

1.) DATE: Mar 7,2022	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) PROPOSED COURSE: Prefix: STO Number: 292 Title: Art of Storytelling Credits: 3 CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: .	
4.) COMMUNITY COLLEGE INITIATOR: LIZ WARREN PHONE: 602.243.8026 EMAIL: liz.warren@southmountaincc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: Core Areas: <b>Select core area...</b> Awareness Areas: <b>Cultural Diversity in the United States (C)</b>	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input checked="" type="checkbox"/> DECEN prefix <input type="checkbox"/> Elective  Current General Studies designation(s): HU  Requested Effective date: <b>2022 Fall</b> Course Equivalency Guide  Is this a multi-section course? Yes  Is it governed by a common syllabus? Yes	
Chair/Director: LIZ WARREN, STORYTELLING IC CHAIR <span style="float:right">Chair/Director Signature:</span>	

AGSC Action: Date action taken:  Approved  Disapproved

Effective Date: **Select semester**

**Arizona State University Criteria Checklist for**

**CULTURAL DIVERSITY IN THE UNITED STATES [C]**

**Rationale and Objectives**

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[C] CRITERIA</b>			
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>			
YES	NO		<b>Identify Documentation Submitted</b>
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.	Official Course Description, Syllabus, Culture Area Story Pathfinders, Folktale Analysis Assignment, Sample Supplemental Readings
		2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	Official Course Description, Syllabus, Culture Area Story Pathfinders, Folktale Analysis Assignment, Sample Supplemental Readings
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.  *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.  **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
EDU/HUM/STO	292	The Art of Storytelling	C

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	<p>Folktales, fairy tales, myths, legends, parables, and fables have always been integral to the way cultures teach their values beliefs, and pro-social behaviors to their members. All the peoples who make up our diverse nation have their own story traditions that they brought with them, or in the case of the indigenous cultures, were already here. In 292, students study the diverse story traditions that are intersecting and overlapping in our modern world, as well as the fact-based and personal stories that arise individually and are grounded in those traditions. Specifically, students find and analyze stories from African-American, Native American, Asian-American, Latino, and European-American cultures. It is a very powerful way to promote an understanding of cultural diversity in contemporary U.S. Society. Students in this course gain a greater appreciation for cultural diversity, cultural stories as literature, and storytelling as an art form.</p> <p>It is a course that is in complete congruence with the statement in the rationale for the C</p>	<p>EDU/HUM/STO 292 has had the C designation since 2005. Since that time we have continually increased the emphasis on how storytelling contributes to an understanding of cultural diversity in contemporary U.S. Society.</p> <p>The Official Course Description includes competencies that require that students research, and compare and contrast three cultural stories. In actual practice, students research 20 stories from five cultural areas. See page 3 of the syllabus.</p> <p>We have included the Folktale Analysis as a Sample Assignment to show how students are guided through the analysis of the 20 folktales.</p> <p>Sources of Stories: The text includes stories from a range of world cultures. In addition, we provide students with a Pathfinder for each culture area that provides sources of folktales, myths, and legends for them to use in the assignment.</p> <p>Supplemental Readings for</p>

