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ADRIEL HAMMOND

Tales as Tools Maupin House Publishing, Inc.

This book supplies stories, essays, lesson plans and specialized storytelling strategies to help teachers "level the playing field" for all learners and better serve children with special needs. More than 57 percent of the over 6 million American children with disabilities are in inclusive (i.e., general) classrooms; "self-contained" classrooms serve children whose disabilities are either more severe or disruptive. As much as 20 percent of the children in an inclusive classroom are identified as "disabled," with the highest percentage of these having learning disabilities. While most classrooms have at least one child with a disability, teachers often have little or no training in educating and caring for these children. The need for resources that support educators working with children with disabilities or social/emotional difficulties is clear. This book fills this critical need, supplying school and public librarians, classroom and special area teachers, and storytelling teaching artists with storytelling strategies for reaching and teaching children with special needs in inclusive classrooms, self-contained classrooms, and public and school libraries. These full-text stories, essays, and lesson plans from experienced storytelling teaching artists provide educators with a wide range of adaptable storytelling and teaching strategies for specific disabilities and enable storytellers to discover new ways to perform their storytelling magic. The book also offers compelling real-life anecdotes that demonstrate the impact of these strategies in inclusive and self-contained classrooms; presents an introduction to the skills of storytelling, why they are useful, and how to use them; and includes suggested modifications for a wide range of disabilities as well as detailed resource lists.

Story Heinemann Educational Books

Stories surround us, support us, and sustain us. We see and hear them when walking down the street, on our digital newsfeeds, in our interactions with one another, in the ways our students play, and in literature, poetry, music, images, multimedia, and dramatic works. While acknowledging the importance of teaching students strategies to read different kinds of text, to write across genres, and to speak and listen with purpose, Katie Egan Cunningham reminds us that when we bridge strategy with the power of story, we deepen literacy learning and foster authentic engagement. *Story: Still the Heart of Literacy Learning* compels us to ask crucial questions: Why do stories matter? Whose stories count? Where do stories live? How do stories come alive? How do we build stories? How do we talk about stories? And why does this work take courage? Katie shares her story as a classroom teacher, literacy specialist, staff developer, and professor. She shows teachers how to create classrooms of caring and inquisitive readers, writers, and storytellers. Katie explains specific ways to build a classroom library that reflects our diverse society through rich, purposeful, and varied texts. She also provides numerous examples of multigenre and multimodal stories from children's and young adult literature, poetry, songs, and multimedia. The practical toolkit at the end of each chapter demonstrates how to make stories come alive in any classroom.

Tell Along Tales! Corwin Press

Storytelling in Early Childhood is a captivating book which explores the multiple dimensions of storytelling and story acting and shows how they enrich language and literacy learning in the early years. Foregrounding the power of children's own stories in the early and primary years, it provides evidence that storytelling and story acting, a pedagogic approach first developed by Vivian Gussin Paley, affords rich opportunities to foster learning within a play-based and language-rich curriculum.

The book explores a number of themes and topics, including: the role of imaginary play and its dynamic relationship to narrative; how socially situated symbolic actions enrich the emotional, cognitive and social development of children; how the interrelated practices of storytelling and dramatisation enhance language and literacy learning, and contribute to an inclusive classroom culture; the challenges practitioners face in aligning their understanding of child literacy and learning with a narrow, mandated curriculum which focuses on measurable outcomes. Driven by an international approach and based on new empirical studies, this volume further advances the field, offering new theoretical and practical analyses of storytelling and story acting from complementary disciplinary perspectives. This book is a potent and engaging read for anyone intrigued by Paley's storytelling and story acting curriculum, as well as those practitioners and students with a vested interest in early years literacy and language learning. With contributions from Vivian Gussin Paley, Patricia 'Patsy' Cooper, Dorothy Faulkner, Natalia Kucirkova, Gillian Dowley McNamee and Ageliki Nicolopoulou.

