

Chapter 1 : Fairy Tales - Exodus Books

Twenty reproducible fairy tales, each with outline format for rewriting in three paragraphs, blanks for vocabulary word definitions and teacher's appendix with 'plot keys.' This Fairy Tales text is the second book in a growing series of Imitation in Writing materials to teach aspiring writers that art and discipline of crafting delightful prose and poetry.

Just for Fun Based on the same writing instruction philosophy used by the Institute for Excellence in Writing, the Imitation in Writing series provides several books full of pre-arranged assignments for young writers. The selections are from or inspired by famous literature from Aesop to Greek mythology to poetry , specially selected for appropriate grade levels. The lessons are typically pages long, easily manageable lengths for kids who may not favor writing as a subject. How Do These Work? A variety of consumable books for grades offer a block of text to be read and discussed, followed by fill-in spaces in which to record notes on the passage. After reading the text and taking notes, students collate the material and re-write the passage in their own words. The reading passages become longer in the books for older students, and note-taking techniques become more involved. The goal is not to have students simply copy-change what they have read re-write using the same form and voice of the original , but to have them truly re-write in their own style and voice. There is an emphasis on vocabulary every good writer needs to have plenty of words at his disposal , plot, and characters. Good writing requires thorough knowledge of grammar, so you will need to cover grammar separately. Answers to the plot-related questions are included in the back of each book. There are two poetry titles designed for older students: The Poetry Primer is an introduction to proper poem scansion and explication. All the poems used are classic selections. The Grammar of Poetry includes more in-depth elaborations of the Poetry Primer, as well as longer, more difficult poems. It also contains assignments calling for students to write their own poetry. This is an excellent series for implementing the skills taught in the IEW program. By imitating good writing, students will become better writers themselves. Teachers frustrated by the lack of specific lesson plans and excerpts in the Teaching Writing: Structure and Style course will be relieved to find more than they can likely use in these books. These are not dependent on the IEW material, however; each book would also make an excellent supplement for another writing and composition course. Hollis Crossman used to be a child. Now he is a husband and father, teaches adult Sunday school in his Presbyterian congregation, and likes weird stuff. Read more of his reviews here. Did you find this review helpful?

Chapter 2 : Imitation in Writing : Fairy Tales by Matt Whittingling (, Spiral) | eBay

*Fairy Tales (Imitation In Writing) [Matt B. Whittingling] on calendrierdelascience.com *FREE* shipping on qualifying offers. The Imitation in Writing Series is designed to teach aspiring writers the art and discipline of crafting delightful prose and poetry by using the time-tested method of imitation.*

