

JENNIFER CAYLEY
Traditional Storytelling



*The dreamer awakes
The shadow goes by;
When I tell you a tale,
The tale is a lie.*

*But ponder it well,
Fair maiden, good youth,
The tale is a lie,
What it tells is the truth.*



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of Pat McCarthy, Education
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PREPARING FOR
THE PERFORMANCE

- The most important thing is to help students come to the performance with an open and mind, ready to enjoy and dream with the stories so that they can create/imagine their own individual response to the experience.
- Too much directed task oriented work before the performance can limit the possible impacts of the stories.
- Pre-performance activities should focus on building a positive attitude to storytelling and working on reasonable audience/listener behavior.
- Having a look at the background information at the end of the study guide will be useful.

BUILDING POSITIVE
ATTITUDES TO
STORYTELLING

- Talk to students about how and why you value storytelling and what your experience with storytelling has been, letting them know you are looking forward to the event.
- If you have older students make sure they know that storytelling is not just for little kids.
- Spend some time in class reading traditional stories or encouraging students to read them themselves.
- If you are comfortable telling yourself, tell them a few simple stories.
- Discuss with students what their experience of storytelling has been. (*who has told them stories?, when?, what kind?, up until what age?, Do they tell stories?, to whom?*)
- If you have students in your class who have an experience of a living oral culture, encourage those children to talk about some of the stories they know and tell them to their classmates. (*If students want to tell in their own language, providing the story is not too long you will find other students will be intrigued to hear the language and then have the story translated.*)

BUILDING GOOD
AUDIENCE SKILLS

- Be clear with students what your expectations are for them as an audience.
- Talk to students about why an attentive audience will have more fun.
- Focus on some active listening work in a diversity of contexts in the classroom prior to the performance.
- Let students know that even if they are not interested in the presentation, they have a responsibility to their classmates and the visitor not to be distracting.
- Discuss with students positive experiences they may have had both with listening and with being listened to.
- Conversely you might have them discuss how it feels not to be listened to.

WHAT TO EXPECT

- I am a quiet teller and the drama of the performance is in the voice and in the vital connection between the listeners and me.
- Each performance consists of a brief introduction about traditional storytelling and listening, a short story and/or poem to bring the audience into the world of story and three or four traditional stories of about 10 minutes.
- For younger primary audiences there may be shorter stories with a little bit more outward participation.
- Challenging your students' ability to extend their quiet, active listening ability is part of my work.
- I can finish with a question and answer session if requested.

WHAT I NEED TO
DO MY BEST WORK

- A quiet contained place like a library
- If the performance is for one class, the classroom is fine but desks will need to be moved and the library is still preferable.
- A stool is very helpful
- Access to water before and after the performance is useful
- If the space is very large and/or the acoustics are bad, a single voice microphone will make the performance more comfortable for all.
- **Committed, active listeners, both students and educators, are the key.**

POST-
PERFORMANCE
WORK

General Considerations

- Creative experiences may take years to truly assimilate and understand.
- Sometimes when young people connect with an artistic experience emotionally they are unable/unwilling to express this outwardly.
- Focusing on intellectual work immediately or exclusively after a creative experience can indicate to students that the emotional place they may have discovered is either unsafe, or of no value in the classroom.
- For most storytelling exercises, with the exception of the narrative re-telling exercises, there are no right or wrong answers only the particular perceptions or responses of the listener.
- While activities are labeled by division most of these activities can be adapted for other levels.
- These activities can be used to explore any story, written or oral and indeed almost any creative experience.
- In undertaking any of these activities keep in mind these words of Hassidic wisdom: *“Why would anyone want to trade a good question for an answer? Answers divide us. Questions bring us together.”*



RE-TELLING

Objectives: To help the students remember the story and demonstrate how much they have remembered from a single telling.

Primary: Re-telling in a Large Group

- Choose one of the stories from the performance you wish to focus on and go around the classroom, asking students one at a time to identify the narrative core of the story.
- Just start with asking one student. “*What happened first in this story?*”
- Let each student state one event, making sure that as soon as the student says something like “and then” you move onto the next student. This will help them see the story structure more clearly.

