

## Chapter 1 : Oral Storytelling, Ancient Myths, and a Narrative Poem | Owlcation

*Stories, narratives, and storytelling are central aspects of all cultures. 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.*

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 : What is a Narrative Arc? – A Guide to Storytelling Structure

*Home; Story & Structure; Storytelling; Story vs. Narrative; Story vs. Narrative It's the way you tell it. Narrative is the choice of which events to relate and in what order to relate them - so it is a representation or specific manifestation of the story, rather than the story itself.*

Narrative Narrative Definition Narrative is a report of related events presented to listeners or readers, in words arranged in a logical sequence. A story is taken as a synonym of narrative. A narrative, or story, is told by a narrator who may be a direct part of that experience, and he or she often shares the experience as a first-person narrator. Sometimes he or she may only observe the events as a third-person narrator, and gives his or her summation. History of Narration or Storytelling Storytelling is an essential part of human nature. Man is the only creature that tells stories, and we have been telling stories and listening to them since the time we learned to speak. Storytelling began with oral traditions, and in such forms as myths, legends, fables, anecdotes, and ballads. These were told and retold, passed down from generation to generation, and they shared the knowledge and wisdom of early people. Biblical stories have the primary purpose of teaching spirituality. Most biblical stories were performed in churches to convey spiritual messages to the masses. Narrative Examples in Everyday Life Modern narratives have a broader function. Moreover, narratives have contributed to achieving educational objectives in our everyday life. Different forms of media enable people to express and record their real life stories, and to share their knowledge and their cultural values across the world. In addition, many documentaries on television adopt a narrative technique to communicate information in an interesting way. Examples of Narrative in Literature Example 1: The actions of the animals on the farm are used to expose the greed and corruption of the Revolution. It also describes how powerful people can change the ideology of a society. On a symbolic level it describes the mission of the Holiness as helping the Truth, fight Evil, and thus regain its rightful place in human hearts. It seems to be an accident until Mary Smith tells Sarah that it is a murder, but she is not sure of the identity of the murderer. Sarah and Max Bittersohn investigate the matter, and find that the killer has planned the death beforehand. Don Quixote By Miguel de Cervantes Don Quixote, by Miguel de Cervantes, is a parody of romance narratives, which dealt with the adventures of a valiant knight. Unlike serious romances, in Don Quixote, the narrative takes a comical turn. We laugh at how Quixote was bestowed a knighthood in his battle with the giants [windmills]. We enjoy how the knight helps the Christian king against the army of a Moorish monarch [herd of sheep]. These and the rest of the incidents of the novel are written in the style of Spanish romances of the 16th century, in order to mock the idealism of knights in the contemporary romances. Function of Narrative Storytelling and listening to stories are part of human instinct. Therefore, writers employ narrative techniques in their works to attract readership. The readers are not only entertained, but also learn some underlying message from the narratives. Moreover, a narrative is set in specific cultural contexts. Readers can get a deep insight of that culture, and develop an understanding toward it. Thus, narratives can act as a binding force in uniting humanity.

## Chapter 3 : Narratives and Story-Telling | Beyond Intractability

*Narrative storytelling techniques are the method and means behind interesting narrative stories. Techniques like point of view, flashbacks, foreshadowing and tone all move the narrative process along, propelling the reader through completion of the story.*

