

Chapter 1 : 4 Fantastic Examples of Brand Storytelling | HuffPost

A story can put your whole brain to calendrierdelascience.com yet, it gets better: When we tell stories to others that have really helped us shape our thinking and way of life, we can have the same effect on them too.

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. Oral traditions of storytelling are found in several civilisations; they predate the printed and online press. Storytelling was used to explain natural phenomena, bards told stories of creation and developed a pantheon of gods and myths. Oral stories passed from one generation to the next and storytellers were regarded as healers, leader, spiritual guides, teachers, cultural secrets keepers and entertainers. Oral storytelling came in various forms including songs, poetry, chants and dance. Lord identified two types of story vocabulary. The first he called "formulas": In other words, oral stories are built out of set phrases which have been stockpiled from a lifetime of hearing and telling stories. The other type of story vocabulary is theme, a set sequence of story actions that structure a tale. Just as the teller of tales proceeds line-by-line using formulas, so he proceeds from event-to-event using themes. One near-universal theme is repetition, as evidenced in Western folklore with the "rule of three": Three brothers set out, three attempts are made, three riddles are asked. A theme can be as simple as a specific set sequence describing the arming of a hero, starting with shirt and trousers and ending with headdress and weapons. A theme can be large enough to be a plot component. A theme does not belong to a specific story, but may be found with minor variation in many different stories. The story was described by Reynolds Price, when he wrote: They are clearly not intended to be understood as true. The stories are full of clearly defined incidents, and peopled by rather flat characters with little or no interior life. When the supernatural occurs, it is presented matter-of-factly, without surprise. Indeed, there is very little effect, generally; bloodcurdling events may take place, but with little call for emotional response from the listener. When the supernatural intrudes as it often does, it does so in an emotionally fraught manner. The Technologizing of the Word Ong studies the distinguishing characteristics of oral traditions, how oral and written cultures interact and condition one another, and how they ultimately influence human epistemology. Storytelling and learning[edit] Orunamamu storyteller, griot with cane Storytelling is a means for sharing and interpreting experiences. Berger says human life is narratively rooted, humans construct their lives and shape their world into homes in terms of these groundings and memories. Stories are universal in that they can bridge cultural, linguistic and age-related divides. Storytelling can be adaptive for all ages, leaving out the notion of age segregation. So, every story has 3 parts. The Hero or World must be transformed. Any story can be framed in such format. Human knowledge is based on stories and the human brain consists of cognitive machinery necessary to understand, remember and tell stories. Facts can be understood as smaller versions of a larger story, thus storytelling can supplement analytical thinking. Because storytelling requires auditory and visual senses from listeners, one can learn to organize their mental representation of a story, recognize structure of language and express his or her thoughts. Often a person needs to attempt to tell the story of that experience before realizing its value. In this case, it is not only the listener who learns, but the teller who also becomes aware of his or her own unique experiences and background. Storytelling taps into existing knowledge and creates bridges both culturally and motivationally toward a solution. Stories are effective educational tools because listeners become engaged and therefore remember. Storytelling can be seen as a foundation for learning and teaching. While the storylistener is engaged, they are able to imagine new perspectives, inviting a transformative and empathetic experience. Together a storyteller and listener can seek best practices and invent new solutions. Because stories often have multiple layers of meanings, listeners have to listen closely to identify the underlying knowledge in the story. Storytelling is used as a tool to teach children the importance of respect through the practice of listening. To teach this a Kinesthetic learningstyle would be used, involving the listeners through music, dream interpretation, or dance. This is because everyone in the community can add their own touch and perspective to the narrative collaboratively – both individual and culturally shared perspectives have a place in the co-creation of the story. Oral storytelling in indigenous communities differs from other forms of stories

