

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 1 : Laughter For A Change » GAMES WE PLAY « And You Can Too!

There's a conflict between interactivity and storytelling: Most people imagine there's a spectrum between conventional written stories on one side and total interactivity on the other.

Get started writing with one of these short story ideas today. First, read short stories. Where do you find great short stories? Write your story in a single sitting. Read your story through once, without changing anything, to get a sense of what work it needs going forward. A lonely, Southern woman is found dead and decaying in her home after being abandoned by her lover. Write, edit, write, and edit. Good writing is rewriting. Use your second draft to fill in the plot holes and cut out the extraneous scenes and characters you discovered when you read the first draft in step 2. Want to know more? Learn more about how to write a great short story here. Here are our best short story ideas to kickstart your writing. Tell the story of a scar, whether a physical scar or emotional one. Instead, they look it directly into its dark face and describe what they see on the page. Orphans are uniquely vulnerable, and as such, they have the most potential for growth. Not all fortunes are good. Sometimes discovering a fortune will destroy your life. A long journey is interrupted by a disaster. Let your character fall into the path of a monster and see how they handle themselves. Ready to write your short story? Thrillers come in all shapes and forms, dipping freely into other genres. In other words, expect the unexpected! Click for the short story ideas. Enjoy a good whodunit? Brave and clever, Tomoe follows clues until she learns who ordered the murder: But why would the emperor of Japan want to kill a lowly soldier? When it comes to romance, a sense of humor is always a good idea. A sudden rash of break-ins brings her to his store over and over and over again, until it becomes obvious that he might be tripping the alarm on purpose—just to see her. Write the moment she realizes she has to do something about this crazy illicit courtship. A fairy prince who decides to abandon his responsibilities to become a street musician. Just try to not have fun writing or even just reading! What Makes Stories Stand Out Stories, more than any other artistic expression, have the power to make people care. But if you want to get published sooner, writing short stories can be a much faster road to publication. They learned the art of fiction by writing short stories. Short stories can help you become a writer faster.

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 2 : The Easter Story -- whyeeaster.com

Christian Short Stories with a Message. Subscribe to our short story list--you'll get a free eBook of short stories too! As it is written, For thy sake we are killed all the day long; we are accounted as sheep for the slaughter. Nay, in all these things we are more than conquerors.

Writer Questions I love playing Episode and want to write my own story! How do I start? You can go to the following link to start your story: What is the Episode Writer Portal? The Episode Writer Portal is a place where you can create, and manage, and publish your own stories for our popular mobile app, Episode - Choose Your Story. Using our library of hundreds of backgrounds, outfits, and characters along with our simple directing tools, you can create your own story in no time at all! To get started, check out the directing guides. Who owns my story? In a nutshell, you do! You should review the Terms of Service, however, as we are licensed to promote your story and use it in advertising, among other things. For more information, please read the Episode Terms of Service. What happens if you decide to feature my story? If we decide to feature your story, we will email you with details about what we will need from you to get the story published to our featured stories section along with a contract for you to review. The story will then go into Quality Control testing, where we will check for bugs, ask you to fix them, and then release it to the public! How do choices work? Try reading some of the scripts we have here and here for examples on how to write a choice and create branches in your story. In that case, it will always go with the first choice you made. Make sure that every time you test your story, you tap the "Navigation" button and then "Reset Story State". What does that mean? It means you did not end your episode correctly. Episodes must end with a line of dialogue or direction of a character. They cannot end in the middle of a choice or with a place. Some of our places have very long names. Make sure you scroll through the entire name on the Art Catalog - sometimes it is on two lines. Publishing Stories to the App How old do I need to be to write a story? As stated previously, authors on the Episode Platform must be 13 or older. If you are 13 to 17 years of age, you must have parental permission to submit and publish your story. Will you publish my story without my permission? No, Episode will never publish your story without first having your permission. How do I publish a story to the app? You can publish a story to the app by tapping the publish button as soon as your story meets the minimum requirements: Your story must be at least 3 episodes long. Each episode must have at least lines of dialogue to publish. All episodes must be error free and follow our Content Guidelines. How do I update my published story on the app? You can update your story once all of your episodes are error-free. Where can I find my story on the app? Published stories are readable in the "Trending" section of User Stories. You can also use the search bar function to locate specific stories in the app. Once stories are published, their rank in the app is based on how much they are being read. To improve your rank: Update your story regularly. Update with at least 3 episodes so people can binge read. Engage with your fans on social media and let them know when you update! How do I get featured? The Episode team will review the top stories in the app for featuring. There is no exact formula that will get your story featured, but we recommend the following: Publish a story that is really unique, that makes us say "WOW! We want a story that keeps us tapping, not one where we can predict the ending after the first episode. We like stories that have lots of meaningful choices that feel like they really make a difference. Have good grammar and spelling. If we start your story and it has poor grammar and lots of misspelled words, we will stop reading it. Does my story have to be finished when I publish it? We want to see a fair amount of episodes that show great promise and development, but you do not need a finished story. How do I share my story online? You can find the share link to your story at the bottom of your story script page. This is a link that you can email to friends, put on social networks, or share on our writer forums so everyone can read your story! What is "Reader Retention"? Reader retention also called reader engagement is a measure of how well your story keeps people reading. Episode looks at the number of people who start your story and compares that to the number of people who finish each chapter. The more people who finish each