It moves in an unreal world without definite locality or definite creatures and is filled with the marvellous. In this never-never land, humble heroes kill adversaries, succeed to kingdoms and marry princesses. From The Facetious Nights of Straparola by Giovanni Francesco Straparola Although the fairy tale is a distinct genre within the larger category of folktale, the definition that marks a work as a fairy tale is a source of considerable dispute. Vladimir Propp, in his Morphology of the Folktale, criticized the common distinction between "fairy tales" and "animal tales" on the grounds that many tales contained both fantastic elements and animals. I should reply, Read Undine: Indeed, one less regular German opening is "In the old times when wishing was still effective". The English term "fairy tale" stems from the fact that the French contes often included fairies. Roots of the genre come from different oral stories passed down in European cultures. The genre was first marked out by writers of the Renaissance, such as Giovanni Francesco Straparola and Giambattista Basile, and stabilized through the works of later collectors such as Charles Perrault and the Brothers Grimm. Although fantasy, particularly the subgenre of fairytale fantasy, draws heavily on fairy tale motifs, [23] the genres are now regarded as distinct. Folk and literary[edit] The fairy tale, told orally, is a sub-class of the folktale. Many writers have written in the form of the fairy tale. Yet the stories printed under the Grimm name have been considerably reworked to fit the written form. This, in turn, helped to maintain the oral tradition. According to Jack Zipes, "The subject matter of the conversations consisted of literature, mores, taste, and etiquette, whereby the speakers all endeavoured to portray ideal situations in the most effective oratorical style that would gradually have a major effect on literary forms. Yet while oral fairy tales likely existed for thousands of years before the literary forms, there is no pure folktale, and each literary fairy tale draws on folk traditions, if only in parody. Oral story-tellers have been known to read literary fairy tales to increase their own stock of stories and treatments. Tales were told or enacted dramatically, rather than written down, and handed down from generation to generation. Because of this, the history of their development is necessarily obscure and blurred. The stylistic evidence indicates that these, and many later collections, reworked folk tales into literary forms. Besides such collections and individual tales, in China, Taoist philosophers such as Liezi and Zhuangzi recounted fairy tales in their philosophical works. These salons were regular gatherings hosted by prominent aristocratic women, where women and men could gather together to discuss the issues of the day. In the 17th century, aristocratic women began to gather in their own living rooms, salons, in order to discuss the topics of their choice: This was a time when women were barred from receiving a formal education. Sometime in the middle of the 17th century, a passion for the conversational parlour game based on the plots of old folk tales swept through the salons. Great emphasis was placed on a mode of delivery that seemed natural and spontaneous. The decorative language of the fairy tales served an important function: Critiques of court life and even of the king were embedded in extravagant tales and in dark, sharply dystopian ones. Not surprisingly, the tales by women often featured young but clever aristocratic girls whose lives were controlled by the arbitrary whims of fathers, kings, and elderly wicked fairies, as well as tales in which groups of wise fairies i. One is that a single point of origin generated any given tale, which then spread over the centuries; the other is that such fairy tales stem from common human experience and therefore can appear separately in many different origins. Many researchers hold this to be caused by the spread of such tales, as people repeat tales they have heard in foreign lands, although the oral nature makes it impossible to trace the route except by inference. This view is supported by research by the anthropologist Jamie Tehrani and the folklorist Sara Graca Da Silva using phylogenetic analysis, a technique developed by evolutionary biologists to trace the relatedness of living and fossil species. Among the tales analysed were Jack and the Beanstalk, traced to the time of splitting of Eastern and Western Indo-European, over years ago. Both Beauty and the Beast and Rumpelstiltskin appear to have been created some years ago. Detail showing fairy-tale scenes:

Originally, adults were the audience of a fairy tale just as often as children. Tolkien noted that *The Juniper Tree* often had its cannibalistic stew cut out in a version intended for children. His acquaintance Charles Dickens protested, "In an utilitarian age, of all other times, it is a matter of grave importance that fairy tales should be respected. To quote Rebecca Walters , p. These fairy tales teach children how to deal with certain social situations and helps them to find their place in society. For example, Tsitsani et al. This unknown fact is what Jung calls the Self, which is the psychic reality of the collective unconscious. If you want them to be more intelligent, read them more fairytales. A common comic motif is a world where all the fairy tales take place, and the characters are aware of their role in the story, [83] such as in the film series *Shrek*. Other authors may have specific motives, such as multicultural or feminist reevaluations of predominantly Eurocentric masculine-dominated fairy tales, implying critique of older narratives. It may be hard to lay down the rule between fairy tales and fantasies that use fairy tale motifs, or even whole plots, but the distinction is commonly made, even within the works of a single author: The most notable distinction is that fairytale fantasies, like other fantasies, make use of novelistic writing conventions of prose, characterization, or setting. The Walt Disney Company has had a significant impact on the evolution of the fairy tale film. Some of the earliest short silent films from the Disney studio were based on fairy tales, and some fairy tales were adapted into shorts in the musical comedy series " *Silly Symphony* ", such as *Three Little Pigs*. It involves many of the romantic conventions of fairy tales, yet it takes place in post- World War II Italy , and it ends realistically.

