

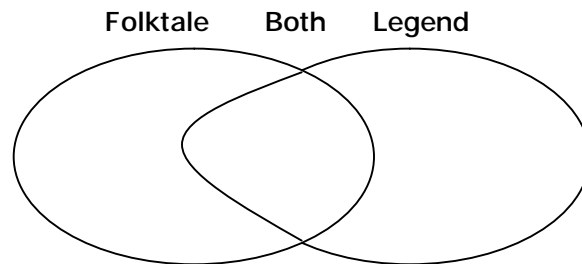
# Teacher's Guide for APPLESEEDS: *Tell Me A Story*

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## **"Storytelling: A Way to Share," pages 2–5**

1. What is the difference between a *myth*, *folktale*, *legend*, and *fairy tale*?
2. What did a *bard* do?
3. Read *The Ugly Duckling* by Hans Christian Andersen and identify the characteristics that make it a fairy tale.
4. Using a Venn diagram, compare and contrast folktale and legend.



## **"Meet Hannah Wynne, Teen Storyteller," pages 6–8**

1. When Hannah was in school, how did she give her book reports a special flair?
2. When did Hannah know she wanted to become a storyteller? How old was she?
3. What three words would you use to describe Hannah?
4. What do you aspire, or hope, to be or do one day? How will you get there?

## **"900 Cinderellas," pages 9–11**

1. What are the slippers like in the version of Cinderella that you know?
2. What words help you visualize, or see, images in the Chinese version of Cinderella?
3. What color are the slippers in the Appalachian version of Cinderella?
4. Though the details may be different among the different versions of the fairy tale, the basic plot and the underlying lesson remain the same. What is the lesson to be learned?

## **"Tellabration!," pages 12–13**

- How is the text in this article structured (problem-solution, descriptive, compare-contrast) and why do you think so?

## **"Your Turn: How to Tell a Really Scary Story," pages 14–15**

1. When telling a scary story, why is it important to choose the right tale?
2. How can you create a spooky setting?
3. Why is it important to practice telling your story?
4. How can you keep description to a minimum?
5. How can you end with a bang?
6. How can you make sure your audience is having a good time?

**“Tell Us a Story, Carmen!,” pages 16–19**

1. Storytellers grab their audience’s attention through action and expression. How does the first paragraph of this article grab your attention?
2. What are *refugees*?
3. A simile is a comparison using *like* or *as*. What simile does Deedy’s father use and what does it mean?
4. How does the question-answer text structure help you understand the article?
5. How many times does Deedy practice telling a story before it can be ready to tell? What does this tell you?

**“Top Ten Taletelling Tips,” pages 20–21**

- Choose a fairy tale or a story you know well. Use each of the tips in this article to practice telling your story as a storyteller would. Tell your story to the class or a small group of students. Have students comment on which of your actions and facial expressions in particular helped the story come alive for them and helped their understanding.

**“Inside the Circle: Meet Storyteller Joseph Bruchac,” pages 22–23**

Mark the following statements true (T) or false (F). If false, provide the necessary correction.

- \_\_\_ 1. Joseph Bruchac tells stories connected to the Native American traditions of his heritage.
- \_\_\_ 2. Bruchac’s Abenaki grandfather owned a store and taught Bruchac how to hunt.
- \_\_\_ 3. Bruchac uses vocal expression to make his characters, human or animal, come to life.
- \_\_\_ 4. According to Bruchac, the storytelling process has four parts: listening, observing, remembering, and sharing.

**“The Gift of a Story,” pages 24–25**

1. Give two definitions for *treasure*. What are some other words you know that have double meanings?
2. Using context clues, where do people known as the Haida live?
3. What does *shun* mean? What would an antonym for *shun* be?
4. What is a *potlatch* and why do you think it is important?

**“A Picture is Worth a Thousand Words . . .,” pages 26–27**

1. An idiom is a saying that is not meant to be taken literally, or word for word. What does the idiom “A Picture is Worth a Thousand Words” mean?
2. What is a powwow and why do you think it is important?
3. Try the activity in this article of listening to instrumental music and writing a story about how it makes you feel. Then have a partner listen to the same music and write a story to go with it. Compare and discuss your stories.

**“From Mouth to Page,” pages 28–29**

1. Why do you think adding a joke or a local reference to a story would make a tale more entertaining and meaningful?
2. How can a storyteller make a story come alive?
3. According to the text, how are good writers and good storytellers alike?
4. What do you think the *inner truth* of a story means?
5. Why is it important for storytellers and writers to tell their stories?

**“Stories from Home: Capture the Memories,” pages 30–32**

1. How is the text in this article structured and how does it help you understand what you are reading?
2. Use the steps and the questions in this article to conduct your own interview. Share your findings with the class.

