A Manual for Teachers

Teaching and Learning Public Speaking
(Storytelling, Speech-Making, and Debating)
and Writing (Creative Writing and Non-Fiction Writing),
and
Using Storytelling and other Arts
to Teach and Learn any Subject

Eric Miller
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Dedication

To the New York City of the 1960s and 70s –
and to my parents who raised me there:
Edwin Miller, a playwright, and a writer and editor
relating to movies, theatre, and music; and Lydia Joel Miller,
a Modern Dance choreographer and dancer, and a writer and
editor relating to dance.

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Introduction

This manual has been designed for teachers, professional storytellers, parents, and others who are helping to educate young people.

Thus herein is a wide range in terms of the ages of the intended learners and the lessons for them, from singing-games for learning language by young children, to Creative Writing and Public Speaking by teenagers. It is hoped that readers of this manual might use what is useful to them and their students, and benefit by being aware of the rest. In the course of a career, a teacher might work with students in various age-groups, especially if the teacher might also become an administrator.

India's National Education Policy (2020, https://tinyurl.com/NEP2000India , page 3) states:

> There will be a growing demand for humanities and the arts as India moves towards becoming a developed country and one of the three largest economies in the world.
>
> Education thus must move towards being less content-centred, and more towards enabling students to think critically and solve problems, to be creative and multidisciplinary, and to innovate, adapt, and absorb new material in novel and changing fields.
>
> Pedagogy must evolve to make education more experiential, holistic, integrated, inquiry-driven, discovery-oriented, learner-centred, discussion-based, flexible, and, of course, enjoyable.
>
> In all stages, experiential learning will be adopted, including hands-on learning and arts-integrated education, with story-telling-based pedagogy, among

others, as standard pedagogy within each subject, and with explorations of relations among different subjects.

Arts Integration is a transformative pedagogy. Arts Integration nurtures creativity in students, encouraging them to explore innovative ideas, think outside the box, and express themselves. Incorporating arts into education supports the holistic development of students, addressing their emotional and social needs, as well as their cognitive needs.

To fully integrate arts into the curriculum, this has to be brought into the way teachers are trained, into the ways the curriculum is designed and presented to teachers, and into the ways student work is assessed. Exams must give students opportunities to demonstrate critical thinking in essay-writing, and the exam-readers must be able to assess the critical thinking in these essays.

“Critical Thinking” can be a confusing term. This is because one meaning of the word, “critical,” is “to denigrate” something or someone, “to find fault” – as in the phrases, “To criticise someone,” and, “I felt criticised.” This is not the meaning of “critical” in the term, “Critical Thinking.” In this term, “critical” has a positive meaning: it means to think for oneself, and to as objectively as possible consider a wide variety of kinds of evidence.

In the school of which I have been dean since 2023, when presented with ideas for using stories, and for increased student participation, in the teaching and learning process, teachers sometimes say, “There is not enough time for extras.” I reply, “These methods are not meant to be instead of, or in addition to, the curriculum. These are ways of teaching the curriculum. These approaches will help you do what you’re already doing. It will help students absorb, digest, and retain the material,

and think more deeply about it."

Regarding using the arts to teach lessons, we need to give teachers examples (such as those presented in this manual), and teachers need to use these examples – and then find or create their own. Best practices, lesson plan by lesson plan, need to be developed and shared.

Kindergarten and primary schools are off to a good start because language, math, and other subjects have traditionally been taught with stories and other forms of verbal arts. Age-appropriate versions of these practices need to also be developed and applied in elementary, middle, and high schools.

Along with Arts Integration – actually a part of it – is helping students to develop their expressive abilities, their communication skills, including their abilities to speak to a group, especially in the classroom. Students tend to participate enthusiastically in the classroom in their early years. However, by 4th Standard they tend to start participating less actively, becoming more cautious and self-conscious perhaps. A great need in education today for middle and high school students is to help the students become more active as thinkers, writers, and speakers. In this way, they can increasingly discover and apply themselves, and contribute to society. This manual has been designed to help satisfy this need.

This Manual for Teachers, with updates, is at https://storytellinginstitute.org/A_Manual_for_Teachers.html .

1) Teaching and Learning

This story portrays something that can go wrong in the teaching and learning process:

> "The Fox and the Crane" (from *Aesop's Fables*)
>
> Fox invited Crane to supper and provided some soup, which was served in broad flat dishes. Fox lapped the soup out of Fox's dish, but Crane's long beak was not able to take in the soup from Crane's dish.
>
> "This is frustrating!" exclaimed Crane.
>
> Fox was amused by Crane's predicament.
>
> Some days later, Crane invited Fox to supper. There, Crane set before Fox a tall, narrow carafe full of soup. Crane could easily insert Crane's long beak into a carafe and enjoy the soup. However, Fox was unable to even taste the soup.

Generally-speaking, people enjoy learning. Learning gives one pleasure and satisfaction, and builds up positive aspects of one's identity. The challenge for educators is to present the material, to design the learning experience, in ways that students can absorb and digest the material and make it their own. People have multiple intelligences and multiple ways of receiving and processing information and the more teachers can understand and address each student's optimal ways of learning the better. This is related to why the term "Teaching and Learning" is being used in this manual rather that just "Teaching" – *ways* young people learn is an important factor in this discussion.

Teachers need to decide in advance what information they want the students to memorise. But that memorising

is just the beginning of the teaching and learning process. Beyond that, a teacher needs to conceptualise, “What do I want the students to think about?” Moreover, as educators we want to teach *how* to think, not just *what* to think. How to think involves the student becoming increasingly able to articulate one’s ideas and feelings, to formulate questions, to state preliminary hypotheses (hypothetical answers), to gather and organise evidence to support one’s hypotheses, and to have the maturity and flexibility to recognise the situation when evidence does not support one’s hypothesis but rather supports some other answer.

The role of teachers has always been more than just providing information. A primary role of teachers is to help students see the larger picture, to gain perspective, and to discover connections – between ideas and fields of study, and between ideas and the students’ own experiences. Another role of teachers is to assist students when students are having a difficult time keeping track of things intellectually.

Many people have had a teacher who saw one’s potential and encouraged one, affirming one’s intellectual ability. Memories about such teachers are held dear by many people throughout their lives.

2) Teaching and Learning Interactively

We learn especially when we are active, beginning with the physical process of writing notes.

Sending a message is only the first half of the communication act. The second half is the receiving party responding by sending a message which may indicate:
1) that one has received and understood the message;
2) what one thinks and feels about that message; and
3) that one is ready to receive another message.

The ongoing process of receiving and sending messages can help students to become increasingly articulate (able to think and speak about the details of things and processes).

The frame story of the *Panchatantra* collection of Animal Fables demonstrates how the culture of India features a strong awareness of the educational value of not just telling and listening to stories, but also of discussing stories.

> Once there was a king who had three sons. These princes were somewhat dull. They were unable to learn by conventional educational methods. They could not even maintain a conversation very well. Their father, the king, was very anxious about their futures, and thus also about the future of the kingdom.
>
> A senior scholar named Vishnu Sharma volunteered to assist. He promised to help the princes become intelligent and bright within six months. His method: he would tell stories to the princes, and draw them into discussions about the stories. Either in the middle or at the end of

stories, he would ask, “What do you think about how a certain character handled a situation? If you had been in that situation, what would you have done?”

After six months, Vishnu Sharma’s method proved successful. The boys had become more articulate, more able to absorb and discuss the details of stories and situations in general.

Storytelling and story-listening, and related activities, can be means to helping young people develop and improve their thinking, feeling, and communication processes.

Interactivity in the Arts Integrated classroom can involve:

1) Students, as well as teachers, selecting or creating, and telling stories, and

2) Students actively participating in, or even helping to lead, discussions about stories that have been told. (Please see page 26.)

Oracy is an educational approach that posits that students often learn best when they are physically active, when they speak and move. This may contradict what students may have learned in other educational environments, that is, that it is best to be quiet, sit still, and silently record and absorb the material the teacher is presenting to them. Additional information about Oracy is at https://storytellinginstitute.org/Oracy.html .

One Oracy practice is known as

Think, Pair, Share.

The teacher gives a brief introduction to a subject. Then –

1) **Think** (students think and write as individuals about what they have heard).

2) **Pair** (students converse in pairs about what they have

thought and written).

3) **Share** (individual students tell the entire group what they have been thinking).

This process gives the student the experience of gradually externalising the student's thoughts: starting with internal experience, and step-by-step sharing it with others, first with one person, and then with the group. It is very important that each student has the opportunity to gather and organise the student's thoughts and speak (at least to one other person).

Teachers need to be adept at facilitating "Guided Conversations" in the classroom. It might be a good idea to discuss with students, "What is a Conversation?" Conversation involves turn-taking and relevance – each new statement needs to relate to an earlier statement, unless one requests for and is granted permission to "change the subject."

In a guided conversation, one conversationalist raises a subject and invites the other conversationalists to respond. The person guiding the conversation may ask "open questions" – that is, questions that do not call for correct answers, but rather just call for thoughts, feelings, observations, and opinions.

One might also discuss with students, "What is a *Brilliant Conversation*?" "What are some ways one can be a *Brilliant Conversationalist*?" To be a brilliant conversationalist, one has to be an excellent listener, and may bring up material that relates in surprising ways to what has been talked about. This stimulates the minds of the other conversationalists, and invites them to also think and share new thoughts.

For the best educational results, Storytelling and Drama

in a classroom are done by the students themselves. When one says something to a group, one tends to think about it a lot more than if one would just be listening to it. The speaker has to own, to take responsibility for, the material that the speaker is presenting.

We must do our best to encourage students to be willing – and eager – to speak to the entire classroom. To awaken in them a love for speaking one's mind to a group. This kind of speaking requires some courage and self-confidence in students. The students must feel respected, and they must feel self-respect. They must believe that what they have to say is an important and valuable contribution to the classroom discussion.

A mature member of a community feels responsible for the good of the group, and is not just concerned with one's own good. One important way students can express and display their respect and concern for the group process is for them to refrain from engaging in private conversations while a teacher or student is addressing the group. It is good if students realise that such private conversations prevent the private conversationalists – and students adjacent to them – from hearing what is being said by the person who is addressing the group. To refrain from such private conversations is to honour and protect the group process. We want students to think of themselves as active partners in their own educational processes.

A basic and wide-ranging subject that lends itself to being taught and learned interactively is **Communicative English**. This course of study helps students improve their English-language oral and literary communication skills by giving them opportunities to interact in real-life situations. The four aspects of Communicative English are Listening and Speaking, and Reading and Writing

(LSRW). Listening and Speaking are taught and learned especially through 1) Conversation and Discussion, 2) Role-playing, 3) Storytelling, 4) Speech-making, and 5) Debating, Additional info about Communicative English is at https://storytellinginstitute.org/Communicative_English.html .

Teaching and Learning –
3) <u>Public Speaking</u>.

Forms of Public Speaking include:

1) Storytelling, and leading discussions about the story one told and the way one told it.

2) Composing and giving speeches (when written, these are essays). Three kinds of speeches/essays are:

Descriptive – Giving the listener the imaginative experience of something.

Persuasive – For examples, Calling for a celebration of something, or calling for a change in something.

Research – Ask a question and begin to answer it

3) Debating.

4) Job Interviews.

5) Project Reports.

Public Speaking is an essential communication skill. We need to instill in our students the love for communicating through Public Speaking. The ability to speak to groups is an essential ability for each individual. It is a core competence for being a strong and active citizen. Thus, we need to help our students develop their abilities to speak to groups, especially in the classroom.

We need to help students understand that Public Speaking can be fun and satisfying. To inspire and encourage the students to take up Public Speaking, especially in the classroom, teachers might say to the students something like, “When I am teaching, I am

engaging in Public Speaking, and I enjoy it. I want you also to have the experience of Public Speaking."

The primary challenge in my experience is not the students' English language abilities. The primary challenge involves only the students' mindsets. It seems that many students today are simply not motivated to engage in Public Speaking. I often wonder why many students seem to be averse to Public Speaking. Is it that they are shy? Afraid to possibly make mistakes?

Part of the issue may be that many young people today have just one sibling, if any at all. Young people today are not allowed to spend much unstructured time outdoors with their friends. Instead, most young people are alone with their mobile phones much of the day. Informal group socialisation does not occur as much as it once did. Young people today rarely play singing-games with each other, or engage in any other kind of oral verbal folklore activities.

To speak in public is to take a leadership role. It seems that many students do not see themselves in this kind of role. Public Speaking involves saying that something is important, significant, and how one feels about it. A Public Speaker also often seeks to persuade, to convince listeners to see things the same way. In other words, one has to have a strong sense of self to speak to a group. With encouragement and support, most students can develop this state of mind.

Regarding eye-contact, Public Speakers might try this approach: make eye-contact with someone near front-row centre who is already looking at your eyes. After some time, shift to someone else near front-and-centre who is looking at your eyes. Develop a team of four or five eye-contact audience members, and cycle between

them. It is also ok to, for brief periods of time, look at no one as one gathers one's thoughts. When one returns to a "team member" becomes a bit of a social drama. The other audience members observe this drama.

Regarding the use of arms and hands when Public Speaking: the default position is to have one's arms hanging down. Bring one's arms and hands up to emphasise and/or illustrate something. Then let them go down again.

Avoid wandering around the stage and rocking forward-and-backward, or from side-to-side.

Only move in ways that are intentional and meaningful.

Here is a curriculum for a one-year course of study in Public Speaking (including Storytelling, Speech-Making, and Debating). Students (3rd Std and up) would repeat this course of study each year – the course of study would be modified to match the levels of the students' development. https://storytellinginstitute.org/Public_Speaking_Curriculum.html .

Teaching and Learning –

4) Storytelling

Two components of term, “storytelling,” are “story” and “telling.” A “story” is a set of events in chronological order. “Telling” refers to primarily using the voice and body to share a story in a social gathering in which near-instantaneous feedback between participants is possible. Stories can of course be presented through numerous other mediums. All of the arts often use story.

In the style of storytelling with which I especially work, the storyteller for the most part does not memorise the words. Rather, the storyteller memorises the sequence of events, and improvises the words.

Before and during a storytelling, the storyteller visualises each image. Each listener in turn composes a unique set of pictures in the listener’s mind while hearing a story, and blends these pictures into a meaningful whole. A storyteller may also use body language and facial expressions to illustrate and emphasise aspects of the story.

Storytellers usually tell stories in the past tense. A value of telling in the past tense is that doing so gives the listeners confidence that the storyteller knows how the story is going to end, and has a point and meaning of the story clearly in mind. Also, paradoxically perhaps, a story occurring long ago and far away – that is, at a distance – may help listeners to increasingly relax and project themselves into the story.

At selected moments, a storyteller may step out of the narrator role and into the role of a character, suddenly speaking and moving as that character. This really brings the story to life, into the “here and now.”

There is a big difference between hearing a summary of a conversation, and hearing (and thus psychologically participating in) a conversation.

A storyteller role-playing as characters draws listeners into the situation, because when a storyteller speaks as a character who is addressing another character, listeners find themselves in the position of the character who is being addressed.

For example, in the Animal Fable, “The Mouse and the Lion,” when the Lion grabs the Mouse and says, “Mouse, you have foolishly woken me up, and now I am going to eat you!”, the listeners on one level feel that they are the Mouse. This is especially so in the case of a listener with whom the storyteller might be making eye contact at this moment. The listeners tend to think, “Well, if I were the Mouse, what might I say, what might I do?”

However, the storyteller quickly brings about a role-reversal, and speaks as the Mouse, saying, “Oh Mr Lion, please let me go! If you do, one day I will help you.” Now the listener is in the position of the Lion and tends to imagine what one, as the Lion, might say and do in response.

As the conversation goes back and forth, the listeners engage in a lively intellectual and emotional workout. I call this aspect of storytelling, “The In-performance Transference Process.”

Roles a storyteller may play include:

1) Narrating.
2) Acting (Playing Characters).
3) Explaining, Commenting, Summarising, and Interpreting (“Such-and-such is the meaning of the story”).

