THE HANDBOOK FOR

Storytime Programs

JUDY FREEMAN and CAROLINE FELLER BAUER

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Caroline Feller Bauer (1935–2013) was a public librarian, professor of children’s literature, radio personality, international speaker and performer, author of nineteen children’s books and professional books about children’s literature for adults, and tireless cheerleader for literacy and storytelling.

Judy Freeman (www.judyreadsbooks.com) is a former school librarian; an adjunct professor at Pratt Institute in New York City, teaching courses in children’s literature and storytelling; an international speaker and performer for children, teachers, librarians, and parents; a children’s book reviewer; and the author of more than a dozen professional books about children’s literature and storytelling. She continues to work closely with librarians, teachers, and hundreds of students at several elementary schools to test out new books, ideas, and ways to incorporate literature into children’s lives.

Both have developed and performed thousands of programs and workshops incorporating children’s literature, storytelling, music, poetry, and drama to tens of thousands of children and adults across the United States and abroad.
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WHILE EACH HANDBOOK (THE HANDBOOK FOR STORYTELLERS and The Handbook for Storytime Programs) stands on its own, each complements and buttresses the other. The books contain scores of carefully compiled and annotated story lists, booklists, and website lists, plus hundreds of ideas and activities for using storytelling and literature with children.

When Caroline Feller Bauer’s first Handbook for Storytellers, published by ALA, came out in 1977, there was nothing like it. Truth be told, there was no one like Caroline Feller Bauer in the library world back then—a book-mad sprite who not only advocated reading aloud and telling stories to children, but incorporated books, magic tricks, creative drama, reader’s theater, puppetry, poetry, music, and technology in her books and presentations as part and parcel of what youth services librarians (both in schools and public libraries) and teachers could and should do with children. When she burst on the scene, she transformed the profession, giving us permission to fill our programs with delight and fun and joy. She revised her book in 1993, adding still more stories, poems, and songs, along with hundreds of new, useful, and innovative methods of storytelling and building a culture of reading with and for children.

Fast-forward a mere twenty-plus years and, at long last, we have revised, updated, reworked, rethought, and rebuilt Caroline’s classic book—we’ve needed to break it into two large volumes to accommodate everything. Each book is filled to the brim with the best of Caroline’s wonderful stories and ideas, plus an overflowing cornucopia of new stories, poems, songs, plays,
and activities; a grand assembly of all-new annotated lists comprising thousands of the best stories, children’s books, and professional titles; and a vast array of hundreds of related websites and technology tie-ins.

It’s now an encyclopedic but very fun-to-read series of reference books that school and public librarians, teachers, and storytellers can use on a daily basis to support their programs and curriculums (tying in with the many education goals of the Common Core State Standards, with their focus on “reading, writing, speaking, listening, and language”), and to supplement and strengthen their story hours.

The thousands of titles and stories listed in this book are the most exemplary ones of the hundreds of thousands I have read over the course of my career as a librarian, storyteller, reviewer, writer, and speaker to tens of thousands of teachers, librarians, and children. Inspired by Caroline’s masterwork, I have mined my own material and stretched my knowledge of children’s literature and storytelling to add practical ideas and inspiration on every page.

Each book contains:

• An eclectic and wide-ranging mix of folklore and children’s books to develop innovative connections between storytelling and literature
• Practical, surefire suggestions for using storytelling and children’s books together to create a literature-based and story-infused environment in schools and libraries
• Easy-to-learn storytelling techniques and read-aloud strategies to make each storytime session an enthralling experience for tellers and listeners
• The full texts of many dozens of stories just right for telling
• Scores of stories, poems, songs, chants, jokes, crafts, story scripts, magic tricks, and other literary delights to share with children
• Ideas, ideas, ideas, everywhere! The plethora of successful and invigorating ideas and activities can be used immediately in story hours, programs, booktalks, and lessons across the curriculum
• Hundreds of painstakingly selected and annotated folktale, children’s book, professional book, and website bibliographies, all of which are the most up-to-date and comprehensive in scope in a storytelling and literature guide
• Comprehensive indexes by author, title, and subject
Here’s what you’ll find in *The Handbook for Storytime Programs*.  
The first half of the book, “Part One: Interactive Storytelling,” consists of individual chapters, each of which delves into one possible aspect of story programs, with a plethora of stories, books, songs, rhymes, plays, crafts, games, and other engaging material for building your repertoire as a cracker-jack storyteller. These chapters are:

- “Pictures and Objects in Storytelling”
- “Puppetry”
- “Creative Drama”
- “Storytime Fillers: Fingerplays, Tongue Twisters, Riddles, Jokes, Rhymes, and Other Nonsense”
- “Music”
- “Magic”

The second half of the book, “Part Two: Programs,” ties all of those elements together and gives guidance on how to pull together a cohesive themed curricular unit or story hour. Those chapters are:

- **“Programs for Preschool and Primary School Children, from Birth to Age 7”**
  
  This chapter begins with descriptions of a range of story hour programs, from lap times for babies, to programs for toddlers, nursery school–age children, on up to grade 2. It includes a variety of participation stories, and two complete thematic units filled with stories, annotated booklists, and suggested activities: “Time for Bed” and “I’m Hungry.”
  
  It ends with a “quicklist” of 150 thematic program starters for young children, ages 1 to 7, each containing a carefully selected list of exemplary read-alouds; a song, poem, or verse; and an activity and/or craft.

- **“Programs for Upper Elementary and Middle School Children, Ages 8 to 14”**
  
  This chapter is filled with more stories to tell for a tween audience, and includes story jokes, think stories, convoluted logic puzzlers, scary tales to make kids shiver, funny stories to make them laugh, and even a few well-chosen tales about love and death. Each type of stories is accompanied by an annotated list of related children’s books to share.
The chapter ends with a “quicklist” of thirty-five thematic program-starters for tweens, ages 8 to 14, each comprised of two parts:

- **Program Description** (a brief description of a possible themed program)
- **Booklist** (a booklist of first-rate supporting materials to use, whether by reading them aloud, booktalking them, or simply having them on display for kids to check out after the session)

Pragmatically speaking, storytelling is all about language. When children listen and focus on a story told to them, they are developing listening, comprehension, and analytical skills. In terms of higher-level thinking skills, storytelling helps children recall details, summarize the plot sequence, and visualize and describe the settings and scenes. They can speculate on what will happen next in the story, and afterwards, cite the clues that supported their predictions. They can analyze the story structure; discuss plot elements; and evaluate, debate, and make their own judgments about why the characters behave the way they do. They can compare and contrast other similar stories. Finally, they can synthesize the experience in a creative way, perhaps acting out the story, writing a new story using the same structure, or retelling the story from another character’s point of view. All the strategies that we use to analyze and evaluate other texts—both fiction and non-fiction—work just as well, if not better, when a story is told.

In this volume and its companion, *The Handbook for Storytellers*, you’ll find countless stories to tell as well as songs, rhymes, jokes, crafts, puppets, and even magic tricks to use in your story-hour programming; and ways to use them with children. So many gorgeous and enticing children’s books are published every year, and we have included our recommendations of more than a thousand irresistible titles to read aloud, tell, and share. There’s a spectacular mix of brand-new and tried-and-true, all books we have read, adored, and, in more cases than not, tested out with the people for whom they are intended: actual kids.

Why should we waste our time reading or telling stories to children when there are perfectly good apps that do the same thing, when we have to worry about getting these kids up to speed before they take their standardized tests, and when everyone is so busy anymore? Why should parents take their kids to the public library for storytime or read aloud at bedtime when they can watch the same story on a device? Why should teachers use precious classroom time to act out a story or do a frivolous craft activity when we’re
supposed to be preparing these kids for life by analyzing texts for meaning and finding facts? Is there measurable data to prove that children who hear stories, songs, and poems do better in life?

You can find studies galore to support every thesis. Our main answer to the above questions is because. Because children love stories, respond to them, dream about them, live them, learn how to live their lives through them, laugh with them, and then grow up to read and tell stories to their own kids. Not everything needs to be measured, does it? We do it because it gives children intense pleasure and satisfaction to know that the world is a good place to be. We do it because we want our children to have wonderful lives, and playing with stories gives them (and us) compassion, companionship, and immeasurable pleasure.
RECITE A POEM. SING A SONG. TRANSFORM YOURSELF INTO A VEL-CRO BOARD. HAVE A CONVERSATION WITH A PUPPET. PUT ON A PLAY. TURN A FLOWER INTO A BOOK. IT’S MAGIC!