because they are told not only for entertainment, but for teaching values. They notice that storytelling makes an impact on the lives of the children of the Navajos. According to some of the Navajos that were interviewed, storytelling is one of many main practices that teaches children the important principles to live a good life. For some indigenous people, experience has no separation between the physical world and the spiritual world. Thus, some indigenous people communicate to their children through ritual, storytelling, or dialogue. Community values, learned through storytelling, help to guide future generations and aid in identity formation. This allows for children to learn storytelling through their own interpretations of the given story. Therefore, children in the Quechua community are encouraged to listen to the story that is being told in order to learn about their identity and culture. Sometimes, children are expected to sit quietly and listen actively. This enables them to engage in activities as independent learners. In Navajo communities, for children and adults, storytelling is one of the many effective ways to educate both the young and old about their cultures, identities and history. Storytelling help the Navajos know who they are, where they come from and where they belong. This is because narrators may choose to insert new elements into old stories dependent upon the relationship between the storyteller and the audience, making the story correspond to each unique situation. For example, the Ojibwe or Chippewa tribe uses the tale of an owl snatching away misbehaving children. Communication in Indigenous American communities is rich with stories, myths, philosophies and narratives that serve as a means to exchange information. Very often, the stories are used to instruct and teach children about cultural values and lessons. In the Lakota Tribe of North America, for example, young girls are often told the story of the White Buffalo Calf Woman , who is a spiritual figure that protects young girls from the whims of men. In the Odawa Tribe , young boys are often told the story of a young man who never took care of his body, and as a result, his feet fail to run when he tries to escape predators. This story serves as an indirect means of encouraging the young boys to take care of their bodies. Many stories in indigenous American communities all have a "surface" story, that entails knowing certain information and clues to unlocking the metaphors in the story. The underlying message of the story being told, can be understood and interpreted with clues that hint to a certain interpretation. For example, digital storytelling, online and dice-and-paper-based role-playing games. In traditional role-playing games , storytelling is done by the person who controls the environment and the non playing fictional characters, and moves the story elements along for the players as they interact with the storyteller. The game is advanced by mainly verbal interactions, with dice roll determining random events in the fictional universe, where the players interact with each other and the storyteller. This type of game has many genres, such as sci-fi and fantasy, as well as alternate-reality worlds based on the current reality, but with different setting and beings such as werewolves, aliens, daemons, or hidden societies. Passing on of Values in indigenous cultures[edit] Stories in indigenous cultures encompass a variety of values. These values include an emphasis on individual responsibility, concern for the environment and communal welfare. Storytelling in the Navajo community for example allows for community values to be learned at different times and places for different learners. Stories are told from the perspective of other people, animals, or the natural elements of the earth. In this way, stories are non-confrontational, which allows the child to discover for themselves what they did wrong and what they can do to adjust the behavior. Through storytelling, the Tewa community emphasizes the traditional wisdom of the ancestors and the importance of collective as well as individual identities. Indigenous communities teach children valuable skills and morals through the actions of good or mischievous stock characters while also allowing room for children to make meaning for themselves. By not being given every element of the story, children rely on their own experiences and not formal teaching from adults to fill in the gaps. The emphasis on attentiveness to surrounding events and the importance of oral tradition in indigenous communities teaches children the skill of keen attention. For example, in a nahuatl community near Mexico City , stories about ahuaques or hostile water dwelling spirits that guard over the bodies of water, contain morals about respecting the environment. If the protagonist of a story, who has accidentally broken something that belongs to the ahuaque, does not replace it or give back in some way to the ahuaque, the protagonist dies. Storytelling also serves to deliver a particular message during spiritual and ceremonial functions. In the ceremonial use of storytelling, the unity building theme of the message becomes more important than the time, place and characters of the message. Once the message is

delivered, the story is finished.

Chapter 2 : Narratives and Story-Telling | Beyond Intractability

Most of the stories that are pushed by the media aren't good news stories at all. Instead, they are more in the realm of #fearporn, pending or just happening economic collapse, war, crime, disease, animal die offs, pollution, celebrities etc. etc.