4) Advising, Commanding, and Exhorting ("So always do or don't do such-and-such").

Some storytellers prefer to do any explaining and advising in the discussion after the story has been told.

It should be noted that a storyteller can simultaneously narrate a story, and play a character. For example, when a storyteller, as narrator, might say, "And the Mouse was very scared!," the storyteller might speak with a scared tone of voice and strike a pose expressing fear, thus acting-out the character while still being the narrator.

Verbal Arts Techniques in Storytelling. "Variety is the spice of life."

As both narrator and characters, storytellers can vary their speech's speed, volume, and pitch. For examples –

A) Speak with low or high pitch.

B) Speak slowly – and suddenly speed up (accelerate).

C) Speak fast – and suddenly slow down (de-accelerate).

D) Take a pause, to let things sink in (a "pregnant pause").

E) Elongate (stretch) vowels to emphasise a word and its meaning.

F) Speak in a staccato way. For example: "I. Am. Going. To. The. House." This style of speaking may express annoyance and impatience.

A storyteller can break into chant (one musical note again and again) and song at times – as narrator and/or as a character. Singing involves both rhythm and melody.

The above are sometimes referred to as methods of

“Voice Modulation,” but it is good to remember that the use of these techniques is more than just a mechanical process – it is also an imaginative and creative process in that it is all done at the service of acting (when playing a character).

Each character can have its unique ways of speaking and moving – including posture and quality of movement (smooth, jerky, etc).

When writing one may need to write adjectives to describe a character’s way of being, but when storytelling it is usually best to just enact that way of being.

Another verbal art is “repetition with variation,” which involves speaking a list, building the momentum, and ending with a statement. For example, “He went to the shop, he went to the beach, he went to the school – and he still could not find what he was looking for.”

A story can be told from the point of view of any character in the story, or even from the point of view of an object in the story (the latter involves “personification,” which is discussed on page 41).

The Storytelling Process

It can be useful to think about the context of a storytelling event. Where and when is the storytelling event occurring? Who is the teller, and who are the listeners?

When storytelling, one needs to decide what details and what dramatic effects to include or exclude. These are decisions regarding editing and arrangement for the sakes of clarity and beauty.

When people practice storytelling, their fear of public speaking is often reduced.

Storytelling – and discussing stories and the ways stories

are told – can help students to not only address others, but also to listen and respond to others, enhancing these vital skills of communication and teamwork.

Storytelling can be seen as more a ritual than a performance. In a ritual, participants follow a patterned set of actions that ideally culminates in participants experiencing the "real" – that which is timeless and spaceless, a mystical sense of communion involving the teller, the listeners, and the story. *(From Laura Simms.)*

I suggest avoiding the sing-songy tone that adults sometimes use when telling stories to children. That tone of voice creates a distance between teller and listeners, and makes the distinction between various characters' ways of speaking less likely to emerge.

In general I recommend using a matter-of-fact, natural, and direct tone of voice – sometimes known as Candid Storytelling. Of course, it is also fine to be carried away with emotion while telling particular parts of a story. I suggest, let the emotion be generated by the story itself, not by a storyteller wanting to emphasise an aspect of the story. That is: when telling a story, it is good to resist any inclination to "sell" the story, to push it onto listeners, to constantly be insisting that it is important. An ideal is for the listeners to be attracted to the story world, and thus for them to come to the storyteller, seeking to inhabit the world that the storyteller is conjuring.

A story is not a command, instruction, or law. It is an offering. A story is a model of the past, and a possible model for the future. Some stories present inspirational models to follow. Other stories present warning models to avoid. The listener can choose whether or not to "take the story to heart" and act accordingly, by either imitating or avoiding the behavior portrayed in the story.

Storytelling can be seen as a kind of play. Like all play, storytelling occurs in a limited time and place, and a key reason participants engage in the activity is that they find it to be fun.

When one hears or tells a story, one (intellectually and emotionally) considers and internalises the story, and it is more likely that one will remember it than if the subject matter had been presented just as information.

Along the way, one's rational mind can think about the story elements through "critical thinking," which involves looking at things from all possible sides.

Regardless of whether a story's characters are humans, animals, divinities, etc. – all stories are about situations. In situations, characters have to make choices regarding what to do. Considering if they might do things the same or differently from how the characters do things gives the listeners practice for living.

To tell a story is to bring a situation to one's listeners' attention, which expresses that the teller feels that this situation – and the way the situation is handled by characters in the story – is significant. In the process of telling a story, a teller usually communicates how the teller feels about what the characters are doing, and naturally a teller wants the listeners to see things the same way the teller sees things. Thus, on this level as well as possibly on other levels, telling a story is an act of attempted persuasion.

When telling personal-experience stories, one often feels that one is simply remembering what happened. But in fact, one is also often in the process of making sense out of what happened. Through *storying* (thinking about stories), one may increasingly come to terms with one's experiences and identity in relation to the environment in

which one is living.

One way we humans make sense out of experience is to organise experience into stories. Through storying, people develop a "sense of story." Adults may take it for granted that in stories – as well as in everyday life – one thing may lead to another, occurrences may be connected, and actions have consequences. But children have to learn this – and one way they can learn it is through storying.

Storying gets children in the habit of organising data into sequences that progress from a beginning, to a middle, to an end – and hold together cohesively as a unit, a unit that has significance and meaning. The components of these units "add up to something." This helps children to "put things together" – to make sense out of experience, in story and in life.

Storying helps children to recognise patterns of behaviors and actions. This familiarity helps them to recognise unfolding situations, and to predict upcoming developments.

Participants in storytelling events may become increasingly able to apply the meaning of stories to their own lives.

Storying enables listeners to face and consider a variety of situations, and to become aware of, and to get a grasp on, their emotions. Story elements can be embodiments of vague, amorphous ideals, ideas, and emotions (fears, hopes, etc.).

People may first become able to tell stories when they acquire – in the context of relationships – the ability to verbalise their experiences. We use stories to –

1) Shape and reshape our lives,
2) Imagine what could have or should have happened,
3) Review what actually has happened,
4) Come to an understanding of what happened, and
5) Express hopes and fears about what might happen in the future – and to share all of this with others.

Sensory experience can be heightened in storytelling, as all senses may be referred to: taste, touch, smell, hearing, and seeing. The ability to articulate one's own and others' feelings, emotions, can also be developed.

Through storying, memory can be enhanced and attention spans can be expanded. Listeners may also encounter new language patterns (grammar), and vocabulary through story.

In summary, order can be brought to listeners' worlds through the use of imagining and thinking skills such as: Visualisation; Pattern Recognition (involving the ability to predict how situations may develop, both in story and in life); Decision-making; and Meaning-making.

A story is a package of information that has meaning. The meaning can be contested. Stories are relatively easy to store and access (recall).

Today royalty is rare. However, royalty persists in the realm of traditional stories. As a symbol, royalty can represent fulfilling one's self, achieving one's potential, gaining self-awareness and self-knowledge, and mastering one's desires and impulses – thus, having a good deal of control over one's self and destiny. A king, queen, prince, or princess can represent one who has a strong self – a self that is not just buffeted by circumstances, and does not just react blindly and

automatically to challenging circumstances.

Types of traditional stories include:

1) Folktale.

2) Legend.

3) Epic.

4) Myth.

1) Folktales tend to be timeless and placeless, with characters that are well-known in a culture. Folktales, like Folklore in general, are often thought of as having no individual author, but rather to have been created by a community and to have been passed down orally over the generations. A modern definition of Folktales and Folklore is simply that they create and/or follow conventions within a culture. A Literary Folktale is a story that has the flavour of a Folktale but has been authored by an individual.

One type of Folktale is a Fairytale. Fairytales have magical elements. Fairytales have been produced especially in Europe, Scandinavia, and the Slavic countries. In these countries, when Christianity was implemented and worship of local gods and goddesses was outlawed, character and plot elements relating to the local goddesses were often re-cycled into Fairytales, where they were not a threat to the authority of Christianity. Fairytales' fairy-godmothers with magic wands, and senior women who live in the forest and have special nature-related powers, are largely derived from goddess mythology.

Another kind of Folktale is the Animal Fable. The *Panchatantra* is one of the world's most popular collections of animal fables. These stories, along with the *Jataka Tales* (which illustrate principles of Buddhism)

help to make India one of the world's richest story and storytelling centres. These are resources the rest of the world calls upon. Even some of *Aesop's Fables*, which were written down in ancient Greece, are thought to have originated in India. In Animal Fables, personality traits of humans are projected onto animals.

Links to numerous Folktales are at https://storytellinginstitute.org/Traditional_Stories.html .

2) Legends are historical stories which took place in a certain place, often in the distant past, possibly with some divine element.

3) Epics are long stories that tell of the adventures of heroes/heroines as they travel from one end of the land to the other. Epics tend to be encyclopedic, serving as compendiums of many aspects of a culture, and often end with the hero/heroine founding a new institution (even a nation). The main characters of Western epics are usually human characters who are helped or hindered by divine characters. However, in India, the main characters of stories known as epics are in numerous cases divine.

4) Myths are stories about divine characters. Myths often concern the creation of the physical world and occur before human history. Listeners may experience mythic feelings in their everyday lives.

These categories (or genres) of story were invented primarily in ancient Greece, and have been adopted by European, USA, and other cultures. Other categories of story exist in other cultures. It is a good idea to seek to learn the categories of story that exist in a culture, instead of imposing categories from the outside. Individuals might benefit from inventing and/or developing their own story categories.

In India, traditional stories are generally known as "Grandmother Stories" – that is, stories a grandmother might tell to her grandchildren. In the USA, "Bedtime Stories" is a popular term and concept.

Story models, patterns, and formulas are in the "Creative Writing" chapter of this manual, on pages 47–54.

A storyteller announcing the moral of a story after telling a story may be a sign that the storyteller is not sure that the telling was clear. A storyteller leading a conversation about a story after telling it is an act of generosity and strength: this allows the listeners to formulate and share their thoughts about the story, and lets the story be something that is shared, not something owned just by the storyteller.

A storyteller can be seen as the host of a social situation. A host introduces attendees to each other. A host might also facilitate conversation. In that spirit, I feel it is wonderful when a storyteller helps listeners think and share about the story they have just heard. To that end, here are five questions one could ask one's listeners after telling a story to them (the storyteller could also answer these questions):

1) Is there a character that you especially connect with in the story?
2) Tell one specific thing – an image, an action, etc. – you liked about the story (or about the way the story was told).
3) Might you like to add anything to the story, or change it in any other way?
4) Might the story remind you of any personal experience, or of some other story?
5) What is one lesson you get from the story?

When storytelling for children, here are some story-related ativities one can lead the children in after telling a story to them,

1) Drawing (colouring, tracing, drawing characters, connecting dots, continuing a picture).
2) Sequencing (with pictures or sentences).
3) Speaking and writing (giving a title to a story, retelling a story from various points of view, imagining what might occur before and after a story, discussing a dilemma a character faced in the story).
4) Acting, drama (role-play, miming a scene, listening and acting, interviewing a character, demonstrating ways of speaking and moving by each character).
5) Craft activities (puppets, masks, etc.).
6) Becoming more aware of the emotions in a story.

These activities are demonstrated and discussed in the video recording of the Workshop on “Story-Related Activities To Do With Children After a Story Is Told” – Item 1, at https://storytellinginstitute.org/CSF_Video_Library.html#CSF26d .

Developing a Sense of Self.

Storying can help one develop one’s self, that is, a sense of self.

One way a person may develop a self is by conducting an internal imaginary dialogue with the teller/author of a story, and with the characters of the story. Each step of the way, a listener considers how the characters are behaving, and how the story is being presented.

Listeners are exposed to ways of handling situations,

and types of characters and personality traits. They can think about possible ways to solve problems. They can think about what kind of person they themselves are, and might like to be. Storying can help listeners make thoughtful decisions about their futures.

By exploring story territory, tellers and listeners explore the world and their reactions to the world. Through storying, finally, we explore ourselves.

From Orality to Literacy

Telling and listening to stories provide a foundation upon which future teaching and learning may occur. Once a person is confident about basic vocabulary and grammatical structures, the person may feel confident enough to try this out “on paper,” through reading and writing. The person’s oral cultural capacities are what makes engagement with reading and writing possible and meaningful. This is how literacy is achieved.

Having become adept at visualising as they listen to oral stories, people carry this visualising over into reading. Likewise, people call on their understanding of patterns of oral stories as they begin to read written stories.

Once they have become skilled at orally articulating personal experiences, they may be confident and enthusiastic enough to also try “writing down” these experiences.

Having children take turns telling stories of any kind to each other is an excellent way to help them rehearse before attempting to write down a story.

Globally, a revival of storytelling began in the late 1960s. Here in the year 2026, storytelling is regaining a position of respect in human society. As videoconferencing has come into its own, it is becoming increasingly clear that

technology will be facilitating storytelling to continue to be central to human communication. This is so especially regarding everyday conversational storytelling – about what one did this morning and what one hopes to do this afternoon; and about how one's life is going in general.

By the way telling stories via videconference could be called "Video-mediated storytelling."

My Keynote Address at the 2026 Storytelling Conference at Rojavanam International School is at https://storytellinginstitute.org/Keynote_Address__ISC_2026.pdf .

Teaching and Learning –
5) <u>Speech-Making</u>

When speeches are written, they are essays. Three kinds of speeches/essays are:

Descriptive – Give the listener the imaginative experience of something.

Persuasive – For examples: calling for celebration of something, or calling for a change in something.

Informative – Ask a question and begin to answer it.

In Persuasive Speeches, one states one's basic point near the beginning of one's speech, and then one seeks to support this with evidence and other aspects of rhetoric. (Rhetoric is the art of using words to persuade listeners to believe and/or do something.)

Throughout history, many society-related Persuasive Speeches have suggested ways that community resources should be allocated.

In Persuasive and Informative Speeches, kinds of evidence that one could use to support one's point of view include:

A) Traditions.

B) Authorities' opinions.

C) Statistics, such as regarding Public Opinion (as shown in "polls" and "surveys").

D) Personal experiences of oneself and/or others.

E) Logic.

Two aspects of rhetoric that can be used are stating that, if one's listeners might agree with one, there would be benefits for one's listeners, and there would be benefits for all.

One way to gather evidence, to do research, is through the Internet, especially Wikipedia pages. However, the use of the Internet by minors should be done only with direct parental supervision.

Some Speech Topics (for Students in Middle School, Stds 5-8, ages 10-13; and Secondary School [High School], Stds 9-12, ages 14-17):

Speak about the challenges and benefits of Public Speaking.

Tell what you love about learning.

Tell your listeners why they should appreciate something.
or
Call for an improvement in something.

Tell your listeners why they should do something.
or
Tell your listeners why they should not do something.

Give voice to the point of view in favour of something.
or
Give voice to the point of view against something.

State a question and begin to answer it.

Describe and explain about something.

Tell about an interesting, exciting, and remarkable experience you have had – such as having gone somewhere, having done something, or having met someone.

Tell about how you learned a lesson in life.

Express a hope for something.

When applicable, speakers might mention possible objections to their points of view, and reply to these imagined objections.

A discussion with listeners could occur after each speech. If audience members' remarks are limited to Questions, this might prevent audience members from sharing some of their thoughts – thus, one could call for Comments also. An even more expansive invitation to listeners would be, "Are there any thoughts that came to your mind while hearing this speech that you might be willing to share with the group?"

Teaching and Learning –

6) Debating

There are numerous debate formats, most of which are variations of:

1) The Affirmative side proposes a motion.
2) The Negative side opposes the motion.
3) The Affirmative side rebuts the Negative side's objections.

The Affirmative side might say that under certain conditions such and such should happen. In such cases, the debate could in part be about what the conditions should be.

Debaters need to be able to propose and oppose both sides of the argument. They need to have evidence at hand to support both sides (for types of evidence, please see page 58). Debaters need to be able to anticipate, state, and reply to opposing points of view.