The Epic Classroom august house

Make storytelling a part of your daily curriculum! This practical guide from Nile Stanley and Brett Dillingham shows busy K8 teachers how to use storytelling to motivate and engage all readers and writers while supporting the standards. Mini-lessons at beginning, intermediate, and advanced levels help teachers weave storytelling into the fabric of today's standards-based classroom and construct their own skillful literacy lessons. Reluctant and striving readers and writers, English language learners, and even more advanced storytellers will love the confidence they gain as they move from developing to delivering a variety of stories for a variety of audiences. Teachers will love the many benefits of "performance literacy," or teaching children how to write and perform stories: [Develop literacy skills language, vocabulary, comprehension, writing process, speaking, and listening along with performance skills and self-expression; [Easily integrate learning across the content areas; [Deepen the connection between home, school, and community; [Promote students' creativity and activate their prior knowledge; [Encourage respect and self-improvement as students learn to critique each other's stories and performances in a non-threatening manner. *Developing Literacy Through Storytelling* comes complete with a story index, curriculum tie-ins, digital storytelling tips, and information for using the companion website with supplemental multimedia. An audio CD includes more than 70 minutes of stories and songs from the authors themselves, in addition to other well-known storytellers, performers, and educators: Karen Alexander, John Archambault, David Plummer, Heather Forest, Brenda Hollingsworth-Marley, Gene Tagaban, and Allan Wolf. Don't just teach literacy—perform it!

Give a Listen Routledge

Don't simply show your data—tell a story with it! *Storytelling with Data* teaches you the fundamentals of data visualization and how to communicate effectively with data. You'll discover the power of storytelling and the way to make data a pivotal point in your story. The lessons in this illuminative text are grounded in theory, but made accessible through numerous real-world examples—ready for immediate application to your next graph or presentation. Storytelling is not an inherent skill, especially when it comes to data visualization, and the tools at our disposal don't make it any easier. This book demonstrates how to go beyond conventional tools to reach the root of your data, and how to use your data to create an engaging, informative, compelling story. Specifically, you'll learn how to: Understand the importance of context and audience Determine the appropriate type of graph for your situation Recognize and eliminate the clutter clouding your information Direct your audience's attention to the most important parts of your data Think like a

designer and utilize concepts of design in data visualization Leverage the power of storytelling to help your message resonate with your audience Together, the lessons in this book will help you turn your data into high impact visual stories that stick with your audience. Rid your world of ineffective graphs, one exploding 3D pie chart at a time. There is a story in your data—Storytelling with Data will give you the skills and power to tell it!

Storytelling in the Classroom Parkhurst Brothers Publishers Incorporated

This book presents storytelling in mathematics as a medium for creating a classroom in which mathematics is appreciated, understood, and enjoyed. The authors demonstrate how students' mathematical activity can be engaged via storytelling. Readers are introduced to many mathematical stories of different kinds, such as stories that provide a frame or a background to mathematical problems, stories that deeply intertwine with the content, and stories that explain concepts or ideas. Moreover, the authors present a framework for creating new stories, ideas for using and enriching existing stories, as well as several techniques for storytelling that make telling more interactive and more appealing to the learner. This book is of interest for those who teach mathematics, or teach teachers to teach mathematics. It may be of interest to those who like stories or like mathematics, or those who dislike either mathematics or stories, but are ready to reconsider their position.

When Stories Come to School Cambridge University Press

A guide to developing storytelling skills; includes examples, techniques, and interviews with many storytellers.

Using Storytelling to Support Children and Adults with Special Needs Turtleback Books

The Real Classroom is practical and realistic. It offers the reader a clear picture of what a school classroom is really like using stories and lessons from teachers, parents, and students.

