character in this story?" (Pause for responses.)
7. Proclaim, "Because I AM the main character, \_\_\_\_\_!" (state main character's name now and begin telling story.)

### *Group/Dyad Telling*

For the Character Imagery follow-up method, the same guidelines as for Pantomime are followed. The

exception is that the children may wish to incorporate props, such as hats, wigs, costumes, accessories, and the like. Vivid voice and facial expressions are encouraged as the youngsters reenact the story they have observed. Also, the adult may wish to coach the children on projecting the voice, positioning themselves so that all can see, and other stage techniques.

The use of a narrator to facilitate the creative dramatics is optional. Later, as the children become skilled at using this method of storytelling, they may be ready to invent and enact their own story lines, either using a prewritten script prepared in a collaborative setting, or through the unfolding of the story line in ad lib fashion.

Matinez (1993) provides excellent guidelines for using **dramatic story reenactments (DSRs)**, explaining that using such techniques strengthens children's understanding of cause and effect, recall, and sensitivity to emotional responses of characters from all cultural groups.

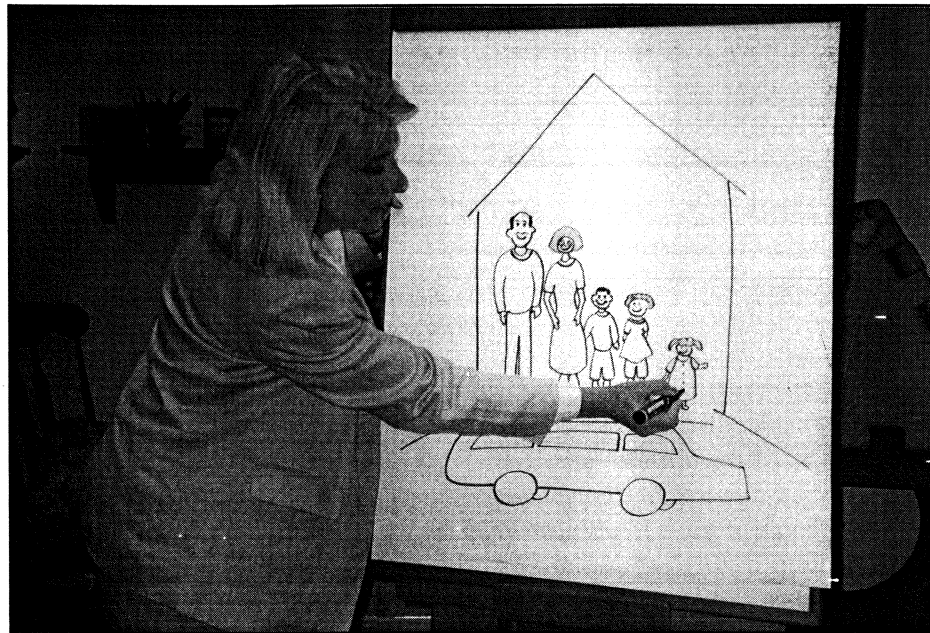
Besides the stories found throughout this text, other excellent selections for the Character Imagery method include those listed in Table 3-2 at this chapter's conclusion.

### **Draw Talk**

Frequently authors and illustrators on tour use the Draw Talk method of storytelling to tell



Character Imagery: One child, following the adult's lead, becomes the main character.



Draw Talk involves tracing over pre-drawn pencil lines to tell a story.

their story to an audience. Unless the novice storyteller is very skilled at drawing, the pictures from five or six main parts of the story are drawn lightly, in advance, using a pencil. The Teller uses five or six sheets of 24" x 36" white drawing paper or newsprint. Each of these pages represents one event from the story. Therefore, best story choices are those which are simple and contain a few major events suitable for illustration. The Teller uses no more than three wide-point liquid markers of bright or dark colors. Drawing of pictures is precisely synchronized to the words stated by the Teller. Therefore, this method is excellent for children with visual and auditory challenges, as well as for those who are academically challenged.

Once the five or six pages are pre-drawn, the Teller clips the pages, in order, to a large easel. Use of a cover or title page is optional as the first page of the story. The Teller stands to one side of the easel, so that the view of the audience is not obscured. The introduction to the story proceeds next, as follows:

1. Talk about the theme of story, relative to some event in your life. For example, in a story about wishes, the Teller might begin, "Sometimes it is difficult to believe my wishes will come true.

Once I wanted a swing set for my birthday. I hoped and wished that I would get it. But my friends all told me that I would not."

2. Talk about the theme of the story, relative to some event in your listeners' lives. For example, continue, "Perhaps you have wanted something very much. But your family and friends may have said it could not happen. If this has happened to you, you will appreciate the story I am going to tell you."
3. Show the book. Point to, and state title, author, and illustrator. State, "In this book, the main character also wants something to happen. But his family and friends do not believe that it will. Watch and listen to my story and see what happens!" (Begin Draw Talk story)

### *Group/Dyad Telling*

Involving the group or teams in a Draw Talk story is relatively easily accomplished. The adult or child may retell the story, using the same paper, colors, and lines that were previously drawn by the adult teller. The child simply traces over the original lines. As the child traces the lines, he or she retells the story. The other classmates each have five sheets of smaller,

blank paper at their tables or desks. Using crayons, colored pencils, or liquid markers, they draw along with the child at the easel and, simultaneously, recreate the five-page story.

As a small group or dyad alternative, the children may take turns being the storyteller. They retell the story using large easel paper on which the guidelines have been previously lightly sketched by the adult or a talented child. One child may tell and draw the entire story or each child in a group of five may tell and draw one page. For dyads, the children may draw alternate pages.

With experience, children will create and tell their own Draw Talk stories. In the meantime, the adult can facilitate their development toward this goal by providing the children with many simple, basic books from which they can translate the words and pictures into large, Draw Talk images with a minimum of adult guidance.

Recommended multicultural titles for Draw Talk Storytelling include those found in the following text chapters. Also, in Table 3-2 at the conclusion of this chapter, the reader will find other stories appropriate to Draw Talk Storytelling.