Overview[ edit ] A narrative is a telling of some true or fictitious event or connected sequence of events, recounted by a narrator to a narratee although there may be more than one of each. Narratives are to be distinguished from descriptions of qualities, states, or situations, and also from dramatic enactments of events although a dramatic work may also include narrative speeches. A narrative consists of a set of events the story recounted in a process of narration or discourse , in which the events are selected and arranged in a particular order the plot. The category of narratives includes both the shortest accounts of events for example, the cat sat on the mat, or a brief news item and the longest historical or biographical works, diaries, travelogues, and so forth, as well as novels, ballads, epics, short stories, and other fictional forms. In the study of fiction, it is usual to divide novels and shorter stories into first-person narratives and third-person narratives. As an adjective, "narrative" means "characterized by or relating to storytelling": Some theorists of narratology have attempted to isolate the quality or set of properties that distinguishes narrative from non-narrative writings: We are inveterate storytellers. Many works of art and most works of literature tell stories; indeed, most of the humanities involve stories. Stories are also a ubiquitous component of human communication, used as parables and examples to illustrate points. Storytelling was probably one of the earliest forms of entertainment. As noted by Owen Flanagan, narrative may also refer to psychological processes in self-identity, memory and meaning-making. Semiotics begins with the individual building blocks of meaning called signs ; and semantics , the way in which signs are combined into codes to transmit messages. This is part of a general communication system using both verbal and non-verbal elements, and creating a discourse with different modalities and forms. He and many other semioticians prefer the view that all texts, whether spoken or written, are the same, except that some authors encode their texts with distinctive literary qualities that distinguish them from other forms of discourse. Nevertheless, there is a clear trend to address literary narrative forms as separable from other forms. It leads to a structural analysis of narrative and an increasingly influential body of modern work that raises important theoretical questions: What is its role culture? How is it manifested as art, cinema, theater, or literature? Why is narrative divided into different genres , such as poetry, short stories , and novels? Literary theory[ edit ] In literary theoretic approach, narrative is being narrowly defined as fiction-writing mode in which the narrator is communicating directly to the reader. Until the late 19th century, literary criticism as an academic exercise dealt solely with poetry including epic poems like the Iliad and Paradise Lost , and poetic drama like Shakespeare. Most poems did not have a narrator distinct from the author. With the rise of the novel in the 18th century , the concept of the narrator as opposed to "author" made the question of narrator a prominent one for literary theory. It has been proposed that perspective and interpretive knowledge are the essential characteristics, while focalization and structure are lateral characteristics of the narrator. Intradigetic narrators are of two types: Such a narrator cannot know more about other characters than what their actions reveal. A heterodiegetic narrator, in contrast, describes the experiences of the characters that appear in the story in which he or she does not participate. Most narrators present their story from one of the following perspectives called narrative modes: Generally, a first-person narrator brings greater focus on the feelings, opinions, and perceptions of a particular character in a story, and on how the character views the world and the views of other characters. By contrast, a third-person omniscient narrator gives a panoramic view of the world of the story, looking into many characters and into the broader background of a story. A third-person omniscient narrator can be an animal or an object, or it can be a more abstract instance that does not refer to itself. For stories in which the context and the views of many characters are important, a third-person narrator is a better choice. However, a third-person narrator does not need to be an omnipresent guide, but instead may merely be the protagonist referring to himself in the third person also known as third person limited narrator. Multiperspectivity A writer may choose to let several narrators tell the

story from different points of view. Then it is up to the reader to decide which narrator seems most reliable for each part of the story. See for instance the works of Louise Erdrich. Faulkner employs stream of consciousness to narrate the story from various perspectives. In Indigenous American communities, narratives and storytelling are often told by a number of elders in the community. In this way, the stories are never static because they are shaped by the relationship between narrator and audience. Thus, each individual story may have countless variations. Narrators often incorporate minor changes in the story in order to tailor the story to different audiences. Thoughtfully composed stories have a number of aesthetic elements. Narrative therapy

