



Somerville Early Education (SEE)

# StoryTelling/Story Acting

A Guide for Teachers



Inspired by the work of Ben Mardell and Boston Public Schools, and based on the work of Vivian Paley.

**Welcome to SEE Every Child**

## **Our Mission and Vision**

**Mission:** The Somerville Early Education department ensures that young children in Somerville have equitable access to a curriculum approach where they are engaged in joyful, robust, challenging, child-centered experiences grounded in play, discovery, and their own interests, and guided by state and national learning standards.

**Vision:** Children are born ready to learn and have the right to equitable access to a curricular approach that reflects who they are and what they are interested in. It is the job of the adults in a child’s life to prepare an environment and experiences that support a child’s ability to grow to their full potential. In order for children to be confident and happy learners in school and life, the adult, environment, and child work together.

## **Roots of SEE Every Child**

This curriculum builds on both current research and established theories[i] about how young children learn. SEE Every Child is...

**Centered on the whole child.** Research shows that for young children to grow and thrive, teachers need to think of them as whole beings, focusing on social and emotional development to help children build emotional awareness, skills for social interaction, and empathy for others.

**Anti-bias focused.** Anti-bias goals are integrated into each thematic project and all learning experiences are designed to be flexible and have multiple entry points, so that children with special needs, multilingual learners, and children developing at their own paces all have meaningful ways to engage with the curriculum.

**Learning through play.** Influenced by the Montessori and Reggio Emilia approaches, children have extended time daily to engage in purposeful, guided play, leading their own learning through active engagement with materials in a prepared environment, with mentoring and support from thoughtful teachers.

**Thematic and interdisciplinary.** Children understand the world through active exploration, constructing knowledge as they investigate, asking questions, and interacting with people and materials. SEE Every Child is organized around thematic projects that offer opportunities for children to explore concepts and build skills across content areas while investigating topics that matter most to them.

**Flexible and adjustable.** SEE Every Child is designed with flexibility to be culturally responsive to the children in your class. While each class will take unique paths in the curriculum, cultivating unity and collaboration across our city’s many vibrant ECE programs can make children’s experiences stronger.

**Responsive and co-constructed.** Educators have been a part of developing this curriculum from the start, sharing their ideas and visions, generating suggestions for curriculum topics, and giving feedback on draft materials. Educators adapt the curriculum based on the funds of knowledge of children and families.

## **Classroom Environments and Intentional Teaching**

The classroom environment can be referred to as a “third teacher;” (alongside parents and educators) where the environment guides children to make choices, to engage with materials, ideas, and each other, and to behave in certain ways (Gandini, 1998). Preparing environments for learning involves intentional teaching. An intention is a purposeful aim, plan, or provocation that guides teachers’ productive action in the classroom. SEE Every Child is grounded in the Four Intentions (Kuh & Ponte, 2021), directly related to practices that all teachers can carry out daily as they work with children and develop purposeful curriculum. The Four Intentions complement each other and when used together, allow a rich curriculum to emerge:

***Compelling Materials***

***Explicit Presentation***

***Responsive Scaffolding***

***Following Children’s Interests***

## Key Practices and Routines

While each program will have a unique schedule to fit their context, certain key practices and routines are implemented across programs to allow children a variety of opportunities to learn and explore.

One key practice in SEE Every Child is engaging in thematic project-based learning, guided by Big Ideas. Each month, teachers choose from among several projects, outlined in the Big Idea Guides available on the website. Exploring topics through Big Ideas allow children to develop deeper understanding and to make meaningful connections between learning and their lives. Different times of day act as entry points for children to access curriculum through the project approach and Big Ideas.

Some of these entry points offered by SEE Every Child include:

***Meetings Throughout the Day***

***Choice Time***

***Small Group Times***

***Whole Group Experiences***

***Outdoor Time***

***Mealtimes***

SEE's routines and teaching practices are designed to be flexible. Educators incorporate them into their daily schedules as appropriate to their learners and the structure of their program.