Junior and Intermediate: Re-telling in Pairs/Groups of Three or Four

- Divide the class into pairs/groups.
- One person begins as the teller while the other/s are the listener/s.
- Before the re-telling begins, identify the point in the story where the telling role moves to the next person.
- Pairs/groups will take varying times to re-tell so when the pair/group gets to the end and others are not finished yet, they can start over again.
- Stop the exercise when all pairs/groups have been through the story at least once.
- While the telling is in process move around the room listening and encouraging.
- When everyone has finished telling you may want to bring them back into the large group to discuss how they felt about their telling. Was it hard? What kinds of things are easy to remember? What kinds of things are not?

Note: You will find as you move around the class listening, that students will sometimes get stuck. If you ask the teller to restate the last thing he/she said, and then you ask what happens next, they will probably know. On occasion you may need to give a clue but most of your students will surprise themselves with how well they actually know the bones of the story.

CREATIVE RESPONSE

Role-playing: I am.....
Objective: Provide a focus for “feeling” response while encouraging students to understand that they can believe anything in the story and that their individual response is very particular and valid.

- Invite a student to the front or ask for a volunteer.
- Ask the student to close his/her eyes and focus on the image from the story that comes most vividly.
- Ask the student to say.... I am thething, the person, the place that they are visualizing and then tell the class something important about themselves as that person/thing. (see examples listed under each division)
- Offer encouraging comments about the importance of the image the student is recalling.
- If appropriate help the student clarify the image by suggesting how they might speak this “small story” in a way that will make it more vivid for the listeners.
- You can often get interesting feedback from the class about how well the “teller” is conveying information about the person/thing they are.



Primary

With primary students the response will probably focus on the very concrete

- eg.* I am the glassy mountain. I am cold.
- eg.* I am the old troll. I am huge.

Junior

With junior students try to help them move beyond the concrete into exploring some kind of feeling.

- eg.* I am the glassy mountain. When people fall off me they hate me.
- eg.* I am the old Troll. I know everyone thinks I am very ugly.

Intermediate

With intermediate students, you might add an action layer to the exercise while still keeping the feeling layer.

- eg.* I am the glassy mountain. When people fall off me they hate me, so I hide my heart deep inside me.
- eg.* I am the old troll. I know people think I am very ugly so I am going to eat everyone who gets in my way.

Notes:

- This exercise will probably work best if you explain the exercise to the students and then do it yourself before you invite a student to do it.
- It is usually a good idea to start with a student who is reasonably comfortable presenting.
- If a student has difficulty focusing tell her/him to turn their back on the class until they can see their image vividly.
- Encourage students say the “I am” statement as a discreet, simple sentence by suggesting they take a breath before they go on to the sentence that describes who/what they are. (*see examples*)
- This exercise is absolutely dependent on the students observing being active and supportive listeners, so you will need to work hard with the whole class to discourage them from inattentiveness and inappropriate laughing etc. Insist that they support the “*teller*” and take responsibility for the impact of the listener on the teller.
- If you are asking for feedback from the class about how they received the information from the teller, make sure they put their comments in a positive context my prefacing any critical suggestions with something like “*I would have understood this character even better if.....*”

EXPLORING
ELEMENTS OF A
TRADITIONAL STORY

Primary

- List the magical elements in the story (*talking animals, magic wand, people changing to other things etc..*)
- List the other fairytale-like elements found in the story (*e.g. setting in a forest or castle; a problem to be solved, a happy ending*)
- Categorize the elements on a chart with the following headings: Setting, Characters, Magic, Problem to Solve, Ending
- Using either the stories from the performance, or any familiar fairytale, fill in the chart.

Junior

- In addition to the above, students choose one item from each category and create their own fairytale.

Intermediate

- When asking the students to create a fairytale you might ask them to place their story in a modern/urban context or several thousand years in the future or in another historical context they are currently studying.

Note: This activity can be done with an emphasis on writing or on oral work. If the intention is to focus on oral creation, encourage students to use an activity like story mapping to outline the story rather than writing it out.

DANCE/MOVEMENT

Objective: Encourage students in a creative and physical experience/ response to a story

Primary

Quick Change: Drama/Movement:

- Have children move about the space without bumping into anyone, asking them to become big, small, narrow, wide, etc.
- On a signal, (*a wave of a wand, a tambourine, etc.*) the children change into one of the characters from the story
- Repeat this a few times, challenging the children to try a different character each time.
- Have half of the group perform while the other half watches, and comments on what they see.
- Repeat asking children to move as if in one of the settings for the story. (*forest, sea, town*) and under various conditions (*stormy, windy, spooky*)

Junior

- In addition to the above, in pairs or small groups, tell a part of the story in movement. The others will watch and tell what part of the story is being acted out.