Now that you’ve begun to master the art and science of pure storytelling, (found in our companion volume, *The Handbook for Storytellers*), it’s time to gather your resources—stories to tell, favorite read-alouds, poems, puppets, story scripts and drama activities, riddles, songs, and magic tricks—all of which will add another layer of enjoyment to your storytelling program. In this book, we two, Caroline Feller Bauer and Judy Freeman, offer even more of our favorite examples, stories, and booklists designed to help you promote the joys of storytelling and reading through a variety of activities. Not every storyteller will be captivated by these techniques, of course, but we encourage you to try at least a few of the interactive ideas offered here.

Do keep in mind that throughout this book there are many ideas that require props, patterns, and mechanical devices. In some cases, we’ve provided instructions for making a particular prop or storytelling aid. In other cases, we’ve simply tried to present enough of an idea of how things work so that you can start experimenting on your own. Should you find yourself intrigued by interactive storytelling, the many annotated booklists offer more detailed references.

As you would ascertain from the piles of props on our shelves, we love extending our own storytelling programs in this way. But beware: a prop should never outshine the material itself. After all, the story’s the thing!
Whether you’re preparing a thematic series of programs for children in the public library or looking for ideas for using exemplary titles in the classroom or school library, you will find many exciting, practical, and natural tie-ins here, and lots more stories that will enthral and engage your kids and you.

Need some instant validation of this claim? Okay. Try this foolproof bit of zaniness with your children, ages five and up. The call-and-response chant, “Hello, My Name Is Joe” gets everyone up for a bit of movement.

Have your listeners do the first verse as a call-and-response, repeating each line after you recite it. Then say, “Now, try the whole thing with me, in unison, not after me.” They’ll catch on quickly and learn it by heart by the second time through, adding the cumulating motions as you demonstrate them.

**Hello, My Name Is Joe**

Hello,
My name is Joe
And I work in a button factory.
I have a house, and a dog, and a family.
One day, my boss said to me,
“Are you busy, Joe?”
I said, “No.”
He said, “Push this button with your left hand.”

*(push out and back with palm of left hand)*

Continue pushing in and out with your left hand through the next verse and beyond, in time to the rhythm of the words. In the first two lines alone, you’ll push in and out four times. You will be in perpetual motion throughout this chant, never stopping, but adding one more motion for each new verse to the actions you’re already doing—a veritable ballet of movement.

Hello, my name is Joe

*(continue pushing out and back with palm of left hand as you recite whole verse)*

And I work in a button factory.
I have a house, and a dog, and a family.
One day, my boss said to me,

“Are you busy, Joe?”

I said, “No.”

He said, “Push this button with your right hand.”

(add right hand and push out and back, alternately, with palm of left AND right hand)

Repeat verse above, ending with each of these lines:

• He said, “Push this button with your left foot.”
  (all hand motions, plus step up and down with left foot)

• He said, “Push this button with your right foot.”
  (all hand motions, plus march in place with both feet)

• He said, “Push this button with your head.”
  (all hand and feet motions, plus push head forward and back)

• He said, “Push this button with your tongue.”
  (all hand, feet, and head motions, plus stick tongue in and out as you speak the verse one last time)

FINAL VERSE: (doing all motions; it will be tricky to speak with your tongue going in and out, which will be supremely silly)

Hello, my name is Joe
And I work in a button factory.
I have a house, and a dog, and a family.
One day, my boss said to me,

“Are you busy, Joe?”

And I said, “YES!”

(When you get to the shouted YES, stop all motions, put hands on hips and wait for your kids to break up in hysterical laughter.)

Adding a movement activity like this to your program makes the heart pump harder, the lungs take in more oxygen, and the brain go into gear. It can be done with all ages, including teens, even. (Come to think of it, adults
love this chant, too, because it reminds them that when they are given one too many things to do, sometimes you simply have to put your foot down and just say “YES!” It’s an icebreaker, a laugh inducer, and a way to warm everyone up for the fun to come. Add it to your repertoire, your treasure chest, and your box of tricks, and you’ll thank us every time you pull it out.
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