Chapter 3 : The Best Books on Fairy Tales | Five Books Expert Recommendations

As the title suggests, this course from Logos Press aims to teach writing through the medium of imitation. The author proposes that as it was the method of a bygone era, and since educators still use imitation to teach many different subjects, e.g. handwriting, art, math, music, and reading, it is an effective tool for teaching the art of writing.

Retellings are currently popular in the market, both in the publishing and film industry. But how do you pull one off? Psst—before we get started, click here to download the free PDF worksheets I created to go along with this post! Do Your Research In order to retell a story, you need to know the original. Read up on the original fairy tale and any variations it might have. You might be surprised to find the originals are a lot darker than their Disney counterparts! Next, research existing retellings both films and books and take notes. Agents and editors want a fresh story! What did they like and not like about the retelling? The key to a successful retelling is to avoid giving readers the same story. We know that story. We can read it anywhere. You can include main plot points from the original story, or go in a completely different direction altogether and create your own plot. While it was visually pleasing and Prince Charming was cute, I could have just watched the animated version. Snow White and the Huntsman This retelling was more interesting. Snow White is represented as a warrior trying to reclaim her throne rather than a frightened, fainting damsel who is happy to spend her days singing and cleaning. The Huntsman also takes a larger role, and the romance is with him instead of the Prince. Besides these major changes, the film remains very faithful to the original while taking a darker tone. Maleficent Of the films listed here, this is by far my favorite. This retelling offers a fresh look at a familiar story, yet still follows the original fairly close. Beastly This retelling of Beauty and the Beast is drastically different from the original. Marissa Meyer does this with the Lunar Chronicles, creating a new plot that keeps things exciting. Instead, it takes the theme of inner beauty being more important than outer beauty and creates a new plot. You will need to find a balance between drawing inspiration from the original tale and your own ideas. This can be tricky. Pay attention to your favorite parts and elements of the original, as well as those that are the most memorable and iconic. But pay attention to what gives the fairy tale its distinct feel, and what is endearing and memorable about it. Also, look at how you might incorporate these elements in a new way. For example, in Cinder by Marissa Meyer a sci-fi retelling of Cinderella, Cinder is a cyborg with a metal foot. Instead of losing a glass slipper on the palace steps, she loses her metal foot. That was a very clever way to stay true to an original plot element, yet make it new and interesting. Here are some ideas for you! You have to be careful with this one, though! Those who have a deep love for a character will hate seeing him become a villain. But it ended up being really interesting and working well in the story! Or, use the POV of a different character. A third option could be to use a dual or multi POV, switching back and forth between multiple characters. For example, you could go back and forth between Sleeping Beauty and Prince Philip. You could make it modern like Beastly, or even futuristic like Cinder. What if you made Snow White into a modern thriller? Or Sleeping Beauty Steampunk? This can make for an interesting story by exploring how these story lines connect, and how these characters interact with one another. And after all, the original tales were usually pretty dark themselves! What are your thoughts on retelling fairy tales? Like What You Read? Get access to even more writing epicness!

Chapter 4 : Fairy Tales - Logos Press

Imitation in Writing Series. This is the second book in Matt Whitling's writing curriculum, developed and used for years at Logos School, the pioneering classical Christian school in Moscow, Idaho. Twenty fairy tales from such literary greats as Hans Christian Andersen and the Brothers Grimm are formatted so students can outline and imitate each one.

This activity will help you teach your kids how to write a fairy tale. What Is a Fairy Tale? Otherwise, it may not be a fairy tale at all! These characteristics mark a story as a fairy tale: It features imaginary characters such as dragons, fairies, elves, and giants. Things happen in threes and sevens three bears, three wishes, seven brothers. Wishes are often granted. A difficult problem is solved at the end of the story. Good triumphs over evil. The story has a happy ending. In addition, a fairy tale will often include: Who is the hero or heroine? Children naturally want to see the main character succeed against the odds! Who is the villain? What is the magical element of the story? Where will the story take place? The setting can affect the mood of the story. Ask your child to choose a setting and decide what the mood will be. What lesson will the story teach? A fairy tale usually teaches a lesson about excellence in conduct or character. Help your child decide on the lesson her fairy tale will teach. What is the story plot? The obstacle might be a destination the character must reach. There may be a person to rescue or a spell to break, or the main character may need to find true love. What is the happy ending? How is the challenge resolved? What leads to happily ever after? Changing some of the elements in a familiar story is a great way to learn more about how to write a fairy tale!