## Learning Opportunities in All Domains

Within the daily routines and practices outlined above, children are engaging in integrated learning across all domains. Projects, guided by Big Ideas, connect and integrate the learning. These domains consist of:

- **Social Emotional Learning.** SEE Every Child uses the *Second Step Early Learning* program (*Second Step*, n.d.) which encourages children to explore social emotional skills through storytelling, songs, games and group activities.
- **Balanced Literacy.** SEE Every Child's Literacy component was designed with researchers from the Lectio group (Lectio Group, n.d.) and includes evidence-based practices to help children become strong emergent readers, writers and communicators.
- **Mathematical Thinking.** Based on the *Building Blocks Pre-K* curriculum (Clements & Sarama, 2013), SEE embraces math as a language through which children can better communicate and understand their experiences.
- **Science and Engineering.** SEE Every Child aligns with *Next Generation Science Standards* (NGSS Lead States, 2013) and allows children to investigate the world around them through hands-on, play-based exploration.
- **Artistic Expression.** SEE Every Child encourages making connections to Big Ideas through artistic expression in order to allow children to explore artistic media and to communicate their ideas creatively.
- **Physical Development.** SEE Every Child's dedication to educating the whole child means mindful incorporation of physical development. Children spend regular time outdoors, as well as play games and participate in activities that allow for movement and that make connections to Big Ideas in new ways.

Woven throughout SEE's curriculum is an emphasis on Anti-Bias Education (Derman-Sparks, Edwards, & Goins, 2020), which is integrated into projects and Big Ideas in order to promote positive self-image, empathy for others and an understanding of fairness. Anti-bias education is centered on 4 main goals for children: **Identity, Diversity, Justice and Action.** Through incorporation of these concepts, children are encouraged to be confident, understanding and compassionate, as well as develop their ability to identify injustices and use their voice to work towards fairness for themselves and others.

We hope you enjoy working with SEE Every Child. Feedback is welcome on our website.

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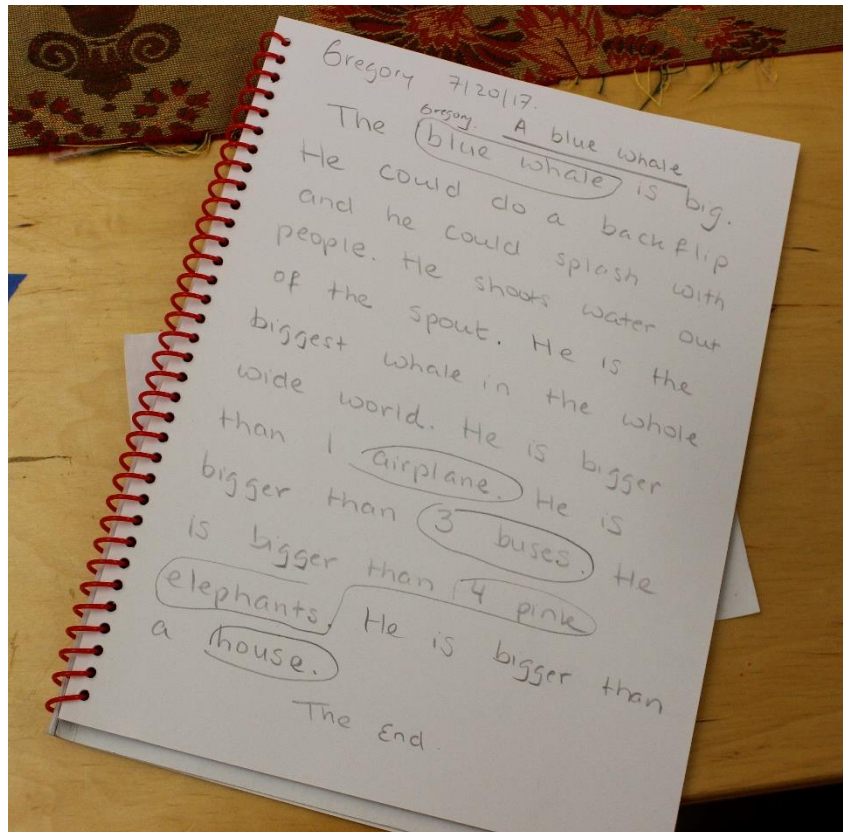
[i] For a full reference list and additional research that underpins the SEE Every Child approach, please see the full Preschool Curriculum Guidelines on the SEE website.