In "extempore" forms of debating, the teams are told what side they would be arguing only a short time beforehand.

The above truly teaches students how to think – including how to persuade – not just what to think. Debaters tend to become increasingly articulate.

We want students to get in the habit of seeing matters from various points of view.

Let students help to choose or create debate topics. Let them help to set the format.

Sometimes a team of students prepares the statement, and one student speaks on behalf of the group. Other members of the group may give written notes to the speaker.

Some Topics for Student Debates

(For Students in Middle School, Stds 5–8, ages 10–13; and Secondary School [High School], Stds 9–12, ages 14–17):

Should every student have to participate in athletics?

Should all students be required to do volunteer work in their communities?

Should students who fail a test be given the chance to take it again?

What is better: in-person school or online school?

Should there be limits on screen-time for young people?

Should young people be allowed to use Instagram (and other social media) without close parental supervision?

Should young people have a set bed-time?

At what age should young people receive their own mobile phone?

Should people be allowed to play amplified music in public spaces?

Is it better to be the youngest or the oldest sibling?

Should young people learn (in-class and at home) by using computers and through online experiences (visiting websites, playing educational video games, participating in discussion forums, typing, etc.); or should they just read books, and write by hand? If some electronic teaching and learning is ok – what kinds and how much?

Should young people compare themselves with other

young people (in terms of being a “good student”, being talented and skilled in a particular area, or family wealth)?

Do any responsibilities come with freedom?

Under what conditions might playing video games benefit or harm young people?

Under what conditions, if any, should animals be kept in zoos?

Is it better to read the book and then see the movie, or to see the movie and then read the book?

Is space exploration worth the cost?

Is it better to grow up in a city or in the countryside?

For young children in school, is there enough free-play recess time?

Is it more important to be kind or to be honest?

Is it important, useful, and/or healthy to express gratefulness (gratitude) for what one has in life?

Should “financial literacy” (ways to manage money) be taught to teenagers in school?

Growing vegetables and fruits, and cooking food, are essential life skills that each individual should learn.

What is more important? – planning everything to its minutest detail, or being flexible enough to take life as it comes?

Agree or disagree: All of one’s waking hours should be dedicated to studying in order to be the first in class.

Is peace the absence of fighting, or the presence of cooperation and collaboration?

How and why do “inter-generational conflicts” occur,

and what are some ways they can be resolved?

Should young people have to do household chores?

What is more important? – self-love and self-confidence; or attention, praise, and validation from others.

In what situations do you prefer one or the other? – doing things by yourself, or doing things with a group.

What do you get more out of? – discussions in the classroom, or discussions with your friends outside school.

Is keeping public space clean everybody's responsibility?

Should everyone have a pet?

Should children in India learn about the Indian political system? Should they learn about other political systems?

If one donates to a charity, is it best to be identified by name publicly, or to give anonymously?

Is it necessary for young people to be involved in many extra-curricular activities along with academics to do well in the future?

Is it ever acceptable to not tell the truth?

When (in what situations) might it be best to live in a Senior Citizens' home?

Teaching and Learning –

7) Writing

The order of acquiring verbal communication competencies in humans is:

1) Listening (receiving and comprehending sounds).

2) Speaking (generating spoken language).

3) Reading (receiving and comprehending visual symbols).

4) Writing (generating written language).

The learner needs to build upon advances on one level to achieve competency on the next level.

Of the four activities mentioned above, generating written language requires the most abstract thinking abilities. Some people seem to be intimidated by the prospect of writing. As teachers, we need to help our students get over this.

Each mode of communication has its own strong and weak points. Unrecorded speech is local and fleeting – and complicated emotions can be expressed almost effortlessly. Writing can travel unlimited distances through space and time – but a writer often feels called upon to give a good deal of thought to the way the writer wants to describe and communicate emotion.

A first step in any writing process is just to write down all of one's thoughts relating to a topic. One often does not know what is on one's mind, the points one might like to make, the questions one might like to ask, until one writes out all of one's thoughts. Putting things in order, improving grammar, eliminating duplications, and other kinds of polishing – all of this can be done later. One

might find that one's mind has an organic organising sense regarding one's writings – but this can only activate once one has typed in the raw material.

As a person who has lived through the transition from typewriters to computers, I find the ability to copy, cut, and paste within a piece of writing to be delightful – and I seek to also help others experience this sense of delight.

Teaching and Learning –
8) <u>Creative Writing</u>.

Methods of Story-making include:

Fictional stories can be based on personal experiences and thoughts.

Personification – pretend an object is a person. Let this character have motivations to do things, experience adventures, etc.

To *Storify* means, to make stories based on information or ideas. *Storying* involves thinking about and creating stories. Storying may involve imagining and (in fantasy) trying out possibilities. This gives one practice in decision-making.

<u>Twelve Elements of Story</u>

1) The Title of the story.
2) Characters (their histories, thoughts, decisions, abilities to follow-through on decisions, actions, etc.).
3) Characters' ways of speaking.
4) Characters' ways of moving.
5) Place.
6) Time (continuous, jumps, or flashbacks).
7) The Storyline (also known as, plot).
8) Objects in the story.
9) Sensory elements in the story: smells, flavours, colours, textures, etc.
10) Emotions in the story (for the characters, the teller, and the listeners).

11) If the story is being told by a character in the story: who is the Narrator, and what is the Narrator's point of view, tone of voice, attitude, and style?

12) Point (theme, meaning, moral, lesson, message).

To Fictionalise

Project one's own experience onto an imaginary character, and imagine what might happen. Make changes: a fictional situation does not need to be limited to what one has experienced.

Making Stories out of Pieces

Choose three or four words, some of which relate to the class lesson. Teams of students can be invited to compose stories using these words.

How Does the Story End?

Tell the first part of the story to the students, and invite them to meet in teams to discuss ways the story could end.

Active Imagination

Imagine being in a small boat on the ocean, some distance from the shore, and looking down over the side of the boat, seeing if one can see the ocean floor. In a playful, pretend way, ask the ocean to send something up that you could learn from. If something of interest comes up, personify it (pretend it has human consciousness and language ability), and have an imaginary conversation with it. One could create a story around this character. For additional info please see https://en.wikipedia.org/wiki/Active_imagination .

Question-Based Story-Making

Visualise an outdoor daytime scene. This could be in a city, in a park, in the countryside, or anywhere else. Imagine the weather. Is the air hot or cool? Humid

or dry? Calm or windy? Is the sky clear or cloudy? Imagine that one or more characters (humans, animals, etc.) enters the scene. Focus on one character. Note the posture and movement quality of the character, and the character's clothing and hair. Zoom in on the character's face, especially the eyes and mouth. Try to get a sense of how the character is feeling. Does the character seem to want something, to go someplace, to do something? If the character does seem to want something, a story could form around what could happen next, and how things turn out. https://storytellinginstitute.org/Question-based_Story-making.html .

Making Stories out of Emotions and Situations

Imagine a situation a character might be in. Is the character happy, calm, content, satisfied, etc., with the situation? Or does the character want to improve the situation, or to get out of the situation? Does the character face a challenge in this situation?

Personification

In your imagination, transform an object into a character. Give human characteristics to the object. These characteristics may include consciousness, speech ability, and eyes/ears/mouth/etc. The character might have hopes, fears, and motivations, and might be in a situation that the character may enjoy or may want to get out of. Let stories develop around this character, this personified object (or animal).

Metaphor

A metaphor represents something in the here-and-now with a familiar word, thus making the here-and-now more understandable. Metaphors can – to use a metaphor – help one to "get a grasp on" a situation. Examples –

Life is a journey.
The eye is a window to the soul.
That is the icing on the cake.
You are the sunshine of my life.
All the world is a stage.

Symbol

A symbol is a thing that represents an idea or feeling.

Examples –

A heart may symbolise love.
A dove may symbolise peace.
A frown may symbolise anger.
A smile may symbolise happiness.

Proverbs (Wisdom sayings often using metaphors)

Patience is a virtue.
All that glitters is not gold.
You can't judge a book by its cover.
Haste makes waste.
Honesty is the best policy.
Slow and steady wins the race.
All work and no play makes Jack a dull boy.

When creating a story, one may engage in Metaphorical or Symbolic Thinking.

Notes relating to a workshop on metaphors and symbols are at https://storytellinginstitute.org/Metaphors_and_Symbols_Workshop.pdf .

Regarding additional Literary and Linguistic Techniques, please see https://storytellinginstitute.org/Linguistic_and_Literary_Techniques.html .

ROQI – Remember, Observe, Question, Imagine. That is: first remember and observe a situation in one's memory. Then, question why things were the way they were. And finally, imagine what may have occurred before the scene, what may occur after the scene, and/or ways the scene could have developed other than how it did develop.

As mentioned, one could start with non-fiction auto-biographical writing (about one's own experiences), and then replace oneself with a fictional character, and make changes in the story.

One could start with an idea/point/message that one might like to communicate to people. Imagine a situation involving this idea/point/message in which an imaginary character has to deal with the situation.

What do you think about? What do you care about?

A story can be a model of the past and a model for the future.

A story may be inspirational, presenting a model of behaviour to follow, or may be a warning, presenting a model of behaviour to avoid. One can have two characters: one handles the situation badly, and the other handles the situation well. Or one character can first handle the situation badly, learn a lesson, and then handle the situation well.

Fantasy can be an escape, or it can lead one to the heart of one's situation (in a metaphorical way).

Whenever we see hear, or read about a character in a story, we imagine that we are imagining what that character is experiencing.

Storytelling for Growing and Healing

By reframing and sharing difficult experiences, individuals and societies can overcome trauma, and heal. For more about this please see: https://storytellinginstitute.org/Storytelling_Therapy.html .

https://storytellinginstitute.org/Storytelling_Therapy_group_training_activities.html#b .

https://storytellinginstitute.org/For_Composing_Healing_Stories.pdf .

Types of Creative Writing include

1) A Poem. Any observation or statement could be a poem. A poem could also be words about – or words thought or spoken by or to – remembered or imagined characters.

2) A Story. A story is a series of events involving remembered or imagined characters.

3) A Play. A play is one or more scenes in which a remembered or imagined character appears and speaks to one and/or to other characters.

All stories are about situations. Story readers and listeners can project themselves into, and imagine themselves in these situations.

Considering if they might do things the same as, or differently from, how the characters do things gives the listeners practice for living.

Identify a story's Turning Points (also known as Defining Moments, Dramatic Moments, Moments of Decision, Moments of Truth, Pivotal Points, Crucial Scenes, and Key Scenes).

One Creative Writing Method

1) Daydream. Write about whatever comes to mind (for 10 minutes). This could be about "big" issues like your ideas and feelings about society and/or your personal identity, or "small" issues like something that one experienced that day.

2) Go over what you have written, and underline or highlight the words and sentences of what you have written that seem to you to be the most interesting.

3) Write about the highlighted words and sentences (for 10 minutes).

4) Create imaginary characters and place them in the highlighted situations. Let your imagination play – the situations could develop in your writing differently than the way the situations occurred in real life.

Write about, or as, Alter Ego characters. These are aspects of oneself, personified as characters.

Working with one's Life Story

1) Write your Life Story – from when and were you were born, to today. You might focus on your unique interests, talents, and abilities. In other words: What are you good at, and what do you know a lot about? When and how did you discover these unique interests? How do you plan to develop and apply these interests through education and work?

2) Identify turning points, outstanding story elements (motifs), and themes in this story.

3) Write the story as if it had happened to a fictional character.

4) Change the story in any other way. Create a metaphorical (fantasy) version of the story, or of any

part of it.

Why Does a Character Feel That Way?

If a character might be happy, the character might feel this way because ___.

If a character might be sad, the character might feel this way because ___.

If a character might be in a rush, the character might feel this way because ___.

If a character might be confused, the character might feel this way because ___.

If a character might have a feeling of achievement, the character might feel this way because ___.

Some Possible Reasons to do Creative Writing

Discover, explore, and express one's thoughts and feelings.

Experience feelings of accomplishment and achievement by externalising and shaping one's thoughts and feelings. Experience the joy of being a creator.

Structure and organise one's thoughts. Develop one's communication skills (one's ability to use words to paint pictures and express ideas in readers' minds). Become a more articulate communicator.

Creating and sharing stories can be powerful forms of persuasion – showing positive examples of behaviour (for readers to follow), and negative examples (for readers to avoid).

To practice problem-solving, make a list of problems – big and small, personal and social. For each problem, write about numerous possible solutions.

Role-play to explore a situation, one's options and choices.

Practice looking at situations from different angles (from the perspectives of each character). This might increase one's senses of awareness of others' feelings, situations, and points of view, and one's compassion for others. It might also help one improve one's ways of getting along with other people.

Develop one's imagination and creativity (one's ability to imagine and to create).

Creativity is a useful ability to have in any field, and in life in general.

One may eventually work in fields – such as Entertainment, Advertising, and Marketing – in which one may benefit if one has creativity skills, including story composition skills.

Regarding any situation:

1) What are some ways a situation has occurred in your experience?
2) What are some ways this situation has occurred in others' experiences? In stories?
3) What are some ways this situation might occur in your imagination?

Imagine a worst-case scenario. What could go wrong?

Ways to avoid pitfalls. Ways to recover from pitfalls.

Imagine a best-case scenario. What could go well?

What are some ways you might fear the situation might occur?

What are some ways you might like the situation to occur?

Every challenge is an opportunity for growth.

Let your mind wander. Let your imagination play. Give free rein to your imagination.

Theories of Story include:

1) Vladimir Propp's theory of Fragmentation and Wholeness.
2) Joseph Campbell's theory of Heroic Journey and Community Revitalisation.
3) Theodora Goss' theory of the Fairytale Heroine's Journey.
4) Carl Jung's theory of Psychological Integration.
5) The theory of the "The Well-Made Play" (Conflict, Crisis, and Resolution).
6) Bob McGee's theory of Characters Being on Missions.
7) Classical Design.
8) Aristotle's theory of Catharsis.
9) The Indian theory of Rasas.

1. **Vladimir Propp's theory** (*Morphology of the Folktale,* 1928) states that a story (especially a fairytale) is composed of three stages:
    a) Peaceful home.
    b) Break-up of the home, often seemingly caused by a villain figure.
    c) A member of the broken home tracks down and defeats the villain, and re-establishes the home.
2. **Joseph Campbell's theory** of The Hero's Journey (*The Hero with One Thousand Faces*, 1949)

also states that a story especially a heroic legend) is composed of three stages:

a) The hero's/heroine's community is dull and barren. (For examples: people are oppressed; people are unable to have children; there is no rain; etc.)

b) The hero/heroine goes on a journey, and obtains a sacred object.

c) The hero/heroine returns to the community with the sacred object, and revitalises the community.

3. **Theodora Goss' theory** of the Fairytale Heroine's Journey states that the heroine leaves home, enters the forest, is mentored by a senior woman, learns a craft, and earns a reward. https://storytellinginstitute.org/The_Fairytale_Heroines_Journey.html .

4. **Carl Jung's theory** of Psychological Integration – which he often called "Individuation" (the making of an individual) – states that stories are composed of two stages:

   a) Elements are apart.

   b) Elements are integrated.

   This approach sometimes involves seeing aspects of existence as Male and Female elements, which symbolise both aspects of each individual's personality (micro level), and aspects of nature (macro level). For examples: The sea might symbolise the Female element, and the land might symbolise the Male element. Daytime and action might symbolise the Male element, and night and

the regeneration of sleep and rest might represent the Female element.

This theory states that each individual's personality is composed of Male and Female elements, and that stories portray, represent, and facilitate psychological integration (in the teller and in each listener) by bringing these Male and Female elements together and into harmony with each other.

Another aspect of individuation is that the Main Character discovers and/or confirms the Main Character's relationships with society, culture, and the universe. Now the Main Character truly knows who the Main Character is, and how the Main Character fits into the larger picture.

5. From the 1920s to the 1960s – the Golden Age of Modern Western Drama – there was much talk about "**The Well-Made Play.**" This model also applied to other forms of story presentation, such as screenplays and novels. According to this theory, stories revolve around conflict:

a) Exposition (the background is explained).

b) Conflict develops.

c) Crisis.

d) Resolution.

