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Engaging Hmong Learners With Oral Storytelling And Flipgrid

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ENGAGING HMONG LEARNERS WITH ORAL STORYTELLING AND FLIPGRID

By

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A capstone in partial fulfillment of the
requirements for the degree of Master of Arts in Teaching

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CHAPTER 1

Introduction

Overview

Many K-12 schools have come to the decision of instructing online learning for health safety reasons during the covid-19 pandemic. K-12 teachers were not trained to be online educators and students have not ever had to attend school remotely. The many changes that people had to adapt to came with challenges. I started off the 2020-2021 school year with many doubts, concerns, and even had a slight hope for thinking that things would get better over time. Nevertheless, an issue that did not get better was the engagement from the students. Distance learning already feels so far from connectedness, and it became even harder to keep students engaged in the online classroom. At home, teachers and students face many distractions and hardships. For the Hmong students, I have a good idea of what responsibilities they have to maintain at home, and the boundaries of school and home are not easily established. I am a Hmong mother myself, and I struggle immensely with my duties. It did not take long, but I started to notice how students quickly disengaged in their learning, and there are sometimes very good reasons for students to do so. They had to change their young baby sister's diaper, help their mom with something, or the house was full of other distractions. All of these factors work against a student's online education, and sometimes it cannot be helped.

However, what can still be helped is the attempt to bring students back into the online classroom through engagement. Since learning will continue to be done remotely, I want to try to use an online platform to support student engagement. Furthermore, I have considered what is something that the Hmong people have done in the past that has helped promote learning for the younger generation. Immediately, oral storytelling came to my mind as it can be used as a way to

guide Hmong students back into the learning environment. Therefore, the question that I explore in this capstone is, *how can middle school Hmong students use storytelling as a way to encourage active engagement in the classroom through the use of Flipgrid?* In this chapter, I open up about my personal journey and reflections that led to this research question.

Personal Journey

I was 8 years old when I first listened to one of my elders tell me a story after dinner. The way the grandma spoke just brought in all the kids together and listened attentively. Nobody asked questions. We all just sat or stood there listening to everything, and we had such respect for that grandma. She talked and we just listened. Part of the story I could not understand, because some of the Hmong words were unfamiliar to me. It was about a little girl that worked hard, cooked dinner, took care of her siblings. Being very familiar that Hmong stories included a lot of ghosts and spirits, I was waiting to be scared. The grandma ended the story with the girl going to sleep. "What happened?", all the kids asked. The grandma just smiled and said, "Nothing. That's it." I was not satisfied with the ending of that story. Something needed to happen. There needed to be a conflict of some sort and a solution to it. It was what was always taught at school. Ten years later, I still think about that story and wonder why that grandma told us. I came to terms that this story was unconventional, but it does not mean that it was not important. Now I remember that the grandma told this story in front of all the grandchildren that were girls. Did grandma want us to become good daughters? Was this the message she was trying to send to us?

Fast forward 9 years later to me as a seventeen year-old, it was an uncle who was telling the kids a story this time. Again, it was after dinner and there were children between the ages of two to 18 years-old. Not just girls, but there were boys, too. The uncle spoke in a calm tone and

warned us, "Remember, when you tell ghost stories, you can only do it when it is night time." I was excited at this point. "Yes, a ghost story!" I thought to myself. "Wait, why do we have to only wait to tell ghost stories at night?" my sister asked before he would begin telling the story. "Because, we don't want to attract any bad ghost spirits," the uncle replied. To this day, I am not sure how true that is, because would it not be the other way around? Ghosts should usually be active at night. The uncle started storytelling and told us that long ago, a wife died but the husband who was out of town did not know. He came home one day, and everything was just as it was before he left. There was his loving wife and life was good. Eventually, the uncle got to the part where the husband finally found out and had to escape the spirit of his wife who became very aggressive because she wanted to hold on to the love that they once had. I was quite satisfied with this story, but it was one that I had already heard before many times. However, it still bothered me when my uncle said that we could only tell ghost stories at night. So, I decided to ask my mom instead. She told me it was to keep children from leaving the house at night and make sure that they are sleeping still in bed. Okay, I get it.

The many other stories that were told by my parents and elders were mostly about their struggles to escape genocide after the Vietnam War. The Hmong were involved in assisting the U.S. and paid the consequences once the U.S. withdrew. There were so many killings, losses, sorrows, and spirits. Every time I hear an elder tell their own story, I cry. I may not know who that elder may be, but their tragedy will forever be in my memory. Without these stories, I would have not been exposed to Hmong history. Each story that was ever told by a Hmong elder, I still remember the way I felt, the sound of that person's voice, the silence, and the pain. The memory is so clear to me.

Through these experiences, I knew storytelling was important to me, but I was not sure how I wanted to pass on this tradition to the next generation. I do not know enough Hmong folktales, myths, or religious ceremonies. Now, I am 28 years old and a teacher so this was my chance to try storytelling with the Hmong students that I teach. My first year of teaching, I decided to tell students about my odd dreams that involved many spiritual superstitions. The Hmong students gravitated towards that topic. I usually started by telling my dreams at the beginning of class. I acted out everything that happened in my dreams, and I noticed that I had the attention of every student. The students who were usually daydreaming seem to be focused on my story because they are not looking at the floor anymore, but at me. At the end of my story, a few of the students asked for more dream stories. "Really? We have to get class started, though." I would always say. "Please, Ms. Tang, please. Just one more," they begged. "Ok, just one more, and then we have to start class after that." Before you know it, students start to ask if they can also tell their own stories too. It was time for me to shift the spotlight to the students. One student who rarely ever spoke in class was eager to tell us one of his scary encounters with a ghost. Another student with an IEP was excited to start class telling us one of her stories, too. Both of these students have a history of never answering questions in class or talking with their classmates. However, that day, they both led their stories in the most natural way with students anticipating what was going to happen next. After telling their stories, classmates always asked follow up questions without me prompting. I was mostly there to just say, "Ok, we have to start English class now."

At the end of that school year, I surveyed students asking what was one of the best things we did in class. To my surprise, many of them said that telling stories at the beginning of class was their favorite activity. I did not expect that, because my storytelling was not connected to

any standards or benchmarks. It was just something that I wanted to do to preserve the tradition of storytelling. No other English teachers were doing this, and I was often scared that I was going to get in trouble for doing something that was not related to a standard. Nonetheless, I did not want that to stop me from continuing storytelling in class, because I saw the benefits in my classroom.

Unfortunately, this school year was a challenging one because the school district that I work at is now requiring distance learning due to the covid-19 pandemic. Once school resumed, I had forgotten about storytelling. There were so many new challenges and not every one of them could be resolved. The biggest challenge I noticed with the Hmong students is that they rarely talk and turn on their cameras. It is as if I am just talking to my computer screen all day with no one listening. The few students who used to turn on their cameras, stopped because they also felt like it did not matter. As the months went on, I was losing engagement from the students. This was not good, since I am also pressured to ensure that learning is occurring online. So one morning, I decided to not start class. I really wanted to just vent to the students really quickly about what happened over the weekend. It was supposed to be a funny story, and I was very passionate about the events I encountered.

Suddenly, I started seeing a flow of group chat messages engaging with me as I told the story. This had me excited because students that I never heard from before were chatting in the group chat in Zoom. They talked about what they liked about my story, which part was funny, and related with me. This started to feel similar to the time when I was storytelling in person during my first year of teaching. The next day I decided to try storytelling about the same dream that I told my students last year. I did the acting and was somewhat disappointed because I could not see the students' facial expressions. However, when I finished telling the story a student

asked, "Can you tell one more story about your dream?" I was too eager and responded back, "Of course! But, we will have to start class soon afterward, okay?". A lot of students agreed to this. For the rest of the class, I had many students still engaged through the group chat since they were already doing so at the beginning of the class.

That was one of the few happy moments of online teaching. However, I wondered to myself, how can I get students to tell their stories, too? Then, I thought about the one time I had students use Flipgrid to read one of their stories that they wrote. Reviewing those videos brought me so much joy because I finally got to hear students' voices and see their faces. Their classmates were also able to view other students' video submissions. I knew students were watching other student videos because Flipgrid lets me see how many times each video has been viewed. I was glad that other students were viewing other Flipgrid videos because I was not requiring anyone to do so. It was just the best idea I had at the time for me to hear students read, but instead, I learned that it could also be an opportunity for students to engage with one another through this online platform. Flipgrid has been the most successful online platform in my class when it comes to having students record themselves to show their faces and use their voices. It gives them less pressure to perform live because Flipgrid allows them to upload their best recording. Giving it a try, this online platform might be useful for storytelling as well.