Within philosophy of mind, the social sciences and various clinical fields including medicine, narrative can refer to aspects of human psychology. Illness narratives are a way for a person affected by an illness to make sense of his or her experiences. In the restitution narrative, the person sees the illness as a temporary detour. The primary goal is to return permanently to normal life and normal health. These may also be called cure narratives. In the chaos narrative, the person sees the illness as a permanent state that will inexorably get worse, with no redeeming virtues. The third major type, the quest narrative, positions the illness experience as an opportunity to transform oneself into a better person through overcoming adversity and re-learning what is most important in life; the physical outcome of the illness is less important than the spiritual and psychological transformation. This is typical of the triumphant view of cancer survivorship in the breast cancer culture. The linguistic correlates of each Big Five trait are as follows: Extraversion - positively correlated with words referring to humans, social processes and family; Agreeableness - positively correlated with family, inclusiveness and certainty; negatively correlated with anger and body i. Narratives thus lie at foundations of our cognitive procedures and also provide an explanatory framework for the social sciences, particularly when it is difficult to assemble enough cases to permit statistical analysis. Narrative is often used in case study research in the social sciences. Here it has been found that the dense, contextual, and interpenetrating nature of social forces uncovered by detailed narratives is often more interesting and useful for both social theory and social policy than other forms of social inquiry. Gubrium and James A. Holstein have contributed to the formation of a constructionist approach to narrative in sociology. Narrative Identity in a Postmodern World, to more recent texts such as Analyzing Narrative Reality and Varieties of Narrative Analysis, they have developed an analytic framework for researching stories and storytelling that is centered on the interplay of institutional discourses big stories on the one hand, and everyday accounts little stories on the other. The goal is the sociological understanding of formal and lived texts of experience, featuring the production, practices, and communication of accounts. Inquiry approach[ edit ] In order to avoid "hardened stories," or "narratives that become context-free, portable and ready to be used anywhere and anytime for illustrative purposes" and are being used as conceptual metaphors as defined by linguist George Lakoff, an approach called narrative inquiry was proposed, resting on the epistemological assumption that human beings make sense of random or complex multicausal experience by the imposition of story structures. It is easier for the human mind to remember and make decisions on the basis of stories with meaning, than to remember strings of data. This is one reason why narratives are so powerful and why many of the classics in the humanities and social sciences are written in the narrative format. But humans read meaning into data and compose stories, even where this is unwarranted. In narrative inquiry, the way to avoid the narrative fallacy is no different from the way to avoid other error in scholarly research, i. Mathematical sociology approach[ edit ] In mathematical sociology, the theory of comparative narratives was devised in order to describe and compare the structures expressed as "and" in a directed graph where multiple causal links incident into a node are conjoined of action-driven sequential events. The action skeleton can then be abstracted, comprising a further digraph where the actions are depicted as nodes and edges take the form "action a co-determined in context of other actions action b". Narratives can be both abstracted and generalised by imposing an algebra upon their structures and thence defining homomorphism between the algebras. The insertion of action-driven causal links in a narrative can be achieved using the method of Bayesian narratives. Bayesian narratives Developed by Peter Abell, the theory of Bayesian Narratives conceives a narrative as a directed graph comprising multiple causal links social interactions of the general form: In the absence of sufficient comparative cases to enable statistical treatment of the causal links, items of evidence in support and against a particular causal link are assembled and used to

compute the Bayesian likelihood ratio of the link. The final word is yet to be said, regarding narratives in music, as there is still much to be determined. In cultural storytelling[ edit ] A narrative can take on the shape of a story, which gives listeners an entertaining and collaborative avenue for acquiring knowledge. Many cultures use storytelling as a way to record histories, myths, and values. These stories can be seen as living entities of narrative among cultural communities, as they carry the shared experience and history of the culture within them. Stories are often used within indigenous cultures in order to share knowledge to the younger generation. This promotes holistic thinking among native children, which works towards merging an individual and world identity. Such an identity upholds native epistemology and gives children a sense of belonging as their cultural identity develops through the sharing and passing on of stories. In the Western Apache tribe, stories can be used to warn of the misfortune that befalls people when they do not follow acceptable behavior. In the story, the Western Apache tribe is under attack from a neighboring tribe, the Pimas. The Apache mother hears a scream. Although storytelling provides entertainment, its primary purpose is to educate. American Indian community members emphasize to children that the method of obtaining knowledge can be found in stories passed down through each generation. Moreover, community members also let the children interpret and build a different perspective of each story. In , at a time when the new Social History was demanding a social-science model of analysis, Stone detected a move back toward the narrative. Stone defined narrative as organized chronologically; focused on a single coherent story; descriptive rather than analytical; concerned with people not abstract circumstances; and dealing with the particular and specific rather than the collective and statistical. Mark Bevir argues, for example, that narratives explain actions by appealing to the beliefs and desires of actors and by locating webs of beliefs in the context of historical traditions. Narrative is an alternative form of explanation to that associated with natural science. Historians committed to a social science approach, however, have criticized the narrowness of narrative and its preference for anecdote over analysis, and clever examples rather than statistical regularities. The uses of oral and written texts by urban adolescents, author Amy Shuman offers the following definition of storytelling rights: Storytelling rights also implicates questions of consent, empathy , and accurate representation. While storytelling and retelling can function as a powerful tool for agency and advocacy , it can also lead to misunderstanding and exploitation. Storytelling rights is notably important in the genre of personal experience narrative. Academic disciplines such as performance , folklore , literature , anthropology , Cultural Studies and other social sciences may involve the study of storytelling rights, often hinging on ethics. Narrative film usually uses images and sounds on film or, more recently, on analogue or digital video media to convey a story. Narrative film is usually thought of in terms of fiction but it may also assemble stories from filmed reality, as in some documentary film , but narrative film may also use animation. Narrative history is a genre of factual historical writing that uses chronology as its framework as opposed to a thematic treatment of a historical subject. Narrative poetry is poetry that tells a story. Narrative photography is photography used to tell stories or in conjunction with stories.