Storytelling with Data Univ. Press of Mississippi

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Storytelling across the Primary Curriculum august house

Consisting of a series of essays written by storytellers who work in the classroom, as well as teachers who use storytelling in the classroom, this title addresses specific curriculum areas, and includes practical, easily replicable lesson plans. Also included is a review and explanation of the current research on the value of storytelling in the classroom in teaching the whole brain using the multiple intelligences and the integration of thinking in the left and right brain. It makes valid connections to educational standards in curriculum areas. Topics addressed are from the dual viewpoints of storytellers and educators. The Storytelling Classroom is an inspiring, practical and immediately applicable collection of preK through eighth grade lesson plans by and for teachers and media specialists who use storytelling in the classroom and storytellers who work in the classroom. Each lesson plan is linked to National Standards in Language Arts Social Studies, Math or Science and accompanied by an essay which provides a glimpse of the alchemy that occurs when students, teachers and story are brought together: student engagement, classrooms that are alive with thinking students, LEARNING!

Children as Storytellers Jessica Kingsley Publishers

Provides information on integrating digital storytelling into curriculum design.

Children Tell Stories Independently Published

A wide range of motivating and engaging stories from many cultures and sources.

Teaching with Story Parkhurst Brothers Publishers Incorporated

This resource offers a series of grade-appropriate lessons that link storytelling in the classroom with the development of essential language skills. Literacy Development in the Storytelling Classroom shows just how powerful a tool storytelling can be for building vital language skills—not just reading and writing, but speaking, listening, visual literacy, and information literacy as well. It is an exceptionally rich and rewarding resource that helps teachers and tellers work together to focus story time on language development. Moving grade-by-grade from pre-K to middle school, Literacy Development in the Storytelling Classroom offers both research-based ideas and specific lesson plans for using storytelling to promote literacy learning. Lessons seamlessly integrate material from traditional domains of social studies, science, math, and language arts, while incorporating elements from the creative arts, such as music, visual arts, drama, dance, and folk crafts as both storytelling vehicles and curriculum extensions. The stories themselves in this collection are drawn from the full spectrum of the world's cultures—every child is represented, and every child will benefit from the concepts and lessons in this remarkable book.

Literacy Development in the Storytelling Classroom Routledge

This invaluable resource book includes everything teachers and librarians need to know for using storytelling in their classrooms with ready to tell tales correlated to the Common Core Standards.

The Real Classroom John Wiley & Sons

Grade level: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, k, p, e, i, s, t.

The Art of Storytelling for Teachers and Pupils Bloomsbury Publishing USA

Highlights major areas where storytelling is making a difference: in the teaching of reading, writing, history, science, and other subjects; in multicultural education and the creation of classroom communities; in improving students' emotional health; in enhancing children's grasp of our social and environmental responsibilities.

Stories Routledge

Discover new, practical methods for teaching literacy skills in your early childhood classroom. Has teaching early literacy skills become a stumbling block to getting your preschool students kindergarten ready? Break out of the tired "letter of the week" routine and learn how to transform your lessons with fun and effective techniques. Teach Smarter: Literacy Strategies for Early Childhood Teachers will equip teachers to infuse every aspect of their teaching with exciting hands-on literacy teaching methods that engage students and help them build authentic connections with

books, so that 100% of their students will have a strong literacy foundation and will be fully prepared for success in kindergarten and beyond. Respected author Vanessa Levin, veteran early childhood educator and author of the "Pre-K Pages" blog, breaks down the research and translates it into realistic, actionable steps you can take to improve your teaching. Features specific examples of teaching techniques and activities that engage students in hands-on, experiential learning during circle time, centers, and small groups. Offers a simple, four-step system for teaching literacy skills, based on the foundational principles of early literacy teaching Demonstrates how to build your confidence in your ability to get 100% of your students ready for kindergarten, long before the end of the school year Understand the problems with traditional literacy teaching and identify gaps in your current teaching practice with this valuable resource.

The Storyteller's Guide John Wiley & Sons

Jason Ohler, well-known education technology teacher, writer, keynote, futurist, and Apple Distinguished Educator, guides educators on how to effectively bring digital storytelling into the classroom. The author links digital storytelling to improving traditional, digital, and media literacy and offers teachers ways to: o Combine curriculum content and storytelling o Blend multiple literacies within the context of digital storytelling o Plan for creating and executing digital stories.