Personal Reflection

Overall, I have seen a lack of engagement as the number one issue for my students. The issue of lack of engagement through verbal communication has recently grown in importance as distance learning has made it even harder for students to communicate due to home situations, the ability to just not have to respond, and the option to type in the group chat without having to talk to anyone. This is an increasingly important issue due to the fact that teachers at my school

were notified by administrators that speaking is the lowest scored language domain from our

English Language Learners (ELL). Although not all of our Hmong students are enrolled in the

ELL program, we still want to consider that this information is reflective of the majority of our

Hmong students in the classrooms.

Moreover, distance learning has not been helping this situation to improve. Learning

about the challenges of distance learning from other schools can shine the light on how this

impacts verbal engagement from our students. Hmong students also already have language

challenges that contribute to their ability to speak in the classroom and the online setting.

However, Hmong students have a unique cultural tradition of oral storytelling that can be

brought into the classroom as a pedagogical strategy to help support verbal engagement.

Furthermore, with the increasing developments of online learning tools, Flipgrid is a popular app

where teachers and students have been using to promote social discussions with one another.

This is why the situation brings my focus to the capstone question of *how can middle school*

Hmong students use storytelling as a way to encourage active engagement in the classroom

through the use of Flipgrid?

Summary

Many Hmong students are already interested in storytelling and are familiar with using

Flipgrid. I want to bring storytelling together with technology to combat the challenges that

teachers and students face in distance learning. The major challenge that exists now is the lack of

engagement with online students. Thus, my project is going to focus on improving this situation

so that all students can still have a meaningful learning experience in English class. In this way,

preserving the tradition of oral storytelling with the Hmong youth can be simultaneously

incorporated into the classroom and even be connected to standards. In Chapter Two, I review

the literature that is relevant on how to pursue the success of engaging online Hmong students.

CHAPTER 2

Literature Review

Introduction

Chapter Two is the review of existing research and curriculums with the intention to identify the missing needs. This chapter is broken down into the following subsections: the impacts of distance learning, characteristics of Hmong learners, preservation of Hmong oral storytelling, storytelling as a pedagogy, student engagement, using Flipgrid for learning, and curriculum needs. The first subsection titled *Impacts of distance learning*, explains the current challenges of online learners. *Characteristics of Hmong learners* specifies the unique challenges that they have in distance learning. Then, *Preservation of Hmong oral storytelling* provides background context of incorporating culture into the classroom. The next subsection, *Storytelling as a pedagogy*, is an overview of the existing curriculum. The following subsection describes what *Active student engagement* is in the classroom. After that is the subsection that reviews *Using Flipgrid for learning* as an online platform. This chapter provides a thorough understanding of the existing research and curriculums that support the specific needs of online Hmong students.

Impacts of Distance Learning

Before distance learning became a common practice in the United States due to the covid-19 pandemic, researchers were already anticipating that the advancements of technology would make it possible for all learners to receive education from a distance through online learning. From the help of technology, some hopes that early researchers had with distance learning were to foster a collaborative learning community and pedagogical partnerships between teachers and online tools, and the opportunity for students to demonstrate their

knowledge in multiple ways (Dede, 1991). Using technology for learning has created a new

space to further education and there is no doubt that there are many successes in these areas. On

the downside, one of the main distinctions with how online learning differs from traditional

classroom settings is that interactions through text, such as group chats, make messages seem

more muted compared to face-to-face interactions (Dede, 1991). The communications that are

involved in a typical classroom are not as natural or visible for many online users, which puts a

strain on maintaining the communication that is needed for learning.

For example, one of the main online platforms called Zoom is being used in many

countries for distance learning where teachers can teach, and everyone can have the ability to

interact with all participants. This feature enables users to use their web cameras to show their

faces and has a group chat for typed responses. Nonetheless, research has shown that shy

students would rarely ever speak to ask questions or share their knowledge during Zoom class

meetings (Dietrich et al., 2020). The same research study also found that only using Zoom to

support engagements between students and teachers would not work well for students that are

more passive and shy (Dietrich et al., 2020). Students can go on for days and months without

ever having to speak or show their faces to anyone. Many Hmong students can be described as

having this characteristic, which makes it difficult to see evidence of learning if any verbal

interaction is to be used as a learning assessment (Vang, 2003). This is why it is important that

Hmong students demonstrate their learning by ensuring that there is high engagement to impact

the challenges of distance learning.

Characteristics of Hmong Learners

Schools and the homes of Hmong students have different values and expectations that

sometimes make it harder for Hmong students to find the right balance (Vang, 2015). In the

classroom, Hmong students have been generalized as the "silent students" that are passive learners, obedient, and reserved (Vang, 2003). Only a few Hmong students in each classroom are assertive, but the majority of them seem to be working quietly. These visuals give teachers the assumption that Hmong students must know what they are doing and are competent. However, it may very well be quite the opposite. Part of the Hmong culture, students have been taught to not question authority figures and not understanding something would be humiliating. Even if Hmong students can engage in social interactions with their peers, the academic oral proficiency in English may not be sufficient (Vang, 2003). Thus, these students are not speaking enough and show a lack of engagement when it comes to academic discussions. Throwing in distance learning on top of that, many Hmong students will go throughout the whole school day without saying a word to anyone. This shows how hard it may be for teachers to make formative assessments online when all they need is to observe engagement through verbal behavior or other forms of communications relevant to the learning goals.

Moreover, Hmong learners also come from a culture where listening to Hmong elders speak is highly imperative to learn important skills, history, and traditions. Although Hmong youth hold the highest respect for their parents, elders, and teachers, there should be a space where their voice matters. As a teacher, it can be truly difficult to get students to demonstrate their knowledge and skills if engagement is not present. An important aspect of being Hmong is to be able to pass on knowledge and stories are told through the oral culture of storytelling and oral teachings ("Hmong Chronicles", n.d.). Teachers have to bring in this highly valued oral culture into the classroom for Hmong students so that we can hear their voices tell their experiences and ideas which are worth listening to. Not only does this lead to engagement, but it provides students with opportunities to practice and refine their use of academic English.

Preservation of Hmong Oral Storytelling

Long before Hmong people were able to tell stories through video and sound recordings, oral storytelling was an important component of sharing knowledge to their people. Oral storytelling helped the Hmong retell lessons, myths, ceremonies, and history to the youths who then share the knowledge with the next generation. It is a time for family members to gather around and provide entertainment around the fireplace after a hard day of work. Elders would be the storytellers and the young and older children would join to listen to lessons, riddles, and tales (Schang, 2013). Traditionally, storytelling for the Hmong brought families together for a simple joy of entertainment for families of all ages. Not only has it been used for community building, but oral storytelling was another important way for the Hmong to retell their history and continue on with their spiritual practice (Borja, 2017). Thus, oral storytelling preserved much of the Hmong history without it ever having to be written down.

With new innovations, technology has done a great service to preserving these stories so that the younger generation can continue to learn from them. However, it has also lessened the act of storytelling. This tradition is becoming less common as more Hmong Americans become busy with their lives and are spending less time together to tell stories. Moreover, the Hmong language that once made a connection between the elders and youths are diminishing as that language is becoming harder for youths to speak and understand. Hmong oral storytelling has kept traditions and its people alive. This time, it is important to bring back storytelling to Hmong students in the classroom to prove that there still is use for it in the modern world. As mentioned in *Why Race and Culture Matters in Schools*, allowing Hmong students to use oral storytelling reflects a culturally responsive pedagogy (Howard, 2010). This pedagogical approach supports students' needs to utilize personal aspects of their culture to be used towards their educational

journey in the classrooms (Howard, 2010). Therefore, connecting oral storytelling that is important to the culture of the Hmong people to education can be a way to support the cultural needs in the classroom. Many theories also support that culture is a heavy component when it comes to even understanding societal and educational expectations of students that impact the way students are learning in the classroom (National Research Council, 2002). Having awareness of student cultures can bring a new perspective to teachers who are from different cultural backgrounds.

Storytelling as a Pedagogy

Our earliest human ancestors used storytelling as a way to survive by passing on knowledge from one generation to the other (Abrahamson, 1998). Before writing was invented, oral narration was the primary method of obtaining and providing sources of knowledge, as noted by anthropologist John Campbell (as cited in "Storytelling", 2017). Storytelling is not just only reserved for formal education. In most White American family households, storytelling is usually performed by children at the dinner table when parents ask what the day was like (Ochs et al., 1992). Nevertheless, what most people think of storytelling in the classroom is when an elementary teacher sits everyone down to read a story. However, storytelling is much more than that. The considerations of using a language to communicate emotions, vocals, and the psychology of movements are all integral to storytelling. In addition, it is also a moment of engaging connection with the audience as they can provide reactions and verbal feedback afterwards (National Storytelling Association, 1997). From research studies, data shows that storytelling from teachers does improve the development of language, comprehension, and engagement from students (Miller & Pennycuff, 2008). This means that teachers who use storytelling in the classroom enhance learning benefits for students that listen to the stories.