Stories, Narratives, and Storytelling " I have given several dozens of talks, often to Jewish audiences about the work of the TRT. Invariably there will be at least one person in the audience who angrily wonders why I want to "help THEM? This healing can only happen when members from both sides come together It is so easy to remain submerged in the pain and anger, even hatred, and to become attached to the victim role I simply had to confront these issues, because I have three daughters, and I absolutely did not want them to hate an entire nation based on historical events All cultures and societies also possess their own stories or narratives about their past and their present, and sometimes about their view of the future. These narratives include stories of greatness and heroism, or stories of periods characterized by victimhood and suffering. In this module, we will explore different aspects of storytelling and narratives and look at their connection to conflicts, reconciliation, and peacebuilding. Over the last 20 years, there has been an upsurge in the study of narratives in the social sciences in general, and in the study of conflicts and peacebuilding in particular. This relatively recent emphasis on the narrative and its focal position in human lives has been termed "the narrative turn. While not all stories develop their settings, some evoke vivid associations of particular times or places. When the setting is ambiguous, the listener or reader of the story may feel confused or disoriented. The second element is characters -- the players in the action. As the story proceeds, we learn certain basic information about the characters in the story -- what they look like, how old they are, their dreams and wishes, etc. Thirdly, we expect a story to have at least one plot -- actions which have consequences and reactions to these consequences by and for the characters. A story may contain one episode or may have a sequence of episodes that includes the basic elements noted above. In a story, an initiating event leads to an attempt on the part of a character. The consequence gives rise to a reaction. Episodes follow one another, building on one another as the story takes form. As tension builds across episodes, we desire an eventual resolution of the problem faced by one or more of the characters. This relief occurs in the climax, or turning point in the story, followed by the denouement. Such a story may be incorporated into different levels: Storytelling Additional insights into narratives and storytelling are offered by Beyond Intractability project participants. McAdams notes a few basic aspects of storytelling -- the oral or written sharing of our stories with others. As people talk about the past in a subjective and embellished way, the past is continually reconstructed. Jerome Bruner has argued that one of the ways in which people understand their world is through the "narrative mode" of thought, which is concerned with human wants, needs, and goals. As we comprehend these actions, we see what obstacles were encountered and which intentions were realized or frustrated. People are drawn to stories for a number of reasons: They also often present dilemmas concerning what is moral and immoral behavior. At times, stories can also heal us when we feel "broken" or ill, moving us toward new psychological understandings of self and our social world. This is the case, for example, when mental health professionals employ narrative therapy in their work with their clients in order to help them to reframe their life story in a more holistic and integrative way than it was in the past. This has been the case for many of the thousands of Holocaust survivors who have given their testimonies in institutions around the world such as Yale University,[14] the Survivors of the Holocaust Visual History Foundation project , and Yad Vashem , the national Holocaust museum and memorial in Israel. While the storytelling of their traumatic past does not always have a healing effect for the survivors, it opens up channels of thoughts, feelings, and communication that have often been closed for years. Storytelling in Conflict Situations The recounting of personal stories in situations, which aim to reduce inter-group conflicts and to enhance peacebuilding and reconciliation between adversaries, has been used within the last decade in a number of contexts around the world. Perhaps the most famous context is the Truth and Reconciliation Commission TRC , which was established in South Africa in in order to start healing some of the deep wounds of the Apartheid years. The objectives of the Commission shall be to promote national