# Table of Contents

|  |    |
|--|----|
| Introduction                                     | 4  |
| Roll Out   | 5  |
| Establishing a Routine                           | 6  |
| • Dictation                                      | 6  |
| • Story Acting                                   | 8  |
| Supporting all Children as Storytellers          | 10 |
| • Culturally and Linguistically Diverse Students | 10 |
| • Offering Support                               | 10 |
| • Stories with Violence                          | 11 |
| Model Lessons                                    | 12 |
| Extensions                                       | 15 |
| Family Involvement                               | 15 |

# Introduction

Storytelling/Story Acting (STSA) is a simple movement based on the work of Vivian Paley. STSA involves children dictating stories to adults, followed by a teacher-facilitated acting out of children's stories at meeting times throughout the day. STSA develops narrative fluency, the concept of a story, and the opportunity to express emotions and experiences. There is no need for rehearsal and props are not necessary. Stories can be acted out anywhere, although designating a "stage" in the classroom and developing a routine around STSA is important.



# Roll Out

## **Narrative Development**

Children typically follow a natural progression of narrative story development. One and two year olds tell stories with one or two events. Three year olds tell stories that usually follow a “leap frog” pattern, detailing many events that may or may not follow a logical order or be related. Four year olds typically tell stories as a chronology, linking many events with “and then.” Children who are five years old most commonly tell narratives that end at a high point. Six year olds can tell more classic narratives with more developed examples of a beginning, middle and end to their story.

## **Getting Started**

Before students and teachers begin STSA, it is helpful to engage in storytelling and story acting separately, naming these activities for children. Students should be encouraged to share stories at Morning Meeting, Journaling, and through individual and small group conversations. Teachers should model telling their own stories orally during transitions, in conversations, and at group meeting times. Prior to beginning STSA, after read alouds teachers should encourage students to think about what the stories might look and sound like if the children were to act them out. Teachers can write down their own story and read it to the group and talk about acting it out. Eventually, these can be the first stories to practice story acting. Familiar and favorite storybooks can also be used as an introduction to story acting and be acted out using the basic Story Acting format outlined below.

## **Materials**

The materials for STSA are simple. The adult taking dictation needs a writing utensil and something to write on. A simple piece of paper will do, or the teacher could keep a classroom journal of STSA stories. Likewise, students could have their own individual STSA journals to keep their stories over time and show progression. Props, costumes, etc. are not necessary and in many cases complicate the process. This is not the same as putting on a play, rather the Story Acting component is a vehicle for quickly making children’s narratives come to life and expand children’s engagement with stories in their classroom community.

## **Scheduling**

SEE encourages teachers to begin STSA in November, once the children have become comfortable with the classroom routines and expectations. When rolling out STSA, teachers may notice that some children are more interested than others, this is natural and may change over time. Establishing a posted weekly or rotating schedule so that each child gets a STSA day where they dictate a story to a teacher and have their story acted out is recommended. This schedule provides all students with opportunities for STSA and allows them to begin planning for their story but teachers can also spontaneously take a story from a child who really needs to tell one. All stories should be acted out on the same day they are told. Incorporating the whole STSA cycle on the same school day assures that no one’s work gets lost, and validates student language.

# Establishing a Story Telling Story Acting Routine

## Dictation

Taking dictation from the child is the most important part of the STSA process. Children are natural storytellers who are easily engaged and excited to see their words take shape on paper. Taking dictation requires the adult to listen, record, and gently scaffold students along the way. Gently scaffolding requires that the teacher choose their questions and comments with care. Storytelling is not the time for a phonics or grammar lesson. Gentle scaffolding may take the form of a teacher asking a genuine question about the plot of the story or what happens to a character. A teacher may gently scaffold a student to prompt what event comes next in the story or to give the story a setting.

While taking dictation, children may or may not notice that their words are often spoken more quickly than they can be written. The teacher may have to tell the child that they are speaking much more quickly than the teacher's hand can move. The teacher may have to ask the child to repeat a sentence and as the student pauses, the teacher can very intentionally model writing while the student watches. When taking dictation teachers should be mindful to record genuine student language and refrain from rephrasing and correcting grammar.

Some stories may only consist of one or two sentences, or only have one character, and some stories may be long and complex, but all stories should be acknowledged and celebrated. Teachers should introduce the paper they will be writing on while the student tells the story, and let the student know that they will be reminding them when the writing is close to the end of the page. At this point the teacher may help the story wrap up.