**METAPHORS AND
SYMBOLS**

Objective: Help students reflect on/appreciate the symbolic and often ambiguous nature of the stories, a process which can contribute significantly to the development of abstract thinking skills.

Primary: Magical Objects

- Ask the students to identify magical people/objects in the stories they have heard.
- Ask students to talk about magical objects in other stories they know.
- Ask students if they have any magical people/objects in their own lives
- This discussion can be followed up by having students represent a magical object/person who is important to them either in a drawing or a dance or a dramatic frieze.

Junior: Metaphors and Symbols

- Find objects or people in the stories that you experience as having a symbolic and/or metaphorical role and ask students to discuss what these people/objects might be symbols and metaphors for. (*This can be a useful way to approach a discussion of why there is often violence in traditional stories*)
- You may need to start the discussion by finding objects in your classroom that are symbols and discussing these first.
- You may wish to follow this discussion by asking students to draw/name a symbol for something in their lives that is important to them.

Intermediate: Metaphors and Symbols

- As above but try getting students to discuss how the world of video games or TV has metaphors and symbols like the stories do and see if they can make some parallels with their favourite games/shows.
- Ask students to identify metaphors and symbols they use on a daily basis and have them discuss how this is useful to them
- Encourage a discussion about how ambiguous stories and symbols are and help students see how important it can be to hold somewhat contradictory concepts simultaneously in their heads at the same time.
eg. The tale is a lie, what it tells is the truth.

**DRAWING A
CHARACTER/
INCIDENT/
LANDSCAPE**

Objective: To give students an opportunity to clarify an image that is important to them and to explore concretely what it is about this character that is important.

Primary

- Ask students to draw a picture of a character/incident/landscape, in the story that stands out for them.
- When they are finished ask them to tell you all about the picture and why they have done things in the way that they have. *eg. Why is the dress red?*

Junior and Intermediate

- Encourage students to do the drawing in a way that indicates how they think the character in their drawing feels and/or how they feel about that character.
- Ask the students to draw for a pre-set time in silence and do not let them stop adding details until the time is up.

Notes:

- If possible give students a medium to use, that they may not use everyday in the classroom, such as oil pastels.
- Consider drawing with the students during this time rather than being an observer.

STORY BOARDS/
STORY MAPS

Objective: To assist students in remembering a story and provide them with a concrete tool to refer to as they work on learning a story or discussing it.

Primary Individual Storyboard

- Provide each student with a large piece of paper divided into squares
- The number of squares depends on the level of your students
- You might start with 6 and go as high as 36 for older students, in which case you may need more than one sheet of paper.
- In the first box you will have drawn a stick figure of some kind indicating the beginning of the story; in the last box a figure indicating the end of the story.
- You may choose to draw a figure and perhaps a double line around the square you identify as the climax, the most exciting moment in the story, or you may let the students identify this moment and draw their own figures and lines, depending on their level.
- Ask students to fill in the remaining boxes with stick figure drawings of what happens in the story.

Note:

- It is very important to emphasize the stick figure aspect or else the students will focus on making “good” drawings.

Primary, Junior Mural: Class Storyboard

- Do a quick round the class re-telling
- Either with the class if you have older students, or by yourself before the exercise, make a list of all the important people and things in the story.
- Based on the list of key persons/object you have made, assign each student a person or a thing from the story to draw in as much detail as they wish. (*objects/people who appear through-out the story will need to be assigned more than once.*)
- On a long piece of newsprint, at the far left, make a simple stick figure representation of the place/moment where the story begins; on the far right make a simple representation of the ending; in an appropriate place, usually towards the end, do the same for the moment in the story which is the most exciting.
- Depending on the story you might add a road, a river a street etc to connect these moments.
- When the students have done their drawings, the figures will be cut out. Have each students attach their character/thing to the mural at the appropriate place.

STORY BOARDS/
STORY MAPS

(cont)

- Have the class do a brief re-telling based on the mural, making sure all the important moments/people are accounted for.
- The completed mural will now give the whole class something concrete to refer to if they are trying to learn a story orally or are being asked to write the story in their own words.

