

“Tell me a story!” – *Storytelling* als kreative Methode im Englischunterricht verwenden (Klasse 9–11)

Ekkehard Sprenger, Neuenmarkt



Der Zauber einer Geschichte! – Das Geschichtenerzählen gehört wohl zu den ältesten Lehrmethoden. Sprachen lernen und nutzen war für den Didaktiker Hans-Eberhard Piepho ohne Erzählen nicht denkbar, denn es ist eine grundlegende Möglichkeit, Wissen zu teilen, Erfahrungen zu verstehen und sich selbst in Bezug auf andere zu sehen. Zudem ist es eine sehr effektive Art der Sprachverwendung im Unterricht, weil es die Emotionen der Schüler und Schülerinnen anspricht. Die vorliegenden Materialien geben Ihnen praktische Anregungen, wie Sie Ihre Lernenden dazu bringen können, Geschichten zu erzählen, ihnen zuzuhören und sie zu schreiben.

KOMPETENZPROFIL

Klassenstufe:	9–11
Dauer:	20–80 Minuten je nach Auswahl (max. 2 Unterrichtsstunden pro Modul)
Kompetenzen:	1. Sprechen/Hörverstehen: Die Lernenden erzählen einander Geschichten und verstehen die von anderen vorgetragenen <i>stories</i> ; 2. Selbst- und Sozialkompetenz: Die Lernenden reflektieren (eigene) Erlebnisse in unterschiedlichen Sozialformen.
Thematische Bereiche:	Creative storytelling, imagination, memories, music and sounds
Material:	Musik, Knöpfe, Umschläge, Papierstreifen mit Inhaltshilfen

Auf einen Blick

Section A: The activities in this section support students to build a strong storyline and to create characterful people, places, objects and situations.

Modul 1

Thema: Stimulating imagination I

M 1 **Verb stories** / Erfinden von Geschichten mithilfe vorgegebener Verben

Modul 2

Thema: Stimulating imagination II

M 2 **Hidden stories** / Entwicklung von Geschichten durch Fragen und Antworten

Modul 3

Thema: Encouraging creativity in responses / encouraging being observant of others

M 3 **Dictation stories** / Erfinden von Geschichten in gemeinsamer Interaktion

Modul 4

Thema: Encouraging imagination I

M 4 **Stories from music** / Erfinden von Geschichten inspiriert durch Musik

Benötigt: ein geeignetes Musikstück, Abspielmöglichkeit

Modul 5

Thema: Calling on students' creativity and imagination

M 5 **DIY stories** / Entwickeln von Geschichten durch Beantwortung von Leitfragen

Modul 6

Thema: Encouraging imagination II

M 6 **Sound sequences** / Vorbereiten von Geschichten mithilfe einer Klangcollage

Benötigt: geeignete Klangcollage, Abspielmöglichkeit

Modul 7

Thema: Tapping the creativity of students

M 7 **The humble buttons** / Erzählen eigener Geschichten angeregt durch Knöpfe

Benötigt: große Anzahl verschiedener Knöpfe

Modul 8**Thema:** Encouraging imagination / helping develop the capacity to associate**M 8** **The envelope** / Aufbauen von Geschichten durch zufällige Gegenstände**Benötigt:** genügende Anzahl an DIN-A4-Umschlägen**Modul 9****Thema:** Encouraging creative thinking**M 9** **People, places, problems and things** / Verwenden von Papierstreifen mit Notizen als Ausgangspunkt für fantasievolle Geschichten**Benötigt:** 6 Schachteln mit vorbereiteten beschrifteten Papierstreifen**Modul 10****Thema:** Providing fun, mystery and a bit of excitement (material for the students)**M 10** **Construct your story** / Erzählen von Geschichten mithilfe von *Storyboards***Benötigt:** für 4 bis 6 Gruppen je 1 Kopie von *Story structure* und *Story strip*;
 für jede Gruppe alle Karten des *Character setting deck*, *Incident deck*, *Conflict deck*, *Crisis deck* und *Resolution deck* kopiert und ausgeschnitten (in Umschlägen)

Section B: Biography, obviously, is a major source of storytelling. The activities in this section help students to share aspects of life stories in an exciting way.

Modul 11**Thema:** Encouraging students to think about and decide what is precious and meaningful to them**M 11** **Success stories** / Erzählen von Geschichten über erfolgreiche Erlebnisse, die die Schüler und Schülerinnen gehabt haben**Benötigt:** Gegenstände mit persönlicher Bedeutung**Modul 12****Thema:** Developing the spirit of fun and imagination**M 12** **Extra! Extra!** / Entwickeln einer positiven Geschichte mithilfe von Zeitungsschlagzeilen**Modul 13****Thema:** Getting students to re-experience their memories**M 13** **Life stories** / Erzählen von Geschichten, in denen die Lernenden persönlich involviert sind

Stories from music

M 4

Preparation before class: Choose a piece of music that creates a certain atmosphere. Dramatic music will generate a dramatic story; serene music is likely to evoke a fairy tale. It should be about three minutes long. In the procedure below, a piece from Honegger's "Pacific 231" is taken as an example (<https://raabe.click/en/Storytelling-Pacific231> [last access: 19.03.2021]).