Once the story is finished, the teacher should read the story back to the child, and invite them to make any changes, additions or substitutions to their story. Then their story will need a name. Teachers should support the child in creating a title that has some relation to the story. Finally, the teacher should ask the student which character they would like to act as. That character should be circled in the story. Subsequent characters should be identified and underlined in the story. Characters can take the form of people or animals, or students can choose to act out objects like trees, houses or cars.

Key things for dictation:

- Invite child to a quiet place.
- Be patient- some stories take time to tell.
- Be accepting- some children tell very short stories.
- Any kind of paper can be used.
- Preview the paper length with the student.
- The larger you write, the shorter the story will be.
- Limit gentle scaffolds to only one or two per story.
- Write down genuine student language.
- Assist the student in reviewing their story and giving it a title.
- Circle the character the student will be.
- Underline additional characters.

To begin the story telling, the teacher should invite the child to a quiet place in the classroom where they can sit next to one another. A sample narrative for inviting the child to dictation is as follows:

“Would you like to tell me a story today?

Ok, as you tell me your story, I’m going to write down the words you’re speaking on this paper. I will only write on this page and when the page is done your story has to end.

Sometimes when you’re telling me the story I may ask you to pause or slow down because you may talk faster than I can write, and that’s okay, I promise we’ll get all of your words down. When you’re done telling the story I’ll read it back to you and you can decide if you want to change anything, add to it, or take some words away.

Then you’ll decide which character you would like to be in the story, and you can give it a name. Have you thought of a story you’d like to tell?”





# Story Acting

Story acting is usually the most exciting part of the cycle for children. Hearing their words come alive for their peers and having them celebrated is an excellent opportunity to build classroom culture and self-esteem in all learners. Teachers should remember that story acting is best started using familiar or favorite storybooks.

Establishing a routine around story acting is strongly recommended for acting success. When establishing a routine for coming to story acting, the teacher may want to have a special chime or signal that this meeting time will be for story acting. The teacher may choose to use some opening language after the special chime that reminds children of the differing expectations for story acting versus a regular meeting time. In the sample lessons below, the teacher uses language about “going to the theater” and reminding children of what good audience members do while they are in a theater.

Before beginning the story acting routine, teachers must set time aside to practice acting. For many students this may be their first time acting, and therefore they will benefit from some stage coaching by teachers. Children will need to practice being a variety of characters before actually taking the stage. Teachers will need to prompt children to listen carefully to who the character is, and think about what they know about that character. SEE recommends working with children to consider acting like a variety of animals, houses, trees, and the weather.

Additionally, prior to story acting teachers must work with children to develop rules and expectations for their safety during acting. Teachers may want to ask children to consider how it might look if two characters are “fighting” or there is a battle on stage. Play fighting specifically should be practiced prior to story acting to ensure that no one gets hurt. For more information about play fighting see the Stories with Violence section.

For story acting, the actors must have a stage area. SEE recommends that teachers create a section of their meeting area to be used as the stage. The simplest way to do this is to use a piece of masking tape on the meeting area rug to delineate between the ‘stage’ and the ‘audience.’ Once a stage has been established, the teacher should have children sit around the stage in a single row so that he or she can easily see all of the children in the audience. SEE recommends children sit in a semicircle or circle around the stage so that they can easily watch and participate in the story as needed.

While reading the story aloud, being the narrator, the teacher must gently and discreetly invite children to participate in the acting. When starting story acting for the day, it is advisable to begin inviting students if they want to participate by beginning at one end of the semicircle and progressing around until all acting roles have been filled for the stories being acted out that day. When the teacher is reading the story and he or she comes upon a character who has been underlined, the teacher should make eye contact with the next child whose turn it is to act and invite in a soft or whisper voice to come be the character (“Jayden, come be the snowman.”) The child would then stand up and join the actors on stage, or gently say “pass” and the teacher will move on to the next available child. In some classrooms, the teacher may have to go around the circle multiple times to have students participate as actors, or there may be students who do not receive an opportunity to act that day. This may upset children and is

typical, but teachers should remind children that there will be many other opportunities to act throughout the week and year, and that the teacher will pick up where they left off the next day.