### Puppetry

Flexibility of setting, Tellers enlisted, and types of puppets used vary this storytelling method. Ranging from elaborate stages with curtains and painted scenery to no stage at all, or lap settings, puppetry is as simple or as complicated as the Teller desires. Likewise, puppet types range from finger puppets to papier mâché puppets to envelope puppets to sock puppets to felt or cloth puppets. The most important aspects of this method are expressive and definitive voices for each character, active and differentiated manipulations of puppets, and appropriate story choice. Also, successful puppeteers are certain that they can be heard and (for formal performances) not seen.

Select stories with a few main characters and settings. Stories with a good deal of dialogue work best. If the story you select has limited dialogue, you may, of course, rewrite it and add conversation. Next, decide which characters will enlist actual puppets and which may appear, instead, on a small or large crowd scene, either painted or colored on the background or held up on a dowel rod on poster board.

If your story uses only one Teller, the use of two puppets, at most, is most easily handled. For two Tellers, four puppets may be comfortably manipulated; for three Tellers, six puppets, and so on. After deciding which puppets will be constructed, think about your desired scenery. How many times will the scene change, necessitating a change of background? How will this background change without interrupting or delaying the story line?

If the Teller is using lap scenery, he or she holds several scenes, in the order in which they occur, on the lap while seated. Then, as the story unfolds, the Teller simply removes each scene after it is used, revealing the next scene underneath.

For stage puppetry, a bottom rim works well. Onto this ledge, on the lower part of the stage, place the scenes in the order of appearance. As the scenes are no longer needed, slide out the front scene to reveal the scenery beneath it.

The next step in preparing your Puppetry story is script preparation. Rewrite the book, noting parts for narrator (if any), and for each of the characters, in play fashion. Highlight in yellow the speaking parts of each character, and give each Teller his or her designated script. If you decide to add music and/or sound effects, note the occurrence of these background noises on each script. Assign a designated tape recorder operator and/or sound maker.

Finally, practice the show before a small audience for constructive criticism about voices and audibility, movements of puppets, clarity of story line, and scenery.

You are now ready to stage your show! For your introduction, proceed as follows:

1. Teller stands in front of puppet stage and introduces the book. Point to, and state, title, author, and illustrator.
2. Talk about yourself in regard to the story theme.
3. Talk about the audience in regard to the story theme.
4. Relate the theme back to the book and tell the audience that you will now perform a Puppet Show, which is about this theme.
5. You may introduce one or more puppets at this time, before you travel behind the stage and begin the Puppet Show.



## Papier Mâché Puppets

### Materials:

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1. Newspaper                       | 7. Decorating materials       |
| 2. Masking tape                    | 8. Toilet tissue rolls        |
| 3. Pail                            | 9. Elmer's glue               |
| 4. Wheat flour or plaster of Paris | 10. Tempera paintbrushes      |
| 5. Water                           | 11. Styrofoam ball (optional) |
| 6. Wooden stirrer                  | 12. Paper towels (optional)   |

### Make Form:

1. Use empty toilet tissue roll.
2. Set newspaper or styrofoam ball on top of roll. Tape in place.
3. Mold features with newspaper.
4. Wrap features and secure in place with masking tape.

### Cover Form:

1. Gather old newspapers.
2. Tear the papers into 6" x 2" strips. Set aside.
3. In a large pail, pour one package of wheat paste or plaster of Paris.
4. Add water and stir until consistency is fairly thick.
5. Place paper strips into pail with paste mixture. Soak.
6. Wrap paper strips (thoroughly moist) around prepared newspaper form. Add soaked paper towel strips, if desired.
7. Allow to dry for 3-4 days in a warm, dry spot.
8. Use tempera paint to cover entire form. Allow to dry.
9. Decorate form with yarn, buttons, cloth, and/or other materials. Use Elmer's glue and/or needle and thread.
10. Enjoy your puppet!

Instructions for making papier mâché puppets.

### Group/Dyad Telling

The Puppetry method lends itself very naturally to group storytelling, with each child in a group of four or five manipulating one puppet as they retell the story. Subsequent retellings will ensure that every child in the larger group has at least one turn. Prior to their retelling the story, the children may meet as a collaborative group to write a script to follow during the enactment.

Children also delight in creating original puppet show scripts. Adults simply need to provide books, tapes, videos, and examples of real-life situations; children will relish converting these episodes into puppetry shows. The use of child-constructed puppets, props, and staging adds to the personalization and involvement of all children. The need for adult guidance may be relatively

strong at first; however, as the children gain experience as puppeteers, the need for extensive guidance will diminish. Cross-ability grouping flourishes as the children collaborate to write scripts, practice lines, and strive to master the art of puppetry storytelling.

Suggested titles for puppet show recreating include those found in the following chapters as well as those listed in Table 3-2 at the conclusion of this chapter.

Guidelines for constructing papier-mâché and puppets are provided here.

### Chant

The Chant method is similar to the Traditional method with a few important exceptions. First, the Chant method involves the use of a gesture, on

the part of the Teller, indicating to the audience to join in on a certain sentence or phrase. This gesture is introduced before the telling begins and is practiced a few times with the audience immediately before beginning the Chant story.

Second, the Chant approach, unlike the Traditional approach, involves the mandatory use of a story with a repetitive element so that, approximately every fifteen seconds throughout the story, at the Teller's predetermined gesture, the audience helps to tell the story. The Teller ends the story with this gesture and the chant of the phrase or sentence by the audience.

Some editing of the story may be necessary in order to ensure sufficient and regular audience participation. In other words, the Teller may insert the repetitive phrase several extra times, to ensure maximum audience involvement and sustained interest.

As the Teller prepares the Chant story, he or she locates a copy of the book from which the story is derived. The Teller then rewrites the story onto a few pages, using the entire story, or editing the story for shortened length. Next, the Teller inserts the repetitive chant throughout the story, so that the audience is involved every 15 to 30 seconds, approximately. The Teller may wish to highlight the repetitive phrases in yellow so that during practicing the Teller will learn the appropriate places to pause from the telling, show the practiced gesture, and have the audience join in on the chant.