Chapter 5 : Imitation in Writing - Exodus Books

The lowest-priced item in unused and unworn condition with absolutely no signs of wear. The item may be missing the original packaging (such as the original box or bag or tags) or in the original packaging but not sealed.

It must be the most recognisable and universal of literary lines. Why is it so powerful? The essence of fairy tales is that they can look at and confront very difficult situations but they distance them into the realm of art and imagination to do so. Fairytale offers a countervailing tradition that says that the artifice of art is the way to talk about truth and to make it something that is tolerable. They take a traditional form – not always a fairy tale but other literary forms – and then their work is to bring it into owning up to recognizable realities and experience. Even when you have things that are not fanciful – no pumpkin coaches or anything like that – you still stay in a realm where the writing does not present a mirror image but definitely a concocted thing. What were the first fairy tales? Who devised them and in what context were they told? For a very long time, the fairy tale form was disparaged as a popular – usually female – kind of entertainment. So, you even get smears in Plato. They had that tinge from the start, although there was a lot of working in the opposite direction from the start, too. And he does it with tremendous courtly elegance, rather giving the lie to whatever else he says about them. The Grimms come over a hundred years later. Not High German – that was a key part of the project. But most of the stories were available elsewhere in the world and that is the mystery of fairy tales, how widely distributed a particular plot and character can be. The impulse to collect came at different times in different places. The Italian ones collected by Italo Calvino were published only in , for instance. Calvino did for the Italians what the Grimms had done for the Germans, years later. They claimed to have written them down exactly as they heard them, but in fact they did rewrite a great deal. We know that now from their manuscripts. Calvino, though, decided to combine and revision the originals. Oral transcriptions are pretty lifeless on the page so you need a prose stylist like him to come along and turn them into a wonderful, elegant book. And so ethnographers in Romania, Bulgaria – you name it – were all absorbed in this work. It was the fashion. Britain was slow to catch on. Is that a key moment in the life of the fairy tale – the move from oral to written form? Did it change who and what they were for? In the whole of the world, from China to Ireland, we have had writing for a very long time, and what you have there is a constant backwards and forwards movement between written and oral forms, in various media. And of course you get people hugely embroidering, or taking certain motifs and elaborately conjugating them and carrying them along trade routes and pilgrimage routes, with the tales constantly moving from voice to page to voice to page. Generally, the illiterate received the stories orally, while the literate had their pick of the forms. And then you get lots of cross-fertilizations, of course. For example, Catholic hagiography is actually full of fairy tale motifs, and fairy tales themselves were almost certainly coloured by Catholic hagiography. Presumably the nature of the teller changed as the form shifted from the feminine art of oral storytelling to a more historically male work of venturing, collecting, cataloguing and editing. I think the same is true of canonical literature. Hans Christian Andersen is another example. For a while women became less prominent in the fairytale tradition, having been very prominent in, say, medieval times. Like Marie de France? Exactly, in the late 12th century. When Perrault was working there was a group of them, and many of them – friends and colleagues – were women. With the Grimms, one of them was busy working on the huge German dictionary and the other continued to work on the tales, growing worried about their content. I mean, they are pretty lurid in parts! Even now people worry about the content and how it relates to different values, which change over time and in different places. The new Beauty and the Beast film, for example [dir. In a sense, that flies in the face of what happens in literature – literature is at some points a collective expression as well as an individual act and collective expression can be a force of such enormous good. Remember that many of the worst things in our history were ended because writers wrote about them – slavery for instance. Slave narratives, encouraged by the missionaries, are eloquent and terrifying testimonials but they are also essential literature, playing their part in the drive towards abolition. Jack Zipes – a friend of mine and a colleague to whom I owe a tremendous amount, as anyone interested in fairy tales does – is really against