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

chapter, the higher your retention is. Generally, we look for stories that have high retention. We use this measure because it allows us to see how into a story readers are without being dependent on the total number of reads a story has. Here are two examples:

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 3 : Top Short Story Ideas

Guidelines for Interpreting Biblical Narrative Dennis Bratcher About 40% of the biblical material is narrative, story, and is the most common single type of writing in the Bible.

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

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

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

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

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.

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 4 : Christianity and Bible Activities & Fun Ideas for Kids | ChildFun

At inkle, we believe it takes great writers to tell great stories. That's why we've created inklewriter, to help writers tell interactive tales with the minimum of fuss. inklewriter keeps your branching story organised, so you can concentrate on what's important - the writing.. inklewriter is a free tool designed to allow anyone to write and publish interactive stories.

One of the primary faith confessions of both Christianity and Judaism is that God has chosen to reveal Himself in extraordinary ways in human history, yet in the ordinary events and circumstances in which human beings live and work. Those extraordinary encounters with God within ordinary human history are the heart of the Biblical witness to God. This has led some to describe Scripture as "The Story of God. This simply suggests that in interpreting the Bible, especially narrative material, we should take seriously this dimension of story as it is recounted in the form of literature. Several principles and guidelines, both positive and negative, will help us focus on Scripture as a narrative about God. Some of the same observations and principles of interpretation apply to other biblical material, such as prophetic collections. General Principles to Keep in Mind: The function of narrative is not to describe but to call forth a response from its hearers. They are the vehicle by which to communicate a larger truth to be understood in the story. These must be considered in relation and interaction with the characters and plot. This plot will be directly related to the point message of the story. This suggests that Biblical narratives do not tell us everything about an event; they are selective and focused on those elements that contribute to the plot, and cannot be made to address every question we might want to ask of the story. The location of a particular story within a larger collection of stories or book literary context provides an additional setting for hearing the story. While the story itself may be studied on its own for its own message, the surrounding stories, the flow of thought of the larger work, as well as its historical and cultural setting affect how the individual story is to be heard. How does it involve US in the story? The characters most often represent US in some way, nor directly, but as participants in human experience. Likewise, we need to ask how the story addresses those human dimensions from the perspective of relationship with God. In other words, we need to keep in mind in our response to the story that all biblical narratives are finally theology. Basic Guidelines and Cautions: This suggests that we should be cautious about making Scripture directly address modern political, social, historical, or scientific issues. Often, the "teaching" is indirect and interactive, calling for us to decide what is the point or message, and whether the characters in the story acted appropriately. Since the narratives reflect real life, the characters are not always heroes. Sometimes they demonstrate what we should not be or do. Sometimes even elements like prayers are negative models and represent how people should NOT approach God. Every single statement or word does not necessarily have a moral all its own; the larger story is always the framework for deciding meaning, not single sentences or sometimes not even short stories within the larger narrative. It should be seen in a larger context, but not as a starting point. There may be clues or signals in the story, or its immediate context, for example that it should be read sarcastically or ironically. If there are no such clues, then the story should not be seen allegorically or in some other way that moves radically away from the story itself. Actions of biblical characters do not directly present us with norms for our behavior today, although they may illustrate positively or negatively the consequences of certain behavior. In other words, all narratives are not truth about everything; they are "incarnated" truth. A story cannot be used to mean something or address an issue that lies totally outside its original meaning or message. That comes as the community of Faith reflects on and processes the narrative story of God in light of later and different circumstances, ways of thinking, and needs of the community. Sources used to develop these guidelines, and for further reading:

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 5 : Funny Religious Stories | Church Humor | Funny Stories

The Moses story, a favorite Passover story from the Bible, is simply told and beautifully illustrated with perfectly chosen music as a backdrop to the narrative. It is a wonderful complement to religious school education.