The introduction to the Chant method is as follows:

1. Talk about the story's theme, relative to some incident in your own life.
2. Talk about this same theme, relative to some possible incident in the children's lives. (You may ask the audience questions at this time. However, be prepared for the children to begin their own storytelling and allow extra time for this!)
3. Show the book or tell the title and origin of the story. State the book's title, author, and illustrator, if known.
4. Talk about the theme of the story relative to your incident and the incidents the children discussed. Tell the group that you will be telling them a story about this theme. Put book aside.
5. Ask the children to help you with one final aspect of the telling, before you begin. Show

them a signal (such as a thumbs up sign, rabbit ears, a clap, etc., depending upon your story theme). Ask them to say a given phrase or sentence each time you show this gesture or symbol. For example, in the story *Millions of Cats* by Wanda Gag, the Teller shows cat ears as the chant symbol. Each time the Teller shows cat ears, the audience chimes in on the oral phrase. For this, it is helpful to print the chant on a large poster in advance, and display it beside the Teller, or somewhere else easily visible. The chant for this story is "hundreds of cats, thousands of cats, millions and billions and trillions of cats; cats here, cats there, cats and kittens EVERYWHERE!"

For a story about love, the Teller might show the Sign Language symbol for "I love you" and invite the audience to sing along with the repetitious chant each time the Teller shows the signal.

### Group/Dyad Telling

At times, a story may contain more than one repetitive chant. For Chant Storytelling, the Teller



Teller using "I love you" sign for Chant Storytelling.  
(Courtesy of Joy-O-Loons).



may introduce and practice up to two chants with the audience before the telling begins. The Teller may use a different and separate signal for each of the two chants.

Group involvement in the Chant Storytelling approach occurs frequently in the original storytelling itself. However, if the teacher desires even more group involvement, he or she may encourage the child to become the storyteller. Changing the story line and/or the ending are other variations. One creative class, for example, changed the title of Viorst's *Alexander and the Terrible, Horrible, No Good, Very Bad Day* to *Alexander and the Wonderful, Marvelous, Awesome, Very Good Day*. Using the thumbs-up symbol, the storyteller cued the audience when it was time to join in on the phrase. The revised story event, which the children had written earlier in a collaborative group setting, depicted a day—unlike the original story—in which everything went “just right!”

Selected multicultural titles for the Chant method include those selected stories in Chapters 4–15 of this text. Other appropriate Chant stories are listed in Table 3–2 at the end of this chapter.

### Felt Board

Often called flannel board, the Felt Board method involves the use of a large board (approximately two feet in width by three feet in length). This board is covered in a sheet of felt which is three inches wider and longer than the board, to allow for tucking the extra fabric behind the board. Use masking or duct tape to secure the felt sheet in place, making certain the felt is smooth and unwrinkled on the front side of the board.

A black felt board is most commonly used; however, the Teller may easily add another color to the board simply by covering the black layer with, for example, light blue, green, white, or any color which relates to the story theme and setting.

Felt pieces are cut from patterns or drawn free hand. If the book's illustrations are sufficiently large and clear, the Teller may place a sheet of tissue paper over top of the book's images. Then the Teller traces the desired patterns directly from the book.

Felt pieces are usually no smaller than three inches in size to allow for visibility to all viewers.

If decorations are desired on the felt pieces, the Teller may add rick-rack, yarn, rolling eyes, cotton, imitation jewels, fabric, or additional felt. Use of liquid markers and/or paint on the felt pieces is usually disappointing, as the effect is blurred and not as professional in appearance as the other materials.

When the background of your felt board is very close in coloring to the felt images which will be used, the Teller is wise to mount the entire felt piece on a contrasting piece of felt which is about 1/8 of an inch larger all around than the original felt piece. Consider, for example, the old story of *Anansi the Spider*. The black spider brothers and the father, Anansi, will not be clearly visible upon a black felt board. Yet, if the Teller wishes to use the black board, he or she can mount each spider upon a slightly larger white spider shape. Now, the white spiders' background will contrast very well with the black felt board background.

In preparing to tell the Felt Board story, the Teller decides how many scenes the story will have. The Teller then constructs the appropriate pieces. Next, the Teller writes out the story on a few pages of paper, highlighting each change of felt piece and/or scenery. It is imperative that felt pieces be given a “reason” (or cue) for both placement and removal, such as, “the brown, fuzzy rabbit hopped into the barnyard” (*place rabbit now*). For removal, the pieces are “eaten, walk away, disappear, leave to find a friend,” and so on. Exact synchronization of felt pieces with words the Teller uses is also an important key to quality Felt Board Storytelling. Youngsters with mental, visual, behavioral, and/or auditory challenges, as well as children from all cultures and abilities, benefit greatly from this multisensory approach. Felt Board Storytelling is generally best suited to ages two through seven, because of its simplistic and concrete nature.

An introduction to the Felt Board approach might proceed as follows:

1. Discuss the story theme, relating an event in your own life to this theme.
2. Continuing with this theme, relate an event in the children's lives to this theme.
3. Show the book. State title, author, and illustrator. Explain that this book also relates to

the theme discussed earlier, and that you will be telling the group a story using the Felt Board method of storytelling. State a few reasons for the children to watch and listen as you tell the story.