	<p>designation: "Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>	<p>Cultural Awareness: Students read articles that focus on the way the oral tradition has been practiced, preserved, and altered in this country by African Americans, Latinos, Native Americans, Asian Americans, and European Americans. (Syllabus page 3.) A sample set of such readings is attached to this proposal.</p> <p>Additional Readings: These readings help students understand the cultural value of storytelling. They also focus on techniques for delving into childhood and family history to develop fact-based and personal stories. Given the diversity of our students and the highly interactive nature of the class, this always results in stories that deepen the cultural knowledge of the students. (Syllabus page 3.)</p> <p>Discussion Questions: Within each module of the class, students are required to watch storytellers from a range of cultural backgrounds, and then to engage in discussion with classmates on how the storyteller advanced their understanding of the diversity and relevance of storytelling in their lives. (Syllabus page 3.)</p> <p>The first 50% of the class is devoted to studying traditional stories and storytelling practices that promote "Awareness of our cultural diversity and its multiple sources." The second 50% of the class is devoted to student developed stories from their own lives in fact-based and personal stories that "illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>
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<p>The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion and philosophy of gender*, racial, ethnic and or linguistic minority groups** within the United States.</p>	<p>Students analyze a minimum of 20 stories, four each from each culture area. In addition to documenting the source and providing a summary of the story, students must describe the potential audience for the story, the themes in the story, the concepts, skills and values the story could teach, the emotions the story evokes, and potential uses for the story. This allows them to see common themes and ideas within the stories of a culture as well as providing insight into the similarities and differences in the story traditions of the people now living in the U.S.</p> <p>The experience of telling a story is foundational to all human cultures. Students tell a minimum of four stories in class: a folktale, a myth, legend or hero tale, a fact-based story, and a personal story. The fact-based stories and personal stories are under-girded by the students' cultural backgrounds, and hearing them helps the class as a whole deepen their appreciation of the diverse cultural experiences and contributions currently existing in the U.S.</p> <p>It is a course that is in complete congruence with the statement in the rationale for the C designation: "Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>	<p>EDU/HUM/STO 292 has had the C designation since 2005. Since that time we have continually increased the emphasis on how storytelling contributes to an understanding of cultural diversity in contemporary U.S. Society.</p> <p>The Official Course Description includes competencies that require that students research, and compare and contrast three cultural stories. In actual practice, students research 20 stories from five cultural areas. See page 3 of the syllabus.</p> <p>We have included the Folktale Analysis as a Sample Assignment to show how students are guided through the analysis of the 20 folktales.</p> <p>Sources of Stories: The text includes stories from a range of world cultures. In addition, we provide students with a Pathfinder for each culture area that provides sources of folktales, myths, and legends for them to use in the assignment.</p> <p>Supplemental Readings for Cultural Awareness: Students read articles that focus on the way the oral tradition has been practiced, preserved, and altered in this country by African Americans, Latinos, Native Americans, Asian Americans, and European Americans. (Syllabus page 3.) A sample set of such readings is attached to this proposal.</p> <p>Additional Readings: These readings help students understand the cultural value of storytelling. They also focus on techniques for delving into childhood and family history to develop fact-based and personal stories. Given the diversity of our students and the highly</p>
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		<p>interactive nature of the class, this always results in stories that deepen the cultural knowledge of the students. (Syllabus page 3.)</p> <p>Discussion Questions: Within each module of the class, students are required to watch storytellers from a range of cultural backgrounds, and then to engage in discussion with classmates on how the storyteller advanced their understanding of the diversity and relevance of storytelling in their lives. (Syllabus page 3.)</p> <p>The first 50% of the class is devoted to studying traditional stories and storytelling practices that promote "Awareness of our cultural diversity and its multiple sources." The second 50% of the class is devoted to student developed stories from their own lives in fact-based and personal stories that "illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect."</p>

**Official Course Description: MCCCCD Approval: 04/25/00**

**STO292 20016-99999**

LEC 3 Credit(s) 3 Period(s)

**The Art of Storytelling**

Explore the art and origin of storytelling. Provide a variety of storytelling techniques, styles and exercises to enhance the delivery of telling stories. Assist in the integration and application of storytelling to the learning environment in the classroom. Prerequisites: None.

**Cross-References:** [EDU292](#), [HUM292](#)

[Go to Competencies](#) [Go to Outline](#)

**MCCCCD Official Course Competencies:**

**STO292 20016-99999 The Art of Storytelling**

1. Identify three literary forms that exist today that derive from the storytelling tradition. (I)
2. Research at least three cultural stories. (II)
3. Demonstrate one cultural story. (II)
4. Compare and contrast three cultural stories. (II)
5. Explain selection criteria for choice or selection of story to tell. (III)
6. Explain how to generate personal stories. (IV)
7. Identify delivery techniques to add color and interest to telling a story. (V, IX)
8. Compare and contrast three storytelling styles. (VI)
9. Define personal storytelling style. (VII)
10. Develop a personal narrative to relate. (VIII)
11. Demonstrate personal storytelling style. (VIII)
12. Demonstrate the use of two delivery techniques to add color and interest to a personal narrative. (V, IX)
13. Explain how to research stories for classroom use. (X)
14. Define four ways that stories can be used to impart a lesson, a value, and/or knowledge (XI)
15. Define lesson objectives for teaching unit and identify two stories to meet those objectives. (XI)
16. Create a classroom lesson or activity and show where story can be told to achieve desired teaching/learning objectives. (XI)