Key things for Story Acting:

- Establish a routine to open story telling.
- Create an area for a stage and for the audience.
- Invite children to participate in a quiet and gentle voice.
- Allow children to “pass” but phrase the invitation as “please come be the...” rather than “would you like to be the...”
- Encourage celebration of all children’s stories.
- Say “the end” when story is over, have actors bow and the audience applauds.
- Always thank the author for their story.

To begin Story Acting, the teacher should invite the children to the meeting rug and inform them that they will be doing story acting. The teacher should cue the children to move to the ‘audience’ portion of the meeting area where children are sitting around the stage in a single row. A sample narrative for beginning story acting is as follows:

“Now we’re going to go to the theater/stage.

Who can remind me what does the audience do at the theater?

The audience is quiet and respectful of the actors, can choose to act as the specific character, or may pass, and must applaud the actors and author at the end of the show.

Today we’re going to read Jose, Mary, and Gemini’s stories.

We’ll start with Jose’s story. Jose’s story is called Going to Stop and Shop.

(In a whisper) Jose please come up to begin the story.

(Reading) One time Jose and his mom (in a whisper: Julie would you come up and be mom? No, ok, Jason would you come up and be mom? Great) went to Stop and Shop. They bought apples, mangos and chicken. Then they walked home. The end.”

Applause. The teacher thanks Jose for his story then moves on to Mary and Gemini’s stories.

## Supporting all Children as Storytellers

Storytelling/Story acting is a movement that encourages language and community development for all levels of learners in your classroom. STSA is supportive of children with disabilities, children who are Culturally and Linguistically Diverse and children who have limited language abilities. All children's stories should be read aloud and celebrated within the classroom community. When taking dictation teachers should be mindful to record genuine student language and refrain from rephrasing and correcting grammar.

Some stories may be one sentence long, and others may take up the whole page. Developmentally, teachers should expect to see different levels of narrative abilities based on the relative ages of their students. Children who are one and two years old may tell stories with one or two events. Three year old children tell narratives that can be described as "leap frogs," leaping from one topic to another that may or may not be linked. Children who are four years old tell stories that typically follow a chronology, linking many events together with "and then" and similar phrases. More classic narrative structures emerge for children who are five and six years old, but five year old's stories may typically suddenly end at a high point and have no resolution.

## Culturally and Linguistically Diverse Students

Children who are Culturally and Linguistically Diverse (CLD) may have had many examples of storytelling from their homes and in their first language. CLD students should be encouraged to tell stories in whatever language they feel most comfortable in, especially if you have resources for helping translate those stories for your actors. CLD students' stories might not follow the typical narrative progression of native English speakers' stories. Teachers should offer very few gentle scaffolds to help all children develop their stories and assist actors on stage.

## Offering Support

Children with limited language or are nonverbal may benefit from picture cues that can support their language. Picture cues for settings, characters may help children put a story together in pictures, lead to oral language development and can be used for narrative stories. Teachers may want to use pictures of children's family members, classmates or favorite storybook characters to prompt them to include characters in their stories. Images from Board Maker like characters, settings and actions may help children develop ideas and add language to their stories.

Many children may become 'stuck' in their storytelling as time goes on. Students benefit from many examples of adult modeling of storytelling to inspire their narratives. If students are telling many fictional stories, the teacher may model some personal narratives to prompt students to tell more similar stories, or the opposite may also apply. Some children benefit gentle prompts from their play that may inspire them to tell narratives during dictation. For some children, storytelling may begin with co-constructing narratives with teachers during dictation. This is an encouraged scaffold to support children who are hesitant, but like all scaffolds should be taken away over time to provide the student with more ownership over their stories.

## Stories with Violence

Teachers may feel that some stories are inappropriate to share with the whole group for story acting. The teacher should feel supported to refrain from sharing stories with the class that could be traumatizing. SEE recommends that all stories children wish to tell be taken down using dictation, but that if the story is inappropriate for the whole group, that the teacher relays this message to the student. Even if the teacher feels a story is inappropriate for sharing with the group, the child's story should still be saved, and the teacher could encourage the child to draw a picture, or something similar. The narrative for discussing inappropriate stories with children may follow the following example. "Johnny, you just told me a really wonderful story about your family and the time that your little sister was very sick. I know this story is important to you, but it includes some bathroom words that I don't think are appropriate to share with the group. This story is not one we could take to the theater. Would you like to edit this story a little bit to make it more appropriate? Or would you like to tell a different story for the theater today?"