What are the main types of stories and narratives? There are many different types of stories, with different labels. For a discussion of this issue, go the section below. For other terms in use, consider: A springboard story is a story that enables a leap in understanding by the audience so as to grasp how an organization or community or complex system may change. A springboard story has an impact not so much through transferring large amounts of information, but through catalyzing understanding. It enables listeners to visualize from a story in one context what is involved in a large-scale transformation in an analogous context. Any story that has a significant impact in a group or organization will give rise to similar stories "That reminds me Anti-stories aim at undermining the original story. As often pointed out by Dave Snowden, an anti-story can arise as a negative or cynical counter to stories of official goodness. It also arises in response to negative or cynical stories where again the intent is to undermine the original story. The phenomenon of anti-story is something that one needs to be aware of when telling stories in an organization. The phenomenon will occur spontaneously and naturally, no matter how powerful the story one tells. The scene then becomes a battle between competing stories. The competing stories may co-exist for an extended period, or one story may "overcome" the other, and become the accepted account of what is going on. One can perhaps envisage a sequence: In those situations, one should admit the truth and say what one is going to be done about it. In literature, stories with an anti-plot can emerge to undermine the idea that life has a plot with simple beginning, middle and ending. In Macbeth, Shakespeare powerfully expressed the anti-story viewpoint that life has no meaning in a drama that is paradoxically full of meaning: One of the first uses of written language was to record financial transactions which might be conceived of as miniature stories. Stories that are typically oral and ephemeral include: One could fill a whole library with the academic discussion swirling around such a simple commonsense notion. Here, I will only allude to a few of the issues. Various practitioners have suggested different definitions. For some, story should be defined in the narrower sense of a well-told story, with a protagonist, a plot, and a turning point leading to a resolution. For them, narrative might be used in the broader sense I employ in this book. In this view, locutions that lack the traditional elements of a well-told story are not so much stories as ideas for possible stories yet to be told, or fragments of stories. Gabriel, *Storytelling in Organizations: Facts, Fictions and Fantasies* -- Oxford, U. Oxford University Press, See for instance L. In practice, the actual everyday usage of both story and narrative is very broad. Polkinghorne and others have suggested that we accept this broad meaning and treat story and narrative as synonyms: State University of New York Press, Within the broad field of story, we can then distinguish classically structured stories, well-made stories, minimalist stories, anti-stories, fragmentary stories, stories with no ending, stories with multiple endings, stories with multiple beginnings, stories with endings that circle back to the beginning, comedies, tragedies, detective stories, romances, folk tales, novels, theater, movies, television mini-series, and so on, without the need to get into quasi-theological discussions as to what is truly a story. In common usage, story is a large tent, with many variations within the tent. Some variations are more useful for some purposes than others. Stephen Denning, *The Springboard*: Boston, London, Butterworth Heinemann, October Polkinghorne, *Narrative Knowing and the Human Sciences*.

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 6 : Christian Drama Scripts

Teaching Children the Story of Creation 61 the wonder of God's majesty in creation, we, like our son, can restore what has been taken away from God's creation; in the process we strengthen our.