unity and reconciliation in a spirit of understanding which transcends the conflicts PRIME is a jointly run Palestinian-Israeli research non-governmental organization NGO that undertakes cooperative social research that studies issues that have great importance for both peoples. Research projects are designed to explore crucial psycho-social and educational aspects of the Palestinian-Israeli conflict and to use the findings for peacebuilding work. A joint Palestinian-Israeli team is currently collecting life history interviews from Jewish-Israelis who once were either refugees from the Holocaust or from their North African and Asian homelands, in which they were persecuted. The Palestinian biographers have been refugees since the events of statehood, and the War of Independence for Israel, "the catastrophe" -- Al Naqba for the Palestinians and currently live in refugee camps in the West Bank, some of which came from areas where the Jewish-Israeli biographers have lived for the past 50 years. All of the interviews are being videotaped and will be readied for entry into computers so that researchers, educators, and students will be able to view the interviews in their entirety. In these activities, the Palestinians will visit places where their homes once were and the Israelis will visit refugee camps where the Palestinians now live. Perhaps more importantly, the encounters are planned to allow the participants to share their life stories with one another and together look for ways to work toward decreased hatred and violence between the two peoples and increased understanding of the other. We see this project as having the potential to be an important step in peacebuilding between Israelis and Palestinians. It is our hope that the collection and telling of personal narratives will serve as a regional truth and reconciliation process that will run parallel to the formal peace process. Unfortunately, Israelis and Palestinians tend to be unaware of many aspects of their joint history and of the suffering of the other. The narrated, computerized testimonies will make it possible for children, educators, researchers, and the public at large to use these stories for peacebuilding purposes. The second project, Writing the Shared History, involves Palestinian and Jewish-Israeli high school teachers who are jointly preparing a textbook, in both Hebrew and Arabic, that will present the narratives of both sides on a number of key social-political-historical events e. The textbooks will be used in conjunction with class discussions and activities that will aim toward a reduction in animosity and hatred of the other. If they do include the enemy narrative, it is always presented as being wrong and unjustifiable. These textbooks, which also include [nation-legitimized knowledge, convince children that there is a necessity to continue to dehumanize the enemy, and this leads to the development of negative attitudes and values toward the other. Publications, documentary movies,[22] and several year-round projects have resulted from the decade of work of the TRT. The TRT meets once a year, each time in the country of one of the conflict groups, for a week-long seminar. Group members are comprised of practitioners, educators, researchers, artists, and community workers. In these encounters, the members of the group, who facilitate themselves, sit together in small groups and tell one another their life histories, within the context of their conflict. The TRT refrains from entering into political dialogues, which have been shown to hinder dialogue, rather than encourage it. The TRT process appears to be a mode of group work that resonates with peoples from many different areas of conflict. It has been shown to be successful in that it has duplicated itself, albeit with modifications relevant for each group, in different contexts and settings. Perhaps the best-known offspring of the TRT is Towards Healing and Understanding, an organization established in Northern Ireland that has run a number of residential overnight conferences and seminars. They play key roles both in the escalation and potentially the de-escalation of intergroup conflicts. In order for the storytelling to be effective, it must engage the self and other, and provide a narrative that is both cognitively and emotionally compelling. 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Chapter 3 : FolkTales and Fairy Tales for Storytellers

Beautiful, intimate and ultimately uplifting stories of challenge -- from making a new home in a strange country, to rebuilding life after unthinkable tragedy. How to tell a story 6 talks â€¢ 1h 51m.