This model does not have much to say about the art of avoiding conflict. Moreover, it was produced by cultures which were very competitive and individualistic.

6. The following is based on material in **Bob McGee**'s *Story: Substance, Structure, Style, and the Principles of Screenwriting* (1997).

Dramatic Structure and Character Development.

What changes occur in the main character's situation or condition? Does the character grow, change, learn? Is the character transformed? Or is it just that the character's inner nature is revealed? A character's inner and innate nature may be revealed through his/her choices under pressure.

"Character is destiny." A character's fate is created by who the character is, which is expressed in what the character does.

A character may be on a Quest, a Mission, to do, create, or find something; a character may desire to become something, or to win over someone.

The character's quest is the story's Spine, Super-Objective, and Controlling Idea. Look into a character's heart to discover what the character is seeking. What are a character's Motivations and Objectives in a scene, a sequence of scenes, the entire story? What change occurs in a scene? How does a scene move the story forward? What is at risk, at stake, in each scene? The higher the risk, investment, and expenditure, the more precious the prize.

The Hook, the Inciting Incident, captures the audience members' attention, awakens the listener/reader's curiosity, sets the story into motion, and upsets the balance of forces in the central character's life. The character must react to restore balance. The Inciting Incident establishes

the story's Major Dramatic Question. It tells the audience, "This is the issue, this is what is at stake." Now we want to see how things work out, what happens next.

There may be some Problem in the story that the characters or the audience members want to be resolved. If all are content, there may be no need for dramatic action.

Conflict may occur due to scarcity, frustration, ambition, desire, etc. Progressive Complications, Obstacles, and Hurdles may be faced by the main character in the course of the character attempting to restore balance to the character's situation, to achieve a goal.

Set-up (also known as "Exposition") – gives information to characters and audience members about what has occurred in the past.

Pay-off – this information is used by characters in a way that moves the story forward.

A Turning Point in a story may occur when a character, under pressure, takes an action in the pursuit of what the character desires.

Reversals, Twists, are surprising things that a character does, or that happen to a character.

At some point, the main character goes to an extreme in pursuing the character's goal. The changes are irreversible. The main character passes a "Point of No Return."

There may be a (seemingly) "all-is-lost" moment. However, if the Main Character can be resilient, can keep cool and pull him/herself together, the Main Character may be able to "rise to the occasion"

and overcome the challenge. In such cases, the character him/herself might say, “I did not know I had it in me” – or some other character in the story might say this about the Main Character.

Following such a triumph, there is a “New Normal” – an atmosphere in which all now know what the character is capable of.

An Open Ending means, things could go any number of ways – things are left open.

Subplots may resonate with, or may contradict, the Controlling Idea of the main plot.

Irony involves the co-existence of opposites.

In short, this model of story is:

1) An opening incident occurs which sets the story in motion.

2) A Main Character’s challenge, mission, and/or conflict comes into focus.

3) The plot thickens; there is a gathering storm.

4) A seemingly “all-is-lost moment” occurs.

5) A Main Character rises to the occasion and achieves the Main Character’s objective.

6) A “new normal” is achieved – all now understand what the Main Character is capable of.

7. “**Classical Design**” refers to “a story that is built around an active protagonist who struggles against primarily external forces of antagonism to pursue what the protagonist desires, through continuous time, within a consistent and causally connected fictional reality, to a closed ending of absolute,

irreversible change" (McGee, 1997, p. 45). Key terms include: Causality, Closed Ending, Linear Time, External Conflict, Consistent Reality, Active Protagonist.

8. Aristotle, the ancient Greek philosopher (and literary and drama critic) who lived approximately 2,500 years ago, presented and discussed the theory of "**Catharsis**." This especially applied to one type of drama – tragedy, in which the hero (usually a man) is destroyed by a tragic flaw within himself. This flaw was often hubris (pride). According to the theory of catharsis, audience members feel awe, and finally release and relief, by observing and identifying with a great figure who falls due to his tragic flaw.

9. In classical Indian aesthetics – as set forth in the Sanskrit text, the *Natyasastra* (Bharata, approximately 2,000 years ago) – there are eight **Bhavas** (imitations of emotions that actors perform) and corresponding **Rasas** (the audience members' reactions). These eight emotions are: Astonishment, Comedy, Love, Disgust, Heroism, Sadness, Fear, and Anger. Peace was added later.

   According to this approach, what happens in a story is that the story presenter presents the representation of the emotion, and the audience members then experience that emotion. Various Rasas can be combined.

   Notes for a Creative Writing Workshop are at https://storytellinginstitute.org/Creative_Writing_Workshop.html .

Teaching and Learning –
9) <u>Non-Fiction Writing</u>.

Types of essays include:

1) Persuasive.

2) Research.

3) Descriptive.

4) Autobiographical (about one's own experiences).

5) Biographical (about other peoples' experiences).

Regarding Persuasive essays:

Is there something you want to bring to peoples' attention?

Is there a point you would like to make?

Is there something you feel we should appreciate and celebrate?

Is there a behaviour you would like to change?

Especially for Persuasive and Research essays:

One needs to provide evidence that supports one's point of view (page 58).

Regarding Research essays –

What are you curious about and fascinated by? If something is interesting to you, it is likely that it will also be interesting to others. Ask a question and begin to answer it.

Regarding Descriptive writing: Focus on using words relating to the five senses (touch, sight, hearing, taste, and smell) to describe and give the reader the imagined experience of something you have experienced.

Regarding Business Communication: it is best to get to the point quickly. As soon as possible, communicate what you want, and what you are offering.

Regarding Autobiographical writing: write your Life Story, that is, the Story of Your Life. A time limit or page limit could be given for the writing. Identify outstanding episodes, turning points, and moments of truth, when your real self emerged and/or you grew, matured, and transformed.

Regarding Autobiographical and Biographical writing: keep in mind the distinction between writing what occurred, and your commentary about what occurred.

<u>Story-writing Prompts</u>

Write about

– your favourite _____.

– something you have done well.

– a place only you know about.

– some aspects of society you tend to think about.

– some environmental issues you tend to think about.

– professions you are considering joining.

If You Could …

If you could do anything – What would you do?

If you could go anywhere – Where would you go?

If you could be anyone – Who would you be?

If you could meet anyone – Who would you meet? (How might the conversation go?)

What do you think about? What do you care about?

1) Write about whatever comes to mind for 20 minutes.

2) Underline (or highlight) the sentences that are most interesting to you..

3) Write for another 20 minutes about what you underlined.

Research Essay Components and Structure

Introduction –

1) One might give an illustrative anecdote (a brief story), to get the reader involved on the human level (on emotional, philosophical, and aesthetic levels).

2) Introduce the topic, problem, and/or issue.

3) State the research question (or questions). This research question could be supplied by the Instructor. However, for maximum educational value and effectiveness, it is recommended that the student thinks about what he/she is fascinated by and curious about regarding the subject, and under the guidance of the Instructor formulates the research question him/herself accordingly.

4) State one's possible answer (one's hypothetical answer, one's hypothesis) to the research question – if one does have a possible answer in mind.

5) Discuss the history (past), contexts (present), and implications (future) of the research question and possible answers.

6) Explain why one's research question(s), and answer(s) (hypotheses), are important.

7) Discuss what individuals and communities, and what disciplines of scholarship, have considered these matters.

8) State some limitations of the project (state some matters one's essay will not discuss).

9) State what one is going to do in the balance of the essay. For example: state the kinds of evidence one would be giving to support one's hypotheses.

Main Body –

1) Present the data that one has gathered. Cite any evidence that one has found.

2) Support one's hypothesis by building one's argument for that hypothesis:

   Seek to answer one's Research Question (and support one's Hypothesis, if one has one) by presenting evidence. Kinds of evidence that one could present include

   A) Traditions.

   B) Authorities' opinions.

   C) Statistics, such as regarding Public Opinion (as shown in "polls" and "surveys").

   D) Personal experiences of oneself and/or others.

   E) Logic.

3) Discuss other possible answers to the research question. That is: raise and reply to points of view that may be oppositional to one's own.

Conclusion –

1) Summarize and review any of the above.

2) State what one has done up to this point in the essay, and briefly once again present one's hypotheses (one's answers to the research questions).

3) Express solidarity with readers, and appeal to the

common good: that is, review why one's hypotheses are useful, why one's answers are correct, and why it might be beneficial for the reader to agree with these hypotheses and adopt them.

4) Suggest future scholarly projects that could follow up on the present one.

Notes on Analysis of Written Language

Including:

1) Grammar (the arrangement of words to make clear phrases and clauses; and types of sentences).
2) Punctuation.
3) Formatting.
4) Spelling.
5) Linguistic and Literary Techniques.
6) General Issues Relating to Written Language. are at https://storytellinginstitute.org/Analysis_of_Written_Language.html .

Teaching and Learning
Any Subject Interactively Through –
10) Storytelling and Other Verbal Arts

A function of story and drama is to put ideas, emotions, and ideals, into play.

Teaching concepts through stories can make learning complex information memorable, engaging, and relatable – through emotional connection. Presenting abstract ideas in story form can boost creativity, improve language abilities, foster empathy, and enhance critical thinking in students, enabling them to connect with material and think about complex subjects better than through just facts alone.

This approach can transform passive listening into active imaginary participation, making subjects such as math or history accessible and fun through characters and plots. Teachers can use stories to introduce topics, explain processes, and promote understanding, turning dry facts into dynamic learning experiences that foster deeper comprehension and curiosity.

A teacher needs to decide what information she/he wants the students to learn, the facts she/he wants them to memorise. Then, the teacher needs to consider what ideas she/he wants the student to think about. The teacher could bring to mind a situation relating to a lesson. The teacher (and/or students) could then create (imagine) a character, and place this character in the situation. All can ponder the challenges the character might face, the motivations the character might have, and how the character might handle the situation. A story might take shape out of this.

Any topic can be presented in story form. Objects, even

biological and chemical elements, can be personified and turned into characters.

In these ways, stories can put facts and ideas related to a lesson into play. With stories, one can think about the material in a relaxed, playful manner.

Fictional stories often contain metaphors (something that stands for something else). More about metaphors is on pages 41-42.

If students hear tell or hear a story, they are likely to think about and internalize it than if they had heard the material only as information.

Imagine, Identify, Project, Empathise, Imitate

Story listeners can **Project** themselves into story characters, and **Imagine** themselves in the story situations. They may **Empathise** and **Identify** with – and even possibly eventually **Imitate** – the story characters.

Teachers can invite students to think about, If I were in that situation, what would I have done? The students might consider if they might do things the same or differently from how the story characters do things. This gives the students practice for living.

Story implies adventure, which may involve life-or-death urgency.

A story is an easy way to store and access information. And stories can be excellent triggers for discussion, in part because judgements (by the storyteller) about the way the characters behave are often built-in to a storytelling. A story is a package of information that has meaning. The meaning can be contested, through Critical Thinking."

Thinking critically doesn't mean being negative. It means looking at a situation from as many sides and angles as possible. What are the traditions in the story, and how does one feel about these traditions? What do some experts say? Seeking to look at things objectively. There is no last word in critical thinking. It is an ongoing process of gathering evidence to answer a question.

Benefits of critical thinking (especially about stories) for students include:

Deeper Understanding: fostering a stronger connection to the material.

Positive Learning Attitude: making learning an adventure, not a chore.

Cultural and Moral Growth: developing values, and learning about different cultures.

Creativity and Problem-Solving: encouraging imaginative solutions to challenges.

Here are kinds of stories that can be used to help teach various subjects:

1) **Life Lessons**.

Think of a point one would like to communicate, and then recall or create an Animal Fable – or any other kind of story (including a personal-experience story) – that illustrates this point. The story could be inspirational (presenting a model to be followed), or a warning (presenting a model to be avoided). There could be two characters: one handles a situation unsuccessfully, the other does so successfully. Or, a character could first handle a situation unsuccessfully, then handle it successfully.

Or – Think of a favourite Animal Fable, or any other story (including a personal-experience story) and then think about the points this story makes. For examples:

"**The Fox and the Crane**" – The importance of giving material in a way that it can be received. Seeing a situation from others' points of view. We should be empathetic, not self-centered.

"**The Hare and the Tortoise**" ("The Rabbit and the Turtle") – Slow and steady wins the race.

"**The Ant and the Grasshopper**" – The value of planning, hard work, and self-discipline.

"**The Boy Who Cried Wolf**" – Don't lose your credibility.

"**The Goose Who Laid the Golden Eggs**" – Patience is a virtue. Haste makes waste.

"**The Lion and the Mouse**" – Brains are more important than muscles. Big things sometimes come in small packages.

Links to many more Animal Fables and other Folktales are at https://storytellinginstitute.org/Traditional_Stories.html .

2) **Language**.

Singing-Games.

When playing Singing-Games, participants often

A) Say and Physically Do things simultaneously,

B) Repeat Phrases with Variations,

C) Role-play, and

D) Engage in Question-and-Answer Routines.

All of this helps children to practice and learn spoken language.

Documentation of 12 **Singing-Games** is on pages 89-121.

Saying and Physically-Doing Songs.

Reviewing in song with movements what one actually does in one's life. –

1 "This is the way we wash our face,
Wash our face, wash our face,
This is the way we wash our face
Early in the morning." (Additional verses.)

2 "Put your right hand in, take your right hand out,
Put your right hand in and shake it all about.
Do the boogie woogie and turn yourself around,
That's what it's all about." (Additional verses.)

Tongue-Twisters

"She sells seashells by the seashore."
"Peter picked a peck of pickled peppers."
"How much wood would a woodchuck chuck,
if a woodchuck could chuck wood?"

A Story – "**Lost in the Forest of Words**" (page 84). Giving listeners motivation to think about words.

3) **<u>History and Literature</u>**

History is sometimes taught in terms of great events, their dates and locations, and the names of the people involved. Or, history may be taught in terms of economic, sociological, or cultural factors. Potential learners may find these approaches to be "dry."

An alternative, or complementary, approach (which

can also be used with fictional literature) is: Describe the situation that a main character is facing, paint the picture in your listeners' imaginations, and then ask the listeners (either in the middle of the story, or after the complete story is told) what they, the listeners, would do in that situation. Students could also draw pictures of the situation and possible responses.

4) **Math**

Word problems.

Examples:

A child was going to the child's grandmother's house.

The grandmother's house was 100 km away.

If the train was going 50 km per hour, how many hours would it take for the train to get to the house?

Or,

If the train arrived in two hours, how fast was the train going?

There were three children, and six apples.

If each child might get the same number of apples, how many apples would each child receive?

Or,

If there were six apples, and each child would receive two apples, how many children could receive two apples?

5) **Science** (Chemistry, Biology, Physics, Medicine, etc.).

Key terms: Personification. Character. Situation. Challenges and Conflicts. Motivation. Yearning.

"**Walter the Drop of Water**" (Chemistry) (page 79).

H_2O (a molecule consisting of two atoms of Hydrogen and one atom of Oxygen) can occur in three forms: liquid, gas, and solid. This story follows the adventures of one personified "Drop of Water" who wants to travel, and occurs in all three forms along the way.

"**King Ya-Ya**" (Environmental Sciences) (page 82).

An arrogant King discovers that there may be un-intended and unwanted consequences when one interferes with a natural eco-system.

"**Fantastic Voyage**" (Biology) (page 83).

A story about a submarine (and its human occupants) being miniturised and injected into a person in order to travel to the person's brain and use a laser to dissolve a blood clot there. The urgency of the situation could be good motivation to learn the anatomy of the arteries and veins the submarine needs to navigate through.

Also – Case Studies regarding Innovations, Discoveries, and Inventions. Biographies of Scientists. What were the needs in society at that time prompted the new development?

What were conditions at that time in society that made the new development possible?

Necessity is the mother of invention.