Junior: Story Mapping

- Ask each student to put a point anywhere on a reasonably large piece of paper to represent where the story begins.
- Tell them to put something that indicates the first event in the story at that point.
- Ask them to draw a line from this first event to the next thing that happens and so on until there is a map of the whole story on their paper.
- Emphasize again that this is not a drawing exercise and they are to use simple stick figures and drawings.
- When they have finished the basic story map, ask them to go back and add to each event/character they have drawn, a colour, a symbol or a shape, something that gives an idea of what that moment in the story feels like.
- You may want to finish by asking some students to explain their map to the class.

QUESTIONS FOR
DISCUSSION

Objective: To give students some framework for thinking about the story, discussing it with you and their classmates and making connections with the story and their own lives.

Primary

- Would you like the main character in the story for a friend? Why or why not?
- Is the place where the story takes place a beautiful place? What makes it beautiful or not?
- Were you afraid of anyone/anything in the story? If so, what was it that scared you?
- Was there anyone in the story that you would really like to meet? If yes who and why?
- Have you heard this story or a story like it before. If yes, how is it the same and how different?

Junior

- What is the climax, the most exciting part, of the story?
- What is the heart of the story, the thing that is most important about it for you?
- What is the most interesting moment in the story?
- Who in the story reminds you of someone you know ?
- What happened in the story that is like something that has happened to you or someone you know?
- How is listening to a story different from reading a book, looking at a movie or TV?

QUESTIONS FOR
DISCUSSION

(cont)



Intermediate

- What happened in the story that you can see happening in your school, your family, your country, in the world?
- Are there people in the story that you find admirable? If so who and why?
- Are there people in the story that you find objectionable? If so who and why?
- Does this story remind you of movies or books or other entertainments you have encountered?
- What parts of the story are easiest or hardest to listen to and why?
- Where in the story did you feel most engaged and why?
- Are there parts of the story that don't make sense to you?
- Can you imagine another ending for the story?

Notes:

- Often the most interesting responses to stories comes from using very open-ended questions that allow for all the amazing things students come up with to emerge.
- These are questions like “*What did you like about this story?*” or “*What was the most vivid moment in the story for you?*”.
- Questions listed above are a second layer of inquiry designed to elicit particular information or to get students going if the very open-ended questions do not bring forth response.
- While there are no right answers to these questions, it may be important for you to encourage students to explain why they have given a particular answer so that you know they have given it some thought.
- As with activities, suggestions have been made for grade levels but most questions can be framed for a diversity of ages.

BACKGROUNDER
*About Traditional
Storytelling*

Why Traditional Storytelling?

- The old stories have survived the generations because they tell us a great deal about who we are and about the world around us in an engaging and entertaining way.
- Even in these times of ever-accelerating change, when students stop long enough to listen, the old stories have the power to move them.
- The stories can provide imaginative insight into how life's challenges can be met, enabling students to see themselves as the heroes, the heroines, the villains and any of the ordinary people who live in the stories.
- Narrative might be said to be “hard-wired” into the human brain, making “*storying*” a fundamental part of making sense and meaning of our experience.

CURRICULUM CONNECTIONS

LANGUAGE ARTS

PRIMARY

Listening

1.2 Demonstrate an understanding of appropriate listening behaviour by using active listening strategies in order to contribute meaningfully and work constructively in groups.

1.6 Extend understanding of oral texts by connecting the ideas in them to their own knowledge and experience.

1.9 Identify some of the presentation strategies used in oral texts and explain how they influence the audience.

Speaking

2.3 Communicate orally in a clear, coherent manner, presenting ideas, opinions, and information in a logical

2.5 Identify some vocal effects, including tone, pace, pitch, and volume, and use them appropriately.

JUNIOR

Listening

1.3 Identify a variety of listening comprehension strategies and use them appropriately before, during, and after listening in order to understand and clarify the meaning of increasingly complex oral texts.

1.5 Interpret oral texts by using stated and implied ideas from the texts.

1.6 Extend understanding of oral texts by connecting, comparing, and contrasting the ideas and information in them to their own knowledge, experience, and insights.

Speaking

2.3 Communicate orally in a clear, coherent manner, using appropriate organizing strategies and formats to link and sequence ideas and information.

2.5 Identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects, and use them appropriately.

INTERMEDIATE

1.4 demonstrate an understanding of the information and ideas in increasingly complex and difficult oral texts in a variety of ways.