Children Tell Stories Storytelling School

I have been a storyteller since early childhood. My grandfather Paullin - Gramps in my book TWISTERS, BRONC RIDERS & CHERRY PIE - was a master storyteller, and I loved to listen to him. As a child, I often told stories to myself. Of course, I was always the hero in those stories. I was always strong and courageous, and I never failed at anything. I also told stories to others, to my playmates and my family. When I married, I told stories to my wife, and she believed them - at first. When my children were born, I began telling them stories at an early age. To this day when we get together as a family, I tell stories. My first experience of using stories to educate came when I was teaching history to junior high and high school students. People often complain about how dry and uninteresting history is, and their complaints are often justified due to the boring way history is taught. But history does not have to be dry and uninteresting. When told as a story, history comes alive, and it is fascinating. So, in all of my history classes, I told stories. Not only did the kids enjoy the classes, they also learned a lot of history.

The Classroom Storyteller SAGE

In the space of the thirty-some years I have called myself a storyteller, the balance of what I tell has shifted from children's stories and traditional folk and fairy tales told in schools, churches, and community centers to stories drawn directly from my own experiences. But I also understand that by adapting and re-imagining traditional folk and fairy tale material, you can provide a point of entry for contemporary listeners to experience, as psychologist Bruno Bettelheim has suggested in his book *The Uses of Enchantment*, the continuing power of the old stories to speak to the imagination and heart. Wanting to make a connection between the older stories and our existential circumstance, I sought to re-interpret folk and fairy tales by placing them in a more contemporary context. The confusing Black Forest of the Brothers Grimm became the crowded shopping mall. Rapunzel's mother sought a more familiar drug than the painkilling herbs of the witch's garden. I also created stories that were in the style of the older folk and fairy tales. One featured a lowly cucumber plant that, after consuming radioactive water and junk-food compost, became the glowing, green Godzilla of pickles. Another featured a boy named Jack, who found fame and fortune racing inner-city cockroaches. In creating and performing original stories and reimagined folk tales, as well as teaching stories to students of all ages, it has become clear to me that how we tell the story, as much as why, is at the very heart of the art. By "how," I do not mean how we use voice and gesture, etc., but how we organize stories to get across their meanings to an audience. There are two central facts at the heart of the oral story. The first is that it begins when the teller begins and ends when the teller ends it, though I could argue that it actually ends when the audience dismisses it. This is fundamentally different from the written story, where a reader can go back and read the same words again. With the spoken word, we are in the moment. Even if we could ask the teller to go back and say something again, the very act of asking would alter the way in which the information is conveyed to us. This leads directly to the second basic fact: the act of telling is an expression of the relationship of the teller to the audience. We always tell to someone, even if it is to ourselves. It is incumbent upon us to recognize that the choice we make about how we tell a story to a given audience is as much about our understanding of who that audience is as it is about what we are saying to the audience. It is this crucial understanding of how the narrative is shaped and the choices we make as tellers to share a particular version of a story with a particular audience that I wish to explore with you. Whether we are working with a live audience in performance or with an imagined one while typing away on our laptops, the creation of compelling fiction and non-fiction begins with how to frame the story. This book is for storytellers and would-be storytellers, whether you call yourself a writer, minister, politician, journalist, lawyer, teacher, therapist, or street-corner b.s."er. Whatever the name, the benefit you derive from the application of this material to your creative process will come from understanding how narrative is shaped and making conscious decisions about shaping that narrative content. This book was developed in workshops and classes I've conducted with storytellers and writers since 1986. In the course of those years, this teaching practice has refined my thinking and improved my ability to help participants discover new approaches to creating powerful, authentic, and entertaining stories. Much of what I say will be framed around the creation of stories as oral performance, but the concepts and exercises I suggest apply to written material as well. Whether the stories are oral or written, this book is about three things: the choice of an appropriate narrative form to provide the story's structure, the choice of an appropriate point of view and timeframe to support the story's emotional arc, and how those choices help or hinder the transmission of the meaning of the story to an audience.