



Young
Audiences
Arts for
Learning

Maryland

Teacher Program Guide

Assembly Date/Time: _____

Residency Dates: _____

For Students in: _____

Leap into Story: Become a Storyteller

Noa Baum



Students enjoy interactive discussions with dynamic activities and creative dramatics demonstrating how to tell a story. Engaged learners work individually, in pairs, and in groups as Noa guides them to tell a story without memorization. Activities are designed to motivate and inspire writing. Students learn story structures, develop plots, listen to others, create positive group dynamics and use basic presentation techniques throughout the residency.

Contact Young Audiences for more information on this and other programs at 410-837-7577 or yamd.org

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Please pass along the attached teacher program guide to all participating classrooms.

Kick-Off Assembly Setup Requirements

- Microphone on stand
- Performance space with no doors (that are used during performance) behind Noa
- Students seated in semi-circles or theater style
- Small table or stool with no back on stage for Noa's water

Inclement Weather

DON'T WORRY! Artists will follow school closings and delays and will work with you to reschedule the performance if necessary.



Young Audiences Contact Number

410-837-7577

After Hours / Emergency Number

Call 410-837-7577 and follow the prompts to be connected with a staff member on call.

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- Program Description
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Artist Bio

Israeli-born Noa is an internationally acclaimed storyteller who uses mesmerizing voices, impeccable timing, and warm authenticity to captivate audiences and confront important topics, such as bullying and intolerance. Noa shares stories from diverse cultures and her own rich Jewish heritage to highlight our similarities and celebrate our differences. Trained in theater and education at New York University, Noa is a Parents' Choice Award winner and recipient of numerous awards from the Maryland State Arts Council and the Montgomery County Arts Council.

Noa holds a BFA in Theater from Tel Aviv University and was an actress with the Khan Repertory Theater of Jerusalem. She also studied with acclaimed acting teacher Uta Hagen in NY, and holds a Master of Arts in Educational Theater from New York University (NYU). Noa received a Graduate Fellowship to work in inner city schools from C.A.T., the Theater in Education Company of NYU.

Noa has been living in the U.S. since 1990 and touring internationally. She has presented at hundreds of venues including: The World Bank, The Mayo Clinic, The Kennedy Center, The US Defense Department, GWU Law School, Brandies and Stanford Universities, and Hebrew University.

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“Noa's residency was a huge success! It was obvious that the students walked away with many new skills... This residency allowed the students to express themselves and use their imagination in so many ways! They actively looked forward to their sessions together and could not wait to see Ms. Noa! Thank you for all your hard work!”

Mary, Howard County Arts Council, Maryland Head Start Programs

Content Examples

- Collaborative story-telling improvisations.
- Summarizing Storyboards: Students will illustrate the beginning, middle, and ending, of a chosen fable.
- Sharing personal experiences/stories: Students will develop and tell a story from their own life – learning to listen to each other.
- Craft a story: Students will write a how/why story based on a given structure and template.
- Tell by Heart: Students will utilize spoken word language skills to present a story.



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Maryland State Curriculum Connectors

Standard 3.0 Creative Expression and Production

Students will demonstrate the ability to apply theatrical knowledge, principles, and practices to collaborative theatre presentations (story telling)

Objective C: Identify formal elements of performance to use in creating improvisational scenes that illustrate character, setting, and action based on original or given ideas.

Common Core Standard Connectors

CCSS.ELA-Literacy.CCRA.R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-Literacy.CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCSS.ELA-Literacy.SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.



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Background Information

- For many thousands of years, long before there were written words – people told stories. Stories were part of the life fabric of the whole community, not just for kids! What people heard they passed on. We call this way of passing on stories – The Oral Tradition. There were also special people who worked especially hard to listen and remember and pass the stories on. They were the elders, the spiritual leaders, the bards, the poets, and the storytellers.

What is Storytelling?

- At its core, storytelling is the art of using language, vocalization, and/or physical movement and gesture to reveal the elements and images of a story to a specific, live audience. A central, unique aspect of storytelling is its reliance on the audience to develop specific visual imagery and detail to complete and co-create the story. We listen, but actually, we see story. We see places and people in the movie of our mind. A good story stays with us in our hearts through the pictures we created with our imagination, in our mind.

What is Oral Language?

- Storytelling distinguishes written language from spoken language—in the resonance of voice there is meaning and intent, how and when we pause, our attitude and emotional emphasis—our individual human presence. We use all these, in addition to words, to tell stories.
- Developmentally, our first language is the spoken or oral language: we learn to communicate our needs and interact long before we can form words and speak. We learn to speak and express ourselves using the complexity and richness of oral language long before we learn how to read and write.
- Oral language encompasses all modes of expression of which only a small part is words. Tone of voice, rhythm and silence, gestures and body language, posture and use of space, facial expression and eye behaviors are all part of our communication power and are stronger than the content or words we use.

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Background Information (Continued)

What is a Tell-able-Tale?

- There are many different kinds of stories:
 - Told stories are traditional stories that can also be called Tell-able-Tales. These are stories that have been shaped by generations of storytellers' tongues. They have been passed from teller to teller orally but some have been recorded in written forms.
- There are several basic kinds of Tell-able-Tales:
 - **Fairy tale:** The characters are capable of magical deeds.
 - **Folktale:** A story that arose from and was passed down among the common people.
 - **Fable:** A story told to teach a lesson, often with talking animals.
 - **Myth:** A story that explains the origins of a people, their customs, or a natural phenomenon.
 - **Legend:** A story that occurred in the past and believed to have a historical basis though significantly embellished through generations of retelling.
 - **Personal Stories:** A personal story or narrative is a story about something that has happened in the storyteller or writer's life. Personal stories are based on experience and memories but are shaped to reflect the truth or point of view of the teller so they may not be all the facts or told in exact chronological order.