## Chapter 4 : Narrative Storytelling Techniques | Pen and the Pad

*As an adjective, "narrative" means "characterized by or relating to storytelling": thus narrative technique is the method of telling stories, and narrative poetry is the class of poems (including ballads, epics, and verse romances) that tell stories, as distinct from dramatic and lyric poetry.*

Her favourite genres are classic literature, fantasy, myth, and poetry. This is an early rendition of a mythical Siren created in the 6th century BC. Local myths are often part of oral storytelling. Source The Magic of Oral Storytelling Oral storytelling is an old, widespread, and much loved tradition in many cultures. The tradition appears to be experiencing a revival in some parts of the world, including North America. The event is used to entertain the listeners, to teach or reinforce information or cultural values, and to share memories. It can be very enjoyable for both children and adults. An oral story is frequently presented as prose but may take the form of a poem or a song instead. A performance may include engaging acting or elements such as dance or music. Ideally, the storyteller presents his or her ideas in a way that stimulates the listeners to visualize or otherwise imagine the story in their own mind. The presentation and interpretation combine to create the story. Myths and traditional stories are often shared orally. In this article I describe oral storytelling. I also describe some Ancient Greek myths that I used as the basis for a narrative poem told by an oral storyteller. The myths describe the beguiling creatures known as Sirens, a gifted musician named Orpheus, and the beautiful lyre music that protected sailors from entrapment by the Sirens. The decoration on this vase BC shows Odysseus, his crew and the Sirens. His crew put beeswax in their ears so that they were unable to hear the Sirens. Storytelling as a Performance Art Some storytellers use only the power of their speaking voice to transmit their message. Others add movements and special effects created by their voice. Some use props as part of their presentation. Singing, chanting, music, and dancing are other methods used to convey an idea, information, or mood. Some storytellers include photos, paintings, or short videos as a background to their talk. One of my former colleagues became an oral storyteller when he retired. He was a drama teacher, which probably helped his performance. Performance Benefits and Disadvantages Oral storytelling has both advantages and disadvantages compared to writing stories. The immediacy of an oral presentation is missing in a written one that is read later. The narrator often receives feedback from their audience and can modify their presentation as they progress. The audience may even participate in the story or its creation. Sharing a tale orally can be a rich form of communication. For people used to writing a story and then carefully editing their creation, telling a story orally could be daunting. During editing of written work, a storyteller can delete parts that seems inappropriate, unnecessary, or clumsy, correct errors, and add points that they forgot. Storytellers that work with large audiences in a formal setting almost certainly rehearse their story before its presentation. During a performance it may be hard to compensate for mistakes or make adjustments due to audience reactions, however. An experienced storyteller may be able to deal with these situations creatively. They may even enjoy the challenge. Traditions, Memories, and Connection Storytelling enables people to keep the traditions, values, and memories of their culture alive. Written stories can do this, too, but oral ones allow the narrator and the audience to share memories and ideas as a group and in some cases for questions to be asked and answered. It can be informal and spontaneous. Even two people—the storyteller and the listener—are enough for a storytelling session. I fondly remember the bedtime stories that my father told me. I loved the characters that he created and the adventures that they experienced. In some cases, such as when an older person is sharing memories from the past with a younger relative, they may prefer to share it orally instead of writing it down. Sharing a story in oral form can provide a human connection that is missing or at least delayed in written work. It can sometimes be a healing process. World Storytelling Day is held every year on March 20th. This date is the time of the spring equinox in the Northern Hemisphere and the autumn equinox in the Southern Hemisphere. The day is a celebration of the oral storytelling tradition. Storytelling Festivals, Events, and Websites Storytelling festivals, competitions, and conferences are held each year in North America as well as in other parts of the world. Links to the websites of three storytelling societies are given at the end of this article. The first site includes a calendar of events for the United States. The second