[Go to Description](#) [Go to top of Competencies](#)



## MCCCD Official Course Outline:

### STO292 20016-      The Art Of Storytelling 99999

- I. Literary Forms of Storytelling Traditions Today (1)
  - A. Myths
  - B. Fairy Tales
  - C. Folk Tales
  - D. Legends
- II. Cultural Stories (2, 3, 4)
  - A. Locate African American Folk Tale, Fairy Tale, Myth, Legend, or Story
  - B. Locate Native American Folk Tale, Fairy Tale, Legend, Myth, or Story
  - C. Locate Hispanic Folk Tale, Fairy Tale, Legend, Myth, or Story
  - D. Locate Your Ethnic Heritage Folk Tale, Fairy Tale, Legend, Myth, or Story
- III. Criteria for Story Selection (5)
  - A. Identify Type of Audience
  - B. Purpose of Event
  - C. Purpose For Telling Story
- IV. Generating Personal Narratives in Story Form (6)
  - A. Identify Common Emotional Experiences
  - B. Identify Favorite Moments Such as Favorite Relatives, Magic Moments, etc.
- V. Delivery Techniques to Add Color and Interest To Telling a Story (7, 11, 13)
  - A. Application of Voice
    - 1. Different Voices for Different Characters in the Story
    - 2. Using Accents to Match the Location of Story
  - B. Application of Point of View
    - 1. First Person
    - 2. Third Person
    - 3. A Combination
    - 4. Point of View of One of the Characters in the Story
  - C. Application of Sound Effects
    - 1. Nature's Elements i.e., Wind, Rain, Thunderstorm, etc.
    - 2. Animal Sounds
    - 3. House Sounds i.e., Creaking of Doors, Floors, etc.
  - D. Application of Music
    - 1. Incorporating Songs
    - 2. Incorporating Instruments
  - E. Application of Visual Imagery
    - 1. Choosing Descriptive Words
    - 2. Creating the Picture In Your Mind and the Minds of Those Listening
  - F. Application of Body
    - 1. Facial Expressions to Convey Emotions
    - 2. Gestures from Hands, Arms, Legs, Head, etc. to Emphasize a Point

- VI. Storytelling Styles (8)
  - A. View the Styles of Three Professional Storytellers
  - B. Discuss and Analyze the Three Different Styles
- VII. Develop Personal Storytelling Style (9)
  - A. Observe Both Professional and Classmates Storytelling Styles
  - B. Adapt and Select From Others to Build on Your Personal Storytelling Style
- VIII. Develop a Personal Narrative (10, 12)
  - A. Generate Ideas From Your Own Life Experience
  - B. Select a Memory and Create a Personal Narrative for Storytelling
- IX. Practicing Delivery Techniques to Add Interest and Color to a Story (7, 11, 13)
  - A. Application of Voice Variation
  - B. Application of Sound Variation
  - C. Application of Selection of Point of View
  - D. Application of Visual Imagery
  - E. Application of Music
  - F. Using the Body to Tell a Story
- X. Research Stories for Classroom Use (14)
  - A. Local Libraries
  - B. Local Storytelling Associations
  - C. Bibliography on Stories
  - D. National Association for the Perpetuation of Stories
  - E. Tell Net on the Internet
- XI. Using Stories In the Classroom (15, 16, 17)
  - A. Expanding Cultural Awareness
  - B. Recognition of Self and Acceptance of Others
  - C. Building Community
  - D. Sharing Universal Wisdom and Unspoken Truth
  - E. Improve Speaking Skills
    - 1. More vivid spoken imagery
    - 2. Develop confidence in public speaking
  - F. Enhance Listening Skills
  - G. Application of Use of Imagination
  - H. Enhance Language Skills
    - 1. Building and augmenting vocabulary
    - 2. Sequencing skills
    - 3. More vivid written imagery
    - 4. Greater exposure to many literary forms
  - I. Increase Interest in Reading and Developing Reading Skills