While there are many great lessons to teachers on how to become great storytellers in the classroom, there are not as many opportunities for students to become the storytellers themselves. Traditionally, teachers carry the role as the storyteller. Their aim is to be open and dynamic to engage students. In doing so, the speaking power goes mostly to the teacher ("Storytelling", 2017). This leaves little to no room for students to take turns in the role of the storyteller in the classrooms. Even in traditional Hmong storytelling, it is the role of the elder to pass on the knowledge and share stories with the younger generation. This position is highly respected, and not just any child could easily take on the position as the storyteller. In fact, it would be unconventional to have the children to be the bearer of knowledge.

Since the goal is to have students be more verbally engaged in the classroom, voice sharing becomes unbalanced if teachers and elders are to be the only storytellers in the classroom. Traditionally, students have been put aside as storytellers and that is taking away the opportunity for the engagement that teachers seek in them. Although students love hearing stories, being storytellers themselves gets them active in a lot of ways. In a study where young students were incorporating storytelling, it was shown that storytelling has helped them make sense of the experiences of characters and events through acting (Berkowitz, 2011). Students portray characters through voice, how they sound, move, and what they look like. By using their imagination, students can effectively communicate to make sense of stories (Berkowitz, 2011). While narrative storytelling helps students make sense of a character's experience, it can also help students reflect on real life personal experiences when using storytelling to perform autobiographies (Collins, 1999). By doing so, students can draw on life lessons and also share important family stories that are willing to be told in class to foster a stronger bonded classroom community (Nguyen et al., 2015). Therefore, storytelling is quite versatile with the many choices

of stories that students choose to tell. Furthermore, in a separate study, students answered a questionnaire to rate their learning perception when given storytelling strategies to demonstrate their learning. It was reported that 93.4% of students favored the storytelling strategy that assisted with writing and communication skills, and understanding story elements (Alkaaf, 2017), showing that students have a very positive outlook when it comes to using storytelling.

Thus, creating the time and space for students to demonstrate their knowledge in the way storytelling can greatly support their social literacy, communication, and at the same time build a community with their audiences. Especially where Hmong students may already be struggling with communicating and engaging in the classrooms, storytelling would be a great choice for those students to practice these skills. This can ensure that Hmong students can be engaged in ways that will challenge and yet incorporate a part of their culture into the classroom.

Active Student Engagement

Traditional lectures are going to keep students from being engaged. This is because active learning is going to have to involve more than just great listening skills from students, but as well as students engaging in discussions (Bonwell & Eison, 1992). Many teachers want the same thing when it comes to having students engage in an online learning setting too. However, student engagement is most commonly mistaken for student participation. Student participation sounds like hearing single word answers and phrases from students. Responses are usually geared toward reciting the right answers and just repeating back knowledge. Moreover, the wait time for responses is usually quick. Most of the conversation is between the student and teacher (Fleming, 2018). Although participation may sound like students are doing work, this leaves behind many other students that are left out of the learning conversation. It does not open up the

conversation to students that also need to be involved with discussions that require higher depths of knowledge.

However, when engagement is present in the classroom students will naturally talk in complete sentences using many "I" statements. At this point, it is not about repeating knowledge, but more so making connections with a topic from their thoughts, what they feel, seen, or heard of from before. In doing so, this ability shows that students are trying to make sense of a new topic with what they already know from their own experiences. Moreover, the conversation will heavily be between student to student and the topic may even start to get pulled away from the original one. Again, this is not to say that students are changing a topic abruptly about something different. The change of topic has been guided to another relevant topic because students are making connections with one another. All of this exchange demonstrates that students are engaging at higher thinking levels (Fleming, 2018). Naturally, this environment is more exciting for students and for teachers to witness. It provides the opportunity for students to be active listeners and speakers with one another, instead of the traditional method of learning from the teacher. This is why in most schools today, there are goals to support engagement to make learning as inclusive to all groups of students, most importantly English Language Learners when it comes to communication. Research has shown that student engagement decreases over the years starting in the upper elementary grades to the lowest engagement levels in high school (Fredricks et al., 2011). To reach the students as early as possible with engagement would be the best thing. However, it is never too late to start at any grade level.

In distance learning, every teacher would hope that students can achieve high engagement. Bartlett's Model of Engaging the Online learner presents the seven variables that impact an online learner's engagement level: engagement with the course, peer, instructor,

program, community, and technology efficacy (2018). Students need to feel and have a high connection to all of the variables in order to display any sort of engagement in the classroom. Connectedness with these variables ensures that students can have a sense of purpose to their learning with others, self, and the outside world. Bartlett's model also shows that there are factors that are connected to engagement and that is when a learner believes that they can do the work, if the work is deemed important to the learner, and if society also approves of it (2018). Online learning for students has to be more than just putting a curriculum on the internet. Without finding ways to keep students engaged in a setting of online learning, attrition rates with students will increase throughout the school year (Angelino et al., 2007). Therefore, finding a solution to support these variables altogether can promote the engagement of learners in the classroom.

Using Flipgrid for Learning

Flipgrid is well-known for being a video discussion platform for students to engage in conversations with each other through video and audio. According to Green and Green who reviewed Flipgrid (2017), this platform has been popular with teachers, because they can also organize their classes into grids which allows them to separate classes or lessons into sections. Within each grid, are topics that teachers create where students can respond. Moreover, teachers can send the URL link or QR codes to lead students to the discussion topic. Since Flipgrid also offers a free version of its program, many teachers and students are even more likely to consider using this platform. It is accessible and easy to use and for students to navigate (Green & Green, 2017). Accessibility and simplicity makes Flipgrid popular, and most students would have come across this online program in multiple classes in various subjects. The ease of use in technology has been proven to support engagement (Bartlett, 2018). These characteristics are very important

for students when it comes to maintaining learning through online interactions, where it is needed the most.

In a time where many schools are now moving towards online methods of teaching during a pandemic, Flipgrid has also been highly effective and a top choice for student interactions. Bartlett's Theory Model of Engaging the Online Learner encourages that that engagement needs to happen at multiple levels, such as engagement with the course, peers, instructor, program of study, community, and technology efficacy (Bartlett, 2018). In a recent study also conducted by Bartlett, Flipgrid supported and increased all of these levels of engagements. The survey reported that 92% of learners felt that Flipgrid increased their connection to the course, their peers, instructor, and the program (Bartlett, 2018). All around, Flipgrid generally brings success to student engagement, but there are limitations as well. There is still student discomfort when it comes to showing their faces and that may even prevent some students from engaging at all by avoiding classes. In addition, Flipgrid is not the best platform for students to do formal presentations as they cannot share their own computer screens the way Zoom or Google Meets allow. Moreover, since all interactions are done through video recordings, going through and listening to all of them may take much more time versus reading a written text (Bartlett, 2018). Nonetheless, the benefits of Flipgrid exceed far more hope for encouraging online student engagement.

Summary

With the explorations of existing research and curricula, provides some in-depth considerations of what impacts distance learning, background knowledge of the characteristics of Hmong learners, the importance of preservation of Hmong oral storytelling. Moreover, the discussion continues when determining what student engagement consists of in an online

learning environment, and how Flipgrid can be used to promote engagement. All of this

information shows that having Hmong students use oral storytelling for online engagement is

now the missing link. This leads to Chapter Three, where it provides a proposal of a curriculum

design that will support the capstone question of *how can middle school Hmong students use*

storytelling as a way to encourage active engagement in the classroom through the use of

Flipgrid?

CHAPTER 3

Methods

Introduction

This chapter describes the development of the curriculum that will be used to explore the capstone question, *how can middle school Hmong students use storytelling as a way to encourage active engagement in the classroom through the use of Flipgrid?* These subsections that are listed explain the process and expectations of the curriculum: *Curriculum design, Setting, Participants, State standards, Assessments,* and *Timeline*. The *Curriculum design* mentions the influences of the creation of this curriculum. The *Setting* states where and when the curriculum will take place. The *Participants* subsection describes the participants that are involved in the implementation of the curriculum. The *State standards* subsection explains how the curriculum connects to the lessons in the standards. The *Assessment* subsection describes the surveys, formal and summative assessments used in the curriculum. Finally, the *Timeline* subsection describes the planned sequence of how lessons and assessments should be implemented. The purpose of this chapter is to provide insight to the process and decisions of the planned curriculum.

Curriculum Design

The curriculum design is largely influenced by the Backward Design model. In Wiggins and McTighe's *Understanding by Design*, this curriculum model requires educators to begin with the end goal or product in mind (1998). Furthermore, planning the acceptable evidence to determine if the goal has been accomplished prepares educators to develop activities and lessons that are purposeful toward the outcome of what is expected of the students (Wiggins & McTighe,

1998). Following this design model would eliminate unnecessary activities and work toward the process of how to achieve the outcome strategically.