includes similar information for Canada and the third for the UK. All of the sites contain useful information about storytelling. Oral storytelling is a versatile art with many functions beyond entertainment. The stories that are told are not always fictional. On a recent visit to the National Storytelling Network site, I discovered articles about oral versions of African-American folklore and the use of storytelling to form a bridge between countries currently involved in a tense relationship. An additional article described the oral presentation of personal history by the residents in a seniors home. Telling the stories could be a good experience for the residents and could build a sense of community in the home. Another article described a story project in which cancer patients described their lives. A perfume vase in the form of a Siren, circa BC Source The Myth of the Sirens In some parts of the world, myths are a frequent theme of oral stories. While the myths are not always viewed as literally true, they may still impart important truths or ideas about life to the listeners. The tale told by the storyteller in my poem below is based very loosely on the Ancient Greek myth of the Sirens and the stories of Orpheus. The Sirens were beings that sang an irresistible song. Their music lured sailors to their death by shipwreck on the island or islands inhabited by the Sirens. There were often said to be three of the beings, but the reported number varies. In classical art, Sirens are often depicted as beautiful women. In the time of the Ancient Greeks, however, they were said to either have the head of a woman and the body of a bird or the upper body of a woman with or without wings and the legs of a bird. The Sirens were believed to have originally had the form of a woman. Their form was changed by a goddess either to enable them to complete a task by flying or as a punishment for a misdeed. As is often true in mythology, the stories that have survived vary in their details. An Ancient Roman depiction of Orpheus and the animals that he has charmed Source Orpheus, Jason, and the Argonauts Orpheus was a legendary musician and poet who was said to produce exquisite and magical lyre music. The music charmed and calmed animalsâ€”including fierce onesâ€”and protected humans from the Sirens. The latter ability is highlighted in a myth from Ancient Greece described below. In some legends Sirens play lyres, too, but their music was no match for that of Orpheus. Jason led a band of heroes called the Argonauts. The group went on a sea voyage to search for the Golden Fleece of a ram, which was a symbol of kingship. They travelled on a ship called the Argo. The term Argonauts means "Argo sailors". Although their story has been enhanced over the years, the basic ideas come from ancient times. Jason was the rightful heir to a throne, but his uncle had claimed the throne instead. The uncle gave Jason the task of finding and delivering the Golden Fleece, believing that Jason would be killed during the difficult journey. After many adventures, however, Jason succeeded in his quest. He needed the help of a sorceress named Medea, though. She put a spell on the dragon guarding the Golden Fleece, causing him to sleep. Jason took the fleece and used it to claim the throne. During their voyage, Jason and the Argonauts encountered the Sirens. Orpheus was on board. He played beautiful music on his lyre that drowned the song of the Sirens and kept the men safe. Another story about Orpheus describes his visit to the underworld to rescue his wife Eurydice, who has died. He finds her and returns to the upper world in front of her. Against the order of the god Hades, he turns to look at Eurydice before she has fully emerged from the underworld. As a result, Orpheus loses his wife. An illustration on a vase showing a muse playing a lyre; dates from BC Source The Lyre The lyre is a plucked string instrument that is handheld. The ancient lyre looked like a small, u-shaped harp. It was played in different cultures and in multiple historical periods. The number of strings varied. The lyre in my poem contains seven strings, as in the photo above. Lyres are still played today, although they often have a modern design and are sometimes known as lyre harps. They are usually plucked but are sometimes bowed. Some musicians try to create historically accurate versions of lyres based on the remains and illustrations that have been discovered.

## Chapter 5 : Storytelling and Social Change: A Strategy Guide | Working Narratives

*However I decided to choose Narrative and Storytelling because I enjoy creating visual imagery from written work, such as poetry, fiction stories or song lyrics. I enjoy exploring metaphorical language and narrative, and how words and images can explain things that are hard to understand.*

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.

Merriam-Webster, , Turns in the Road: The Guilford Press, The Raw and the Cooked: Introduction to a Science of Mythology Vol. Jerusalem, , in Hebrew. Acts of Meaning Cambridge, MA: Harvard University Press, Accessed November 6, The Ruins of Memory. Yale University Press, Parenthood and the Holocaust. Olive Branch Press, Accessed January 29, Braunschweig, Germany, ; Adwan, S. Storytelling as a way to work-through intractable conflicts: The German-Jewish experience and its relevance to the Palestinian -- Israeli context Children of the Third Reich. Accessed November 8, Use the following to cite this article: Guy Burgess and Heidi Burgess.

### Chapter 6 : Storytelling - Wikipedia

*This film begins with Piscine narrating the story of his life to a writer. He assures him that by the end of his story, he will make him believe in god.*