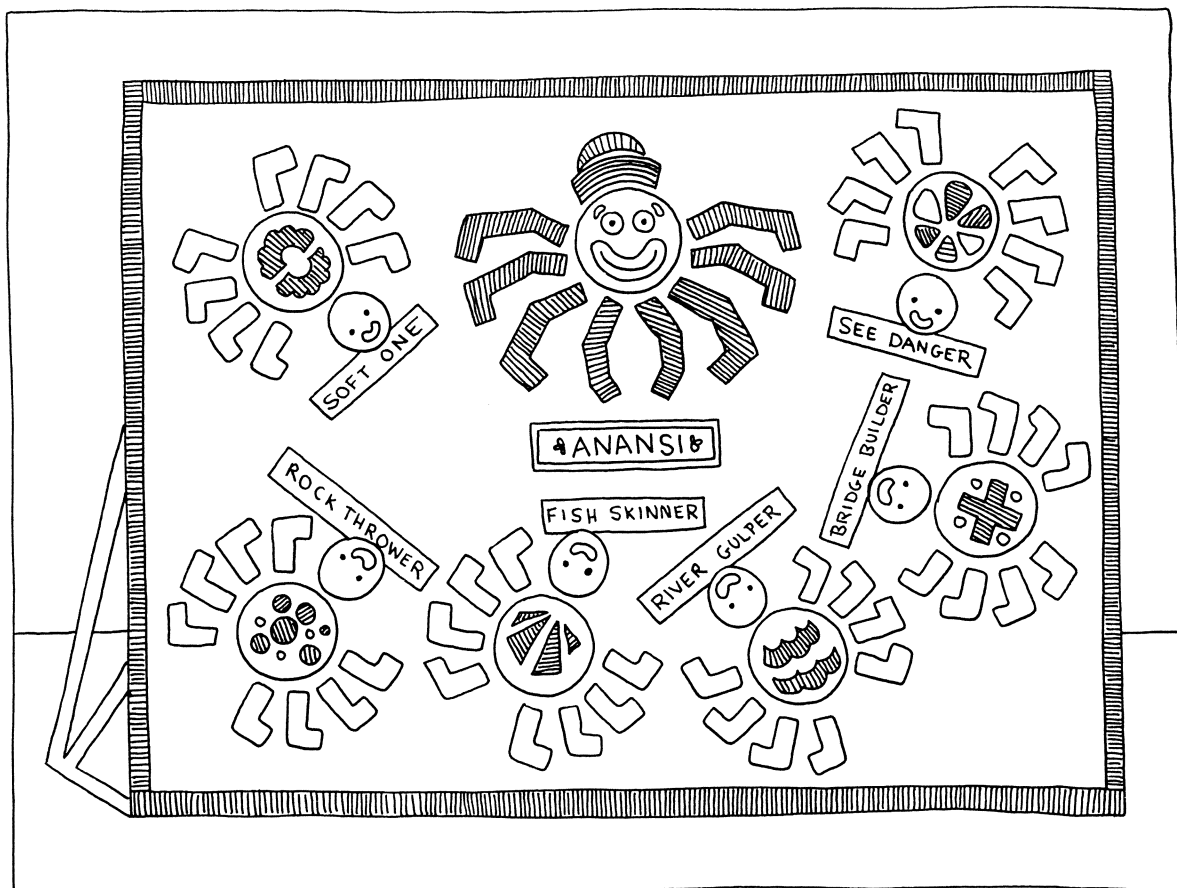
### Group/Dyad Telling

After observing a Felt Board story, children are invariably eager to manipulate and explore the beautiful and colorful felt pieces. This curiosity is easily channeled into their retelling of the story. One child may retell the entire story or children may decide, before the reenactment, to assign individuals with specific pieces and/or parts of the story. For example, Lee may manipulate all the scenery pieces, while Hans manipulates all the characters in the story. Each is also responsible for telling the story related to the placement of the pieces. Alternatively, Juan may

tell the beginning, Maria may tell the middle, and Felicia may conclude the story. While telling, each youngster places the pieces on the felt board that correspond to these sequential parts of the story.

As a variation, invite the children to retell the adult's version of the story in a creative, new manner using the original pieces. After the children become experienced with the mechanics of the Felt Board method, the adult encourages them to write their own Felt Board stories and/or to transform existing stories they have written into Felt Board stories. Having glue, scissors, and felt available will encourage children to create their own felt board pieces to complement their original stories.

Selected Felt Board references for grades K-1 are contained in Table 3-2 at the end of this chapter. Throughout Chapters 4-15 of this text, several Felt Board stories are also included.



Words mounted on felt accompany felt pieces.

## Balloon

Balloons are used by some storytellers to help create a story. As the story unfolds, twist and tie the balloons to replicate the shape of the main character or several characters in the story. You may wish to fill the balloon with air before your story begins; or, you might fill the balloons during the storytelling.

Another creative use for balloons during storytelling is to use the balloon for sound effects, such as a “Pop!”, a squeaking mouse, etc. When used in this manner, an assistant may use the balloon(s) so that the audience does not see them. However, some stories lend themselves to the Tellers showing the balloons and how they create the sound effects.

For introducing the Balloon story, the Teller may follow the same format as used for Felt Board. However, adding a balloon figure as part of the introduction may provide an even more motivating beginning to a story told in this unique storytelling method.

### *Group/Dyad Telling*

With the use of some creativity and imagination, Balloon stories are readily transformed into group and dyad storytelling methods. For example, in a balloon story give each child a balloon in the shape of the character or animal found in the story. Or, if they wish to and can manage the task, children may construct their own balloon characters. As you tell the story, the child holding the character which is named comes forward, to the center of the group, and pantomimes the actions of that character.

Selections for the Balloon storytelling method are found in Table 3-2 at this chapter’s conclusion. Also, the reader will locate Balloon stories in Chapters 7 and 9 of this text.

## Musical

A wide variety of stories can be told using music. As mentioned previously, Felt Board stories are often supplemented with a musical background. Likewise, a Chant story may use a ditty or song chant at the given signal by the Teller. Another use of music in stories is to assign different singing parts to various characters; throughout the story, they sing to each other.

Keeping an assortment of instruments from around the world intrigues children and invites them to participate. At the same time, Musical



Teller twists, turns, and ties balloons, creating characters.

stories are enhanced by the wide variety of sounds these exotic instruments provide. Explore, for example, the sounds of maracas, kazoos, bagpipes, accordions, and African drums.

Use of homemade instruments is another option for the Musical story. Kitchen pans and spoons, aluminum foil, newspapers, and pie tins all capture both the children’s imaginations and the story’s adventure.

### *Group/Dyad Telling*

In a Musical story, as the sound of a certain instrument is named, such as “the screeching wind,” the child holding an instrument that replicates the sound steps forward and plays. For example, a violin may imitate this screeching sound; a bugle might represent the wake-up call; and a whistle may be a robin in a story about spring.

A final use of music is to assign children to musical instruments before they tell the story. Then, at their assigned times, the instruments are played in the background as the story unfolds.

The Musical story may be introduced as was Felt Board. Or, the Teller may sing a short song to

further enhance the beginning of the story and stimulate the children's curiosity.