With this design model in mind, it is needed for students to partake in engaging learning with one another. Students being able to create a Flipgrid video and interacting with peers through commentary and video feedback would provide evidence that the goal has been achieved. The step that follows after that is how to ensure and plan that the lessons will be geared to reach these specific goals.

Setting

The setting for implementing the curriculum will be all virtual and learning will take place in the homes of students. The curriculum is designed for seventh grade Hmong learners that all have access to complete tasks and assessments through use of a Chromebook. In addition, the curriculum will be used in an English online classroom. All lessons and activities will be accessed through online learning platforms such as Schoology, Google Meets, Zoom, and Flipgrid. Schoology is the platform where students will access lesson materials, assignments, discussion posts, instructions, and meeting links. In addition, all pre/post surveys, assessment grades, and outside class hour communications, such as remediation or feedback, will be used and stored in Schoology. For live class sessions, Google Meets is to be primarily used for lecture lessons that do not require much student participation or engagement. Instead, Zoom will be the main online platform to be used when break-out groups are required. Lastly, Flipgrid is the site for students to submit video recordings and provide feedback to their peers.

Participants

This curriculum is geared toward students that have challenges of engaging in an online learning setting. It can also be used for any upper elementary or secondary students that are already familiar with using technology for online learning purposes.

Specifically for this project, seventh grade Hmong students at a charter school are the main focus participants. All students borrow a Chromebook for online learning. On another note, non-Hmong students are not to be excluded from this curriculum and will still be a part of the learning experience. There are five classes that are taught by one teacher in this subject. Student participants vary between 19—29 students in each class. Attendance in each class averages at about 90% of being present each day. In addition, about 75%-80% of the students show up to live class sessions on a daily basis. The class consists of about 5 students with IEPsin each class. Moreover, there are about one third of students that are formally enrolled in the English Language Learner (ELL) program. However, the majority of the Hmong students come from families where two languages are spoken and many of them can have similar challenges as ELLs. Being able to speak and understand greatly varies between each student, depending on how often the Hmong language is used at home. Most Hmong students are at least able to understand the Hmong language though. For the Hmong students that are most connected to the Hmong culture, they will be most likely familiar with oral traditions and the stories that are told through them.

Overall, the general characteristic most of these students share is that the majority of them are non-engaging in an online learning setting. On a daily basis, these students do not turn on their web cameras or communicate using their voice. A few students in each class are more open to communication using the chat feature in Google Meets and Zoom. These engaged students tend to be more active on a consistent basis. For the ones that are non-engaging, half of

them either complete all assigned classwork to maintain their grade, and the other half do not

complete or start assignments at all. This designed curriculum is intended to provide the students

opportunities to engage with the course, their peers, and more by sharing stories with one another

through storytelling on Flipgrid.

State Standards

The language standards that are tied to the curriculum are listed below in Table 1 and

follow the Minnesota English Language Arts standards. There is not a core text for this

curriculum, and reading benchmarks are not necessary for assessment as the majority of skills

will be the performance of speech through the assistance of writing. Therefore, the focus

standards will reflect the use of speech and writing.

Table 1

Code	Benchmark	Relationship to this curriculum
7.9.6.6	Adapt speech to a variety of contexts, audiences, tasks, and feedback from self and others, demonstrating command of formal English when indicated or appropriate.	Adapting speech: - Context and tasks are essential to the flexibility of presenting stories that may differ in topics and require revisions. - Audience will be peers and the teacher. Being able to speak at a level that will mostly intrigue and engage peers is crucial. - Feedback from self and others will be provided for all video recordings. - Demonstrating command of formal English or when indicated would be largely practiced in students' video recordings.

7.7.10.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	Students will ● Write stories every other week in preparations for video recordings. ● Be given the opportunity to revise story outlines. ● Provided the option to select choice of writing topics.

Assessments

The practice Flipgrid recordings, practice video peer feedback, and outlines, are the planned formative assessments. It will be easy to see improvement over the duration of time and compare their first video to their final one. The final summative assessment is the revised version of one of the practice Flipgrid videos. In this last performance video, students will have the opportunity to use the feedback that was given from peers to improve from the previous practice Flipgrid videos. There are two rubrics (Appendix B) that will assess for oral preparation and story preparation. The criteria that the oral preparation rubric includes: voice, body language, audience engagement, characters, and pacing. These are most demonstrated when students use oral storytelling elements in their Flipgrid videos. Furthermore, the story preparation rubric has the following criteria: story selection, plot, and dynamics. Students are given a plot diagram during the lessons (Appendix A) that will ensure that these expectations are met.

Finally, in order to show how effective the curriculum worked for students overall, the post survey results should indicate that students rated their comfort level of engagement higher than the original responses in the pre survey.

Timeline

Before introducing lessons from the unit (Appendix A), a student survey (Appendix B) will record the student's current comfort level of engagement. After the final assessment (Appendix C), students will retake the student survey to see if their comfort level has improved since the beginning of the unit.

These unit lessons are planned to be taught at least once a week for 8 weeks. The first two lessons are dedicated to introducing the topic of oral storytelling and becoming familiar with the elements of oral storytelling. In alternating weeks, students will write a short story and create an outline labeling which oral storytelling elements to include. In the next lesson students will record their own Flipgrid videos from the stories that they wrote. So each week, they will either write a story or record their story on Flipgrid. After recording a Flipgrid video, students have to review other classmates' videos to provide verbal video feedback. For the final two weeks, students are expected to have already written two stories. The final assessment is going to require a revision of one of the two stories using the original outline, peer feedback and video performance.

The span of 7 months consisted of the entire completion of this project in the following classes GED 8400 Research Design for the first semester and GED 8490 Capstone Project in the second semester.

GED 8400 Research Design

Week 1: Begin drafting first version of topic statement and review capstone types (project/thesis).

Week 2: Narrow down on topic interests for capstone.

Week 3: Gather relevant sources pertaining to topic interest for Chapter 2 Literature Review.

Week 4: Draft Chapter 2.

Week 5: Individual meeting with GED 8400 instructor to review topic statement and decision on selecting a capstone type.

Weeks 6-9: Draft Chapters 2 and 3.

Week 10: Individual meeting with GED 8400 instructor to review drafted chapters.

Week 11: Revise Chapters 2 and 3, and draft Chapter 1.

Week 12: Finalize drafts for Chapters 1-3.

GED 8490 Capstone Project

Week 1: Identify capstone support committee

Week 2: Review and revise Chapters 1-3.

Week 3: Individual meeting with GED 8490 instructor to review Chapters 1-3. Support

Committee review Chapters 1-3.

Weeks 4-5: Draft Chapter 4.

Weeks 6-7: Develop curriculum and edit Chapter 3.

Week 8: Support Committee review Chapters 1-4.

Weeks 9-11: Revise and edit Chapters 1-4 and write abstract.

Week 12: Final Draft of Chapters 1-4 completed and presentation of project.

Once chapters are finalized and approved by the GED 8490 instructor, the project will be ready to submit to Hamline University.

Conclusion

Chapter Three has provided the plans for *Curriculum design*, *Setting*, description of *Participants*, *State standards* to be assessed, the *Assessments* included, and *Timeline* needed to ensure how Hmong students use storytelling as a way to encourage active engagement in the

classroom through the use of Flipgrid. In Chapter Four, it describes the reflection process of the

development of this project.

CHAPTER 4

Reflection

Introduction

This chapter is a reflection of my capstone question: *how can middle school Hmong students use storytelling as a way to encourage active engagement in the classroom through the use of Flipgrid?* The first section of *Major learnings* discusses the learning process of this project as well as the unexpected learnings. In addition, a subsection to *Revisit the literature review* explains the support and importance of the project. Moreover, the *Implications* subsection discusses the possibility of limitations. After that is the section that discusses the recommendations of *Future projects*. The next subsection shows how I plan to *Communicate results* from my project. Lastly, the *Benefits of the project* subsection describes how this project contributes to the teaching profession and Hmong students. Overall, the purpose of this chapter is to demonstrate that there is a way to incorporate a cultural activity that is relevant to students and promotes engagement in a distance learning classroom setting.

Major Learnings

I have learned many things along the way of this capstone project. Most importantly, this became unexpectedly very personal to my own job where I am teaching all distance learning to Hmong students. My personal experiences greatly guided the expectations of what I wanted for the development of the curriculum. Not only that, but I also shared my ideas to other Hmong individuals who validated that my research question was worthy and needed in the Hmong community right now. As a teacher who already values culturally diverse approaches to teaching, I did not realize how much intention I had when I chose to use storytelling to preserve my culture and the power of sharing those skills to the future Hmong generation. I do feel proud that I chose

to use this method for my people and how naturally it fits into a curriculum design for the targeted focus group of my students. Reflecting on myself more as a researcher, I am also pleased that my research always sought to benefit and improve students that are in disadvantaged situations.