instrumentalization of any kind. He purports only to like things that are manifestly subversive and rebellious. I struggle with that approach – I find it too harsh, too individualistic, subjective and American for my liking. I like to look in terms of broader movements of thought. They play that card. There are many ways that metaphor – the ability to imagine another world – can be used for good. How does resistance manifest itself in the tales? That is the underlying momentum. Walter Benjamin liked the fairy tale for many reasons but one was that it was a vernacular form of survival, people telling each other tales of survival against adversity – of happy endings, of the possibility of escape, and redress.

Chapter 6 : Homeschool calendrierdelascience.com :: Review of Imitation in Writing

Teach writing through the time-tested classical approach of imitation. This Greek Myths text is the third book in a growing series of Imitation in Writing materials designed to teach aspiring writers the art and discipline of crafting delightful prose and poetry.

Enjoy writing fairy tales? Writing fractured fairy tales, or funny, modern versions of old classics, is a delightful creative writing project! Follow this step-by-step process! Everyone has a favorite classic fairy tale. Writing a fairy tale with a modern, newfangled twist is easy to do and an enormously fun way to encourage students in out-of-the-box thinking. These old stories are usually set in the vague era of "once upon a time, a long, long time ago," and feature make-believe characters with strange challenges to meet or impossible tasks to complete, and are assisted by mysterious, magical beings. What wonderful story elements to spark the creative process! Join me, step-by-step, in writing fairy tales! Each student should select a most favorite or a least favorite classic fairy tale to serve as the point of departure for an original story. Another approach to writing fairy tales is to choose a fairy tale "theme", instead of a specific story, as the starting point. An example might be the general theme of a prince or knight rescuing a fair lady from the clutches of an evil witch. Here are some ideas to think about: Set the story in the present or future, instead of "once upon a time, a long, long time ago. Set the story in a different country, region, or city. Change the gender of the main character for a new slant. Perhaps Rumpelstiltskin is a mischievous, grumpy female dwarf! Keep the original elements but change the ending. Name as many original fairy tales as possible and brainstorm different scenarios, just to get the creative sparks flying. With a selected classic story or theme and a list of possible changes, each student now needs to outline a new plot. Keep the plot as surprising as possible. A royal ball is held so that the Prince can select a bride from all the eligible maidens who attend. After attending the ball with magical help from her fairy godmother, Cinderella loses her slipper, of course, at midnight. The Prince uses the slipper to identify Cinderella as the girl with whom he danced the night away. Cinderella, instead, falls in love with the royal footman, who carried the lost slipper to her on a velvet pillow. The Prince must hold a series of royal balls to find a suitable bride. Or he settles for an arranged marriage! After outlining a new plot and before writing fairy tales, each student should build interest and suspense with "the rule of three. Include three "somethings" in the revised stories: In my quick example above, perhaps the Prince discovers three slippers and NONE fit Cinderella, or he must hold three royal balls and dances with three silly, unsuitable ladies, before he meets Cinderella. Divide students into writing groups and have each student orally "tell" their revised outline to group members. Kids should offer positive feedback to one another and focus on the key points of changed story elements time, location, gender, as well as the elements of suspense the rule of three, and surprise the ending or "what ifs? Write the first drafts! Revise using any additional suggestions from classmates in writing groups. Illustrate and read aloud the finished fractured fairy tales! Writing fairy tales has never been more fun! I wish you magical success!

Chapter 7 : How to Write a Fairy Tale Retelling - Ink and Quills

Included in this second level are 20 well-written fairy tales from ages past, formatted so that students can outline and imitate each one. A great tool for teaching plot, character development, vocabulary, paragraphing, etc. Designed for third to eighth grade students.