**ANSWER KEY :**

**“Storytelling: A Way to Share”**

Possible responses include:

1. **Myth:** oldest kind of story explaining natural processes, customs, or beliefs; often involves gods and how they interact with humans and nature; may be the subject of epic poems.  
**Folktale:** often based on the beliefs of a group of people; passed down orally from generation to generation; author is unknown; has heroes and heroines, daring quests, magical lands, and clever or funny characters.  
**Legend:** usually tells about a famous person’s mighty deeds and adventures; generally based in truth but often becomes greatly exaggerated; can be about place names.  
**Fairy Tale:** may have begun as a folktale; often contains a lesson; author may be known.
2. A bard was a poet and singer who told stories, such as epic poems, and may have accompanied himself with a musical instrument.
3. Guide students as they identify the author and the lesson of the fairy tale.
4. Similarities may include that both are handed down from one generation to the next and that they tell of a main character and his or her tale. Differences may include that the folktale is based on the beliefs of a group of people and has no known author. For a legend, the real person on whom the story is based may no longer be recognizable because of exaggeration, the legend may be about a place name, and the story may be true.

**“Meet Hannah Wynne, Teen Storyteller”**

1. Hannah dressed as a character in the book.
2. Hannah knew she wanted to become a storyteller when a professional storyteller performed at her cousin’s birthday party. Hannah was 15.
3. Possible response: *energetic, ambitious, funny*
4. Guide students as they talk about their plans for the future.

**“900 Cinderellas”**

1. small, glass
2. Possible responses: blue dress, tiny golden slippers, festival
3. red
4. Cruelty is punished, goodness rewarded.

**“Tellabration!”**

This article has a descriptive text structure. It gives details about storytelling events such as Tellabration! and the National Storytelling Festival. For example, some details include when and where Tellabration! takes place. Also, the article describes how the National Storytelling Festival is a three-day program held each year in Jonesborough, Tennessee.

**“Your Turn: How to Tell a Really Scary Story”**

Possible responses:

1. It is important to choose the right story so that it will be appropriate for the age of your audience.
2. For a spooky setting, dim the lights, use candles, and keep cell phones off.
3. It is important to practice your story so that you are very comfortable with it. Knowing when you want to speed the story up, slow it down, or change your volume will help you give the scariest effect.
4. Keep description to a minimum by making sure listeners know what they need to know about the characters, setting, and action. Avoid extra details that may be too boring.
5. End with a bang by closing with the strongest part of the story (not with "at least, that's what I heard. . ."), and pause to let the audience take it all in.
6. Have a good time and your audience will too.

#### **"Tell Us a Story, Carmen!"**

1. Possible response: The first paragraph grabs my attention by beginning with dialogue. It pulls me into the scene through the sense of sound, making me feel like I'm right there. (Other responses may include how the use of vivid language and active verbs [such as "a sly grin on her face" or "leans forward"] make the scene come alive for readers.)
2. *Refugees* are people who leave a dangerous situation to seek safety.
3. Carmen's father said she was *like* a tree. He said that she had been torn from Cuba by the roots but replanted to bloom in the South.
4. Possible response: The question-answer structure helps me understand what Carmen Agra Deedy really thinks. It helps me get to know her as she answers specific questions.
5. 50 to 100 times. Possible response: This tells me storytelling is hard work.

#### **"Top Ten Telling Tips"**

Guide students as they choose stories and apply each of the tips to their stories. As they practice, encourage students to focus on vocal expression, body movements, and facial expressions. (Students can work on tip #10 after they have listened to a classmate's story.)

#### **"Inside the Circle: Meet Storyteller Joseph Bruchac"**

1. True
2. False: Bruchac's grandfather taught him how to quietly watch and listen in the woods.
3. True
4. True

#### **"The Gift of a Story"**

1. Possible response: Something wonderful; something valuable that can be owned or given away. Responses will vary.
2. The Haida live in the Pacific Northwest.
3. To *shun* means "to avoid." A possible antonym for *shun* is *welcome*.
4. A potlatch is a party where story owners tell their stories. Students may say that a potlatch is important because it gives groups of people the opportunity to share and learn about their culture.

#### **"A Picture is Worth a Thousand Words . . ."**

1. Possible response: People can respond to or interpret art in many different ways.

2. A powwow is a get-together where American Indians share traditional stories through dance, music, and storytelling. Possible response: Powwows allow American Indians to pass down stories of their culture.
3. Guide students as they compare their stories and discuss how they had similar and different reactions to the music.

**“From Mouth to Page”**

1. Possible response: An added joke can entertain people by making them laugh and enjoy themselves. A local reference can add meaning for listeners by giving them something they can relate to and understand.
2. Possible response: By changing his voice, gesturing with her hands, and widening his eyes, a storyteller can make a story come alive.
3. Good writers and storytellers keep a tale fast-moving, understandable, and expressed in colorful and vivid language.
4. Possible response: The inner truth of a story is the lesson to be learned, the moral of the story, or the underlying message or theme.
5. Possible response: Storytellers and writers keep the customs, traditions, and stories of our culture alive for others to learn.

**“Stories from Home: Capture the Memories”**

1. Possible response: The text structure is steps in a process. This structure helps me understand how I can go about uncovering my family’s oral history.
2. Guide students as they share their interview experiences.