Entrepreneur, Writer, Podcaster 4 Fantastic Examples of Brand Storytelling This article will show you five different brands that are doing brand storytelling the right way. When you read about these brands, you will learn important lessons that will make it easier for you to develop your very own brand stories. Of course you have. You need something more. You need to tell better stories. Major brands such as Lego , Coca Cola and Google have become industry icons because of their penchant for storytelling. You have to stand out. Stories are the best way to distinguish yourself from the other brands in your industry. Because people always remember a good story. A great story that personifies your brand is what you need in order to position yourself in the most effective way. What Is Brand Storytelling? Brand storytelling is the most effective way to connect with your audience. It involves the many types of stories you tell your audience. According to internet marketing expert Neil Patel, there are several key components of brand storytelling. The reason your company came to be. What motivates you and your team to come to work each day. Giving your audience an inside look at your company. When you master the art of brand storytelling, your brand will become one that your customers engage with. This article will show you five different brands that are doing brand storytelling the right way. Implementing the tips given in this article will help you write your own brand stories. Over time, you will attract a much bigger and engaged audience who buys into your story. Founder David Smith got the idea for selling cold brew coffee when he went on a six-month long rafting trip through the Caribbean with his family. High Brew Coffee is a great example of why you should think of your company as a superhero. Every great superhero needs an awesome origin story, right? Your brand is no different. Your audience needs to know where you came from. Yes, I understand that not all of us can say our business idea came to us while rowing through the Caribbean. Nobody else will have the exact same story as yours. This is what makes you stand out from the other companies. Take a lesson from High Brew Coffee. Let your audience know where you came from. BeardBrand Part of telling great brand stories is knowing who your audience is. BeardBrand is a great example of this. Beardbrand is a company that sell beard care products. They sell various oils and grooming kits that make it easier for men to maintain their appearance. Over time, Bandholz discovered that there was an entire urban beardsman subculture. It was then that he realized that he could leverage this subculture into his own tribe that was eager to buy his products. When he decided to launch his products, it was a no-brainer for his audience. Since they already trusted him as an authority in the subject, they trusted him enough to buy his products. Every great story needs an audience. Find out who yours is and start telling them the stories they need to hear. And this purpose has to transcend your products or services. This is the part of your story that people will connect with the most because people love to understand the reasons behind everything. This is something Blue Apron does remarkably well. Blue Apron is a service that delivers gourmet ingredients for meals that their customers can make at home. You sign up and they deliver a certain number of meals to your home each week. Blue Apron provides the ingredients and the recipes. You cook the food. Unless, of course, you hate incredible home cooking. Communicating the purpose behind your brand will make your story that much more intriguing to your audience. WeddingWire WeddingWire is a company that functions as a one-stop shop for couples that are about to get married. They help couples connect with vendors, venues, and planning tools. When it comes to brand storytelling, WeddingWire gets it right. In their blog, they give the reader a behind-the-scenes look at how their company functions. This is another important component of great brand storytelling. The more you allow your audience to see of the inside of your company, the better. Because it shows them the "human" side of your company. They connect with humans. The more you can humanize your brand, the better. Let your audience see you. Conclusion If your business is going to succeed, it has to become something more than your products or services. You need to tell stories that touch the hearts of your customers. When you start incorporating the lessons in this article, you will see that your connection with your audience will grow over time. These examples show that being a successful

entrepreneur means being a great storyteller.

Chapter 4 : Many Short Stories are here for your enrichment.

"Gifts of Story" is a series of storytelling adaptations of stories by Aaron Shepard. You are welcome to tell these or any other stories by Aaron in live performance or broadcast, but please mention the author and the children's book, if any.

Art History is Filled with Stories Storytellers on Tour Have students practice retelling folktales in their classroom. When students feel confident, teams of three or four students at a time can then take their tales to other classes for a storytelling concert. If older students are sent to the younger grades, ask the younger grades to thank the storytellers with drawings inspired by their stories. The next day the story is completed and a new one begun and left open-ended at an exciting moment. Stories could be selected from the Tales of the Arabian Nights and told in this fashion, as in the style of Shahrazad, its great storyteller. According to legend, she told stories in this way to a sultan for nights, which is why the stories of the Arabian Nights is also called "Nights. Looking at the painting for inspiration, the class constructs the first few sentences of a tale through group discussion and suggestion. The paragraph is then sent on to another class which reads the first paragraph and adds on another. The process is repeated including as many classes as possible until the tale seems finished. All the classes then gather to hear the result of their group effort read out loud and to see the painting, that inspired the story. A Story Treasure Hunt A class selects a well-known fable or folktale. The plot is simplified into a sequence of events that can be transcribed onto cards with short sections of the tale on each. Students hide the cards out of sequence throughout the school or classroom. A treasure map showing the exact location where all the cards are hidden, is given to another class Or, with clues, one card can lead to the next. Groups of students must find the cards and assemble them in correct order. Two classes can trade treasure hunts by putting the stories on two different-colored cards. Old Time Radio Show Using the PA system like an old time radio show, have classes create a story broadcast at a special time each week for the whole school to hear. This could also be an ongoing project. Use a tape recorder for rehearsal so that students can hear how the program will sound. The show could have a magazine format, featuring interviews with teachers, student stories or poetry, or discussion of the latest school issues. Finding Stories in Songs Find and learn songs which tell a story. Folk ballads to contemporary songs often suggest a larger tale. Listen to records and then have students retell the story in the song in their own words. Or have a "storysong" concert. Story Circle One person begins a tale and stops after a few sentences. The next person picks up the story thread and continues it, then stops. Next person adds to it and so on until the tale comes to a resolution. The story could begin with a pre-selected title or subject to guide the improvisation. Try recording the story circle on a tape recorder for later listening. Local Historians Have students collect stories about their town from older people. Have students find out how the streets were named. Are there any interesting people or legends to which the street names refer? Are there any local places in town about which people tell stories? Have students find out when the town was founded and by whom? Visit a local historical society to see old photographs or artifacts. Have student create an original historical fiction: Describe the town from the point of view of a fictitious citizen who might have lived in the town long ago. Include local issues of the time in the story. Tell the story of the town from the fictionalized point of view of a resident who actually lived. Collecting Family Stories Have students collect true tales about the "old days" by interviewing older relatives. Have students find out about the history of their families as far back as anyone can tell them. See Collecting Family Stories for an assortment of effective interview questions to gain stories from older family members. Putting the Pieces Together Copy a folktale from a printed anthology and cut it up into sections or scenes. Paste each section on a separate page. Give out the sheets to students who each prepare to retell their small piece of the whole story. Have students keep the flow going as the story is told so that the performance moves along as though one person were telling it. Do a second round by giving students different sections to retell. Notice how differently students retell the same sections! Have the speaker verbally give the attentive listener an imaginary errand to do. The speaker must carefully explain to his or her partner how to go into the house, travel to the bedroom, and, once there, describe where to find a special treasure somewhere in the room. Have the speaker tell the partner a story about why the thing to be retrieved is special and then have speaker verbally explain how to travel back to the