# The Art of Storytelling

EDU /HUM /STO 292

South Mountain Community College

*Storytelling*  
INSTITUTE

*Instructor: Liz Warren, Faculty Director  
SMCC Storytelling Institute*

<b>Text:</b>	The Oral Tradition Today: An Introduction to the Art of Storytelling by Liz Warren (available online)
<b>Class Time &amp; Location:</b>	Canvas – wherever, whenever
<b>Dates:</b>	January 18, 2022 – May 13, 2022
<b>Office Location:</b>	Online
<b>Office Hours:</b>	By appointment
<b>Office Phone:</b>	602-243-8026
<b>Email:</b>	<a href="mailto:Liz.warren@southmountaincc.edu">Liz.warren@southmountaincc.edu</a> (best way to contact me)

## Welcome to The Art of Storytelling!

I am delighted to have you in the Art of Storytelling during the Spring Semester of 2022!

The Art of Storytelling is a class in which you will become aware of your own potential as a storyteller, and of the power of storytelling in your personal and professional life. The practice of telling stories orally will receive the major emphasis in the class. Your awareness of the humanities and cultural diversity will be highlighted through the exploration of stories from a variety of cultures and oral traditions.

### The course objectives are:

- To introduce you to the Art of Storytelling and Oral Traditions.
- To show you how story structure and genre work within various cultures.
- To demonstrate to you the power of storytelling in various professions.
- To help you analyze the uses of the storytelling as an essential life skill.
- To invite you to explore the development of a personal storytelling style.
- To help you learn to apply essential storytelling techniques.
- To provide you with tools to develop your own repertoire of stories.

## SMCC Administrative Protocols & Information:

- You are responsible for the college policies included in the college catalog and the student handbook. The catalog can be accessed at <http://enroll.southmountaincc.edu/otherresources/collegecatalog/>.
- Semester grades are not sent to you in the mail. You must access them online. To do so, go to <http://www.southmountaincc.edu> and click on the word “My.maricopa.edu” at the top of the page and then click on the icon “Check Grades” under the Student Tools section.

## Special Accommodations:

- SMCC’s Office of Disability Resources and Services (DRS) provides qualified, self-identifying students with disabilities equal access to a quality postsecondary educational experience by administering reasonable accommodations as needed. If you would like their support call (602) 243-8027. *It is the student's responsibility to speak to the instructor concerning any requested accommodations.*
- For other support on campus there are a variety of services the college provides. If you need to contact our Counseling department they can be reached at (602) 305-5608, Tutoring (602) 243-8189, or need a Student Success Coach call (602) 243-8089.

## Course Basics:

1. **The Class Environment:** Storytelling is about building community and honoring all our voices. My top priority is to create a class environment in which you feel welcome and comfortable to participate. If you face unexpected challenges completing your work, please let me know. I will work with you. I want you all to have an enjoyable and successful experience in this class.
2. **Online Class:** This section of the Art of Storytelling is being taught in an online format. Budget three to five hours a week to complete your assignments.

The Art of Storytelling is not a difficult course, but it is demanding of your time, and of your intellectual and emotional attention. Taking any hybrid or online class requires good time management and excellent self-discipline. **Don't procrastinate!** Falling behind is the number one reason that students drop-out of online courses or don't have the success that they should have.

3. **Participation and Withdrawal from Class:** If I notice that you are missing assignments and falling behind, I will send you an email encouraging you to catch up on your missed assignments. **I will withdraw you from the class if you have submitted no work for two modules, or about four weeks.** Please avoid this situation by contacting me right away if there is something keeping you from completing the work.
4. **Respect:** Please be respectful to everyone and keep your comments relevant to the topic under discussion.
5. **Attitude:** An open, inquiring mind and a caring, compassionate heart are both essential to the study of Storytelling. Please help me create an online environment in which everyone feels safe to express their thoughts, experiences, and perspectives. This means reflecting and discussing with patience and generosity and speaking/writing with consideration and thoughtfulness.
6. **Story Selection:** *The SMCC Storytelling Institute asks that you be mindful of cultural appropriation as you select stories to tell. Please choose stories that are from your ancestry, cultural tradition, or regional heritage when you can. If you do choose a story from a tradition other than your own, please do the research to ensure you can tell it respectfully and responsibly.*

7. **Email/Canvas:** You must have a functioning email account to participate in this class. The Maricopa Community Colleges provide you with a student Gmail account. If you do not use the Gmail address you will not receive emails from me regarding the class during the semester.