Revisit Literature Review

With many years of research experience that were required throughout my master's program, there are always new discoveries about topics that one may already feel familiar with. Student engagement has always been a strong importance for me in the classrooms and the research shows that it is highly important to many other educators as well across all different grade levels. Although there was not any specific information regarding Hmong students and online engagement, finding other sources of information to connect with my research questions was not too hard. There is plenty of information that I had built on from other research. For instance, what surprised me most in my process was how recently the world began distance learning due to the covid-19 pandemic and there were already research in different countries that started accumulating data of the effects of distance learning for students. For instance, in French schools, researchers have already figured out that online class sessions through Zoom are not going to be the place where student engagement can thrive (Dietrich et al., 2020) and that there should be more creative online alternatives for students during distance learning. This greatly provided me with insightful information of what my current classrooms are experiencing and that it is also a worldwide problem for educators.

Moreover, in Bartlett's Model of Engaging the Student Learner, I recently learned that engagement cannot exist without students being first connected to other factors that contribute to student engagement (2018). This whole project is more than just getting students to talk, but also

about how we can build a community and create a relevant curriculum for Hmong students that is motivating and valuable. By incorporating the Hmong culture of storytelling, it can also provide those students with the opportunity to acknowledge that they are doing something that is valuable to their own community by preserving their culture in a classroom setting and learning precious skills in the long-term.

Implications and Limitations

Although this project was designed to target Hmong students in the classroom in an online school setting, I realized that using the same methods can apply to many students and any class setting as long as there is access to the internet. Hmong students are not the only students that have been significantly impacted by the disruption of the pandemic, and the curriculum can further support online engagement that is meaningful for other non-Hmong students. Specifically, students in grades 5-12 can benefit from being able to learn how to demonstrate their knowledge successfully using Flipgrid. Moreover, Flipgrid is user friendly for both teachers and students. Students can record as many times as needed to fully communicate their understanding.

Nonetheless, a curriculum that is heavily based on students using their voice will also be a challenge for students that have language barriers or speech impairments. In these instances, it is always possible to accommodate the lessons to fit students' individual needs. For example, creating sentence frames will help ensure that students can fully tell a story with the appropriate sentence structures and still maintain individuality in the stories. In my curriculum, I even created optional scripts to help students prepare for their storytelling and provide peer feedback. Overall, incorporating the elements of storytelling is also going to naturally take years to feel comfortable using. Students who are more shy or have anxiety about performance may have

trouble with motivation. With this being a possible obstacle, teachers should not look for acting skills, but more so on how engaged students were with one another through the act of storytelling. Attempting to tell stories in any way that students can is better than not trying. This creates a space for students to learn and teach from one another, and is not just solely based on teacher feedback.

The other possible limitations of this project is that lessons are planned to be taught once a week. This means that students will not get a chance to work on the assignment the next following days until the next week. With a schedule like this, it would be expected to review the assignment every week to refresh the memories of students. There would also be learning disruptions when lessons are not taught on consecutive days. Moreover, students who are not present on the day that the lesson is taught or when assignments are presented will have a hard time catching up. Finding the time to update students on missed lessons or assignments will be challenging since each lesson is imperative and builds on each other. If students are not up to date, it will greatly affect the successful completion of a summative assessment that is supposed to demonstrate the engagement. Overall, with the online learning format, it can never truly be able to mimic authentic social engagement. Posting and reviewing videos is going to take time and that will delay responses.

Future Projects

Since this project implements similar elements to what is used in a theater classroom, I would like to see how English teachers and Theater Arts teachers can come together to collaborate on projects or lessons. A theater teacher can provide expert knowledge on how to prepare students for storytelling that can benefit them in the English classrooms and beyond school. English teachers can help with sentence structures, sequencing events, and plot, but a

theater teacher's expertise on performance would provide the necessary exercises to even better the skills for storytelling. The students could receive guidance from both teachers and hopefully be more confident in storytelling activities.

Another possible recommendation I can see working is to include elements of Hmong storytelling into the curriculum to make it even more specific to the culture of the students. This is something that I did not have time to learn more about since that would have required me going into the community and obtaining the information from Hmong elders. However, I believe that this can still be possible and truly represent Hmong oral storytelling in the classrooms.

Communicate Results

I would like to share this project with my colleagues in the English department. This is something that I feel is meaningful to the culture of the students that we teach and is important to share that we include space for students to make their culture a part of their education. In addition, I am very excited to be sharing this project with my family and the Hmong community. I plan to distribute the completed project on all of my social media platforms and emphasize the importance of what this curriculum can do for Hmong students and the community by displaying a pride in traditional oral storytelling.

Benefits of the project

This project overall is a benefit to my profession because it encourages educators to reconsider ways to incorporate the students' cultures into the curriculum in order to foster engagement. Living in a country where it may seem that the Hmong culture is dying, I actively sought ways to revive it in a way that can be applicable to the younger Hmong generation. The project is very personal to me and did not only help with my professional development, but as well as strengthen the ties to my culture and community. It feels like an accomplishment that I

was able to help my community through the teaching profession. I hope that this also encourages future and current Hmong educators to seek answers within the culture to help each other.

Summary

Throughout this chapter, I reflected on this journey that I came along so far on. I reviewed existing research that supported the inspiration of my project. It is encouraging to see that there are so many researchers and educators that want to improve the quality of education for all students. It is also important for me to note that my project is not the final part of my teaching journey, but a stepping stone to continue revising the current existing curriculum version that I created. I recommend all educators to revise and accommodate anything necessary to fit the specific needs of the students. Furthermore, I wish that this project will inspire other educators to utilize the cultural identity of students in the classroom in order to create relevance and engagement.

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Appendix A

Unit Lessons

Unit at a Glance

	Objectives and Activities
Day 1	● SWBAT define what is storytelling and explain its purpose on Flipgrid ● Activity – Students record themselves re-teaching the lesson on Flipgrid
Day 2	● SWBAT identify the elements of oral storytelling ● Activity - Reflection post
Day 3	● SWBAT write and refine an outline for story #1 using storytelling elements ● Activity – Write an outline for a story about (chosen topic)
Day 4	● SWBAT perform storytelling on Flipgrid using oral storytelling elements ● SWBAT provide verbal feedback to classmates using Flipgrid ● Activity – Flipgrid Story #1
Day 5	● SWBAT write and refine an outline for story #2 using storytelling elements ● Activity – Write an outline for a story about (chosen topic)
Day 6	● SWBAT perform storytelling on Flipgrid using oral storytelling elements ● SWBAT provide verbal feedback to classmates using Flipgrid ● Activity – Flipgrid Story #2
Day 7	● SWBAT write and refine an outline for story #1 or 2 using storytelling elements ● Activity - Reflection post
Day 8	● SWBAT perform storytelling on Flipgrid using oral storytelling elements ● SWBAT provide verbal feedback to classmates using Flipgrid ● Activity – Flipgrid Story #1 or 2 revised

Objectives

The objectives will follow the goals, guiding questions, enduring understandings,

standards, and lesson objectives:

- **Long-term**: Students will be able to achieve engagement in all other areas of academic discourse rather than just during storytelling time. Moreover, skills will transfer over to real world experiences, so that students are always engaged and involved in important and relevant subjects.

- **Short-term**: Students will be able to achieve engagement during storytelling time when they perform their stories, listen to other peers' stories, and provide video feedback.

Guiding Questions:
- Thematic: What is the purpose and function storytelling?

- Skill: How can using oral storytelling engage online student interaction?

Enduring Understandings:

1. What is the purpose of storytelling?
- Definition of storytelling
  - Oxford definition
- Purpose (why)
  - To pass on knowledge
  - Communication
  - Build community
  - Enhance engagement
  - Connections
  - Entertainment

2. How can using storytelling promote online student engagement?
- Student topic choice
- Student utilizes oral storytelling elements to share stories with other peers.
- Peer video feedback
-

Common Core Standards and Benchmarks:

Speaking- 7.9.6.6 Adapt speech to a variety of contexts, audiences, tasks, and feedback from self and others, demonstrating command of formal English when indicated or appropriate.

Writing- 7.7.10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Objectives/SWBATS:

1. Define what is storytelling.
2. Explain the purpose of storytelling.
3. Identify the elements of oral storytelling.
4. Write and revise an outline for a story by labeling oral storytelling elements.
5. Perform a story on Flipgrid using oral storytelling elements.
6. Provide peer verbal feedback on Flipgrid.

Instructional Strategies

Prior to implementing the Flipgrid storytelling curriculum, students have already been exposed to the traditional storytelling elements from a plot diagram as illustrated in Figure 1 (Dociano & Lupiani, n.d.).

