

Story Telling vs. Story Listening

While both look similar superficially, there are some fundamental differences to be considered

Main factors: The Purpose | The Teller's Intention | The Audience | The Method Used



Story Telling

- Story Telling is a necessary part of everyday life. Books, magazines, television, movies, the internet, or newspapers- the stories we tell maintain and sustain our society
- Story Telling is often used to:
 - **entertain** the listener
 - **teach** morals
 - **elicit change**
 - **hand down** traditions
 - **share** our cultural expectations
 - **influence** behavioral norms.
- Story Telling can be done as a Read-aloud in class
- Story Telling often uses props, costumes, candles, etc.
- Story Telling is used as a supplementary activity and has **not** been done consistently or often enough in language classrooms
- When used in language classrooms, follow-up activities are suggested to ensure the effect of Story Telling
- It is often used to test students' listening abilities and the development of other skills such as speaking and writing abilities (*e.g., McKamey, 1991; Lie, 1994; Kalfus & Van Der Schyff, 1996; Mallan, 1996; Hui-Ling Huang, 2006*)
- Many of the previous studies in storytelling report on the effect of Story Telling on output activities, and whether Story Telling is more effective than story reading

Story Listening

- Story Listening is used to provide rich, compelling, comprehensible auditory input for language acquisition
- Beniko Mason does **not** tell personal, cultural, social, religious, or political stories to change students' ideas and beliefs, but folktales and fairytales of universal interest
- Story Listening:
 - is **not** for entertainment
 - does **not** teach morals
 - does **not** elicit change
 - does **not** hand down traditions
 - does **not** share cultural expectations
 - does not influence norms

(If any of this is achieved, it is purely a result of understanding the story)
- Story Listening is **never** just a read-aloud in class
- Live drawings are used (teachers draw on board and write words mostly in L2), costumes, props and printed materials are **not** necessary
- The Input Hypothesis suggests large amounts of rich compelling comprehensible input and consistency are necessary for optimal language acquisition. Therefore Story-Listening is one of the **main** activities in the language program, the other being Story-Reading
- Story Listening does **not** ask questions for comprehension checking. Story-Listening is however **not** just listen, watch, and feel, but it includes summary writing of the story in L1, **not** in the target language
- Story Listening has **no** speaking or writing exercises in L2 or weekly vocabulary tests
- The **goal of the program** is to lead them to high intermediate or low advanced level of proficiency in L2 by providing rich compelling comprehensible aural input
- Studies on Story Listening have shown its effectiveness and efficiency in a program with Story Reading

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