In class:

1. Tell your students they are going to have an opportunity to create a story from music. First, they are going to hear some music that will be the starting point for their plot. They are going to decide what takes place, and then they will develop the story in groups.
2. Form groups of 3–5. Get your students to concentrate. Next, play the music. Your students jot down words about the ideas that the music generates.
3. At plot development stage, your role as a teacher is crucial, but should be as discrete as possible. Here are some ways in which you can enable the plot to develop in whole class session:
 - a) To leave as much room as possible to your students' imagination try to limit your interventions to monosyllabic questions such as: "Who?", "Where?", "Why?", "How?", "When?"
 - b) If necessary, get your students started by asking a longer question. For example: "Is it something that happened in a town, in the country, on a mountain?" Whatever the groups accept as valid by consensus is adopted.
 - c) As the plot takes shape, encourage groups to elaborate by asking more specific questions such as, "What kind of train?", "What time of day?", "What season?", "What carriage?", "Describe the carriage.", "Is there someone in the carriage?", "Describe the person."
 - d) When one episode has been created, encourage the students to go on by asking, "And then?", "And after that?" or simply "And?" or even "Mmm?" or putting on a questioning look. Once the flow of ideas has started, proposals should gush from everywhere.
4. The class gradually builds up the story: the setting becomes clear, the characters come to life, and the plot develops with the members of the groups as authors. Provide any vocabulary they need. Correct inconsistencies by asking students to repeat the story line now and then.
5. Keep things moving briskly. If things begin to drag after a while, provide a quick ending to the activity.
6. Groups share their stories with the entire class.
7. Ask your students to write the end or the sequel at home.



Suggested music

1. Honegger: "Pacific 231" (Mouvement Symphonique no.1)
Take a three-minute section from it just before the end. This often yields a story in the style of "Murder on the Orient Express", or a scene in the American prairies with Indians and cowboys attacking a train.
2. Arne: Sonata no. 1 in F. major for harpsichord – take the andante to generate a fairy-tale-like play.

Sound sequences

M 6

Preparation before class:

1. Individually, in pairs or in small groups – students prepare sequences of sounds. Students can make their sounds any way they like. They use their mobile phones to record their sound sequences in advance. Otherwise, they may need to bring various sound making objects to class, unless they propose to make all their sounds themselves.
2. Each set of sound makers prepares a written 'score' specifying which sounds come in which order and saying how the sounds were produced. This will come in handy later.



In class:

1. The sequences of sounds are played (if recorded) or made 'live'. If they are done live, it is best that the sound makers are at the back of the class, unseen by the rest of the class.
2. The 'audience', in pairs, prepare stories to fit the sound sequences. They may ask the sound makers for repetitions at any time. (For this reason, the sound makers should have notes fixing the order of their sounds.)

You must give students guidance as to whether the events are to be recounted as if immediate or as if in the past. In the former case, naturally told stories will use the present forms – simple, continuous and perfect. In the latter case, Simple Past will predominate. The former is more natural, but more difficult.

3. When the stories are ready, they are told to the whole group, each time with the accompaniment of the sound sequence.
4. Afterwards, the sound makers explain how they made their noises and say, as well, what stories they had had in mind.



Getting your students to do it – the teacher never speaks!

Short techniques for story telling (4): Circle stories

There are many different ways of telling stories sitting (or standing) in circles. Here are some that work well.

- Each student in turn says the next sentence of a story, e. g. A: "My ship was in a storm." B: "The ship sank." C: "I swam all night and survived." D: "In the morning, I saw an island." etc.
- Another way is for the first student to say as much as he/she likes, but when he/she says "AND ...", the next student continues the story, e.g., "I was climbing a mountain but suddenly, I began to slip AND ... then I heard a shout AND ... I felt someone holding me safe AND ... I turned around looking into the person's face AND ..." etc.
- Yet another way is to number off the class in the circle as A B A B A B etc. All As are trying to finish the story with one line e.g. "The elephant died, but the mouse was very happy". But at the same time, all the Bs are trying to finish the story with a totally different line e.g., "The two astronauts landed safely on the moon". The first student A starts the story about the elephant. You as teacher signal after a sentence or two, and then, the first B tries to move the story to be about astronauts, and so on. The winning team is the one who says the given last line of its story so it fits.



M 12

Extra! Extra!

Preparation before class: none

In class:

1. Ask students to close their eyes and to get comfortable. Say several things to help them relax.
2. Then give the following instructions:

"Visualise the front page of a newspaper from the present, past or future, in which **very good news** has been written up. Look at the front page and focus on the headline until you can read what it says. (Pause to allow some time here.) ... Remember, it must be very positive news! Now change this same headline so that you omit a word or a couple of words in it and replace these with your first name. The headline will be similar, only your first name is now in it ... Visualise this new headline ... Begin to read the sub headlines related to the story that has your name in the headline. Begin to read the story written about you that's on the front page ... (Give a longer amount of time here.) And now turn to the editorial page and read the glowing reaction written there about you related to this headline story ..."



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3. After a sufficient time, ask students to open their eyes. Ask them to write down their headline and the story they visualised.
4. In small groups, students share anything they may want to, based upon their story and the message they received from it.

Comments:

- This activity should only be used after a good deal of trust has been built in the group so that students will feel free to share. Some may only want to share the headlines with the meaning behind them, since these may point out areas in which they want to change. However, the fact that the news is positive will make the result a happy, rather than threatening, one.
- The most important part of getting this activity off to the right start is to say emphatically in the opening sentence that this is **good news**. Otherwise, almost everyone will conjure up a bad piece of news, which will be an interference to try to change once this comes to mind. The activity can enhance introspection in the direction that students want to go to grow and to improve.
- Here is an example of how the positive focus helps so much. My own headline, "World War II Ends," could be quite depressing when changed to "E.S. Ends." Because this is supposed to be good news, I can focus on what parts of me I want to get rid of and will feel good about as a result.