2.3 Communicate in a clear, coherent manner, using a structure and style appropriate to the purpose, the subject matter, and the intended audience.

2.5 Identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects.

2.4 Identify a range of elements of style - including symbolism, irony, analogy, metaphor, and other rhetorical devices - and explain how they help communicate meaning and enhance the effectiveness of texts.

3.3 Read appropriate texts with expression and confidence, adjusting reading strategies and reading rate to match the form and purpose.

DRAMA

PRIMARY

Identify ways in which the voice and body can be used to convey thoughts and feelings.

Interpret and communicate the meaning of stories, poems, plays, and other material drawn from a range of sources and cultures.

JUNIOR

Communicate, orally and in writing, their response to their own and others' work in drama

Demonstrate an understanding of a character's point of view through writing and speaking in role.

INTERMEDIATE

Demonstrate understanding of the appropriate use of the voice, gestures, and the level of language in different dramatic situations;

Create and perform dramatic presentations, using knowledge of conventions, performance spaces, and audience perspectives.

VISUAL ARTS

PRIMARY

Produce two- and three-dimensional works of art that communicate ideas (*thoughts, feelings, experiences*)

label the foreground, middle ground, and background, and identify objects in each of these areas of a work

JUNIOR

Produce two- and three-dimensional works of art that communicate a range of ideas (*thoughts, feelings, experiences*) for specific purposes and to specific audiences, using a variety of familiar art tools, materials, and techniques; identify and explain the specific choices they made in planning, producing, and displaying their own art work

INTERMEDIATE

Produce two- and three-dimensional works of art that communicate a variety of ideas (*thoughts, feelings, experiences*) for specific purposes (*e.g. poster design, set design*)

Explain how the effective use of the elements and principles of design contributes to an art work's ability to communicate feelings, convey ideas,

BACKGROUND
*About Traditional
Storytelling (cont)*



Why Traditional Storytelling? cont

- In a complicated world filled with stimuli of all kinds, storytelling offers most students, a place of creative quiet and reflection.
- Most young people and indeed adults love a good story, and these are some of the best; narrative jewels polished and preserved over millennia of human history.

What Makes A Story A Traditional?

- The story has been handed down from generation to generation orally before writing was available to many people.
- Traditional stories have no known author to whom their creation can be attributed.
- While this oral transmission is the lineage of traditional stories, most contemporary tellers find their stories in books as oral telling is no longer widespread.
- Sometimes a writer will create a version of a traditional story that is copyrighted and published under their own name, in which case the writer should be identifying the source as traditional and informing the reader about the stories' background.
- Some cultural traditions require a teller to get permission from an appropriate elder, before a particular story can be told.

How Are Traditional Stories Told/Performed?

- There is no right way to perform a traditional story.
- Depending on cultural traditions and the style of the individual teller, a story can be told very simply or very theatrically with lots of movement, gesture, props, costume, music or dance.
- While storytelling has much in common with theatre it is not theatre as the teller seldom "becomes" a character.
- The primary relationship of the performer is with the listener and not with other characters in the story.

What Part Does the Listener Play?

- The listener brings the story alive.
- With no props, no music, no set, with characters and landscapes that are only presented in outline, the listener is director, set designer, casting director, costume maker.
- The listener works as hard as the teller, conjuring the story in the mind's eye, out of her/his own experience and imagination.
- While no outward participation may be seen by an observer, the work being done inside the heart and mind of the listener is active and creative.

JENNIFER GAYLEY
Traditional Storytelling

A STUDY GUIDE FOR TEACHERS

ABOUT THE
STORYTELLER

- I have been telling stories on a professional basis for almost two decades.
- My repertoire includes epic, traditional, historical, autobiographical and literary stories but the foundation for all this work is traditional material.
- I tell stories at festivals across the country and abroad, in venues that include schools, theatres, cafés, anywhere people will listen.
- Educational work is integral to my storytelling practice and I do both workshops and performances in many schools through-out the year.
- As an arts administrator, I co-founded and led MASC, a successful arts education organization in Ottawa, for twenty years.
- I believe passionately in the contemporary value of these old stories both as entertainment, as moral guides and as building blocks of community.