Figure 1
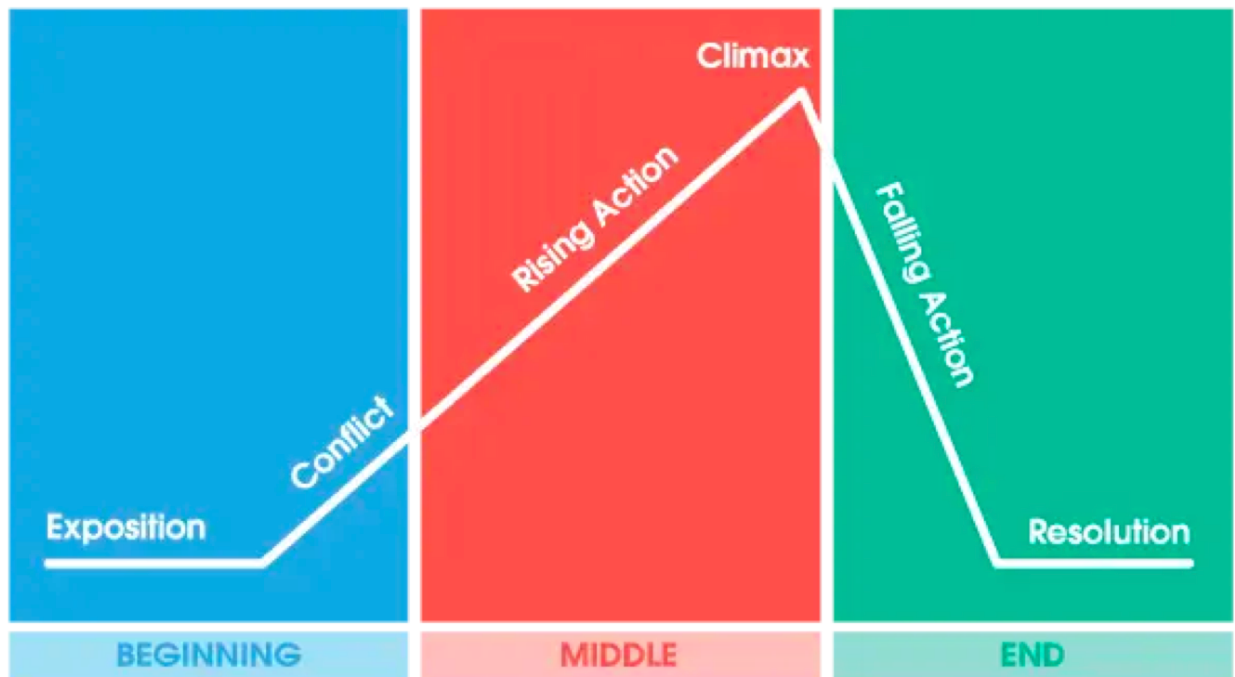
However, students will shift over to using Figure 2 plot diagram, called story mountain ("The Art of Storytelling", n.d.), for the purpose of stories where conflicts do not always exist.

Figure 2
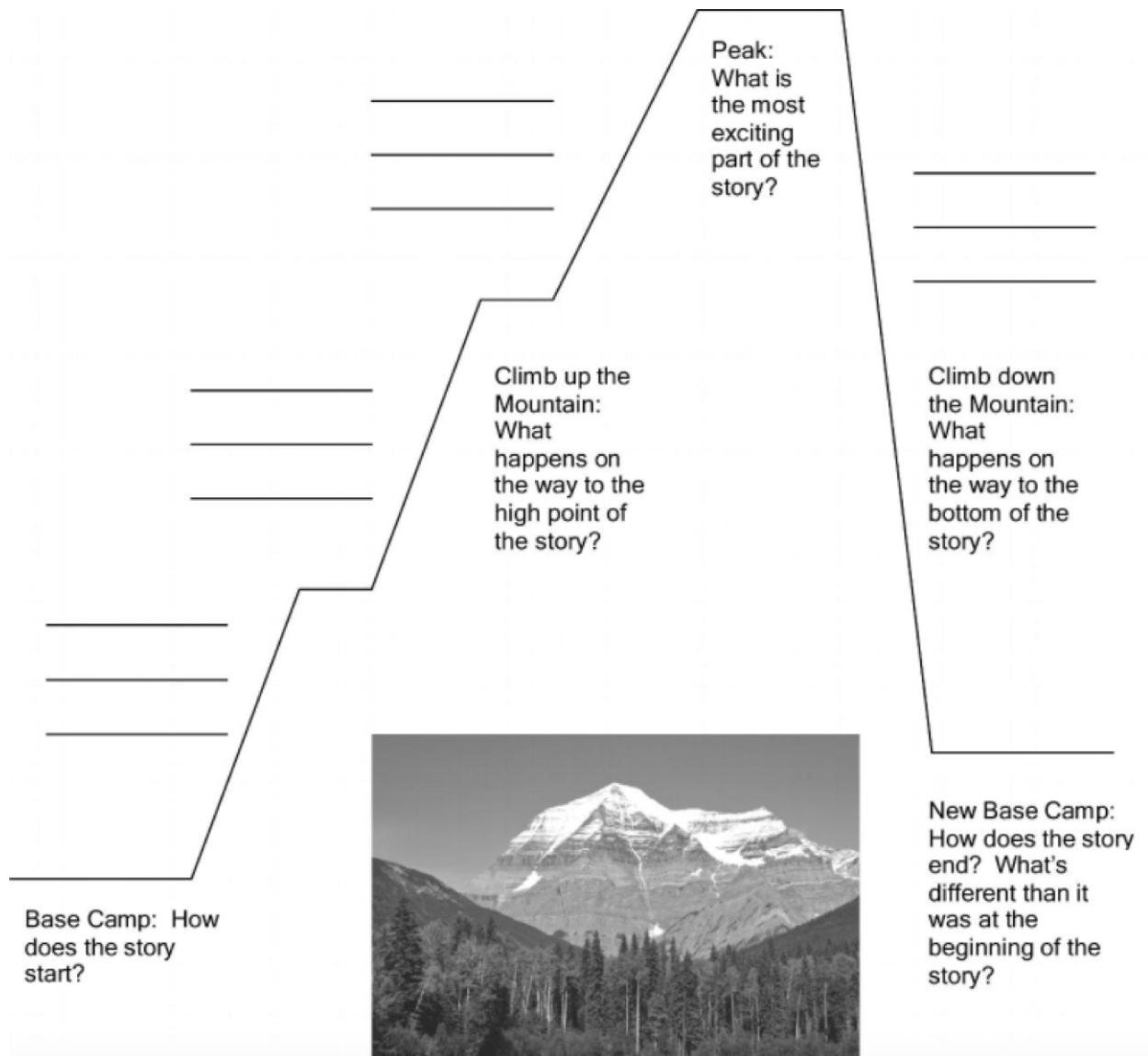
First couple of lessons will begin with introducing the topic of oral storytelling and how that differs from writing. Students are to fully understand the new requirements of oral storytelling before beginning to perform their own stories by looking at examples

through lesson slides. Afterwards, students will begin writing their own stories by outlining which oral storytelling elements they are planning to use in their performance on Flipgrid. Then, the performance will come the week after with performance practice occurring outside of class time. Each student will be assigned a partner to provide video feedback so that no student is left without feedback or comments. There will be two rotations of writing and performing different stories, occurring on a weekly basis. The final performance will involve a revision of one the two stories that were performed previously. By doing so, students can implement their improvements from listening to the feedback of their peers and teacher, as well as learning different techniques from viewing their peers' Flipgrid videos.

Formative and Summative Assessments

The following assessments are outlined below:

1. **Practice Flipgrid recordings**
   ● Standard: Speaking 7.9.6.6
   ● Purpose: In order to see that students truly understand storytelling (definition, purpose, and function) students will record their responses to reteach the lessons by explaining in their own words. Students will also be required to provide verbal feedback to other peers to engage learning amongst one another. This is the beginning of where students are practicing getting comfortable being in front of the camera to talk and have their peers be their primary audience.
   ● Evaluation: Students will be informally evaluated by their peers through video response. Students will formally self-evaluate with a rubric, with teacher feedback given.
   ● SWBAT: 1, 2, 3, 5

2. **Story Outline**
   ● Standard: Writing 7.7.10.10
   ● Purpose: Students will practice outlining multiple stories to become familiar with a speech outline. By doing this, it will help prepare students to not rely on reading a script to narrate their stories. Moreover, it will also guide students to navigate through their stories and by making sure that they are meeting all the elements of storytelling.

- Evaluation: Students will submit their outline as a comment under each Flipgrid video.
- SWBAT: 4

3. **Storytelling time**
- Standard: Speaking 7.9.6.6
- Purpose: Students will demonstrate and apply their knowledge in this final assessment by telling a story that incorporates the elements of oral storytelling and engaging with their peers. Peers are to provide verbal feedback and comments to promote a learning community.
- Evaluation: Students will formally self-evaluate with a rubric. Teacher will formally assess students with the same rubric.
- SWBAT: 5, 6

Additional Evidence of Learning:
- Discussion Board Posts
- Student notes
- Observation of student participation in class

Before beginning any part of the curriculum lessons, students will answer a pre-survey that follows Bartlett's Model for the Engaging Online Learner (2018) as illustrated in Figure 3 below.