6) **<u>Autobiography</u>**

Curriculums may sometimes seem to have little connection with students' lives. For the sake of student engagement and involvement, it may at times be

useful to have students explore their own experiences – including their experiences of family, neighborhood, and social and professional groups. Through this kind of storytelling, students can represent and interpret the realities they experience. Storytelling can thus connect learning to life. This validates the experiences and emotions of students' lives, and also helps them to think about these things. In this way, self-knowledge and localised education can occur.

All of the above may enliven the delivery and experience of curriculum material.

In summary:

Learning often involves starting with what is known, and then using what one knows to also come to understand that which had previously been unknown.

Storying can offer a window to the past and to the future – while it also always presents options for behaviour in the present. Storying can help participants to understand and empathise with other individuals and cultures. In the storying process, connections and understandings are formed, both within and between people.

Stimulation of the imagination may assist participants to develop "metaphoric fluency," which involves finding similarities between things, and making connections between the self and the outside world. Upon hearing stories, similar experiences from their own lives often spontaneously come to listeners' minds.

In general, types of stories that can be used for teaching-and-learning include:

1) Traditional stories (folktales, epics, legends, myths, etc.).

2) Experiences from everyday life (and other non-fiction, historical stories).

3) Original creative stories.

The outline of a Workshop on “Educational Uses of Storytelling” is at https://storytellinginstitute.org/Educational_Uses_of_Storytelling_Workshop.html .

Further Readings

“Links to Writings Providing Evidence that Storytelling Activities can Help Students to Improve Their General Academic Achievement” (2015), http://storytellinginstitute.org/37.html .

“Storytelling: The Heart and Soul of Education” (1998), http://files.eric.ed.gov/fulltext/ED426398.pdf , by Pacific Resources for Education and Learning.

“Storytelling as a Tool for Teaching and Learning” (2015) http://indianstorytellingnetwork.org/2015k.pdf , by Kathalaya (https://kathalaya.org).

“Storytelling Workshop for Teachers: Notes” (2015), https://storytellinginstitute.org/12.html , by the World Storytelling Institute (https://storytellinginstitute.org).

Teaching and Learning
Any Subject Interactively Through –
11) <u>Drama</u>

The Age of the Long Lecture is over. A brief lecture can introduce a topic, but then the students need to go into active mode. Where the emotions and the body go, the thinking mind follows. One thinks about what one feels and physically does.

We are living in *The Age of Attention Deficit Disorder*. People tend to skim over what they read and see. Things often don't sink in.

The students could be invited to pretend they are story characters. How might these students (in character) respond to what other students (both as themselves and as other characters) might say?

Have the students act things out – to move and speak as if they were aspects of topics in the lesson. If the students are physically and verbally – emotionally – acting-out the character, the material is more likely to make an impression on them. This gives a sense of reality to the material being studied, making it more real, tangible. The students can more easily absorb and digest the situation and the factors involved. They can get involved and engage with the material.

There can be speeches by characters (who are being enacted), including historical characters. What might characters say about the situations they are in? What might characters say about themselves – to themselves and to others?

Each character could have its own unique ways of speaking and moving.

Hot Seat

One student could play the role of a main character of a story. This student sits facing all of the other students. The other students ask the character why the character behaved the way the character did. *(From Shyama Sridharan.)*

Students could confer in groups of five or six. They could pretend to be a story's characters. The other students in each group could come in front of the class and enact their dramas – and then discuss how the drama relates to the lesson.

Is there contestation, conflict, in the story? Between personalities? Between ideas?

Here are some examples of enactments:

Freedom Fighters Role-Play, with Debate

Use role-playing to teach empathy and perspective-taking. In a history lesson, for instance, students could be invited to assume roles of freedom fighters during India's Independence Movement. Each student could be assigned to play a different character – some well-known, others everyday people – who all had different motivations and challenges. The students have to debate, collaborate, and strategize their approaches to achieving freedom. This can help students to experience and thus understand the diverse mind-sets of the individuals involved.

The Freedom Fighters:

Mahatma Gandhi – Non-violent resistance (Satyagraha). Challenge: how to convince the people to be non-violent during mass protests?

Rani Lakshmi Bai (https://simple.wikipedia.org/wiki/Rani_Lakshmibai) – Defending her Kingdom and breaking stereotypes. Challenges: limited resources, handling betrayal by her own people.

Sarojini Naidu (https://en.wikipedia.org/wiki/Sarojini_Naidu) – Empowering women and participating actively in the freedom struggle while balancing family life; overcoming male dominated movement; and facing imprisonment.

Forest – Enact, Give Voice to, the Different Points of View Held by the Various Stake-holders.

Forest Officers, including those involved with Project Tiger. (There could be debates between Forest Officers who do and do not believe that the presence of tribal people is beneficial to the forest).

Tribal people.

Business people – Development (homes, resorts, agriculture, estates, mining, logging).

People in NGOs who are concerned with preserving nature (forests are “the lungs of the world”).

People in NGOs who are concerned with preserving traditional knowledge.

Pegasus, Phoenix, Dragon.

In the school of which I am dean, currently we have three teams; Dragon, Phoenix, and Pegasus (a flying horse). These are mythical animals from ancient Greek culture.

With the students remaining seated, I said,

> In addition to just saying those words, let's actually act them out. This will give you more of a sense, more of an understanding of, what we're talking about and imagining.
>
> Pegasus is a flying horse, a horse with wings. Okay, horses, let me see your wings. And okay, everybody, please flap your wings and lift off the ground. Let's go to Kanyakumari, near where we are in Nagercoil. Let's go to the ocean. Let's go swimming. So here we go. We are flying. Now dive into the water – stop flapping and start swimming, gently, with your legs. Okay, time to come back to school. Flap your wings again. Come up. Lift off the water. Come back to Nagercoil, come back into the school building, come to our classroom, and sit down.

So I took them on this little imaginary journey. They got to think about, "What does it actually mean to talk about horses with wings?"

Then the Phoenix:

> The story of the Phoenix is a Greek legend about resurrection. There was a terrible fire. The Phoenix bird was burning, and it died. But then it came back to life. It was a miracle.

I invited the students to act this out physically.

Then the Dragon:

> When a Dragon gets angry, it can breathe fire. Okay everybody, let me see your angry face. Yes, you can do this. Let me see you. Yes, frown the eyebrow. Eyebrows knit together. Yes, yes, yes. And when the Dragon is angry, it will frown and breathe fire and burn anything in its way it doesn't like. Let me see it!

The students mimed this.

Living Newspaper.

Take an article in a newspaper (possibly with a photo), and have students play the various characters in the situation. This might start as a tableau (all striking and holding poses.)

Painting Enactment

Do a tableau (a group of people holding poses), and then let the characters come to life and interact with each other.

An example:

The painting of "George Washington Crossing the Delaware River," by Emmanuel Leutz (1851), https://storytellinginstitute.org/George_Washington_Crossing_the_Delaware_River.jpg .

Sculpture Enactment. Historical Enactment.

Marina Beach statues.

"**Labour**" (men working together).

For a number of years, beside Chennai's Marina Beach I took people to six statues, **Kannagi, NSC Bose, Thiruvalluvar, Bharathidasan, G U Pope,** and **Avvaiyar**. At each statue, somebody said (for example), "I am Kannagi, and this is my story. I was born in Poompuhar..."

https://storytellinginstitute.org/Marina_Beach_Statues_Scripts.pdf .

https://storytellinginstitute.org/Statues_on_Marina_Beach_article.pdf .

A painting and photos of the statues beside Marina Beach are at,
https://storytellinginstitute.org/18_Oct_2024_a.pdf .

First the autobiographical story was told in Tamil, then in English. This is a great way of bringing history and literature, culture heroes and heroines, to life.

Enacting a Biological Process: Situation: Erosion. Characters: Water, Rock, Sand.

Erosion occurs when water comes against a rock. Over hundreds of years, the water wears away the rock, turning some of it into sand. Some students can play the water, and some can play the rock. Then the group leader could invite participants to "come to life" and Interact with each other (gently).

Ways of Enacting Situations include:

1) **Mime** (acting-out scenes only physically, non-verbally).
2) **Improvisation** (acting-out scenes including verbally).
3) **Statue** (individuals strike a pose). Freeze! Come to Life!
4) **Tableau** (members of a group strike poses).
5) **An Imaginary Journey**.
6) **Monologue**. Monologue works well with studying various historical periods. It involves less interaction between characters. *(From Barry Stewart Mann.)*

Key terms: Pretend. Express (Speak and Move). Interact.

Teaching and Learning
Any Subject Interactively Through –
12) All of the Expressive Arts

In the context of teaching and learning, the impulse to express oneself artistically my take many forms and media. All mediums can be welcomed and appreciated. Especially with older students, the expressions can then be discussed through spoken and written words.

In the term, “Expressive Arts,” the word, “Expressive” serves to emphasise that the point is not for one to produce a polished, finished piece of art, but rather to express one’s imagination in a creative, spontaneous, heartfelt way.

Arts through which teaching and learning can occur include:

1) Story in oral form (involving listening, speaking, reading, and/or writing).
2) Drawings, paintings, and photographs (involving creating and/or viewing).
3) Sculptures, masks, theatrical props, and other three-dimensional objects (involving creating, touching, and/or viewing).
4) Role-playing with improvised dialogue (involving ways of speaking, ways of moving, and/or creating dialogue). Students could enact just one situation or an entire story. Regarding ways of speaking: various characters could have in their speech their own rhythm, melody, accents, and other distinctive speech patterns. Regarding ways of moving: various characters could have their own posture and quality of movement (slow, quick, smooth, jerky, etc.).

5) Action-songs (involving ways of speaking, singing, and moving). Action songs often involve saying and physically doing a thing simultaneously, and repetition with variation.

The above-mentioned activities could be done separately or in combination.

When the term, Integrating Arts, is used I am thinking this refers to all of the arts. Thus, when drawings or paintings are referred to, the term “visual art” might be used; and when sculptures and other objects are referred to, the term, “three-dimensional art,” might be used.

As mentioned above, a teacher could present any of this material to students, but the more the students create on their own, the more they will be involved and the more they will learn.

13) Developing an Interactive Arts-Integrated Culture in a School

To develop an interactive Arts Integrated culture in a school –

Identify teachers who are good at storifying (placing information into stories, and making up stories related to lessons) and dramatising – teachers who do these things naturally.

Hire teachers of visual art, drama, dance, and music.

Have the above-mentioned teachers train the other teachers.

Encourage teachers to share online resources with each other.

Assign one or more teachers to gather best practices regarding:

1) Ways of using story and the other arts for teaching and learning.
2) Ways of teaching and learning various forms of public speaking, and various forms of writing.

Request the teachers to meet regularly to discuss the above.

Encourage teachers to:

Have the students act things out – to move and speak as if they were aspects of topics in the lesson.

Place students in small groups in which the students could create, practice, or discuss things. The group members could then make presentations and give performances for the entire class.

Regarding all of the above, have teachers write up best practices, and make these reports accessible generally. Schedule demonstrations of the practices described in the report.

In these ways, the culture of using storytelling and the other arts for teaching and learning, and of students developing their communication abilities, could develop in a school.

Appendix A: 4 Stories

"**Walter the Drop of Water.**"

"**King Ya-Ya.**"

"**Fantastic Voyage.**"

"**Lost in a Forest of Words.**"

"**Walter the Drop of Water**"

Author Unknown, Re-told by Eric Miller

Once there lived a drop of water named Walter. Walter lived at the bottom of the sea. It was very cold and dark. Walter had one wish: "I would really love to travel, to see the world!" But he was stuck. And it seemed that there was nothing he could do about it.

Then one day a fish came by and swallowed Walter. This fish swam to many places in the sea. But Walter could not see anything. He was in the fish's stomach.

One day, a whale ate this fish. Some whales can only eat krill, which are tiny shrimp. But some whales eat fish, and this was a whale of this type. So now Walter was in the whale's stomach. And he had the same problem – no matter where the whale went, Walter could not see anything.

Now whales are mammals, like you and me. They need to breath air. So they go up to the ocean's surface, and blow air in and out through a hole in their backs called a blow-hole. One time this whale went up and blew upwards – it also blew Walter out and upwards. Up and up and up Walter went! He was fascinated to see the surface of the ocean, and the sky. He had never seen these things before. Up, up, up he went – and finally, he evaporated!

Now you might know that H_2O is composed of two atoms of hydrogen, and one atom of oxygen. H_2O is a chemical compound, which is also known as a molecule. And H_2O can take three forms: 1) when it is liquid, it is water; 2) when it is solid, it is snow and ice; and 3) when it is a gas, it is vapor.

Up until now, Walter had been water, but now he had became vapor. And far up in the sky there, he and other molecules of H_2O in the gaseous state formed a cloud. He could see very far distances in all directions, but he could only see the sea and sky. Walter thought to himself, “This is wonderful, but it is not enough. I have heard of ‘land,’ and ‘trees.’ I want to see some of those things too.”

Fortunately for Walter, some wind came by and began to blow the cloud, and push it. Whoosh! Everybody, please help the wind push the cloud. Whoosh! Some time later, Walter saw land! It was a beach – it was Marina Beach here in Chennai! He saw all of the sand, and the children playing there, making sand castles and flying kites. Walter also saw the hundreds of small boats in the fishing village beside the recreational beach.

But the wind kept blowing. The cloud Walter was in passed over the very building we are in, over this very school in Chennai! He could look down at the building – although he couldn’t see us because he could not see down through the ceiling.

The wind kept blowing, and the cloud kept moving, until it came to the mountain range in the interior of our state, Tamil Nadu. The cloud came to the mountainous region which is the border between Tamil Nadu, and Kerala to the west.

Just about then, the cloud started turning dark blue.

What might happen soon, if a cloud becomes dark blue? Yes, it might rain. But up in these mountains, it sometimes gets very cold. And when it is so cold, sometimes instead of producing raindrops, clouds produce small pieces of ice, called hail.

And that is what happened here: Walter and his friends in the cloud came down as tiny pieces of ice. Plop – Walter landed on the side of a mountain. He melted, and seeped into the mountainside. He found his way to a river, and swoosh, swoosh, down the river he went, very fast, until –

Stop! Walter and the other drops of water around him were suddenly contained and still. They had come to a water-bottling plant. Walter was placed in a plastic bottle, and... [the storyteller picks up a water bottle] here he is, inside this bottle!

[Talking to the water bottle] Walter, hello! Can you hear me? Are you ok?

[The storyteller holds the water bottle up to his/her right ear.] Yes, Walter says he is fine.

[Talking to the water bottle] Walter, might it be ok if I might drink you?

[To the audience] Do you think it's ok?

[Holding the bottle to his/her ear] Yes, Walter says it is ok to drink him – in fact he says he wants me to drink him, so he can continue traveling around the world freely again.

[The storyteller drinks from the bottle] Now students, what are the ways water can leave the body? Yes – through tears, blood, sweat... Well, we'll leave the rest to Biology class. But rest assured, Walter will soon be on his travels again.

"**King Ya-ya**"

An Ecological Folktale

Once there was a king who had many followers. And no matter what he said to them, they would answer, "Ya-ya!"

One day the king said to his followers, "Let us visit my castle in the countryside."

Everyone said, "Ya-ya!"

That night in the castle in the countryside, just as the king was getting into his nice soft bed, he realised that the frogs outside were croaking loudly. He stood at an open window, and commanded, "Oh frogs, I am the king! I command you to stop croaking!" But the frogs just kept on croaking. The king could not sleep. He tossed and turned all night.

The next morning, the king gathered all of his followers in the castle's main hall. He said to them, "I had a terrible night. I barely slept at all. Those frogs kept me awake with all their croaking. Did that happen to you also?"

Everyone said, "Ya-ya!"

"That settles it," said the king. "I think we should kill all the frogs. That is the only way we are going to get any peace and quiet. What do you say?"

Again, everyone said, "Ya-Ya!" – except one young girl. This child raised her hand, and said, "Oh great king, with all due respect, I want to say, everything is connected."