front door to bring the special thing out to where the speaker will be waiting. The speaker may discover in discussing this exercise afterwards, that he or she imagined the house clearly and "saw" more detail than was mentioned. Telling a folktale has a similar process. The teller imagines the landscape of the tale and guides the listeners on a mental journey. Chain Sentence Teams of two students orally construct the first sentence of an invented story. To orally make the sentence, each says one word, trusting their ears to recognize conventional grammar, until a long sentence evolves. Shape the improv by setting the tone of the sentence. Make the first sentence of:

Chapter 5 : Story Arts | Storytelling Activities & Lesson Ideas

The stories that we heard as small children, were usually folktales and fairy stories. Tales that our parents and their parents heard when they were young, passed down through the generations. Folktales were stories of hopes and dreams, of encounters with giants; wicked witches and goblins that inflict harm.

How to tell a successful story. What to do Be forewarned Moth stories are told, not read. We love how the storyteller connects with the audience when there is no PAGE between them! No notes, paper or cheat sheets allowed on stage. Have some stakes Stakes are essential in live storytelling. What do you stand to gain or lose? Why is what happens in the story important to you? A story without stakes is an essay and is best experienced on the page, not the stage. Start in the action. But then I watched a little TV and made a snack and took a nap and my mom called and vented about her psoriasis then I did a little laundry a whites load I lost another sock, darn it! I had my hunting knife, some trail mix and snow boots. I had to make it to the little cabin and start a fire before sundown or freeze to death for sure. Watching you panic to think of the next memorized line is harrowing for the audience. Make an outline, memorize your bullet points and play with the details. Imagine you are at a dinner party, not a deposition. Your last line should be clear in your head before you start. Yes, bring the audience along with you as you contemplate what transpires in your story, but remember, you are driving the story, and must know the final destination. Keep your hands on the wheel! No standup routines please The Moth loves funny people but requires that all funny people tell funny stories. No rants Take up this anger issue with your therapist, or skip therapy and shape your anger into a story with some sort of resolution. In our experience, imitating accents from another culture or race rarely works and often offends. Please use our stage to practice civility and respect.

Chapter 6 : Storytelling Quotes (quotes)

Here is a collection of 12 fun and playful ways to bring stories to life with creative storytelling activities! From play dough and story sensory bins to small world play and dramatic retelling, there are lots of ideas here to choose from and keep little ones busy in playful learning.