Selected titles for Musical Storytelling include those found in Chapters 4–15 of this text as well as those in Table 3–2 at the conclusion of this chapter.

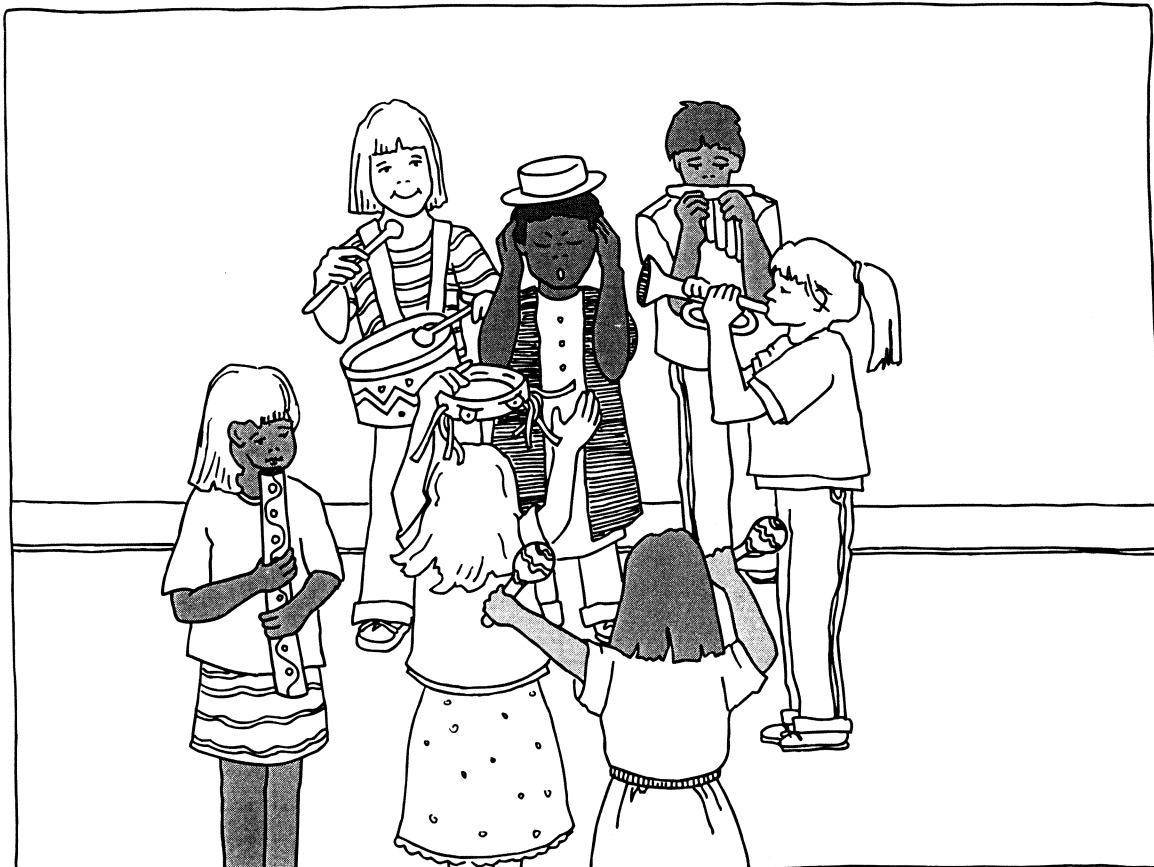
## Summary

Multicultural storytelling offers the young learner unique advantages that are unavailable from any other single source. The variety of storytelling methods described in this chapter, though far from complete, enables the child to benefit emotionally, cognitively, expressively, and aesthetically. In addition, all of the multiple intelligences are addressed when children as storytellers, problem-solve; work together to plan and collaborate; discover spatial abilities in designing scenery and puppets; learn more about themselves and their individual talents; and apply language, naturalis-

tic, and mathematical skills to their script writing, reading, and editing.

Children also expand their awareness of cultural diversity as they observe and participate in stories that deal with people and places unlike those with which they are familiar. Through the multiple intelligence extension activities, children reinforce and expand their repertoire of understandings and skills relating to the stories.

In addition, children learn about story mechanics and story structure so that their retelling and inventing new stories for the selected methods evolve naturally. Most importantly, perhaps, they learn that stories are captivating and inspiring vehicles for learning about life. By carefully establishing literature-rich classrooms for children, teachers and caregivers enable students to become self-initiators in many exciting types of story reenactments. The foundation for a lifelong love of literature *and* a lifelong respect for diversity emerges.



An assortment of instruments may be used in Musical Storytelling.