Player position game Note that both directions of the translation leave plenty of room for improvisation and carry many optional operations. In short, games based on movies tend to pick a few select action sequences, which are then simulated in game sequences - as we saw with Star Wars. Character description and development is either ignored or done in cut-scenes since this is too hard to implement in game form. Working from game to movie, the game is no longer a game, but is rather presented as specific game sessions, played by specific characters, with specific outcomes. The characters also tend to become more developed: Time, game, and narrative Narrative is a There is the time of the thing told and the time of the narrative the time of the signified and the time of the signifier. More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme. Christian Metz, quoted from Genette , p. To read a novel or watch a movie is to a large extent about reconstructing a story on the basis of the discourse presented. In a verbal narrative, the grammatical tense will necessarily present a temporal relation between the time of the narration narrative time and the events told story time. Additionally, it is possible to talk of a third time, the reading or viewing time Genette, p. While movies and theatre do not have a grammatical tense to indicate the temporal relations, they still carry a basic sense that even though the viewer is watching a movie, now, or even though the players are on stage performing, the events told are not happening now. As Christian Metz notes in the above quote, narratives rely heavily on this distance or non-identity between the events and the presentation of these events. Time in the computer game Doom II, level 2. We may find a representation, and as a player you try to reconstruct some events from this representation: The blocky graphics can be interpreted so far as the player controls a character, whose facial expression is represented in the bottom centre. On the illustration this person has been cornered by a large pink monster, whose hostile intents are clearly identifiable. Players are attacked by monsters; puzzles must be solved to get to the next level. It is clear that the events represented cannot be past or prior, since we as players can influence them. By pressing the CTRL key, we fire the current weapon, which influences the game world. Now, not just in the sense that the viewer witnesses events now, but in the sense that the events are happening now, and that what comes next is not yet determined. This means that you cannot have interactivity and narration at the same time. And this means in practice that games almost never perform basic narrative operations like flashback and flash forward. This article is not about all the intricacies of time in games see Juul, forthcoming. But playing a game requires at least points or periods of temporal convergence where the time of the game world and the time of the playing merge - and the player can actually do something. The player and the game The next major question is less structural and more oriented towards the reader: How does the player and the game interact? This is not true for games. Games with no actors represented on screen have appeared throughout the history of the computer game. An early example is Missile Command Atari , where a number of cities are attacked by missiles that you then have to destroy using rockets from three missile batteries. It would be possible to create a "job description" for the player - a soldier controlling missiles: It is harder to understand Tetris Pazhitnov , where you must combine a series of falling bricks. Tetris does not have a visible actor either, and it does not seem possible to construct any actor controlling the falling bricks. But Tetris is incredibly popular, and nobody is disputing its status as a computer game. But how can computer games be abstract and without points of identification, and yet be interesting? This is probably also true for the computer game, only this actant is always present - it is the player. And this is why a game can be much more abstract than a movie or a novel, because games involve the player in a direct way. This discrepancy raises many issues. In a game, the player works to reach a goal. It seems, for example, that a game cannot have the goal that the player should work hard to throw the protagonist under a train. The avant-garde

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

fallacy There is a final counter-argument to the points set forth here: We can explore this with a few select examples. This foregrounding of the discourse has a sense of immediacy that would make it ripe for a game adaptation - if only we could figure what the game should be about. This novel is happening. Narratives are basically interpretative, whereas games are formal. Or, in cybertextual terms, stories have an interpretative dominant, whereas games have a configurative dominant. While readers and viewers are clearly more active than some theories have previously assumed, they are active in a different way. The idea of using experimental narratives to answer the opening question suffers from the problem that the very emphasis on interpretation and ontological instability that would make the narrative more immediate and thus closer to the game, in itself would make a game unplayable. Nevertheless, my point is that: Even if this article has been somewhat structural in its orientation, I would like to state that I think we need to consider games as fairly formal structures that in complex ways spawn and feed player experiences. This means that we cannot afford to ignore the effect of interactivity: Even if we were to play only a single game session of a hypothetical game and end up performing exactly the same sequence of events that constitute Hamlet [11] , we would not have had the same experience as had we watched Hamlet performed. We would also not consider the game to be the same object as the play since we would think of the game as an explorable dynamic system that allowed for a multitude of sequences. The narrative turn of the last 20 years has seen the concept of narrative emerge as a privileged master concept in the description of all aspects of human society and sign-production. Expanding a concept can in many cases be useful, but the expansion process is also one that blurs boundaries and muddles concepts, be this is desirable or not. With any sufficiently broad definition of x, everything will be x. This rapidly expands the possible uses of a theory but also brings the danger of exhaustion, the kind of exhaustion that eventually closes departments and feeds indifference: Having established that everything is x, there is nothing else to do than to repeat the statement. Using other media as starting points, we may learn many things about the construction of fictive worlds, characters It is the unique parts that we need to study now. These are both descriptive and normative issues. It does not make much sense to describe everything in the same terms. It also is quite limiting to suppose that all cultural forms should work in the same way. The discussion of games and narratives is a relevant one and I can not hope to close it here. This article has argued for telling the difference. Parts of this article have previously appeared in a different form in Kritik Note that multi player games rarely contain ideal sequences but rather allow the players to replay the same setting with new results - think of Chess or Starcraft. As such they are very far from narratives. On the other hand, the retelling of a game session in a single player game "and then I This also relates to the maturation of the game industry: The first Star Wars movie resulted in one computer game, the latest movie has spawned somewhere around ten different games on different platforms featuring different pieces of the movie or of the Star Wars universe. See Juul This means that some events are very, very hard to create as dynamic systems. The ideal sequence is much harder to actualise than the numerous non-ideal sequences - this is what makes it a game. Flash forward is more of a problem than flash back, since describing events in the future means that the player cannot do anything. Traditional board and card games tend to be much more abstract than computer games. This does not rule out ironies, but all examples I know of work by putting the player in an active position doing things normally considered negative: I know of no games where the goal of the player is to die or be destroyed. This still leaves open numerous unexplored possibilities such as multiple contradictory goals, games of Tetris that cause the destruction of famous artworks in another window on the screen etc.. The point is that we should not expect or demand that game experiments mimic narrative experiments. Hamlet is actually a poor choice for game adaptation since it like many narratives has several scenes where the protagonist is absent, and thus gives the audience more information than is available to the characters. Such common devices of knowledge and suspense are not in any obvious way implementable in a game format where audience and protagonist are the same person.