Denouement Exposition The de-facto introduction to your book, the exposition is Act One of the story arc. How can you differentiate among them? Where does your story take place? How will you set the tone of the novel in the exposition? The size of the exposition depends on your book. The Count of Monte Cristo takes many thousands of words to set the stage, while P. Wodehouse wastes no time galloping past the exposition. A word of caution: You must balance action and information if you want them to continue flipping the pages. Whatever the circumstances, the key trigger is the event that rolls the dice and causes a series of events to escalate, setting the rest of the story in motion. Develop the characters while allowing relationships between characters to deepen. Escalate the conflict and amp up tension. How your characters respond to the changing situations in this stage will speak volumes about them. Climax A good climax will build upon everything earlier – the storylines, motives, character arcs – and package it all together. On the flip side, a bad climax is the easiest way for a reader to feel cheated and chuck your book at the wall. So the climax is one of the most important parts of your story arc. Instead, you can follow this old axiom: But we need to see Harry wake up in the Infirmary and chat it out with Dumbledore; to feel satisfied, we need to see Dumbledore award Neville Longbottom the 10 House points that win Gryffindor the House Cup. Think of this stage as the bridge between the climax and the resolution. Here are a few things to keep in mind during this stage of the story arc: Usually, this is the stage where authors start resolving any remaining subplots and mini-conflicts. Use this space to tie up any and all dangling threads. Denouement And after all that? Elizabeth Bennet and Mr Darcy are engaged. Bilbo returns to Bag End. Everywhere, readers breathe a collective sigh of relief. Also called the resolution, the denouement is just a fancy way of saying that the book is now going to wrap up. In the detective denouement, the detective gathers everyone in a room and reveals the whodunnit, explaining everything. All questions are resolved, all ends are wrapped up – and the reader can shut your book with peace of mind. That begs the question of. History is dotted with novels that bucked the trend. On the Road possesses virtually no narrative arc while To Kill a Mockingbird arguably possesses two narrative arcs the arcs of Tom Robinson and Boo Radley. The Trial builds up to a complete anti-climax in the place of a climax; meanwhile, Catcher in the Rye casually drops a sentence in the denouement about spoiler warning Holden going to a mental institution before the book ends, abruptly. Another item of note: One significant change that will result deals with the placement of your climax, which this post over at Vintage Novels analyzes quite thoroughly, through The Lord of the Rings. To add more dimensions to your story, you can experiment with subplots. Subplots function as mini-arcs, though they should always aim to contribute to the main arc in some way. Sort out your story arc – experiment with it! Any questions for us about the story arc? Leave them below – and if you want to share your own experiences with narrative arcs, please do so!

### Chapter 7 : Narratives and Storytelling | Beyond Intractability

*Storytelling is also a similar human ability to recount events of the past whether they are fictional or non fictional. Despite similarities, there are differences between narrative and story telling that will be highlighted in this article.*

Remembering all the details can be quite challenging. You can easily get caught up in the sequence of the events that you could lose focus, and end up telling a different story altogether. Story structure and flow is critical. Our team got a chance to experience this hands-on when we participated in a workshop facilitated by The Center For Digital Storytelling. Learning from their 20 years of experience in storytelling allowed us to find better ways to write, create and share our personal stories. Here is my story from the workshop: We want to help you create your stories with WeVideo. This blog post is part 1 of a 3-part quick guide that will help you build your personal narrative. The Story Choosing a story could be a challenge by itself. When writing your script, start by developing a synopsis that you can play out in your head and tell friends and family so that they can give you feedback. There is a hidden gem in the process of formulating the story. When writing a personal narrative try to make it: It is your voice! I chased after a hummingbird and challenged myself to capture that photo, so the story I am telling is in my voice and point of view. Take out everything that is not adding to the story, and try making it natural, as if you were speaking to a friend. To help support the painstaking task of chasing after a small bird, I explained the different failed shots that I captured. This helped build the tension and made the ending even more powerful. The hummingbird in this story can be interpreted as the animal, as well as a career path. Make the main story explicit and add layers that can be discovered for those that look deeper. The middle, outlines conflicts along the way. The end is the destination, revealing a small discovery, revelation, or insight. A digital narrative should always be accompanied by images. Helping the listener imagine the scenario by either showing an image or describing it in detail will invite them in and make them relate even more. You can notice this in my story when I explain the skepticism I felt when getting the shot. Now that you have written your story, its time to edit it down to a narrative. A good rule of thumb is to keep the script around words for a minute video. It is better to edit after you have written the whole piece than to edit as you go since it can distract you from telling the whole story. If you need additional help building your story check out these resources:

### Chapter 8 : Life of Pi- Narrative and Storytelling | Sachi Chawla

*Although storytelling often has negative connotations within science, narrative formats of communication should not be disregarded when communicating science to nonexpert audiences. Narratives offer increased comprehension, interest, and engagement. Nonexperts get most of their science information.*

### Chapter 9 : NARRATIVE AND STORYTELLING â€œ lucielock

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