RESOURCES

Collections of Traditional Stories

Best Loved Folk Tales of the World. Selected by Joanna Cole. *Published by Doubleday*

East of the Sun, West of the Moon: Norwegian Folktales. Re-told by Asbjornsen and Moe, *Published by Nelson Doubleday*

Favourite Folktales from around the World. Edited by Jane Yolen, Pantheon Fairy Tale and Folklore Library, *Published by Pantheon Books*

Fearless Girls, Wise Women and Beloved Sisters: Heroines in Folktales From Around the World. Collected by Kathleen Ragan, *Published by W.W Norton*

Out of the Everywhere: Retold by Jan Andrews. *Published by Greenwood Books (Traditional stories from around the world placed in a Canadian Landscape)*

Stories at the Door: Re-told by Jan Andrews. *Published by Tundra Books*

Storyteller's Rendez-Vous. Canadian Stories to tell Children. Lorrie Anderson, Irene Aubrey, Louise McDiarmid. *Published by Canadian Library Association*

Storyteller's Encore: More Canadian Stories to Tell Children. Lorrie Anderson, Irene Aubrey, Louise McDiarmid. *Published by Canadian Library Association*

Ten Small Tales: Celia Lottridge. *Published by Greenwood Books. (Stories for small children)*

The Complete Grimm's Fairy Tales. *Published by Pantheon (any of the volumes in the Pantheon Fairy Tale and Folklore Library are good)*

The Dreamer Awakes, Re-told by Alice Kane. *Published by Broadview Press (Longer Stories, favourites of one of Canada's finest tellers)*

The Fairytale Treasury. Raymond Briggs, Virginia Haviland. *Published by Hamish Hamilton (There are a number of books by Virginia Haviland that focus on particular countries)*

RESOURCES (cont.....)

The Golden Phoenix and other Fairy Tales from Quebec. Collected by Marius Barbeau, *Published by Scholastic*

The Magic Orange Tree and Other Haitian Folktales. Collected by Diane Wolkstein. *Published by Schocken Books*

Twenty Tellable Tales: Audience Participation Folktales for the Beginning Storyteller. Margaret Read Macdonald. *Published by H W Wilson Co.*

Books about Storytelling in the Classroom

And None of it Was Nonsense: The Power of Storytelling in School. Betty Rosen. *Published by Scholastic*

Children Tell Stories: A Teaching Guide. Martha Hamilton, Mitch Weiss. *Published by Richard C. Owen*

Shapers and Polishers: Teachers as Storytellers. Betty Rosen. *Published by Mary Glasgow Publications*

Stories in the Classroom: Storytelling and Reading Aloud and Role Playing with Children. Bob Barton, David Booth. *Published by Pembroke Publishers*

Stories to Tell: Choosing, Inventing and Sharing Tales for Children. Jack Maguire. *Published by McGraw-Hill*

Tell Me Another: Storytelling and Reading Aloud at Home, at School and in the Community. Bob Barton. *Published by Pembroke Publishers*

Telling Stories Your Way: Storytelling and Reading Aloud in the Classroom. Bob Barton. *Published by Pembroke Publishers*

ON-LINE RESOURCES

www.storytellingwithchildren.com

A national online community of storytellers concerned with storytelling for children.

www.storyquest.org.uk/2006/schools

Information about some interesting storytelling in education activities in the UK.

www.primaryresources.co.uk/english/englishC4.htm

Versions of common traditional stories and activities related to them.

www.crickcrackclub.com/CRICKRACK/EDUCF.HTM

Twenty eight ways to turn kids into tellers.

www.standards.dfes.gov.uk/primary/teachingresources/literacy/nls_aspects/404299

Good, simple overview of the structure and meaning of traditional stories.

www.storyjam.ca/

Provides information about a storytelling project designed to get your students telling. There are also a number of articles about a diversity of storytelling issues/activities.

www.storynet-advocacy.org/news/edu.shtml

Links to descriptions of a diversity of transformational storytelling projects in schools in North America.

www.nald.ca/mothergooseprogram/resource.htm

Rhymes and stories for the very young, good for kindergarten

www.seed.slb.com/en/things_to_do/projects/ocean_of_stories/notes.htm

An example of how you can use traditional stories to explore an issue such as water on a global level.

www.storytellingtoronto.org

Information about storytelling activities in Toronto. Includes a directory of storytellers in Ontario.

www.ottawastorytellers.ca

Information about storytelling activities in Ottawa.