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 7 : Types of story: Steve Denning

Autoplay When autoplay is enabled, a suggested video will automatically play next. Up next Christianity from Judaism to Constantine: Crash Course World History #11 - Duration:

The delicious aroma from the grilled venison steaks was causing such a problem for the Catholic faithful that they finally talked to their priest. The priest came to visit Bubba and suggested that he become a Catholic. After several classes and much study, Bubba attended Mass. The priest sprinkled holy water over him and said, "You were born a Baptist and raised as a Baptist, but now you are Catholic. The priest was called immediately by the neighbors. There stood Bubba, clutching a small bottle of holy water, which he carefully sprinkled over the grilling meat while chanting, "You wuz born a deer, you wuz raised a deer, but now you are a catfish. Anything you desire is yours, all you have to do is ask. A few days later, 6 mice are killed in a tragic accident and they go to Heaven. God meets them at the gate with the same offer that He made the cat. Cats, dogs and even women with brooms have chased us. About a week later, God decides to check and see how the cat is doing. The cat is sound asleep on his new pillow. Are you happy here? There are some criteria that must be met before entry is allowed. For example, was the man a church-goer or religious? Was he generous, giving money to the poor or to charities? Peter told him that that, too, was bad. Did he do any good deeds, such as helping his neighbor? Peter was becoming concerned. Work with me, here! I threw my bags down and got her purse back, then I told the biggest biker there that he was cowardly and I spat in his face. When did this happen? The boys began to argue over who would get the first pancake. Their mother saw the opportunity for a moral lesson. Peter consults his list. How can this be? In one easy flip, the beast tossed him and his boat high into the air. Then it opened its mouth to swallow both. So he often would thin down his paint to make it go a wee bit further. As it happened, he got away with this for some time. Eventually the Presbyterian Church decided to do a big restoration job on one of their biggest churches. Jack put in a painting bid and because his price was so competitive, he got the job. And so he set to, with a right good will, erecting the trestles and putting up the planks, and buying the paint and Well, Jack was up on the scaffolding, painting away, the job nearly done, when suddenly there was a horrendous clap of thunder. The sky opened and the rain poured down, washing the thin paint from all over the church and knocking Jack fair off the scaffold to land on the lawn. Now, Jack was no fool. What should I do? I hope you have enjoyed my collection of humorous church stories, short funny religious stories, Christian church humor, Church Bulletin Bloopers, and christian humor today.

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 8 : The Nativity Story

Netflix's first interactive episode arrives on the service today, giving viewers a chance to shape the narrative through a series of decisions they make throughout the experience.