The king replied, "Everything is connected? What is that supposed to mean? I do not have time for philosophical discussions. I want action!" And he gave the order, "Let all of the frogs be killed!"

Luckily for the frogs, one frog had been sitting in an open window in the main hall. He had been listening to all of

this – and now he jumped away. He rushed to all of the other frogs, and told them of the coming danger. So all of the frogs immediately left the area.

That night, just as the king was getting into his nice soft bed, he realised he was being bitten by mosquitoes. No matter how many he slapped, more kept coming.

The king asked his Assistant, “Why are there so many mosquitoes tonight? I didn’t notice any last night.”

The Assistant answered, “Oh great king, frogs eat mosquitoes. When the frogs went away, the mosquitoes moved in.”

The king kept trying to slap the mosquitoes, but he ended up mostly just slapping himself. He tried to cover himself with his sheet. But it was no use – they kept finding a way to bite him. So again he was up all night.

The next morning, the king again gathered all of his followers in the castle’s main hall. He said to them, “I had another terrible night. Again I barely slept at all. Why didn’t anyone tell me that if the frogs would go, the mosquitoes would come? Why didn’t anyone tell me?”

Then girl who had spoken the day before said, “Oh king, I tried to tell you. I said, everything is connected.”

“Now I see your meaning,” said the king.

And everyone said, “Ya-Ya!”

“**Fantastic Voyage**”
A Science-Fiction Movie

This is a 1966 movie about a miniaturised submarine carrying out a medical procedure in a human body. https://en.wikipedia.org/wiki/Fantastic_Voyage .

This story presents an excellent example of ways a story could motivate students to learn anatomy (especially arteries and veins between the arm and the brain): it is a life-or-death matter for the people in the submarine to find their way to where the blood clot is in the brain in the body of the person the submarine is traveling through.

I composed the following story to help teach aspects of the English language to children.

When performing this story, I encourage audience-participation. That is, I ask the listeners to help the story characters find the needed words. Listeners could do this by supplying some of the answers the characters need to provide in order to get home.

"**Lost in a Forest of Words**"
by Eric Miller

Once there was a brother and sister. They and their mother were getting ready for dinner. Their mother said, "Children, we're going to have dinner a few minutes from now, when father comes home. So you can go out and play if you like, but please don't go far."

So the brother and sister went outside. They lived in a meadow, with a forest on one side. Well, wouldn't you know it? – the two children wandered off into the forest, and before they knew it, they were lost.

They walked and walked, and finally they came to see a little man. He was standing in front of a tall tree. The brother said to the little man, "Sir, can you help us? We are trying to get home, but we're lost."

The little man said, "I will help you. But you have to pay me."

“Pay you?!”, exclaimed the sister. “But we’re only children. We don’t have any money.”

“Oh, I don’t want money!”, replied the little man. “I want to be paid in words. Don’t you know? – You are lost in the Forest of Words. Look up at the leaves on the trees.”

The brother and sister looked up. They were very surprised to see that all of the leaves were shaped like letters. They saw the Latin letters which are used to write the English language. They saw Tamil letters, and letters from many other languages.

The little man said, “I’ll tell you what to do, but first you’ll have to pay me five words that rhyme with book.”

The brother and sister said, “Cook, look, crook, hook, and took.”

“Very good!”, said the little man. “Ok. Go down this hill. You’ll see a huge tree. Go left. After some time, you’ll see a medium-sized boulder. Then go right. You’ll come to a village. Go to the fruit market, and you’ll see a lady who is selling watermelons. She will help you get home.”

So off the brother and sister went – to the huge tree, to the medium-sized boulder, and sure enough, they came to the village. They found the lady who was selling watermelons. The watermelons looked very delicious. So the girl said, “Excuse me. We would like two pieces of watermelon – and we also need to find out how to get home.”

The lady who was selling watermelons looked up and said, “I would be happy to help you. But first you must tell me five words that have a double e in their middles.”

“Two e’s. Hmmm,” said the brother and sister. “Ok – Keep. Sleep. Weep.”

[To the audience] Can anyone help? The words don't have to rhyme.

"Need." "Seek."

"Well done!", said the woman. She gave two slices of watermelon to the children, and said to them, "Ok. You've got to go down the hill on the far side of the village. You'll come to a river. You'll need to cross that river in order to get home. There will be a man there in a boat. He will take you across the river."

"Thank you very much!", exclaimed the children, and they ran off. Down the hill they went. There they found the man standing in his boat.

"I will take you across the river," said the boatman. "But first you have to pay me five puns."

"What's a pun?", asked the sister.

"A pun is two words that sound the same – but they may be spelled differently and have different meanings," said the boatman.

"Oh, I know!", said the sister. "Sun and son. S-u-n is in the sky. S-o-n is a male child."

"Beat and beet. B-e-a-t means to hit. B-e-e-t is a root vegetable," said the brother.

[To the audience] Can anyone else help?

"New and knew. N-e-w means, not yet used. K-n-e-w is the past form of, to know."

"Hare and hair. A h-a-r-e is a rabbit. H-a-i-r grows on peoples' heads."

"Piece and peace. A p-i-e-c-e is a part of something. P-e-a-c-e means, quiet and calm."

“Well done!”, said the boatman. And he took the brother and sister across the river. From there they walked and walked, until they came to another river. There they saw another man with a boat.

“I will take you across the river,” this second boatman said. “But you have to pay me two triple-puns.”

“Triple-puns!?”, exclaimed the sister. “That’s very difficult! Now we’ll never get home.”

“Let’s try,” said her brother. “I know one –- Two, too, and to. T-w-o is a number. T-o-o means, also. T-o is a preposition, meaning approaching a place.”

[To the audience] Does anyone else know any other triple-puns? I’ll tell you one – and this is one many people live their entire lives without understanding. Their, there, and they’re. T-h-e-i-r is is a possessive pronoun. T-h-e-r-e is a place pronoun. T-h-e-y-’r-e is a contraction of they and are. A sentence containing all three is, “They’re going to their house over there.”

The boatman took the brother and sister across the river. From there, the children ran as fast as they could, and soon they reached home. They came into the dining room just as their mother and father were sitting down at the dinner table. The children’s mother said to them, “Where did you go? I asked you to stay near by.”

The brother and sister looked at each other. The brother said, “We’re sorry! We got lost in the Forest of Words.”

Their father said, “Please try to not do that again. Especially not just before dinner.”

“Ok, we promise!”, said the brother and sister.

A benefit of telling this story is that it can facilitate listeners identifying with the brother and sister. If this

occurs, the listeners may be emotionally drawn to thinking about, and to helping to supply, the needed words. This story gives students motivation for thinking and speaking. These activities can make the learning process fun and exciting.

Appendix B: Singing-Games

Following are the lyrics of 12 Singing-Games that I collected in the process of my Folklore doctoral research. Singing-Games can include speech, chant, song, and physical gestures and movements. The entire PhD dissertation is at https://storytellingandvideoconferencing.com/280.html .

In the dissertation, I observed that four elements in the Singing-Games may help children practice and learn spoken language:

1) Repetition with variation.

2) Physical enactment of words (saying and doing the same thing simultaneously).

3) Role-playing.

4) Question-and-answer routines.

These phenomena are also used in modern methods of teaching language, https://storytellinginstitute.org/Language_Learning_methods.pdf .

In the following, the material appears in four lines:

1) Tamil.

2) A Transliteration using the Latin Alphabet (by sound, phonetically).

3) English Word-for-word Translation (by word, semantically).

4) English Colloquial Sentence Translation.

தமிழ் எழுத்துக்கள் (Tamil Letters)

Vowels (Short and Long)

		அ	ஆ	இ	ஈ	உ	ஊ	எ	ஏ	ஐ	ஒ	ஓ	ஔ
A phonetic representation of Vowels (Short & Long), with Pronounciations -													
		a	**aa**	**i**	**ii**	**u**	**uu**	**e**	**ee**	**ai**	**o**	**oo**	**au**
				Rhymes with SEE				Rhymes with WAY		Rhymes with EYE			Rhymes with NOW

Consonants (with Vowels)

K, (h, g)	க்	க	கா	கி	கீ	கு	கூ	கெ	கே	கை	கொ	கோ	கௌ
ng	ங்	ங	ஙா	ஙி	ஙீ	ஙு	ஙூ	ஙெ	ஙே	ஙை	ஙொ	ஙோ	ஙௌ
ch (s)	ச்	ச	சா	சி	சீ	சு	சூ	செ	சே	சை	சொ	சோ	சௌ
nj	ஞ்	ஞ	ஞா	ஞி	ஞீ	ஞு	ஞூ	ஞெ	ஞே	ஞை	ஞொ	ஞோ	ஞௌ
T(D)	ட்	ட	டா	டி	டீ	டு	டூ	டெ	டே	டை	டொ	டோ	டௌ
N	ண்	ண	ணா	ணி	ணீ	ணு	ணூ	ணெ	ணே	ணை	ணொ	ணோ	ணௌ
th	த்	த	தா	தி	தீ	து	தூ	தெ	தே	தை	தொ	தோ	தௌ
n	ந்	ந	நா	நி	நீ	நு	நூ	நெ	நே	நை	நொ	நோ	நௌ
p (b)	ப்	ப	பா	பி	பீ	பு	பூ	பெ	பே	பை	பொ	போ	பௌ
m	ம்	ம	மா	மி	மீ	மு	மூ	மெ	மே	மை	மொ	மோ	மௌ
y	ய்	ய	யா	யி	யீ	யு	யூ	யெ	யே	யை	யொ	யோ	யௌ
r	ர்	ர	ரா	ரி	ரீ	ரு	ரூ	ரெ	ரே	ரை	ரொ	ரோ	ரௌ
l	ல்	ல	லா	லி	லீ	லு	லூ	லெ	லே	லை	லொ	லோ	லௌ
v	வ்	வ	வா	வி	வீ	வு	வூ	வெ	வே	வை	வொ	வோ	வௌ
LRZ	ழ்	ழ	ழா	ழி	ழீ	ழு	ழூ	ழெ	ழே	ழை	ழொ	ழோ	ழௌ
L	ள்	ள	ளா	ளி	ளீ	ளு	ளூ	ளெ	ளே	ளை	ளொ	ளோ	ளௌ
R	ற்	ற	றா	றி	றீ	று	றூ	றெ	றே	றை	றொ	றோ	றௌ
n	ன்	ன	னா	னி	னீ	னு	னூ	னெ	னே	னை	னொ	னோ	னௌ
j	ஜ்	ஜ	ஜா	ஜி	ஜீ	ஜு	ஜூ	ஜெ	ஜே	ஜை	ஜொ	ஜோ	ஜௌ
h	ஹ்	ஹ	ஹா	ஹி	ஹீ	ஹு	ஹூ	ஹெ	ஹே	ஹை	ஹொ	ஹோ	ஹௌ
s	ஸ்	ஸ	ஸா	ஸி	ஸீ	ஸு	ஸூ	ஸெ	ஸே	ஸை	ஸொ	ஸோ	ஸௌ
sh	ஷ்	ஷ	ஷா	ஷி	ஷீ	ஷு	ஷூ	ஷெ	ஷே	ஷை	ஷொ	ஷோ	ஷௌ

Capital Consonants (T,N,LRZ,L,R) = Tongue Goes Back

Double Vowels = Long Sound

These and similar Singing-Games, in any language, could help children learn spoken language. Children could also make-up new Singing-Games, imitating aspects of the following Singing-Games.

1) ஒரு கல்லு

o ru kal lu
one stone
One Stone.

2) ஒண்ணாம் பாத்தி

oN Naam paat thi
one garden
One Garden.

3) ஒரு குடம்

o ru ku Dam
one pot
One Pot.

4) சந்தனம்

chan tha Nam
sandalwood ash
Sandalwood Ash.

5) என்ன?

en na
what
What Kind Of?

6) என்திருக்கு?

en thi ruk ku
What use
What Use?

7) தாக்கா!

thaak kaa
please give
Please Give!

8) மந்தி சாடி

man thi chaa Di
monkey jumping
Monkey Jumping.

9) உருண்டோ

u ruN Doo
rolling
Rolling.

10) முள்ளிக்க

muL Lik ka
a fruit with thorns on the plant
A Fruit.

11) கொலையா

ko lai yaa
a bunch
A Bunch.

12) ஆடு புலி

aa Tu pu Li
goat and tiger
Goat and Tiger.

1) Video recording at https://tinyurl.com/Singing-Game-1

ஒரு கல்லு
o ru kal lu
one stone
One Stone.

ஒரு கல்லு எடுக்கவே,
o ru kal lu e Duk ka vee
one stone to pick up
One stone, pick up,

ஒரு கல்லு எறியவே.
o ru kal lu e Ri ya vee
one stone to throw
One stone, throw,

ஓராயிரம் கிளி தாவி பறக்கவே,
o raa yi ram ki Li thaa vi pa Rak ka vee
one thousand parrot having jumped to fly
One thousand parrots, having jumped, are flying.

ஓராயிரம் கிளி தாவி பறக்கவே,
o raa yi ram ki Li thaa vi pa Rak ka vee
one thousand parrot having jumped to fly

ஆட கிளி, பாட கிளி
aa Da ki Li paa Da ki Li
to dance parrot to sing parrot
Dancing parrot, singing parrot,

அம்பலம் பறக்கவே.
am ba lam pa Rak ka vee
temple to fly
Flying to the temple.

அம்பலம் பறக்கும் கிளி,
am ba lam pa Rak kum ki Li
temple is flying parrot
The parrot is flying to the temple,

ஆகாயம் பறக்கவே.
aa haa yam pa Rak ka vee
sky to fly
Flying in the sky.

அம்பலம் பறக்கும் கிளி,
am ba lam pa Rak kum ki Li
temple is flying parrot
The parrot is flying to the temple,

ஆகாயம் பறக்கவே.
aa haa yam pa Rak ka vee
sky to fly
Flying in the sky.

The underlined words in the above text are substituted with the following words in subsequent verses:

ரெண்டு	ரெண்டாயிரம்
reN Du	reN Daa yi ram
two	two thousand
மூணு	மூணாயிரம்
muu Nu	muu Naa yi ram
three	three thousand
நாலு	நாலாயிரம்
naa lu	naa laa yi ram
four	four thousand
அஞ்சி	அஞ்சாயிரம்
anj ji	anj jaa yi ram
five	five thousand

2) Video recording at https://tinyurl.com/Singing-Game-2

ஒண் ணாம் பாத் தி
oN Naam paat thi
one garden
One Garden.

ஒண் ணாம் பாத் தி, மொ ளம் பாத் தி,
oN Naam paat thi mo Lam paat thi
one garden a section of a garden
In one garden, a section of a garden,

ஒந் நூற் றி மொ ளயும் கூம் பளந் து.
on nuuT Tri mo La yum kuum ba Lan thu
one hundred sprouts growing
One hundred sprouts are growing.

யா வர துவர கன் னி மா ரு வந் து,
yaa va ra thu va ra kan ni maa ru van thu
a seed a bean young women (plural) came
A seed, a bean, and young women came,

ஆ டி பா டி, கி ளி அ டிச் சான்!
aa Di paa Di ki Li a Dich chaan
having danced having sung parrot hit
Having sung, having danced, hit the parrot.

The underlined words in the above text are substituted with the following words in subsequent verses:

ரெண் டாம் ரெண் ணூற் றி
reN Daam reN DuuT Tri
two two hundred

மூ ணாம் மூ ணூற் றி
muu Naam muu NuuT Tri
three three hundred

நா லாம் நா லூற் றி
naa laam naa luuT Tri
four four hundred

அஞ் சாம் அஞ் சூற் றி
anj jaam anj juuT Tri
five five hundred

3) Video recording at https://tinyurl.com/Singing-Game-3

ஒரு குடம்
o ru ku Dam
one pot
One Pot.