**Table 3-1 Summary of Storytelling Techniques**

Storytelling Method	Characteristics	Groups or Individuals Best Served	Materials; Props	Emotional and Literary Areas Addressed	Characteristics of Books Best Suited to Method
<b>Traditional</b>	<ul style="list-style-type: none"> <li>Told in past tense</li> <li>No props necessary</li> <li>Expressive voice and facial features</li> <li>Occasional gestures</li> </ul>	<ul style="list-style-type: none"> <li>Advanced students</li> <li>Multicultural students</li> <li>Students who possess a broad experiential background</li> </ul>	<ul style="list-style-type: none"> <li>None are required</li> </ul>	<ul style="list-style-type: none"> <li>Expression</li> <li>Imagery</li> <li>Enunciation</li> <li>Sequence</li> <li>Vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>Repetitive element</li> <li>A few main characters</li> <li>A few minor characters</li> <li>Colorful, interesting, exciting tales</li> </ul>
<b>Adapted Pantomime</b>	<ul style="list-style-type: none"> <li>Words accompany gestures</li> <li>Dramatic body movements</li> <li>Solid-colored clothing worn</li> </ul>	<ul style="list-style-type: none"> <li>Advanced students</li> <li>Students who possess a broad experiential background</li> <li>Visually-impaired students</li> </ul>	<ul style="list-style-type: none"> <li>Plain, one-colored clothing (slacks and shirt)</li> </ul>	<ul style="list-style-type: none"> <li>Imagery</li> <li>Imagination</li> <li>Sequence</li> <li>Problem solving</li> </ul>	<ul style="list-style-type: none"> <li>Vivid elements</li> <li>Simple, recognizable themes</li> <li>Simple plot</li> </ul>
<b>Character Imagery</b>	<ul style="list-style-type: none"> <li>Told in first person, past tense</li> <li>One main character; a few minor characters</li> <li>Storyteller dresses up and talks as protagonist</li> </ul>	<ul style="list-style-type: none"> <li>Students with emotional problems</li> <li>All ethnic backgrounds</li> <li>Students with short attention spans</li> <li>Students with hearing and/or visual problems</li> </ul>	<ul style="list-style-type: none"> <li>Costume to represent main character</li> <li>Other props (optional)</li> </ul>	<ul style="list-style-type: none"> <li>Summarizing skills</li> <li>Catharsis</li> <li>Identification with protagonist</li> <li>Expression</li> </ul>	<ul style="list-style-type: none"> <li>One main character</li> <li>A few events and an exciting conclusion</li> <li>A few minor characters in supporting roles</li> </ul>
<b>Draw Talk</b>	<ul style="list-style-type: none"> <li>Voice and drawing are synchronized</li> <li>Uses approximately five sheets of unlined newsprint</li> <li>Uses an easel for display</li> </ul>	<ul style="list-style-type: none"> <li>All ethnic backgrounds</li> <li>Advanced students</li> <li>Students with language-delays</li> <li>Students with visual impairments</li> </ul>	<ul style="list-style-type: none"> <li>Unlimited newsprint</li> <li>Easel</li> <li>Liquid markers (3)</li> </ul>	<ul style="list-style-type: none"> <li>Vocabulary</li> <li>Artistic expression</li> <li>Summarizing skills</li> <li>Aesthetic enjoyment</li> <li>Sequence</li> </ul>	<ul style="list-style-type: none"> <li>A few major events</li> <li>Simple pictures</li> <li>High interest, descriptive level</li> </ul>
<b>Puppetry</b>	<ul style="list-style-type: none"> <li>Puppets are active when "talking," still when "listening,"</li> <li>Many variations of puppets and stages possible</li> </ul>	<ul style="list-style-type: none"> <li>Students who are shy</li> <li>Expressive students</li> <li>All ethnic backgrounds</li> <li>Students with short attention spans</li> </ul>	<ul style="list-style-type: none"> <li>Puppets</li> <li>Stage</li> <li>Scenery (optional)</li> <li>Props (optional)</li> </ul>	<ul style="list-style-type: none"> <li>Role-taking characters</li> <li>Identification with characters</li> <li>Catharsis</li> <li>Expression</li> <li>Creativity</li> </ul>	<ul style="list-style-type: none"> <li>Two to four characters</li> <li>Exciting yet simple plot</li> <li>Much dialogue</li> </ul>

**Table 3-1 Summary of Storytelling Techniques** (continued)

Storytelling Method	Characteristics	Groups or Individuals Best Served	Materials; Props	Emotional and Literary Areas Addressed	Characteristics of Books Best Suited to Method
<b>Chant</b>	<ul style="list-style-type: none"> <li>• Repetitive phrase throughout story</li> <li>• Periodic audience participation via “chant”</li> <li>• Signal used to invite audience to join in throughout story</li> </ul>	<ul style="list-style-type: none"> <li>• Students with short attention spans</li> <li>• Students with language impairments</li> <li>• All ethnic groups</li> <li>• Students who are shy</li> </ul>	<ul style="list-style-type: none"> <li>• None are required</li> <li>• Chant (previously written on chalkboard or large chart paper (optional))</li> </ul>	<ul style="list-style-type: none"> <li>• Oral expression</li> <li>• Good listening</li> </ul>	<ul style="list-style-type: none"> <li>• Within audiences’ frame of reference</li> <li>• Repetitive phrase</li> <li>• Sequential plot</li> <li>• Interesting story line</li> </ul>
<b>Felt Board</b>	<ul style="list-style-type: none"> <li>• Voice and placement of felt pieces are synchronized</li> <li>• Felt pieces are colorful and contrast well with background felt board</li> </ul>	<ul style="list-style-type: none"> <li>• Students with short attention spans</li> <li>• Students needing concrete examples</li> <li>• Students with learning disabilities</li> <li>• Students with language impairments</li> <li>• All ethnic groups</li> </ul>	<ul style="list-style-type: none"> <li>• Felt board</li> <li>• Felt pieces</li> <li>• Felt board stand or easel</li> <li>• Table for felt pieces</li> </ul>	<ul style="list-style-type: none"> <li>• Summarizing skills</li> <li>• Vocabulary</li> <li>• Counting</li> <li>• Matching</li> </ul>	<ul style="list-style-type: none"> <li>• Cumulative quality</li> <li>• Sequential quality</li> <li>• Attractive, simple pictures</li> </ul>
<b>Balloon</b>	<ul style="list-style-type: none"> <li>• Balloons represent one or more characters</li> <li>• May use balloons for sound effects</li> </ul>	<ul style="list-style-type: none"> <li>• Students with short attention spans</li> <li>• Students requiring concrete examples or models</li> </ul>	<ul style="list-style-type: none"> <li>• Balloons: various sizes, shapes, colors</li> </ul>	<ul style="list-style-type: none"> <li>• Artistic expression</li> <li>• Imagery</li> <li>• Creativity</li> </ul>	<ul style="list-style-type: none"> <li>• Few main characters</li> <li>• Additional supporting characters</li> <li>• Repetitive sound throughout story</li> </ul>
<b>Musical</b>	<ul style="list-style-type: none"> <li>• Supplements several other storytelling methods</li> <li>• Uses singing and/or musical instruments throughout telling</li> </ul>	<ul style="list-style-type: none"> <li>• Musically talented</li> <li>• Auditory learners</li> <li>• Students with short attention spans</li> </ul>	<ul style="list-style-type: none"> <li>• Musical instruments and/or noisy household items</li> </ul>	<ul style="list-style-type: none"> <li>• Aesthetic enjoyment</li> <li>• Active participation</li> <li>• Attention span</li> <li>• Expression</li> </ul>	<ul style="list-style-type: none"> <li>• Repetitive, poetic, or music element</li> <li>• Musical parts for several children</li> </ul>
<b>Group Role-Play</b>	<ul style="list-style-type: none"> <li>• Parts are assigned in advance</li> <li>• Use of props (optional)</li> <li>• Use of narrator (optional)</li> </ul>	<ul style="list-style-type: none"> <li>• Students who are shy</li> <li>• Students with language impairments</li> <li>• Students with comprehension difficulties</li> <li>• All ethnic backgrounds</li> </ul>	<ul style="list-style-type: none"> <li>• None required</li> <li>• Possible use of stage and props</li> </ul>	<ul style="list-style-type: none"> <li>• Catharsis</li> <li>• Expression</li> <li>• Story sequence</li> <li>• Vocabulary</li> </ul>	<ul style="list-style-type: none"> <li>• Several characters for group</li> <li>• Two main characters for dyad</li> <li>• Much dialogue</li> <li>• Colorful, interesting main plot</li> </ul>