They all realized that this brutal winter had been just a bad dream. They now looked forward to recess when the kids are outside when they scream. My apologies to Dr. But it got my teacher peeps to come to the blog for a quick look. May the outdoor recess sun shine on your face, May these freebies make your classroom a happy place! From sunny Florida, Comes Queen Chaos to the rescue! Remind me of your winter blues, When August is not fun. Maybe then just to be nice , Someone up north could ship me some popsicles on ice. Here are some Cat In The Hat writing papers from me to you! Several different choices to give your kiddos something to do! The Cat In The Hat: Full sheets, half sheets, Choose whichever sheet you like. Keep your kiddos busy Before you feel like going on strike! Writing Paper Have your students write about Their favorite story part. Then have them draw a picture In the box to add their art. What do you think about that? Just in case you want to see More labeling sheets from me! With all of the talking That the children like to do Have them retell the story, With the puppet I made just for you! Have your kids write, write, write, write On the next cold, cold, wet day. Have kids write 3 sentences, Super duper easy, Have them write and have them read The Cat In The Hat is The Cat In The Hat has The Cat In The Hat can Choose the lines that are best for your class. Here are some bubble organizers To write about The Cat. I made them extra big for writing Have your students write 3 things About that silly cat. He likes to rhyme. He wears a striped hat. Have your students read, and bubble in the answers on the sheet If you like these sentence bubbles for your students to do, There are more available This second set is harder We get better every day, At reading, reading, reading Differentiated Instruction is the way to go, Have your students read on different levels while outside you still see snow. To keep it simple for my brain I use the same question and answer sheet, For the mid and harder levels Review the author and the illustrator Then just have your students draw the main character! Cat In The Hat Thing One Labels "Label me! Label me, on this cold, cold wet day! Thing Two Labels "Hi there, all of you! My name is Thing Two! I have an activity for you to do I want you to label me, too! Make writing fun, let your kids have a ball! Thing One and Thing Two are funny. Thing One and Thing Two have blue hair. Thing One and Thing Two can run fast. Our writing time is never done. They made a mess. Their hair is blue. Thank you Regina for all of this awesomeness!

Chapter 8 : 10 Fairy-Tale Lesson Plans That Are Learning Magic - WeAreTeachers

3 Imitation In Writing FAIRY TALES Background: We are commanded in Scripture to imitate the Lord Jesus Christ. We are also commanded to imitate those brothers and sisters who through faith and patience have inherited the.

We asked teachers across the country for their fractured-fairy-tale lesson plans. Here are the top 11 ideas. Record the list on a piece of chart paper. Then ask the class: Storytelling is becoming a lost art. You will be amazed at how your students respond as they paint pictures in their minds while listening to your words. My students become instantly quiet and focused when I begin to tell a story. If your students are familiar enough with the stories, tell the stories collaboratively as a class at circle time. As they relate the tale together, your students may discover that they do not all remember the story the same way. Choose a fairy tale or two and have groups of three or four students each take a different version and perform it as readers theater! My second graders loved it and they made their own props too! We do problem-solving with the characters from fairy tales. It all ends with Fairy Tale Day, when kids dress up as princesses, knights, and dragons. Such a fun celebration for everyone! Swap the bad guys in the stories. How would the stories be different? For Snow White, instead of an apple, use a tissue box; instead of a mirror, use a computer. The kids loved it! They had to compare and contrast a few stories and then they wrote their own. Check out these links for fractured-fairy-tale book lists on the following stories:

Chapter 9 : Fairy tale - Wikipedia

Fairy Tales-- Fairy Tales, recommended for third grade and up, continues in a similar fashion to Aesop's Fables. Twenty not-politically-corrected stories, many by Hans Christian Anderson and the Brothers Grimm or drawn from The Arabian Knights, are included.