Some children may tell stories with violence in them. While teachers feel differing levels of comfort with violence, SEE suggests that all teachers address mild violence prior to telling any related stories. Stories that include fighting may be modeled beforehand with 'play fighting' where children use open hands and stay an arm's length away from one another while they 'fight.' Children whose stories include enough violence that the teacher feels uncomfortable sharing it with the class with should be addressed similarly to inappropriate stories. A narrative for discussing violent stories with children may follow the following example. "Katie, this story that you just told me about Spiderman and Batman fighting was really interesting, and I can tell you know a lot about them just from this story. But the parts about the characters killing each other is very violent. The killing might make some friends feel very sad and confused. This is not a story we can take to the theater. Would you like to edit this story to make it less violent? Or would you like to tell a different story for the theater today?"

# Model Lessons

## Dictation Modeling & Introduction

|   |   |
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| <b>Materials</b>  | <ul style="list-style-type: none"> <li>• STSA paper</li> <li>• Writing utensil</li> </ul>   |
| <b>Connection (Provocation)</b>   | <p>At circle time or in a small group:<br/>Lately, I've heard many of you telling stories to your friends. Today I'm going to show you how we do storytelling</p>   |
| <b>Name It! This is...</b>  | <p>This is Story Telling Story Acting.</p>  |
| <b>Guided Discovery: (Explicit Instruction)</b><br><br><p>Use paraprofessional as model for ST.</p> | <p><b>Guided discovery</b></p> <p>I want to show you how to tell a story. Then, once you have told the story and I have it written down, we will come back to the class and everyone will act it out together! Watch carefully to notice how story telling will take place.</p> <ol style="list-style-type: none"> <li>1. First, I'm going to call you over to come work with me. "Ms. Smith would you like to tell me a story?"</li> <li>2. Then, I will write the date on a blank piece of paper. I might ask you if you have any ideas for your story. "Do you know what you want to tell a story about today? Yes, ok great."</li> <li>3. Then you'll start telling me a story (Para starts her story. Maybe once upon a time.) And as you tell me your story, I'm going to write down all of the words that you say. (Model doing this.)</li> <li>4. Sometimes you may talk a little too fast and I'll ask you to slow down or repeat something so that I make sure I have all of your words on the paper.</li> <li>5. When I'm writing, when the words get close to the bottom of the page, I'm going to warn you that the story has to end soon because I'm running out of room.</li> <li>6. Then, when your story is finished, I'll read your story back to you. When I'm reading the story back to you I'll point to the words so you can see them. When I'm reading, if you want the words to say something different, or if you want to add words, or take some away, you can tell me then and we can edit the words together.</li> <li>7. Once we have finished editing, I'll ask you if this story has a name or a title, and you can name it whatever you'd like.</li> <li>8. After it has a title, I'll ask you which character you'd like to be in your story. Next, we'll determine how many other characters there are in your story.</li> <li>9. Later we will act your story out with the class.</li> </ol> |
| <b>Send-Off</b>   | <p>Remind students ....</p> <ol style="list-style-type: none"> <li>1. If you would not like to tell a story, that's ok, you can tell me "No thank you".</li> </ol>  |

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|  | <ol style="list-style-type: none"> <li>2. Your story can only be one page long.</li> <li>3. Try to be patient with the grown up writing your words, often we speak faster than anyone can write.</li> </ol> |
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**Story Acting Modeling & Introduction**