Collect some juice can lids or baby food jar lids, some doilies, some yarn and take Polaroid pics of the kids. Cut circles from doilies to fit the lids and glue on. Glue a picture of the child in the center. Decorate around the photo with sequins, pretty small beads or glitter. Attach a small piece of magnetic tape to the back for a special fridge magnet highlighting the child! Jesus Loves me plate Paper plates, markers or crayons, paper punch, and yarn. Directions give each child a paper plate on which you have written the words Jesus Loves at the top. Have each child write their name at the bottom of the plate. Punch a hole in the center top of each plate add a piece of yarn to hang. Continue to cover until has about 2 layers of tissue paper, then cover with 1 more layer of glue. Place baby food jar lid in bottom of glass as holder for votive candle. Glue Hangings Color white glue with food coloring, and put in squeeze bottle. Give each child a pattern, and place under wax paper. Squeeze glue onto wax paper, following lines of pattern. Allow to dry hours, then gently remove design from wax paper. Trace around design on tissue paper or cellophane. Cut the shape and glue to design. Attach yarn and hang in a window. Cut the picture into narrow, curving strips or other interesting shapes. As you cut the picture apart, keep the pieces in order. Glue the pieces onto background paper leaving spaces between each piece, but assembling them so the whole picture is recognizable. Back this sheet with a larger piece of construction paper to serve as a frame. Plaster paperweights Mix up plaster and pour into sturdy plastic bags one for each child. Children squeeze it to create an interesting shape do not twist-tie bag, simply hold it closed. Hold the plaster in place until it begins to harden. When set " remove from bag. Sandpaper to remove any rough edges. Use paints to decorate. Spray with acrylic spray or shellac. Cut small slits around each shape, each approx. Begin wrapping the shape with sparkling yarn or metallic thread. Use the slits to hold the yarn in place. Thank You, God, for My Family! Use large craft sticks and glue the pictures you have cut out that the children drew of everyone in their family. God Made a Beautiful World for Me! Glue or tape together. Punch holes on outside edges of each roll at one end to thread in yarn to make necklace. Let children decorate binoculars with markers and stickers. Baby Jesus Glue some hair felt scrap to top of cut-off clothespin, glue on some clothes, provide soft scraps to wrap baby Jesus in " Shredded Wheat Wreaths Materials: Begin the project by pouring white glue, green food coloring, and a little water into the bottom of a large mixing bowl. This mixture should be the consistency of cake batter. Add the shredded wheat until the mixture is green and gooey. Have each child use his fingers to make a wreath shape, pulling the shredded wheat away from the center. Have the children wash and dry their hands and then give each child 5 cinnamon candies to decorate his wreath. The candies will stick to the wreaths if they are pushed in gently. Allow the wreaths to dry at least two days. Remove the margarine lids and tie a yarn bow on each one. The wreaths can be displayed on your bulletin board and sent home before Christmas to be used as a tree ornament. As an alternative activity, the wreaths can be used as Advent wreaths by adding four candles. Leave them on the plastic lids. Heart shapes with pictures of the children in the middle! Joseph and his coat of many colors Cut out body shapes inches from tag board. Supply rick rack and colorful cloth scraps different textures cut into clothing shapes to fit bodies. Let children select and glue glue sticks or painting with glue and decorate with trim. Palm Sunday Time to make palms. Let older toddlers try fringing with safety scissors. Or bring in some real palms. Put contact over top, and cut out to make cross bookmark. Use yellow crepe paper strips glued around the outside for the mane. Draw and cut out fish to put in basket, and make small loaves of damper. Play pass the parcel with 3 of something edible in each layer. When the music stops a child unwraps the layer, and gives one of the snacks to the child either side of him and keeps one for himself. Have a bag on the middle with enough for everyone " the last child shares with everyone. Kids love it and it looks great!! Spoon into patty pans, pushing mixture up around the sides, to make a hollow in the middle for baby Moses. Give the children some