Figure 3
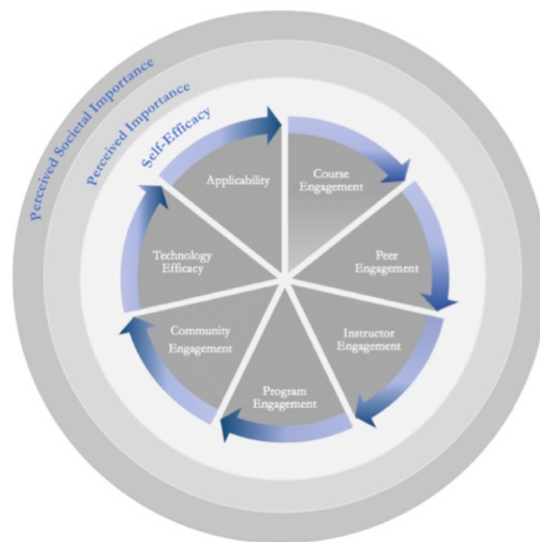
Model for Engaging the Online Learner

       The pre-survey will assess how connected students feel currently about each of the seven variables that are required in order to be engaged in a classroom on a scale of 1-5. Moreover, the pre-survey will include students answering open-ended questions about the three outside factors that also affect engagement learning. All responses will be recorded through the Schoology quiz format. Below are the survey questions that will also be used at the end of the unit to compare any areas of improvements.

Appendix B

Pre/Post Survey

Student Engagement Pre/Post Survey

Please respond to the following questions on a scale of 1-5.

1 = I **do not** feel connected
2 = **Rarely** do I feel connected
3 = I **sometimes** feel connected
4 = **Most days** I feel connected
5 = I **always** feel connected

1. (Course) How well do you feel connected to this class?

2. (Peer) How well do you feel connected to your peers?

3. (Instructor) How well do you feel connected to the teacher?

4. (Program) How well do you feel connected to learning the topics in this class?

5. (Community) How well do you feel connected to the community of this school?

6. (Technology) How well do you feel connected to using technology in this class?

7. (Apply) How well do you feel connected to using the skills that you learned and using

it outside of school?

Please answer in complete sentences to the following questions:

8. (Perceived Societal Importance) Do you believe that what you learn in this class is important to society, family, and your friends. Explain why or why not, or if you are unsure.

9. (Perceived Importance) Do you believe that the work and skills you learn in this class is important for you? Explain why or why not, or if you are unsure.

10. (Self-Efficacy) Do you believe that you can be successful in this course (completing assignments, maintaining passing grades, attending class, etc.). Explain why or why not, or if you are unsure.

Along with the pre/post survey, all students will be self-assessing their final oral

storytelling through the use of these rubrics from *The Art of Storytelling* (mensakids.org,

n.d.) in Figures 4 and 5:

Figure 4

ORAL PREPARATION	Mastery	Intermediate	Beginner	Emerging
Voice: Easily heard; strong and effective tone inflection; clear enunciation				
Body language: Moves body and hands to improve telling of story				
Audience engagement: Makes eye contact with audience; holds attention; full concentration on audience				
Characters: Uses different voices for different characters; turns body to indicate different characters				
Pacing: Effective pacing; strong beginning and ending				

Figure 5

STORY PREPARATION				
	Mastery	**Intermediate**	**Beginner**	**Emerging**
Story selection: Chooses appropriate story for oral telling				
Plot: Correctly identifies plot sequence in Story Mountain				
Dynamics: Thoroughly notates story in preparation for telling				

Checkmarks will be used to indicate at which level students are at along with video feedback in Flipgrid. Furthermore, students will only be assessing other peers through the Oral Presentation rubric after watching video performances as a formative assessment. The teacher will also assess all students formally on a final revised student performance using the Oral and Story Preparation rubric as a summative assessment. Additionally, a pilot assignment showed indication that there should be improvement in areas of engagement from the pre-survey to the post-survey.

Outcomes

The curriculum will be an 8-10 week curriculum that occurs once a week, 40 minutes for each lesson. The outcomes that are to be expected after implementing the curriculum is described in Table 2.

Table 2

Unit Topic: Storytelling through Flipgrid
Subject: English
Grade: 7
Time Frame: Once a week, 8 weeks

Stage 1 – Desired Results
Students will prepare and perform a story in Flipgrid. They will also provide video feedback to other peers.
Long-term: Students will be able to achieve engagement in all other areas of academic discourse rather than just during storytelling time. Moreover, skills will transfer over to real world experiences, so that students are always engaged and involved in important and relevant subjects.
Short-term: Students will be able to achieve engagement during storytelling time when they perform their stories, listen to other peers' stories, and provide video feedback.

Stage 2 - Evidence
·   Students will be surveyed to indicate that they feel more engaged when storytelling.
·   Students will be assessed from their Flipgrid videos, following the required oral storytelling elements needed for completion.
·   Students will provide video comments to engage with their peers with feedback, comments, and questions.

Stage 3 – Learning Plan

The following lessons below are planned to allow students to continue practicing the elements of oral storytelling. Depending on how fast it takes for students to become familiar with the schedule or if review is needed for traditional story elements, the lesson plan is set for 8 weeks. Some lessons will be a continuation of previous activities to ensure that students are getting multiple chances to practice their skills.

1. **Introduction and History of Storytelling** – SWBAT define storytelling and explain its purpose using Flipgrid.

2. **Elements of Oral Storytelling versus Traditional Written Storytelling** – SWBAT identify the elements of storytelling in examples.

3. **Change written stories into an outline for story #1** – SWBAT write and revise an outline for a story by labeling oral storytelling elements.

4. **Performance of story #1 on Flipgrid** – SWBAT perform oral storytelling on Flipgrid using the main elements. SWBAT provide verbal feedback to classmates using Flipgrid.

5. **Change written stories into an outline for story #2** – SWBAT write and revise an outline for a story by labeling oral storytelling elements.

6. **Performance of story #2 on Flipgrid**– SWBAT perform oral storytelling on Flipgrid using the main elements. SWBAT provide verbal feedback to classmates using Flipgrid.

7. **Revise an outline for a second performance** – SWBAT write and revise an outline for a story by labeling oral storytelling elements.

8. **Performance of revised story #1 or #2** – SWBAT perform oral storytelling on Flipgrid using the main elements. SWBAT provide verbal feedback to classmates using Flipgrid.

Appendix C

Assessments
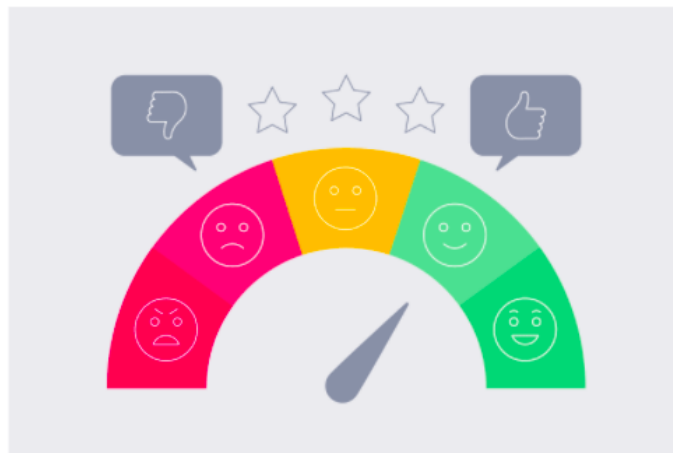
Lesson Slides with Assessments

https://docs.google.com/presentation/d/1Bd5sBI453ZJThy7hmhYMg9pCIOEsH_ny6Qf2

79JLkGE/edit?usp=sharing

Pre-Survey

Complete Pre-Survey

Unit Guiding Questions:

1. What is the purpose storytelling?
2. How can using oral storytelling engage online student interaction?

Unit SWBATs:

1. Define what is storytelling.
2. Explain the purpose of storytelling.
3. Identify the elements of oral storytelling.
4. Write and refine an outline for a story using storytelling elements.
5. Perform a story on Flipgrid using oral storytelling elements.
6. Provide peer verbal feedback on Flipgrid.

Day 1: SWBAT to define what is storytelling and explain its purpose on Flipgrid.

When was the last time you heard someone tell you an interesting story? 🤔

Storytelling definition

(noun)
the activity of telling or writing stories.
"the power of cinematic storytelling"

(adjective)
relating to the telling or writing of stories.
"the oral storytelling tradition"

History of Oral Storytelling

In the beginning of human communication, oral stories were told aloud to inform others.

How has oral storytelling evolved since then?