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| <b>Materials</b>  | <ul style="list-style-type: none"> <li>• STSA Journal</li> <li>• “Stage” area (most helpful if marked off from Audience area)</li> </ul>  |
| <b>Connection (Provocation)</b>   | <p>At circle time:</p> <p>This morning you all told some amazing stories, let’s review some expectations for acting those stories out so we can celebrate your writing.</p>   |
| <b>Name It! This is...</b>  | This is called “Going to the Theater” or Story Acting   |
| <p><b>Guided Discovery: (Explicit Instruction)</b><br/>(Teachers and do this lesson all at once, or spread it out to many days.)</p> <p>SA Audience Expectations</p> <p>Acting Expectations</p> | <p><b>Guided discovery –</b></p> <p>Now that we have some amazing stories written down, it’s time for me to show you how we will act them out, and for us to agree upon some expectations for going to the theater.</p> <ol style="list-style-type: none"> <li>1. First, you may notice some tape on the floor. This tape is showing the line between the stage and the audience. The stage is where actors perform, and the audience is the people who are watching the performance. In this case for Story Acting, the only way you can come on the stage is if the person reading the story invites you. Just like at the theater, audience members can’t just run up on stage! If an audience member did that they would be kicked out of the theater, and would miss the show.</li> <li>2. Now who has ever been to the theater before? (Many children have been to the movie theater, some may have seen live shows. Discuss the differences between the two but acknowledge the similarities.) I notice many of you have been to some theater before, remind me what are the rules or the expectations for going to the theater? (Generate and refine together, expect a list similar to: <ul style="list-style-type: none"> <li>• Respect the show</li> <li>• Stay in your seat</li> <li>• Hands in your lap</li> <li>• Quiet mouth</li> <li>• Applaud when the show is finished</li> </ul> </li> <li>3. Tell children that these will be the expectations for audience members in your classroom theater.</li> <li>4. Now, let’s talk about the actors on the stage, there are some important things for our actors to remember. First, you must be</li> </ol> |

|  |   |
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| <p>(opt-out, opt-in)</p> <p>(acting and dialogue)</p> <p>Practice acting</p> <p>(Violence)</p> | <p>invited onto the stage. When the narrator is reading the story, she may pause, look at you and whisper in a soft voice to invite you to be a character. If you would like to be that character you may join the other actors on stage. If you would not like to be that character you can kindly say pass.</p> <ol style="list-style-type: none"> <li>5. Once you choose to be a character there are two important things to keep in mind. The first is that you have to consider what acting like that character might look like. If you are acting as a tree you might show your branches and have a long, tall trunk (demonstrate for students.) A tree would look very different than if you were acting as a fish swimming around (demonstrate for students.) Would you like to practice what it might look like to be an actor? (Students stand up, acquire sufficient space on the rug for acting.) Show me what it might look like if you are acting as a dog! Show me if you are a race car! Show me a teacher! Good, let's take a seat.</li> <li>6. Now that you've practiced acting out some things, it's important to remember that when you are acting, there will be many other children also being actors. What might the expectation be? <ul style="list-style-type: none"> <li>• Have a safe and careful body</li> </ul> </li> <li>7. Sometimes, friends may tell a story that involves two characters using their hands or bodies in ways that don't follow our classroom expectations about having safe and careful bodies. Some stories may include hitting or kicking. It's okay for stories to include this, but we certainly don't want to hurt any friends while we're acting. How could we be good actors while also following classroom expectations? (Field answers like pretend hit one another, play fight. Decide on an expectation of pretend fighting a full arms-length away from the other actor. Ideally, you could fit a grown up in between the "fighting" space. Establish this under the safe and careful body expectation.)</li> <li>8. Now that you know how to be safe and careful actors, and respectable audience members, are you ready to try story acting?</li> </ol> |
| <p><b>Send-Off</b></p>   | <p>Remind students ....</p> <ol style="list-style-type: none"> <li>1. They can only enter the stage if they are invited.</li> <li>2. Politely saying pass is acceptable if they do not want to participate.</li> <li>3. If someone gets to play the role you wanted, you will get a turn to act another time.</li> <li>4. Actors only pretend.</li> <li>5. Respectful audiences clap or applaud at the end of every performance.</li> </ol>   |