But how do you use them in your novel? Not only are they a great source of inspiration, but they can add another layer of story for your reader to engage with. Even their original form is still alive and well today. There is something fundamentally human in the sense of something dangerous about the woods, something magical and unexplainable just around the corner. Holly Black believes the stories have become central to our being, residing in our subconscious and defining how we see the world. Fairy tales will forever be a part of who we are. Poseidon, for example, could wipe us out with a tsunami whenever he wants. Whether thousands of years ago or in the twenty-first century, death is the ultimate enemy of humans and life is to be protected. Stories that particularly fascinate him are those where metamorphosis occurs: Old stories, such as myths, legends and fairy tales, can be an inexhaustible source of inspiration for new work. Image via Wikimedia Commons

4 simple steps to go from tale to novel With a fairy tale or two in mind, plus a little King Arthur to spice it up, how far do you go from the original story? Some believe sticking as close as possible to the most original form creates a true, pure story untainted by ulterior motives. Know your audience Are you writing for children, young adults or adults? Are you writing a literary piece, or a genre one? Identifying your audience leads you to what parts of the old tale are relevant and interesting to them. Do they want a modernised retelling, or a whole new story with aspects spliced in from old tales? Would anything in the tale be unacceptable or confusing when read in a modern setting? All right, I am corny, you know? But I think there are just about million people in this country who are just as corny as I am, you know? Would the original, written form be less or more popular than it is now? While Disney altered several fairy tales, it was done to appeal to the audience and convey the desired message. This is no different from what any more recent rehashing of fairy tales does, and no different from the task in front of any writer picking up some old tales for their craft. Image via Kaboompics 2. Have a look at what is missing in the old story that modern fiction requires. Developing characters with backstory and motivations naturally sparks off a whole new side of the story. Another common gap in old tales is setting. For example, you might examine the political system in detail; what if wolves were the oppressed minority? Explore your own story to discover its depths. Bonnybbx via Pixabay 3. Do your research Some old tales have different versions across cultures and time. I did a lot of research, then chose the elements which were most vivid and which worked best in my voice. In recent years, many retellings show the other side of a familiar story. Another trend is to look into the history of the story itself: Be sure to fill in the gaps with your own original ideas Image via Kaboompics 4. Select which elements to focus on Are you using a single story, or a collection of myths? Is it the plot of one or a few tales that really captivates you, or is it the concept as a whole, built by several related but unconnected myths and legends? This will affect which elements you take from the old tales. Look to old myths and fairy tales to inspire your own fiction Image via Pixabay

Using the familiar Generally speaking, familiar tales fall under Western mythology and old tales. Cinderella, Beauty and the Beast, King Arthur, and Ancient Greek or Egyptian gods are just some of the stories you may play with in this way. The fairy tale is a lie that expresses the deepest of human truths: Holly Black recommends plot points from old tales as being the most rich and relevant to the original. While vampires and werewolves are also favourites of hers, they were once human and bring with them a personality that is just a little too familiar. There is also an endless list of fairies, from pixies to brownies to trolls. Fairies are truly alien; they cry at weddings and laugh at funerals. Writer Holly Black works with a wealth of myths surrounding fairies and other such creatures. You may want to write a Snow White who lives with seven ghouls instead of dwarves, or something completely bizarre and unheard of. Researching different versions of old tales from other cultures, or completely unheard of ones, can help inspire an element of the bizarre in your novel. You can change what you like and not get pulled up on it; you can do a straight retelling and still be seen as presenting a fresh story. But when they read my retellings of the untrustworthy

Korean tiger or the Witch of Lochlann or Inanna tricking the god of wisdom, they might never see that story anywhere else. My version will be the only version they know. Using elements from unfamiliar tales can add the flavour of foreign culture to your work. Vasnetsov via Wikimedia Commons. Kelly Link likes Japanese folklore, which she first came into contact with through Studio Ghibli films , directed by Hayao Miyazaki. My Neighbour Totoro , Princess Monoko , Spirited Away and Ponyo are just some of his films inspired by various aspects of Japanese culture and mythology, particularly their land gods and spirits or demons. He shared a few bizarre Icelandic tales at the festival that are worth repeating. Bringing them into your modern work of fiction connects you to the fundamental truths that have survived the ages. Whether taking inspiration from a familiar or unfamiliar tale, you can add a spark of magic to your own work.