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List of Resources

Learn more about Noa Baum: listen to her stories, email her questions, and discover additional storytelling programs at <http://www.noabaum.com/>

Books:

- Bettelheim, Bruno. *The Uses of Enchantment: The meaning and importance of fairy tales*. Vintage Books. 1977.
- Cole, Joanna. *Best-Loved Folktales of the World*. Doubleday, 1983.
- Cooper, Pamela and Collins Rives. *Look What Happened to Frog*. Gorsuch Scarisbrick, 1992.
- Davis, Donald. *Writing as a Second language*. August House, 2000.
- Egan, Kieran. *Teaching as Story Telling*. University of Chicago Press, 1986.
- Forest, Heather. *Wisdom Tales From Around The World*. August House, 1996.
- Hamilton, Martha and Weiss, Mitch. *Stories in My Pocket: Tales Kids Can Tell*. Fulcrum Publishers, 1996.
- *How & Why Stories: World Tales Kids Can Tell*. August House, 2000.
- *Children Tell Stories: Teaching and Using Storytelling in the Classroom*. Richard C. Owen Publishers, Inc. 2005.
- Hamilton, Virginia. *In the Beginning: Creation Stories from Around the World*. 1988.
- Harrison, Annette. *Easy-to-tell Stories for Young Children*. National Storytelling Press, 1992.
- Holt, David & Mooney Bill, Ed. *Ready-To-Tell-Tales: Sure-Fire Stories From America's Favorite Storytellers*. August House, 1994.
- Lipman, Doug. *Storytelling Games: Creative activities for language, communication and composition across the curriculum*. Oryx, 1995.
- *Improving your Storytelling*. August House, 1999.
- Livo, Norma J. *Who's Afraid...? Facing children's fears with folktales*. Teacher Ideas Press, 1994.
- Mallan Kerry. *Children as Storytellers: A teacher's guide to using storytelling in the classroom*. Reprinted by Heinemann, Portsmouth, NH.
- MacDonald, Margaret Read. *Twenty Tellable Tales: Audience Participation Folktales for the Beginning Storyteller*. The H.W. Wilson Company, 1986.
- *Peace Tales: World Folktales To Talk About*. Linnet Books, 1992.
- *Earth Care: World Folktales To Talk About*. Linnet Books, 1999.

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List of Resources (Continued)

- *The Storyteller's Start-Up Book*. August House, 1993.
- *Shake-It-Up Tales! Stories To Sing, Dance, Drum and Act Out*. August House, 2000.
- Miller, Teresa. *Joining In: An Anthology of Audience Participation Stories*. Yellow Moon Press. 1988.
- Moore, Robin. *Awakening the Hidden Storyteller*. Shambhala Publications, 1991.
- Pearmain Elisa. *Once Upon A Time: Storytelling To Teach Character And Prevent Bullying*. Character Development Group, Inc., 2006
- Schram, Peninnah. *Jewish Stories One Generation Tells Another*. 1987.
- Sierra, Judy and Robert Kaminski. *Multicultural Folktales: Stories to Tell Young Children*. Oryx Press, 1991.
- Trostle Brand, Susan and JeanneDonato. *Storytelling in Emergent Literacy*. Delmar, 2001.
- Vos, Gail de. *Storytelling for young adults: Techniques and Treasury*. Teacher Ideas Press, 1991.
- Yolen, Jane. *Favorite Folktales from around the World*. Random House, 1986.



Articles:

- Roney, R.C. (1996). "Storytelling in the classroom: Some theoretical thoughts." *Storytelling World*, 9, 7-9.
- Rubin, P.C., & Wilson, L. (1995). "Enhancing language skills in four- and five-year-olds." [Online] Retrieved September, 19, 2002: <http://www.cfc-efc.ca/docs/cccf/00001046.htm>.
- Sobol, J.D. (1992) Innervision and Innertext: "Oral traditional and oral interpretive modes of story performance." *Oral Tradition* 7(1), 66-86.
- Strickland, D.S. & Morrow, L.M. (1989). "Emerging readers and writers/oral language development: Children as storytellers." *The Reading Teacher*, 43(3), 260-261.

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Pre-Performance Activities

Space: large room with enough space for movement, chairs/tables along walls. It is preferable to have chairs that can be moved around and that are not attached to the desk.

- Discuss with students the difference between a story read and a story told. What is their experience? How does it feel different as a listener?
- Discuss what they noticed about their listening in the assembly. What “pictures” or images do they remember? Have students write and/or draw the images that stayed with them from any chosen story they heard in the assembly.
- Discuss what is a Tell-able-Tale. Introduce students to the 398.2 section in the library. The folktales, fairytales, and fables of the world are shelved in this nonfiction area. Both the children's section and the adult section of the library have a 398.2 folktale area.

Post-Performance Activities

Culminating presentations are informal and typically include an in-class celebration/presentation. Culminating events vary according to specific age groups and length of residency and may include a presentation for other classes as well as inviting families to a demonstration of “work in progress.”

Professional Development Strategies

- Elements of story telling: improvisation, re-telling, movement and excitement
- Take a look at some of the excellent resources listed; practice dramatic storytelling as part of your morning meeting
- Tableaux, Machines, Guided Imagery, Story circle
- Recall, Listening Circle, Curious Questions
- Interview, Story writing

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