# Classroom Extensions



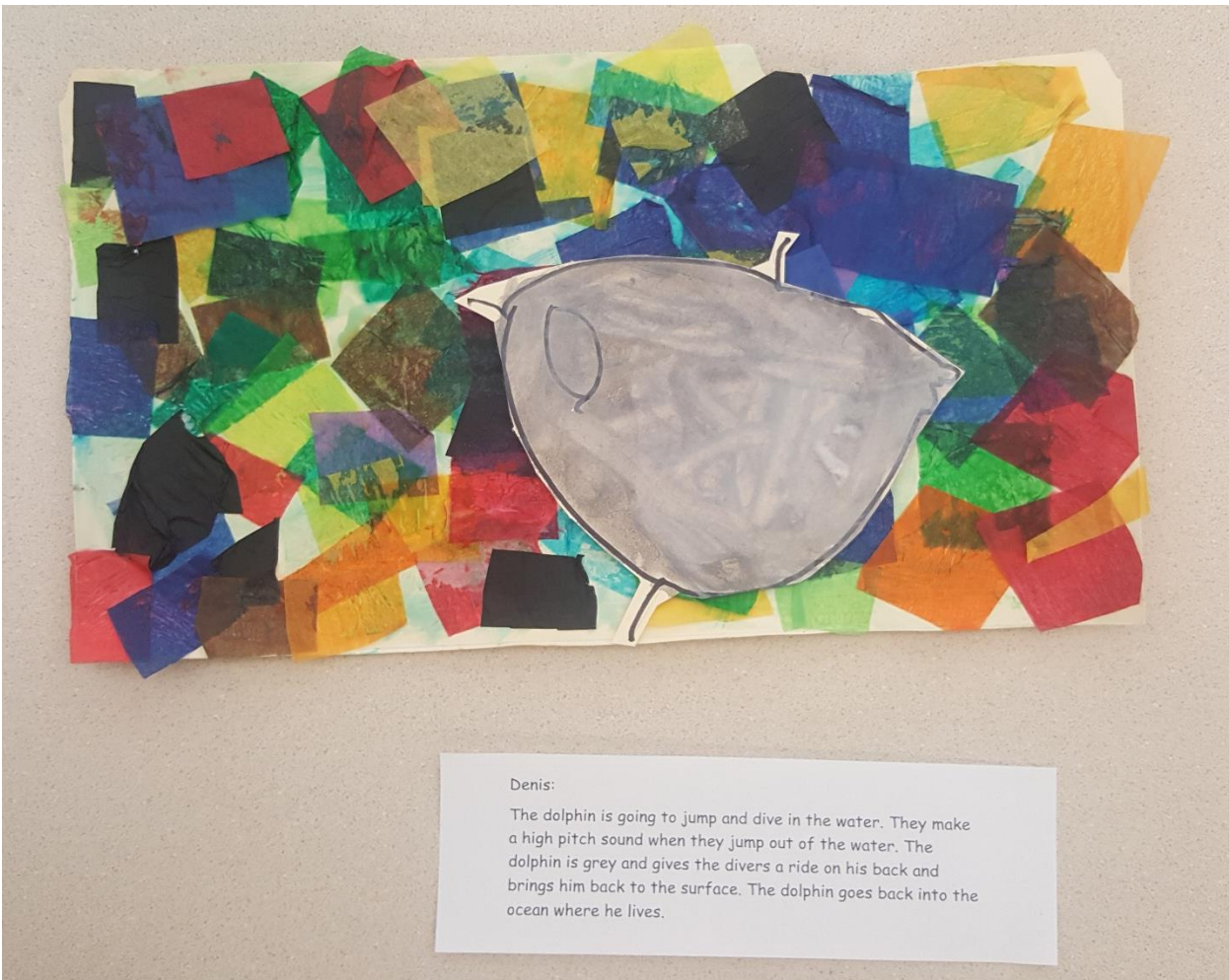
STSA easily lends itself to many classroom extensions. Many teachers have had children illustrate pictures that go with a story. A collage could also be used to represent a child’s story. With a teacher’s help, children could make individual small books illustrating their story over many pages.

## Family Involvement

STSA as a practice lends itself readily to making home to school connections. A great way to introduce families to STSA is through a newsletter, with a guide, short video, or at a parent-teacher gathering. At an open house, family breakfast, or similar event, the teacher could demonstrate STSA with parents and caregivers as the audience and actors. Showing families how easily STSA can be done in the home or anywhere else is a great way to engage children in telling narratives at home and exposing them to additional writing.

Many families from Culturally and Linguistically Diverse backgrounds may have experiences with storytelling in their homes and communities. This storytelling experience could be celebrated in the classroom and with the children and their families. Inviting parents and family members in to tell stories, fiction or nonfiction, in English or in other languages, is a great way to engage families and to reinvigorate STSA inspirations for students.





Denis:  
The dolphin is going to jump and dive in the water. They make a high pitch sound when they jump out of the water. The dolphin is grey and gives the divers a ride on his back and brings him back to the surface. The dolphin goes back into the ocean where he lives.