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

molding icing to make baby Moses, and put in the chocolate basket. This is a very successful and popular activity too. We do one with taking all the junk from a pumpkin great for fall and we make a cross and lay the junk at the crossâ€”shows them that God took all our junk at the cross. There are more like doing bookmarks and writing a story about Jesus that we really like and the children draw a page a piece. Love One Another Mural â€” Have the children draw pictures of someone they love and then cut them out. Then paste them on a long sheet of paper hung as a mural. Christian Games and Activities Creation We go outside for a walk after reading the story of creation. I will use the serving of snack as an example. Then I pour all the drinks and tell the kids everyone who has Jesus in their heart can line up for their drink. They love to play this and actually ask me to do transitions this way. The Lost Sheep Parable This works well with groups of 10 or more and children at least 5 years old. One child leaves the room and hides their eyes. The teacher chooses another child to leave the room and go where they cannot be seen. The remaining children can stay in place, or to make it harder, they move around. The original person that hid their eyes comes back in the room and tries to figure out who is missing. You can give clues if they cannot figure it out. After we have finished, we talk about how God knows where we are at all times and can always find us. Make or purchase a growth chart and measure everyone! If you are already using one, take time to remeasure everyone. Introduce creation All the things that God made! The Good Samaritan Let the children put real band-aids the tiny ones on a figure of a person and talk about what ways even children can help people. The Lost Coin Make a fairly good-sized coin out of cardboard 6 inches, maybe and hide and find it all morning over and over again! Jesus helps his friends catch fish! Make small paper fish and attach a paper clip to each one. The Mustard Seed Plant some seeds! Prodigal Son Plan a little celebration party! Add a few balloons to bounce around and some streamers! Day and Night Sun and Moon: Use paper plates color or paint with orange, yellow and red. Twinkle Twinkle little star. For the sky use cotton balls to make clouds. Water play for river and ocean. Plant some beans in milk carton and watch them grow. Count the number of fish you can catch.

DOWNLOAD PDF THE STORIES WE PLAY: INTERACTIVITY AND RELIGIOUS NARRATIVE

Chapter 9 : Games Studies Games telling Stories? by Jesper Juul

Mary Fairchild is a full-time Christian minister, writer, and editor of two Christian anthologies, including Stories of Cavalry. Updated July 13, Lazarus and his two sisters, Mary and Martha, were dear friends of Jesus.

The Pieces of the Nativity Story If we were to count up how many times in our life we have heard the Nativity Story, it would probably amaze us! Following is an interactive Christmas Bible lesson for really any age group that hopefully will bring us back to a place of amazement as if hearing it for the very first time! This may be used for a Sunday school or church group or maybe even as a Christmas tradition for your family. For children there are also Nativity Story ideas that can be added to capture their attention, as well as their little hands! There are many other Christmas activities available too. The Pieces of the Nativity Story Items needed: Begin the lesson by picking up the puzzle piece with John 1: Explain that although most of us have heard the Christmas story of Jesus numerous times in our lives, we may not realize where the pieces come from and how they fit together. God used over 40 different men to write the 66 books of the Bible. Even when it came to recording the Nativity story, He chose to use three different men. Three of the four Gospels share various parts of the story. For each piece of the story take time for the group to think of what it must have been like for each character, to think of how their life can identify, and to give thanks to God for His story. Point out that the Nativity story did not begin at the birth or even the announcement, it began with The Plan - John 1: Place the baby Jesus at the center for the Nativity scene. Have someone else read Matthew 1: Next have someone read Luke 2: Make note that the wisemen actually came later when Jesus was probably a toddler - they entered a house and He is called a child. This event most likely falls between the events of Luke 2: After all pieces are in place from three of the four Gospels, have participants think about each character and to whom they most identify in their lives. This can lead to a great discussion such as the shepherds being such common people and considered as outcasts to Mary and Joseph facing the unknown to the Wise Men on a journey. Have each jot down names of: Give them a few moments and then open discussion for anyone to share a name and how their life was touched. Christmas Object Lessons Special note: We do preview the websites to which we link, but are unable to peruse them completely. Our editorial content is not influenced by advertisers or affiliate partnerships. Your information will be kept confidential and not be used for solicitation. Email Subscribe Free Ebooks: Welcome to Creative Bible Study! Christian Thanksgiving Ideas Nov 12, 18 Find out how to be spiritually filled by having daily quiet time to spend with God. Creative object lesson devotions with tips on how to make the most of time youâ€™ Christian Devotion on Prayer Nov 05, 18 This Christian devotion takes a look at 1 Thessalonians 5: I promise to use it only to send you Creative Bible Tidbits.