**Table 3–2 Creative and Thematic Approaches to Storytelling Methods**

TRADITIONAL		
Grade Level	Theme/Subject	Title
K–1	Animals; Foods; Music; Science; Social Studies; Drama	Brothers Grimm. (1974). <i>The Bremen-town musicians</i> . Illustrated by Jack Kent. New York: Scholastic. (German)
K–1	German foods; Shoes and Clothing; Health; Social Studies; Math; Drama	Brothers Grimm. (1960). <i>The shoemaker and the elves</i> . Translated by Wayne Andrews. Illustrated by Adrienne Adams. New York: Scribner. (German)
2–3	African culture; Spiders; Language; Social Studies; Science; Art	McDermott, G. (1972). <i>Anansi the spider</i> . New York: Holt, Rinehart & Winston. (Ashanti people/Ghana, Africa)
4–5–6	Tall Tales; Language; Art; Social Studies; (History); Math	Emberley, B. (1963). <i>The story of Paul Bunyan</i> . Illustrated by Ed Emberley. Englewood Cliffs, NJ: Prentice-Hall. (European-American)
4–5–6	Animals; Yiddish Songs; Families; Social Studies; Science; Music	Zemach, M. (1976). <i>It could always be worse</i> . New York: Farrar, Straus & Giroux. (Yiddish)

ADAPTED PANTOMIME		
Grade Level	Theme/Subject	Title
K–1	Holidays; Animal Homes; Farming; Crops; Science; Social Studies; Drama	Potter, B. (1903;1971). <i>The tale of Peter rabbit</i> . New York: Scholastic. (Animals)
K–1	Independence; Imagination; Science; Social Studies; Drama	Hall, M., et al. (1965). <i>Play with me</i> . New York: Viking. (European-American)
K–1	Independence; Imagination; Science; Social Studies; Drama	Hall, M., et al. (1965). <i>In the forest</i> . New York: Viking. (European-American)
K–1	Seasons; Self-Concept; Physics (beginning); Science; Math; Social Studies; Drama	Keats, E. J. (1996). <i>The snowy day</i> . New York: Viking. (African-American)
2–3	Family; Moving; Life Changes; History; Social Studies	Johnston, T. (1996). <i>The quilt story</i> . Illustrated by T. De Paola. New York: Putnam. (European-American; Early settlers)
2–3	Eyes and Other Body Organs; Self-Esteem; Social Studies; Health; Inner-City Life	Keats, E. J. (1969). <i>Goggles</i> . New York: Macmillan. (European-American)
4–5–6	Counting Money; Occupations; Colors; Fabrics; Vocabulary/Language; Social Studies; Art; Math; Value Studies; Drama	Anderson, H. C. (1949). <i>The emperor's new clothes</i> . Illustrated by Virginia Lee Burton. Boston: Houghton Mifflin. (Danish)

CHARACTER IMAGERY/GROUP ROLE-PLAY		
Grade Level	Theme/Subject	Title
K–1	Friendship; Fears; Self-Esteem; Health; Social Studies (families)	Waber, B. (1972). <i>Ira sleeps over</i> . Boston: Houghton Mifflin. (European-American)
K–1	Self-Esteem; Social Studies	Sharmat, M. W. (1977). <i>I'm terrific</i> . Illustrated by Kay Choroa. New York: Holiday House. (European-American)
2–3	Animals; Self-Esteem; Vocabulary; Friendship; Social Studies; Science; Value Studies; Drama	Freeman, D. (1964). <i>Dandelion</i> . New York: Viking. (Animals)
4–5–6	Homes; Families; Social Studies	Lionni, L. (1968). <i>The biggest house in the world</i> . New York: Pantheon. (Animals)



**Table 3–2 Creative and Thematic Approaches...** (continued)

DRAW TALK		
Grade Level	Theme/Subject	Title
K - 1	Crops; Farming; Self-Esteem; Hopes and Dreams; Persistence; Science; Social Studies; Art; Drama	Kraus, R. (1978). <i>The carrot seed</i> . Illustrated by Crockett Johnson. New York: Harper & Row. Spanish Edition: La semilla de zanahoria. Translated by Argentina Palacios. New York: Scholastic. (European-American)
2 - 3	Imagination; Colors; Self-Concept; Travel; Moon; Oceans; Homes; Art; Social Studies; Science	Johnson, C. (1955). <i>Harold and the purple crayon</i> . New York: Harper & Row. (European-American)
4 - 5 - 6 and up	Self-Esteem; Self-Concept; The Animal Kingdom; Travel by Air; Science; Social Studies; Music	Bach, R. (1970). <i>Jonathan Livingston Seagull</i> . Photographs by Russell Munson. New York: Macmillan. (All cultures)