ஒரு குடம் தண்ணி கோரி,
o ru ku Dam thaN Ni koo ri
one pot water having brought
One pot of water bring

ஒரு பூ பூத்தாச்சி.
o ru puu puut thaach chi
one flower bloomed
One flower grows

ரெண்டு
reN Du
two

மூணு
muu Nu
three

நாலு
naa lu
four

அஞ்சி
anj ji
five

The following questions are spoken by the players in the line, who are now would-be rescuers gathered around the two arch-forming players who have caught a player from the line.

The answers are spoken by the two arch-forming players.

இம்பிடுக்கு பணம் தரேன்
im bi Duk ku pa Nam tha ree n
This much money give

விடுடா, மடையா?
vi Du Daa ma Dai yaa
release fools

How much money do we have to give, so that you will release him, you fools?

விடமாட்டேஞ் சடையா.
vi Da maaT Teenj cha Dai yaa
I won't give long-haired men
I won't give, you long-haired men.

The would-be rescuers chant the above question five times, with arms successively wider apart.

இந்தமல அந்தமல எழுதி தரேன்
in tha ma la a n tha ma la e LRZu thi tha ree n
this mountain that mountain give it in writing

விடுடா, மடையா?
vi Du Daa ma Dai yaa
release fools

If we give this mountain or that mountain in writing, will you release him, you fools?

விடமாட்டேஞ் சடையா.
vi Da maaT Tee nj cha Dai yaa
I won't give long-haired men
I won't give, you long-haired men.

ஓட்டு வீடு கட்டி தரேன்
oT Tu vii Du ka T Ti tha ree n
thin-brick house make

விடுடா, மடையா?
vi Du Daa ma Dai yaa
give release fools

If we make a thin-brick house for you, will you release him, you fools?

விடமாட்டேஞ் சடையா.
vi Da maaT Teenj cha Dai yaa
I won't give long-haired men
I won't give, you long-haired men.

ஓல வீடு கட்டி தரேன்
oo la vii Du kaT Ti tha ree n
palm-leaf house make

விடுடா, மடையா?
vi Du Daa ma Dai yaa
give release fools

If we make a palm-leaf house for you, will you release him, you fools?

விடமாட்டேஞ் சடையா.
vi Da maaT Teenj cha Dai yaa
I won't give long-haired men
I won't give, you long-haired men.

மாடி வீடு கட்டி தரேன்
maa Di vii Du kaT Ti tha ree n
brick-and-cement house make

விடுடா, மடையா?
vi Du Daa ma Dai yaa
give release fools

If we make a brick-and-cement house for you, will you release him, you fools?

விடமாட்டேஞ் சடையா.
vi Da maaT Teenj cha Dai yaa
I won't give long-haired men
I won't give, you long-haired men.

அடுக்கு மாடி வீடு கட்டி தரேன்
a Duk ku maa Di vii Du kaT Ti tha ree n
two-story brick-and-cement house make

விடுடா, மடையா?
vi Du Daa ma Dai yaa
give release fools

If we make a two-story brick-and-cement house for you, will you release him, you fools?

விடமாட்டேஞ் சடையா.
vi Da maaT Teenj cha Dai yaa
I won't give long-haired men
I won't give, you long-haired men.

எந்திரு வேணும்?
en thi ru vee Num
what want
What do you want?

எனக்கு வெற்றிலை இடிச்சி தரணும்.
en nak ku veT Ta i Dich chi tha ra Nu m
to me betal nuts having crushed give
Give me some betal nuts.

4) Video recording at https://tinyurl.com/Singing-Game-4

சந்தனம்
chan tha nam
sandalwood ash
Sandalwood Ash.

1 சந்தனம் இன்னும் நாறாதோ?
chan tha nam in num naa Raa thoo
sandalwood ash not smell
Will the sandalwood ash not have smell?

நாறுவக்கு கருவாடு.
naa Ru vak ku ka ru vaa Du
the smell (for) dried fish
For smell, it is dried fish.

2 கருவாடு ஒண்ணும் காயாதோ?
ka ru vaa Du oN Num kaa yaa thoo
dried fish not beat softly
Will the dried fish not be beaten softly?

காயதுக்கு தட்டனே.
kaa ya thuk ku thaT Ta nee
soft beating (for) goldsmith
For beating softly, it is the goldsmith.

3 தட்டங் ஒண்ணும் கொட்டாதோ?
thaT Tang oN Num koT Taa thoo
goldsmith not beat loudly
Will the goldsmith not beat loudly?

கொட்டுவக்கு கோவிலு
koT Tu vak ku koo vi lu
beating loudly (for) temple
For beating loudly, it is the temple.

4 கோவுலு ஒண்ணும் கும்பிடாதோ?
koo vu lu oN Num kum bi Daa thoo
temple not pray with hands together
Will the temple not worship?

கும்பிடுவக்கு ராசனே.
kum bi Du vak ku raa si nee
praying with hands together (for) king
For worshipping, it is the king.

5 ராசன் ஒண்ணும் பேசதோ?
raa san oN num pee sa thoo
king anything say?
Will the king not speak?

பேசுவதற்கு பல்லி.
pee su va thaR ku pal li
speaking (for) lizard

For speaking, it is the lizard.

6 பல்லி ஒன்னும் பதுங்காதோ?
pal li on num pa thung gaa thoo
lizard not hide
Will the lizard not hide?

பதுங்கக்கு கள்ளனே.
pa thung gak ku kaL La nee
hiding (for) 1 thief
For hiding, it is the thief.

7 கள்ளன் இன்னும் ஓடாதோ?
kaL La n in num o Daa thoo
thief not still run
Will the thief not run?

ஓடுவக்கு தண்ணி.
oo Du vak ku thaN Ni
running (for) water
For running, it is water.

8 தண்ணி ஒண்ணும் தூங்காதோ?
thaN Ni oN Num thoong gaa thoo
water not rest
Will the water not hang?

தூங்குவதுக்கு தேங்கா
thoong gu va thuk ku theeng gaa
resting (for) coconut
For hanging, it is the coconut.

9 தேங்கா ஒண்ணும் காவதோ?
theeng ga oN Num kaa va thoo
coconut not guard
Will the coconut not guard?

காவ்வக்கு வவ்வாலு.
kaav vak ku vav vaa lu
guarding (for) bat
For guarding, it is the bat.

10 வவ்வாலு எண்ணும் காவதோ?
vav vaa lu eN Num kaa va thoo
bat not catch
Will the bat not catch?

காவ்வக்கு வேட்ட.
kaav vak ku veeT Ta
catching (for) hunting
For catching, it is hunting.

5) Video recording athttps://tinyurl.com/Singing-Game-5

என்ன?
en na
what?
What Kind Of?

1 என்ன வேட்ட?
en na veeT Ta
what hunting
What are you hunting for?

பன்னி வேட்ட.
pan ni vee T Ta
pig hunting
I am hunting for a wild pig.

2 என்ன பன்னி?
en na pan ni
what pig
What kind of wild pig?

ஊர் பன்னி.
uur pan ni
town pig
A town wild-pig.

3 என்ன ஊரு?
en na uu ru
what town
What kind of town?

அரிசி ஊரு.
a ri si uu ru
rice town
A rice town.

4 என்ன அரிசி?
en na a ri si
what rice
What kind of rice?

பொன் அரிசி.
po n a ri si
gold rice
Golden rice.

5 என்ன பொன்னு?
en na pon nu
what gold
What kind of gold?

காக்க பொன்னு.
kaak ka pon nu
shining gold
Shining gold.

6 என்ன காக்கா?
en na kaak kaa
what crow
What kind of crow?

அண்டங் காக்கா.
aN Dang kaak kaa
dark crow
A dark crow.

7 என்ன அண்டம்?
en na aN Dam
what pot
What kind of pot?

சோத்தண்டம்.
choot thaN Dam
cooked-rice pot
A cooked-rice pot.

8 என்ன சோறு?
en na choo Ru
what cooked-rice
What kind of cooked-rice?

பழஞ் சோறு.
pa LRZanj choo Ru
old cooked-rice
Old cooked-rice.

9 என்ன பழம்?
en na pa LRZam
what fruit
What kind of fruit?

கறி வாழப்பழம்.
ka Ri vaa LRZap pa LRZam
unripe banana
An unripe banana.

10 என்ன கறி?
en na ka Ri
what unripe / gravy / goat meat?
What kind of unripe / gravy / goat meat?

முட்ட கறி.
muT Ta ka Ri
egg gravy
Egg gravy.

11 என்ன முட்ட?
en na muT Ta
what egg
What kind of egg?

கானாங்கோழி முட்ட.
kaa naang koo LRZHi muT Ta
forest-chicken egg
A forest-chicken egg.

Here is a version that is popular in Chennai:

1 பிஸ்கெட், பிஸ்கெட்.
bis keT bis keT
biscuit biscuit
Biscuit, biscuit.

2 என்ன பிஸ்கெட்?
en na bis keT
what biscuit
What biscuit?

ஜாம் பிஸ்கெட்.
jaam bis keT
jam biscuit
Jam biscuit.

3 என்ன ஜாம்?
en na jaam
what jam
What jam?

டீ ஜாம்.
Ti jaam
tea jam
Tea jam.

4 என்ன டீ?
en na Ti
what tea
What tea?

பன் ரொட்டி.
bun roT Ti
bun bread
Bun bread.

5 என்ன பன்?
en na bun
what bun
What bun?

ரிப்பன்.
rib bun
ribbon
Ribbon.

6 என்ன ரிப்பன்?
en na rib bun
what ribbon
What ribbon?

பச்சை ரிப்பன்.
pac chai rib bun
green ribbon
Green ribbon.

7 என்ன பச்சை?
en na pac chai
what green
What green?

மா பச்சை.
maa pac chai
mango green
Mango green.

8 என்ன மா?
en na maa
what mango / mother
What mango / mother?

டீச்சர் மா.
Tic char maa
teacher mother
Teacher mother.

9 என்ன டீச்சர்?
en na Tic char
what teacher
What teacher?

கணக்கு டீச்சர்.
ka Nak ku Tic char
math teacher
Math teacher.

10 என்ன கணக்கு?
en na ka Nak ku
what math
What math?

மாடி கணக்கு.
maa Di ka Nak ku
upper-level math
Upper-level math.

11 என்ன மாடி?
en na maa Di
what upper-level
What upper-level?

மொட்டை மாடி.
moT Tai maa Di
top upper-level
Top upper-level.

12 என்ன மொட்டை?
en na moT Tai
what top / shaved head
What top / shaved head?

பழனி மொட்டை.
pa LRZa ni moT Tai
Palani shaved head
Palani shaved head.

13 என்ன பழனி?
en na pa LRZa ni
what Palani
What Palani?

வடபழனி
va Da pa LRZa ni
Vadapalani
Vadapalani.

14 என்ன வடை?
en na va Dai
what vadai
What vadai?

ஆமை வடை.
aa mai va Dai
tortoise vadai
Tortoise vadai.

15 என்ன ஆமை?
en na aa mai
what tortoise
What tortoise?

குளத்தூ ஆமை.
ku Lat thuu aa mai
pond tortoise
Pond tortoise.

16 என்ன குளம்?
en na ku Lam
what pond
What pond?

திரி குளம்.
thi ri ku Lam
cloth-wick pond
Cloth-wick pond.

17 என்ன திரி?
en na thi ri
what cloth-wick
What cloth-wick?

விளக்கு திரி.
vi Lak ku thi ri
oil-lamp cloth-wick
Oil-lamp cloth-wick.

18 என்ன விளக்கு?
en na vi Lak ku
what oil-lamp
What oil-lamp?

குத்து விளக்கு.
kut thu vi Lak ku
standing oil-lamp
Standing oil-lamp.

19 என்ன குத்து?
en na kut thu
what standing / punch
What standing / punch?

கும்மாங் குத்து !
kum maang kut thu
dance punch
Dance punch!

An alternative ending is:

16 என்ன குளம்?
en na ku Lam
what pond
What pond?

பார்த்தசாரதி குளம்.
paart tha saa ra thi ku Lam
Parthasarathy pond
Parthasarathy pond.

6) Video recording at https://tinyurl.com/Singing-Game-6

எந்திருக்கு?
en thi ruk ku
what use
What Use?

1 பாப்பாள.
paap paa La

சூச்சுள.
chuuch chu La

2 எங்கு போன?
eng gu poo na
where oing
Where are you going?

சுள்ளி அடிக்க.
chuL Li a Dik ka
sticks to break
To break sticks.

3 சுள்ளி எந்திருக்கு?
chuL Li en thi ruk ku
sticks what use?
What use are sticks?

கூடு கட்ட.
kuu Du ka T Ta
nest to make
To make a nest.

4 கூடு எந்திருக்கு?
kuu Du en thi ruk ku
basket what use?
What use is a basket?

முட்ட இட.
muT Ta i Da
egg to put
To put eggs in.

5 முட்ட எந்திருக்கு?

muT Ta en thi ruk ku

egg what use?

What use is an egg?

குஞ்சி பொரிக்க.

kunj ji po ri k ka

chick starting

It becomes a chick.

6 குஞ்சி எந்திருக்கு?

kunj ji en thi ruk ku

chick what use?

What use is a chick?

முட பானையி வச்சி.

mu Da paa nai yi vach chi

closed pot kept

It can be kept in a closed pot.

7 கொஞ்சி கொஞ்சி வளக்க.

konj ji konj ji va Lak ka

come on come on to raise up

Come on, come on, rise up!

7) Video recording at https://tinyurl.com/Singing-Game-7

தாக்கா!
thaak kaa
please give
Please Give!

அக்க அக்க ஈராளி தாக்கா
ak ka ak ka ii raa Li thaak kaa
older sister older sister pick give
Older sister, please you give me your pick.

தரமாட்டேன். அம்மா அடிக்கும்.
tha ra maaT Teen. am maa a Dik kum
won't give mother will hit
I won't give it. If I did, my mother would hit me.

தாக்கா. அம்மன்னோடி கேட்டிய.
thaak kaa am man noo Di keeT Ti ya
give mother already asked
Please give it. I already asked your mother.

ஈரளி எவட நா கண்டில.
ii raa Li e va Da na kaN Di la
pick where I do not see
I do not see where my pick is.

ஈரளி எவட?
ii raa Li e va Da
pick where
Where is the pick?

ஈரளி பெட்டிய காணல.
ii raa Li peT Ti yai kaa Na la.
pick box do not see
I do not see the pick box.

8) Video recording at https://tinyurl.com/Singing-Game-8

மந்தி சாடி
man thi chaa Di
monkey jumping
Monkey Jumping.

இதிலியும் மந்தி சாடி. (5 times)
i thi li yu m man thi chaa Di
on this (finger) monkey having jumped
On this finger, a monkey having jumped,

வட்டபாறை சிற்றி,
vaT Ta paa Rai siT Ti
round rock having gone around
Having gone around a round rock,

கறங்கி குட்டி கூரங் அறுத்து.
ka Rang gi kuT Ti kuu rang a Rut thu
tired young monkey cut
The young monkey was out-of-breath.

மழை வருமா?
ma LRZHai va ru maa
rain coming
Is rain coming?

மழை வருப்பு.
ma LRZai va rup pu
rain we want
We want rain!

அப்பு கடி பூவுப்பும்,
ap pu ka Di puu vup pum
cave inside going
Going inside a cave.

அப்பு கடி இருந்து.
a p pu ka Di i run thu
cave inside sitting
Sitting inside a cave.

வெத்தல பாக்கெல்லாம் எடுத்து.
ve Th Tha la pak kel laa m e Dut thu
betel nuts bag take
Take the bag of betal nuts for chewing.

நண்டு ஊறுது, நரி ஊறுது,
naN Du uu Ru thu na ri uu Ru thu
crab crawling fox crawling
The crab is crawing, forx is crawling.

நண்டு ஊறுது, நரி ஊறுது,
naN Du uu Ru thu na ri uu Ru thu
crab crawling fox crawling
The crab is crawing, forx is crawling.

கிச்சி கிச்சி கிச்சி, கிச்சி கிச்சி கிச்சி,
kich chi kich chi kich chi, kich chi kich chi kich chi

9) Video recording at https://tinyurl.com/Singing-Game-9

உருண்டோ
u ruN Doo
rolling
Rolling.