The Power of Storytelling

https://vimeo.com/125383660
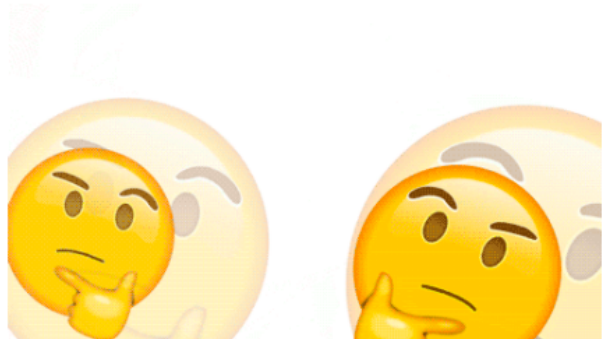
How has storytelling changed the lives of humans?

Why do we have storytelling?

Purpose:

- Encourages engagement
- Builds community
- Passes on knowledge
- Communicate with others
- Learn lessons
- Make connections to ourselves
- So many more..

What other purposes are there?

Flipgrid Video - Reteach lesson

In Flipgrid link, please re-teach today's lesson. Your video must answer these questions:

- In your own words, what is storytelling?
- How has oral storytelling evolved?
- What is the purpose of storytelling?
- Why should we continue storytelling?

Flipgrid Video - Re-teach lesson *Optional Script

Hello, I am _____, and I'm going to talk to you about what storytelling is and why we need it.

Storytelling is _____.

The purpose of storytelling is to _____.

We need to continue storytelling in order to _____.

Thank you for listening. That is all for today.

Day 2 - Identify the elements of oral storytelling.

For written stories, what are the main elements that are usually required in the stories?

Oral Storytelling Elements

- Help communicate what the storyteller feels about the story
- Storyteller communicates what the characters are feeling
- A lot emotions involved when using oral storytelling elements
  - We want the audience to feel what's going
- Relies on movement, voice, and use of space

Oral Storytelling Elements

- Tone
- Facial expression
- Gestures
- Body language
- Eye behavior
- Orientation in space

Tone - the voice

How can we make a story sound exciting, boring, hopeful, or frustrating?

Excited- high pitched and fast
Bored- slow and low pitched
Hopeful- calm and soft
Frustrating- loud and deep

Let's practice with this sentence:

"You think we can do this?"

Facial Expression - the face

What do each of the face expressions indicate how the character is feeling?

Gestures - hands, fingers, and arms

What do each of these gestures tell us about what is going on?

Body Language - what the body is communicating

Come up with a story for one of these body language examples?

Eye behavior - movement of the eyes

What is this character feeling?

Orientation in space - the space you use around you

- Close-up
  - Only upper body is showing
- Far-away
  - Whole body shows

Reflection Post

Which element do you feel might be your strength and weakness and why?

Day 3 Write and refine an outline for a story using oral storytelling elements.

Steps:

1) Write a short story that you already know. (max. 10 sentences)
2) Label the oral storytelling elements next to the sentences that you will be using: (use at least 4 elements)
   a) Tone
   b) Facial Expression
   c) Gestures
   d) Body Language
   e) Eye Behavior
   f) Orientation in space
3) Indicate what emotions do the characters feel.

Three Bears Story

The three bears had been out for a lovely walk in the forest. The sun was shining and the birds were singing. They returned home to their little house in the woods. Mother bear opened the front door and they all walked into the kitchen. The father bear stopped, looked at the bench and growled.

"Someone's been eating my porridge", he said.

"Someone's been eating my porridge", said the mother bear.

"Someone's been eating my porridge and it's all gone", said the baby bear and he began to cry.

Three Bears Story *Outline*

- The three bears had been out for a lovely walk in the forest. *(Tone - happy-go-lucky)*

- The sun was shining and the birds were singing. *(Gesture - arms wave up to the sky)*

- They returned home to their little house in the woods. *(Gesture - hand shows how little the house is)*

- Mother bear opened the front door and they all walked into the kitchen. *(Gesture - hand opens door)*

- The father bear stopped, looked at the bench and growled. "Someone's been eating my porridge", he said.
    - *Tone - deep and low*
    - *Facial expression - upset*
    - *Eye behavior - eyes are squinting*

- "Someone's been eating my porridge", said the mother bear. *(Gesture - hands to the middle of her chest)*

- "Someone's been eating my porridge and it's all gone", said the baby bear and he began to cry. *(Orientation in space - moves closer to the camera and then moves back)*

Three Bears Story *Outline*

Character's emotions:

Papa Bear - upset
Mama Bear - worried
Baby Bear - sad

Practice

Topics for your own story:

- Your first broken tooth
- Your scary dream
- Your favorite scene in a movie

Reflect

What are you struggling with and what are you doing well on?

Day 4 perform storytelling on Flipgrid using oral storytelling elements and provide verbal feedback to classmates using Flipgrid

Steps:

1) Practice performing your story through your outline
2) Record yourself in Flipgrid
3) Send a video feedback to one classmate stating which element they did the best on and provide an example.

Flipgrid Intro and Outro Script

Hello, I am _____, and I will be telling you a story about _____.

(Tell your story)

Thank you for listening!

Video recording feedback
Sentence Starters

Hi, (name of storyteller),

- The oral storytelling element that I liked the best from you is _____.
  For example, you did it well when you _____.
- I noticed when you _____. That was the best oral storytelling
  element that you demonstrated.

Day 5 Write and refine an outline for a story using oral storytelling elements.

Steps:

1) Write a short story that you already know. (max. 10 sentences)
2) Label the oral storytelling elements next to the sentences that you will be
   using: (use at least 4 elements)
   a) Tone
   b) Facial Expression
   c) Gestures
   d) Body Language
   e) Eye Behavior
   f) Orientation in space
3) Indicate what emotions do the characters feel.
4) Rehearse

Practice

Topics for your own story:

- Your first broken tooth
- Your scary dream
- Your favorite scene in a movie

Reflect

What did you learn from your last story outline that has helped you improved your outline today?

Day 6 perform storytelling on Flipgrid using oral storytelling elements and provide verbal feedback to classmates using Flipgrid

Steps:

1) Practice performing your story through your outline
2) Record yourself in Flipgrid
3) Send a video feedback to one classmate stating which element they did the best on and provide an example.

Flipgrid Intro and Outro Script

Hello, I am _____, and I will be telling you a story about _____.

(Tell your story)

Thank you for listening!

Video recording feedback
Sentence Starters

Hi, (name of storyteller),

- The oral storytelling element that I liked the best from you is _____. For example, you did it well when you _____.
- I noticed when you _____. That was the best oral storytelling element that you demonstrated.

Reflect

How did you provide verbal feedback to your peers?

Day 7 Write and refine an outline for a story using oral storytelling elements.

Steps:

1) Choose which outline that you have written before to refine. You may even have to edit your story if needed.
2) Make changes to your outline improve your performance. You will mostly have to add in more elements. Be as detailed as possible.
3) Rehearse
4) Challenge: find props or costumes to perform with your story

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Three Bears Story *Outline Revision (in blue)*

- The three bears had been out for a lovely walk in the forest.
  - *(Tone - happy-go-lucky)*
  - *(Facial expression - smiling)*
- The sun was shining and the birds were singing. *(Gesture - arms wave up to the sky)*
- They returned home to their little house in the woods.
  - *(Gesture - hand shows how little the house is)*
  - *(Tone - high pitch voice when I say little)*
- Mother bear opened the front door and they all walked into the kitchen.
  - *(Gesture - hand opens door)*

- The father bear stopped, looked at the bench and growled. "Someone's been eating my porridge", he said.
    - *Tone - deep and low*
    - *Facial expression - upset*
    - *Eye behavior - eyes are squinting*
    - *Gesture - pointing towards the ground*
- "Someone's been eating my porridge", said the mother bear.
    - *(Gesture - hands to the middle of her chest)*
    - *Eye behavior - eyes are wide open*
    - *Facial Expression - surprsied*
- "Someone's been eating my porridge and it's all gone", said the baby bear and he began to cry.
    - *(Orientation in space - moves closer to the camera and then moves back)*
    - *Tone - sad, and sounds like a child*

Reflect

Which previous story did you choose to revise and why?

Day 8 perform storytelling on Flipgrid using oral storytelling elements and provide verbal feedback to classmates using Flipgrid

Steps:

1) Practice performing your story through your outline
2) Record yourself in Flipgrid
3) Send a video feedback to one classmate stating which element they did the best on and provide an example.

Flipgrid Intro and Outro Script

Hello, I am _____, and I will be telling you a story about _____.

(Tell your story)

Thank you for listening!

Video recording feedback
Sentence Starters

Hi, (name of storyteller),

- The oral storytelling element that I liked the best from you is _____.
  For example, you did it well when you _____.
- I noticed when you _____. That was the best oral storytelling
  element that you demonstrated.

Reflect

Which elements do you feel that you improved in your second performance
and why?