## Course Requirements:

1. **Participation:** Please plan to keep up with the module deadlines and participate in all class activities.
2. **Modules:** Your assignments are organized in modules on Canvas to guide your learning experiences. The modules will contain the readings, videos, and other activities for the units of instruction. The modules will also include the written responses you are required to make. Your assignments are always due Sunday night by 11:59 p.m. **Points will vary.**
  - **Read chapters and articles on the module focus.** There will be a quiz and essay questions associated with the reading in each module. **Readings will include chapters from the text and supplemental readings to widen your exposure to the cultural diversity of storytelling. In addition, you will have readings to help you understand the cultural value of storytelling in your family, personal, and professional life.** Plan on writing 3 – 7 complete sentences and respond specifically to what the question is asking. **Points will vary.**
  - **Researching and analyzing stories:** Throughout the semester you will read, analyze, and write a story summary of 20 different stories from around the world that relate to the genres and cultures we are focusing on in this course. This includes African and African American, Latin American, Native American, Asian, and European culture areas. **I will provide you with online sources for finding stories. Story Summary and Analysis Forms** will be in the modules. This assignment is worth **300 points.**
  - **Discussion Questions on Canvas:** You will have discussion questions to respond to in every module. Your response to the question should be a minimum of 7-10 sentences. **The discussion questions will be in response to short videos of storytellers from a broad range of cultural backgrounds.** It's wise to write your response in Word, use spell check and save before copying it to the discussion. Please reply to two of your classmate's posts with responses of a minimum of 3-5 sentences each week. Please be respectful in your responses to your classmates in your responses. Review the [SMCC Storytelling Institute Coaching Philosophy](#) below for ways to respond to your classmates in a supportive and respectful manner. **This assignment is worth twenty points each module** – 10 points for your response, five points for each of your responses to your classmates.
3. **Prepare, record, and upload stories.** During the course you will craft and upload four video recordings of you telling stories. **IMPORTANT** – in this class you will be learning about the tradition of oral storytelling and techniques of how to tell stories orally. This is different from reading a story out aloud. If you submit a recording of you *reading* a story, you will not earn full points (25 points instead of 75) for your assignment. **This assignment is worth 75 points per story, or 300 total.**
  - **Please note:** I will provide you with opportunities to your stories to me and each other periodically throughout the semester. If you come to one of those sessions and tell your story, you won't have to record and upload.

4. **Telling Stories to Others:** Each student is expected to tell stories to audiences of five or more people outside of our class on three separate occasions. This may be to three different audiences or three tellings to the same group of people on three separate occasions. This could be to your family, coworkers, or friends. The modules will include forms for you to reflect on your experience and to attach a picture of you telling your story. **This assignment is worth 300 points.**
  - **Please note:** I will inform you of opportunities to your stories in online contexts.
5. **Storytelling Events:** Students are required to attend at least one professional storytelling event in-person or online and write a report evaluating the event and the performance(s). This assignment is worth **50 points**. I will provide you with online options for the events.
6. **Final Paper:** For your final paper, please prepare a list of the ten most important things you learned in this class and write a paragraph (7-10 sentences) for each one. Your paper is due at 11:59 on Sunday, May 12<sup>th</sup>. **This assignment is worth 100 points.**
7. **Extra Credit:** You will extra-credit options in every module. Points will vary.
8. **Grades:** Grades are computed on a straight percentage basis, 90-100% is an A, 80-89% is a B, etc.

**If you are ever unclear about an assignment, please call or e-mail me. Or if something serious comes up that is preventing you from getting your work done, please let me know. Don't stress unnecessarily! We can work it out.**