பன்னி சத்தவட,
pan ni sat tha va Da
wild-pig to trap
A wild-pig was trapped,

மூப்பன கொன்னவட.
muup pa na kon na va Da
old man to kill
An old man was killed,

அடிப்பி பட்ட மிருங்ங பழம்.
a Dip pi paT Ta mi rung ga pa LRZam
in fire to fall drumstick (a vegetable) fruit
A drumstick (a vegetable) fell in the fire.

ஆரு எடுத்த?
aa ru e Dut tha
who took
Who took it?

கொமச்ச எடுத்த.
ko mach cha e Dut tha
uncle took
Uncle took it.

கொமச்ச தெல நெ கொண்டுபிய.
ko mach cha the la ne koN Du pi ya
uncle head dog bring
Bring your uncle's dog's head!

உருண்டோ, உருண்டோ.
u ruN Doo u ruN Doo
rolling rolling
Rolling, rolling!

10) Video recording at https://tinyurl.com/Singing-Game-10

முள்ளிக்க
muL Lik ka
a fruit (with thorns on the plant)
A Fruit.

நெல்லிக்க முள்ளிக்க தாம்பளம்,
muL Lik ka piL Lik ka thaam ba Lam
fruit (with thorns on the plant) child tray
The children's fruit is on a tray,

சீப்பு அடிக்கிற கண்ணாடி,
siip pu a Dik ki Ra kaN Naa Di
comb beating mirror
The comb is beating the mirror,

நண்டு கூட்டம் கரையிலே.
naN Du kuuT Tam ka rai yi lee
crab group on a river bank
A group of crabs is on the river bank.

குண்டு மணி கூத்தாட
kuN Du ma Ni kuut thaa Da
red and black nut dancing

தாரும், தாரும் செட்டியாரே!
thaa rum thaa rum cheT Ti yaa ree
give give salesman
Salesman, give, give, the red and black dancing nuts!

தவப்பம் பேரு என்னா?
tha vap pam pee ru en naa
father name what
What is your father's name?

மிருக்க தண்டு.
mi ruk ka thaN Du
drumstick (a vegetable) stem
A drumstick stem.

மிருக்க தண்டு தின்னவனே.
mi ruk ka thaN Du thin na va nee
drumstick (vegetable) stem to eat
Eat a drumstick (vegetable) stem.

முன்னாளி வெள்ளம் குடிச்ச.
mun naa Li veL Lam ku Dich cha
three pieces of bamboo water drink
Drink water from three pieces of bamboo.

பட்ட இல சோறு போட்டு.
va T Ta la choo Ru poo T Tu
dried leaf rice
Place some rice on a dried leaf.

பல்லி முட்ட ஒடச்சி விச்சி.
pal li muT Ta o Dach chi vich chi
lizard's egg broken and kept
Take a lizard's egg, break it and serve it.

கூப்பிடுங்க கொரவுடுங்க.
kuup pi Dung ga ko ra vu Tu nga
call (a type of shouting)
Call with a ko-ra-va shouting!

கொறத்தி மொவள கையடுங்க.
ko Rat thi mo vaLa kai ya Dung ga
woman-of-a-wandering-group daughter's hand
Take the hand of a daughter of a woman-of-a-wandering-group.

11) Video recording at https://tinyurl.com/Singing-Game-11

கொலையா
ko lai yaa
a bunch
A Bunch.

கொலையா, கொலையா முந்திரிகா.
ko lai yaa ko lai yaa mun thi ri kaa
bunch bunch cashew-nut fruit
A bunch, a bunch of cashew-nut fruits.

நெறய, நெறய, சேந்து வா.
ne Ra ya ne Ra ya cheen thu vaa
more more collect come
More and more, collect and come.

காட்டிலே தீ எரியது!
kaaT Ti lee thii e ri ya thu
forest (in) fire burning
The forest is burning!

பிள்ளைகளே, ஓடி வா!
piL Lai ka Lee oo Di vaa
children run come
Children, come running!

கொத்து கொத்து மாம்பழம்.
kot thu kot thu maam ba LRZam
bunch bunch mango fruit
A bunch, a bunch of mangos.

கொடாலி மாம்பழம்.
ko Daa li maam ba LRZam
a type of mango mango fruit
A certain type of mango.

கொள்ளை அடிப்பவன் எங்கிருப்பான்?

kol Lai a Dip pa van eng ge ru P Paa n

things person who takes where

Where is the thief?

கூட்டத்திலே, இருப்பான் கண்டுபிடி.

kuuT Tat thi lee i rup paan kaN Du pi Di

sit

He is in this group, find him out.

12) Video recording at https://tinyurl.com/Singing-Game-12

புலி ஆடு
pu li aa Tu
tiger and goat
Tiger and Goat.

சங்கிலி புங்கிலி கதவ தெற,
sang gi li bung gi li ka tha va the Ra
(evocative marker) (evocative marker) door to open
Njang-nga-li, pung-ngi-li, open the door,

நர மட்டும் வேங்கபுலி.
na ra maT Tum veng ga pu li
here forest tiger
The forest tiger is here.

ஆடு குட்டியை கண்டியளா?
aa Tu kuT Ti yai kaN Di ya Laa
goat young see
Have you seen the young goat?

ஆமோ.
aa moo
yes
Yes.

எங்கே?
eng gee
where
Where?

வீட்டு குள்ளே.
viiT Tu kuL Lee
house inside
Inside the house.

வரலாமா?
va ra laa maa
Can I come in?

வர முடியாதே.
va ra mu Ti ya Thee.
You can not come.

மண்ணு வெட்டி சாடுவேன்,
maN Nu veT Ti chaa Du vee n
earth having smashed I will jump
Having smashed the earth, I will jump!

கால வெட்டி முறிப்பேன்.
kaa la veT Ti mu Rip pee n
leg having broken I will twist
Having broken your leg, I will twist it!

ஓட்டு மேல ஏறுவேன்,
ooT Tu mee la e Ru vee n
roof up I will climb
I will climb upon your roof!

ஈட்டி வச்சி குத்துவேன்.
iiT Ti vach chi kut thu vee n
spear having thrown I will cut
Having thrown a spear at you, I will cut you with it.

பச்சரிசி திம்பேன்,
pach cha ri si thim pee m,
raw rice eat
If he eats raw rice,

பல்ல ஒடப்பேன்.
pal la o Tap pee n.
teeth break
He will break his teeth.

இரும்பா, பூட்டா?
i rum baa puu T Taa
metal lock closed
Is the metal lock closed?

பூட்டு.
puuT Tu
closed
It is closed.

Appendix C:

"Ways Verbal Play Such as Storytelling and Word-Games Can Be Used for Teaching and Learning Languages"

By Dr Eric Miller

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Today one can telecommunicate globally near-instantly, and can travel from one side of the world to the other in less than 24 hours. However, one of the last great barriers between people is language. Many people seek to teach and learn languages, but the process is often relatively frustrating and unsuccessful. No standard method of teaching and learning languages has emerged: each teacher and educational institution pieces together his/her/its own conglomeration of teaching and learning activities and methods. Of course there are automatic translation systems, but there is no substitute for being able to speak and understand an oral language on one's own.

This brief essay presents some verbal play activities that could be used for teaching and learning languages. Four topics touched upon are:

1) Repetition with variation.
2) Physical enactment of words (saying and doing the same thing simultaneously).
3) Role-playing.
4) Question-and-answer routines.

1) Repetition with variation.

Some aspiring learners may feel “at sea” when approaching a language that is new to them. If they might indeed feel “lost in an ocean,” they might benefit from having something to “grasp onto.” This something could be a simple grammatical structure that could be transformed in various ways. Such activities are sometimes known as, Substitution, Addition/Removal, and Transformation Drills.

Learners could be asked to substitute a word in a sentence.

Some of the following are “fill-in-the-blank” games.

The substituted word could be the sentence’s object –

I am going to the (house).
I am going to the (shop).
I am going to the (school).
I am going to the (restaurant).

A condition could be that the words to-be-filled-in need to rhyme –

I am going to the (house).
I am going to see a (mouse).
I don’t want to see a (louse).

The rhythm is the same in each sentence.

The substituted words could be the sentence’s subject (and the matching verb) –

(He) is going to the house.
(You) are going to the house.
(They) are going to the house.

Different tenses could be used –

(Yesterday I went) to the house.
(Today I am going) to the house.
(Tomorrow I will go) to the house.

An adjective, which describes the noun (in this case, the object) could be added –

I am going to the (blue) house.
I am going to the (old) house.

An adverb, which describes the verb, could be added –

I am (slowly) going to the house.
I am (happily) going to the house.

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Make it a statement –

I am going to the house.

Make it a question –

Are you going to the house?

Make it a question regarding wanting to do something –

Do you want to go to the house?

Make it a command –

Go to the house!

Make it a suggestion –

Let's go to the house.

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Meanings and actions could be built up around an object (a noun).

House.
In the house.
Under the house.
The house was built.
The house fell down.
He built many houses.
I live in a house.
I would like to live in a house.

***

The poem, “Going on a lion hunt,” involves substituting the preposition –

Going on a lion hunt.
Came to a river –
Can’t go under it.
Can’t go through it.
Can’t go around it.
Have to go over it.

The story, “Goldilocks and the Three Bears,” involves substituting “degree” terms –

The baby bear’s chair was (the smallest).
The mother bear’s chair was (larger).
The father bear’s chair was (the largest).
The father bear’s bed was (soft).
The mother bear’s bed was (softer).
The baby bear’s chair was (softest).

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2) Physical enactment of words (saying and doing the same thing simultaneously).

This can be done together with the fill-in-the-blanks game. This is related to the game, Charades. For examples:

I am going to (throw) the ball.
(Do a gesture for throwing.)

I am going to (climb) the mountain.
(Do a gesture for climbing.)

I can (see) you.
(Do a gesture for seeing.)

I can (hear) you.
(Do a gesture for hearing.)

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3) Role-playing.

Teaching and learning processes should be emotionally and imaginatively – as well as intellectually – engaging. It is helpful if activities feature human drama that learners can get involved with, and project themselves into.

One can have characters speak in different tones, using informal and formal formulations of words and sentences.

For example, some characters might speak in slang and use a lot of contractions (for example, instead of saying “they are,” saying “they’re”). Other characters might be careful to say complete words, use formal diction and grammar, and enunciate each syllable, even in exaggerated ways.

One could design a character in terms of the way he/she speaks, and what he/she speaks about. A character may speak differently in different situations, to different characters. One might ask such questions as: What status does a character have in a particular relationship, and in his/her community? Is he/she confident, timid, etc? What is her emotional stance and condition? When designing dialogue between characters, it is often helpful to have a wide contrast between characters. For example: How might a king speak to a servant? How might a servant speak to a king?

Acting-out characters involves being playful with one’s voice. There needs to be a sense of trust and mutual respect in the classroom for people to engage in this kind of pretending behaviour.

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4) Question-and-answer routines.

Some “chain games” follow. They are known as chain games because each question-and-answer forms a link in the progression. Players tend to be motivated to give ingenious answers.

The games include:

1) The “Why?” game.
2) The “What kind of thing is it?” game.
3) The “What is the use of it?” game.
4) The “What actions go with what actors?” game.
5) The “Word association” game.

In games 1-4, no matter what answer is given, the child character asks the same question regarding an aspect of that answer.

(For Tamil children’s traditional verbal games, also known as “singing-games” that follow some of these patterns, please see pages 89–121.)

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1) The “Why?” game.

For example:

Parent: Please eat your vegetables.
Child: Why?

So you will grow up to be healthy and strong.
Why?

So you can travel and see many things.
Why?

So you would not be bored.
Why?

So you would have a lot of fun.
Why?

And so on, until the game could end in this way:
Why?

Because I said so.

***

2) The “What kind of thing is it?” game.

For example:

I am going to drink some juice.

What kind of juice?
Orange juice.

What kind of orange?
An orange-coloured orange.

What kind of orange-colour?
A soothing orange-colour.

What kind of soothing?
And so on.

***

3) The “What is the use of it?” game.

For example:

I am going to get a chicken cage.
What is the use of a chicken cage?

To put chickens in.
What is the use of a chicken?

To eat.
What is the use of eating?

To have a lot of energy.
What is the use of having a lot of energy?

To do many things.
What is the use of doing many things?

And so on.

***

4) The “What actions go with what actors?” game.

For examples:

Name an action (verb).

Say what actor (subject) does that action.

Name an actor (subject).

Say what action (verb) is done by that actor.

One variation of this game is:

Can a barber sing?

No, for singing you need a singer.

Can a singer teach a class?

No, for teaching you need a teacher.

Can a teacher make ice cream?

No, for making ice cream you need a dessert chef.

Can a dessert chef wash a window?

No, for washing windows you need a window-washer.

Other variations:

Name a profession.

Say what a person in that profession does.

Name an animal.

Say what that animal does.

Name an object (noun).

Say a description (adjective) that could go with that object (noun).

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5) The “Word association” game.

Say a word.

Then someone else says a next word (and explains the connection

to the previous word).

And so on.

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A combination of the questions in games 1-4 (and other questions inspired by the questions in these games) is used in the following question-and-answer exchanges.

Please note that the objects being mentioned are physically present in the classroom. These objects are actually on the teacher’s body. In the early stages of teaching-and-learning a language, it is a good idea to name objects that are visible to the students.

What is this? (Pointing to his/her eye.)

This is an eye.

What use is an eye?

To see.

To see what?

To see a nose.

What is this?

This is a nose.

What use is a nose?

To breathe.

To breathe what?

To breathe air.

or,

What use is a nose?

To smell.

To smell what?

To smell a flower.

What kind of flower?

A daffodil.

What is this?

This is a tongue.

What use is a tongue?

To speak.

To speak what?

To tell a story.

What is this?

This is a tooth.

What use is a tooth?

To eat.

To eat what?

To eat a fruit.

What fruit?

A banana.

What is this?

This is a hand.

What use is a hand?

To throw.

To throw what?

To throw a ball.

What kind of ball?

A blue ball.

What is this?

This is a head.

What is inside a head?

A brain.

What use is a brain?

To think.

To think about what?

To think about chocolate.

Seven conversational questions

What is your name?

How are you?

What is this? (Point to an object.)

What is your native place?

Where are you going?

What do you want?

What are you doing (these days)?

One person, or a number of people, could give answers to each of these questions, making the process a substitution drill.



About the Author

Dr. Eric Miller (PhD in Folklore, MSc in Psychology) was raised in mid-town Manhattan, New York City, steps away from Broadway. His father, a playwright and theater critic, often took him to the theater, where he learned about the power of stories, and experienced the joy and excitement of the social process of the sharing of stories.

NYC's experimental theatre scene in those days (the 1960s onward) included the revival of storytelling and Dr. Eric observed and learned from numerous professional storytellers there. This led to him earning a PhD in Folklore at the University of Pennsylvania (in nearby Philadelphia), and eventually to his journeying across the world and settling in Chennai, where he has made his home and is doing his life's work.

Along the way he has earned a Masters degree in Psychology from the University of Madras, and has helped to develop the field of Storytelling Therapy. An educator, psychologist, and folklorist, Dr Eric has taught at numerous schools and colleges. He co-founded and directs the World Storytelling Institute (an NGO registered in Chennai in 2007), and the annual Chennai Storytelling Festival (2013 onward).

Over the decades, he has worked especially on two applications of storytelling: storytelling for teaching and learning (the topic of this manual), and storytelling for healing, personal growth, and life coaching. Both of these applications involve the use of personal-experience stories; historical, folklore, mythological, and fictional stories; and original stories.

As an educator, Dr. Eric has trained teachers across India and (via Zoom) around the world regarding ways of: 1) using storytelling (and other arts) to teach any subject, including languages; and 2) coaching young people to do their own storytelling. When done in groups, storytelling is a form of public speaking. A need of the hour is to help young people develop their abilities to tell, listen to, and discuss stories. In this way, young people can become active and constructive local, national, and global citizens.

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