We will put up some more sites as we discover them. If like me, you prefer collecting your stories in books, you will find most anthologies of folk and fairytales available from Amazon. One of the stories that I regularly tell to children is, It is from the Brothers Grimm collection. These are stories that appear to follow the traditional pattern until fairly early into the story, when the reader discovers that all is not what it seems! It is a fascinating concept and certainly one to set the wheels of your imagination in a spin! I agree with him! Here is the very website, enjoy the exploration and Thank you, Max! Keep up the research! And so I re-wrote the ending, creating in my view, a more satisfactory conclusion. Here is the original Brothers Grimm story: One fine evening a young princess put on her bonnet and clogs, and went out to take a walk by herself in a wood; and when she came to a cool spring of water with a rose in the middle of it, she sat herself down to rest a while. Now she had a golden ball in her hand, which was her favourite plaything; and she was always tossing it up into the air, and catching it again as it fell. After a time she threw it up so high that she missed catching it as it fell; and the ball bounded away, and rolled along on the ground, until at last it fell down into the spring. The princess looked into the spring after her ball, but it was very deep, so deep that she could not see the bottom of it. My golden ball has fallen into the spring. He can never even get out of the spring to visit me, though he may be able to get my ball for me, and therefore I will tell him he shall have what he asks. As soon as the young princess saw her ball, she ran to pick it up; and she was so overjoyed to have it in her hand again, that she never thought of the frog, but ran home with it as fast as she could. The next day, just as the princess had sat down to dinner, she heard a strange noise - tap, tap - plash, plash - as if something was coming up the marble staircase, and soon afterwards there was a gentle knock at the door, and a little voice cried out and said: And mind the words that thou and I said By the fountain cool, in the greenwood shade. At this sight she was sadly frightened, and shutting the door as fast as she could came back to her seat. The king, her father, seeing that something had frightened her, asked her what was the matter. I told him that he should live with me here, thinking that he could never get out of the spring; but there he is at the door, and he wants to come in. As soon as it was light the frog jumped up, hopped downstairs, and went out of the house. And the third night he did the same. But when the princess awoke on the following morning she was astonished to see, instead of the frog, a handsome prince, gazing on her with the most beautiful eyes she had ever seen and standing at the head of her bed. He told her that he had been enchanted by a spiteful fairy, who had changed him into a frog; and that he had been fated so to abide till some princess should take him out of the spring, and let him eat from her plate, and sleep upon her bed for three nights. I changed the ending. And so in my version, on the final night, the frog asks for a kiss on the lips - and at the precise moment that their lips meet, the princess herself turns into a frog!. They then both hop down the stairs, out through the front door and off to the bottom of the garden, where they remain together until the end of their days! And quite right too! The book was written by Anna Blair and published in Since it is now out of print, I have sought Ms. She has graciously consented and the first two below are from her book. In giving her permission, she modestly adds that they belong to the people of Ayrshire and her contribution is only in setting the stories down. I think that her input is far greater than that. She has written in a style that makes them extremely readable and more importantly - memorable. An extract from the back cover notes reads: Most were either fragmentary or were recorded in a number of differing versions, and the author has reconstructed the former and having taken the highlights of the variations among the latter, re-written them in the form that seemed to make the most authentic and rounded stories. So here is the first tale:

Chapter 7 : Ideas about Storytelling

DOWNLOAD PDF STORIES AND STORY-TELLING

Storytelling describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or calendrierdelascience.com culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values.

Chapter 8 : How to tell a story | TED Talks

Traditional Stories for Contemporary Audiences. Tim Ereneta is a storyteller based in the San Francisco Bay Area, who brings to life old fairy tales for modern audiences.

Chapter 9 : The Moth | Storytelling Tips & Tricks

This is also known as Film Grammar, and like actual spoken grammar, it is a language used to tell stories in a visual way. Each scene, shot, and frame is considered and crafted using this language. In this lesson we explore the basic Film Grammar used in cinematography and how Pixar approaches its use in storytelling.