PUPPETRY		
Grade Level	Theme/Subject	Title
K - 1	Friendship; The Animal Kingdom; Science; Social Studies; Humor	Lobel, A. (1970). <i>Frog and toad are friends</i> . New York: Harper & Row. (European-American)
K - 1	Friendship; Foods; Cooking; Cooperation; Decision-making; Humor; Social Studies; Science (Animals)	Lobel, A. (1979). <i>Frog and toad together</i> . New York: Harper & Row. (European-American)
K - 1 - 2	Homes; Occupations; Foods (e.g. fish); Imagination; Oceans; Social Studies; Language/Vocabulary; Sexism; (study for older children)	Littledale, F. (1989). <i>The magic fish</i> . New York: Scholastic. (European)
3 - 4 - 5 - 6	Self-Esteem; Talents; Music; Social Studies; Art (e.g., origami); Friendship	Yashima, T. (1955). <i>Crow boy</i> . New York: Viking. (Japanese)
4 - 5 - 6	Self-Esteem; Animals; Birds; Growing up; Growing older; Races; Social Studies; Science; Value Studies; Art	Andersen, H. C. (1969). <i>The ugly duckling</i> . New York: Scholastic. (Danish)

CHANT		
Grade Level	Theme/Subject	Title
K - 1	Families; Self-Esteem; Friendship; Coping with Adversity; Vocabulary/Language; Social Studies; Health	Viorst, J. (1972). <i>Alexander and the terrible, horrible, no good, very bad day</i> . Illustrated by Ray Cruz. New York: Atheneum. (European American)
K - 1	Families; Self-Esteem; Changes/Growth from infancy to adulthood	Munsch, R. (1986). <i>Love you forever</i> . Ontario, Canada: Willowdale. (All cultures)
2 - 3	Pets; Animals; Counting; Loneliness; Old Age; Language/Vocabulary; Math; Art	Gag, W. (1928). <i>Millions of cats</i> . New York: Coward, McCann & Geoghegan. (European)
4 - 5 - 6	Animals; Big vs. Little; Social Studies; Science; Art; (e.g., wood blocks; wood carvings); Music	Brown, M. (1961). <i>Once a mouse</i> . New York: Scribner. (East Indian)

continued



**Table 3–2 Creative and Thematic Approaches...** (continued)

FELT BOARD		
Grade Level	Theme/Subject	Title
K - 1	Safety/Security; Night and Day; Personal Belongings; Families; Health; Language/Vocabulary; Art	Brown, M. W. (1947). <i>Goodnight moon</i> . Illustrated by Clement Hurd. New York: Harper & Row. (All cultures)
K - 1	Clouds; Imagination; Shadows; Vocabulary/Language	Shaw, C. G. (1947). <i>It looked like spilt milk</i> . New York: Harper & Row. (All cultures)
K - 1	Cooperation; Team-Work; Families; Fish; Shapes; Shells; Ocean; Colors; Social Studies; Music; Science; Art; Math	Lionni, L. (1963). <i>Swimmy</i> . New York: Pantheon. (All cultures)
K - 1	Colors; Wind; Season; Holidays; Ethnic Minorities; Neighborhoods; Inner-City Life; Hats; Science; Social Studies; Art	Robinson, D. (1970). <i>Anthony's hat</i> . New York: Scholastic. (European-American)
K - 1	Beginning Science; Butterflies; Caterpillars; Changes in Lives; Growing Up; Growing Older; Waiting; Nutrition; Food Groups; Colors; Math; Art	Carle, E. (1979). <i>The very hungry caterpillar</i> . New York: Putnum. (All cultures)
K - 1	Animals; Farm Life; Baking and Cooking; Science; Social Studies; Language/Vocabulary; Drama	Schmidt, K. (1986). <i>The gingerbread man</i> . New York: Scholastic. (European)
2-3	Spiders; Africa; Friendship; Adventure; Family; Social Studies; Geography; Math	McDermott, G. (1987). <i>Anansi: the spider: A tale from the Ashanti</i> . New York: Holt, Rhinehart & Winston. (Ashanti people/Ghana, Africa).

BALLOON		
Grade Level	Theme/Subject	Title
K - 1	Fears; Halloween; Suspense; Adventure; Social Studies; Art	Gackenback, D. (1978). <i>Harry and the terrible whatzit</i> . Boston: Houghton Mifflin. (All cultures)
K - 1	Halloween; Planting; Fall/Spring/Seasons Science; Art	Titherington, J. (1986). <i>Pumpkin, pumpkin</i> . New York: Greenwillow. (All cultures)
2 - 3	Magic; Rodents; Lizards; Toys; Wishes; Social Studies; Health; Art	Lionni, L. (1969). <i>Alexander, the windup mouse</i> . New York: Pantheon. (All cultures)
2 - 4	Magic and Make-Believe; Freedom; Love. Language Arts; Social Studies; Music	Rogasky, B. (1982). <i>Rapunzel</i> . New York: Holiday House. (European)
3 - 4	Tall Tales; Natural Wonders; Human/Super Human Strength; History; Geography	Kellogg, S. (1984). <i>Paul Bunyan</i> . New York: Morrow. (European)

**Table 3–2 Creative and Thematic Approaches...** *(continued)*

MUSICAL		
Grade Level	Theme/Subject	Title
K - 1	Animals and Arachnids; Farms; Food; Science; Music	Wescott, N. (1980). <i>I know an old lady who swallowed a fly</i> . Boston: Little Brown. (All cultures)
K - 1	Animals; Farms; Animal's Food Chain; Foods/Cooking; Transportation; Social Studies; Health; Science; Music	Schmidt, K. (1986). <i>The gingerbread man</i> . New York: Scholastic. (All cultures)
K - 3	Amphibians; Weddings; Science; Social Studies; Music	Langstaff, J. (1955). <i>Frog went a-courtin'!</i> New York: Rojankovsky, Feodor. (All cultures)
2 - 3	Yiddish Culture; Lifestyles; Noise Pollution; Social Studies; Math; Music; Language Arts	Zemach, M. (1990). <i>It could always be worse</i> . New York: Farrar, Straus & Giroux. (Yiddish)
2 - 3	Nature; Environment; Beauty; Multicultural Education; Social Studies; Health; Science; Music	Weiss, G. D., & Thiele, B. (1995). <i>What a wonderful world</i> . Illustrated by Ashley Bryan. New York: Atheneum. (All cultures)
1 - 4	Nature; Teddy Bears; Food; Imagination; March and Dance; Music; Physical Education	Kennedy, J. (1992). <i>Teddy bear's picnic</i> . New York: Holt. (All cultures)

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