Module/Date	Class Focus
Module 1: January 17 - 30	<b>Welcome and Orientation to the class</b> <b>Chapter 1: What is Storytelling?</b> This module provides you with an introduction to the Art of Storytelling
Module 2: January 31 – February 13	<b>Chapter 2: Getting Started</b> This module provides you with further information about how to prepare to tell stories.
Module 3: February 14 - 27	<b>Chapter 3: How to Tell a Folktale</b> This module is about developing an appreciation for the timeless relevance of folktales.
Module 4: February 28 – March 13	<b>Chapter 5: How to Tell a Story in Public</b> This Module is about further honing and applying your skills as a storyteller.
March 14 – 20	<b>Spring Break</b>
Module 5: March 21 – April 3	<b>Chapter 4: How to Tell a Myth, Legend, or Hero Tale</b> This module introduces you to the power and beauty of the mythic traditions of the world.
Module 6: April 4 - 17	<b>Chapter 6: How to Tell a Fact-based Story</b> This Module is about learning to craft and tell Fact-based stories and thinking about how to integrate stories into your personal and professional life.
Module 7: April 18– May 1	<b>Chapter 7: How to Tell a Personal Story</b> This Module is about finding, crafting, and telling stories from your own life.
Module 8: May 2 - 12	<b>Chapter 8: Applications of Storytelling</b> This module is about consciously reflecting on the capacity of storytelling to create community and how/why this is important to your life and your work.  <b>Final Paper due at 11:59 on Thursday, May 12, 2022</b>



# Storytelling

## INSTITUTE

### SMCC Storytelling Affirmative Coaching Practices

At the SMCC Storytelling Institute, we use a coaching model that is affirmative, and teller based. That means that after someone tells a story, they can expect to be told what the listeners liked about the story and what the listeners noticed that the teller did well. After the affirmations, the teller is in charge of any additional feedback they receive with the guidance of a facilitator.

The feedback cycle goes like this:

- The teller is asked to come up and everyone claps for them.
- Participants listen with full attention and respect to each teller.
- Participants give warm applause when the teller is done.
- After each teller, the facilitator will lead the group in providing feedback:
  - **Affirmations:** listeners tell the teller what they liked about the story and what they noticed the teller did well.
  - **Questions from the teller:** the facilitator will ask the teller if they have any questions for the listeners. If the teller says no, move on.
  - **Questions from the listeners:** the facilitator will ask the teller if they want questions from the listeners. If the teller says no, move on.
  - **Suggestions:** Suggestions should only be offered with the permission of the teller. If the teller says no, move on. Suggestions are not the focus of this model and should not be emphasized. Tellers usually get what they need through the questions. To ask a teller if you can offer a suggestion, be specific. For example:
    - “May I offer a suggestion about how you could end the story?”
    - “Can I offer a suggestion about how you could make this moment clearer?”

Adapted from *Improving Your Storytelling* and *The Storytelling Coach*, both by Doug Lipman



## *Elements of Good Storytelling for Affirmative Feedback*

### **Voice:**

- The teller's voice can be heard.
- The teller uses vocal variety – louder and softer at the right times, emotions and attitudes expressed, characters differentiated.
- The teller is conscious of pacing – faster at exciting parts, slower at thoughtful parts.

### **Embodying the Story:**

- The teller's facial expressions enhance the story.
- The teller's gestures and postures enhance the story.
- The teller has a confident physical presence in front of the room.

### **Story Structure:**

- The story has a strong, clear beginning.
- The story flows smoothly.
- The story has all the elements of a story (5 Ps, Inverted World, Hero's Journey).
- The end of the story leaves a clear picture and a distinct emotion.

### **Distinct Characters:**

- The characters in the story are distinct.
- Listeners can "see" the primary character.
- The teller incorporates dialogue between characters in the story.

### **Relating to the Audience:**

- The teller makes eye-contact around the room.
- The teller seems comfortable relating the story to the listeners.
- The teller incorporates the audience and their reactions.

### **Creativity:**

- The teller brings a fresh approach or interpretation to a well-known story.
- The teller has updated a story to connect with a modern audience.
- The teller has added something to the story – poetry, music, audience participation – to make the story more engaging.
- The teller has taken a risk or tried a new technique.

### **Teller's Connection to the Story:**

- The teller seems to like the story.
- The story is a good fit for the teller and his/her personality.

### **Images and the Senses:**

- The images in the story are clear - We can see the setting, the colors, and relative sizes.
- The story proceeds like a movie in the listener's minds.
- The senses are incorporated – smell, taste, touch/temperature, sound.

### **Research:**

- The teller has researched variants of a story, or the facts of a story.
- The teller is familiar with the cultural/historical background and context of the story.
- The teller states the source of the story and his/her connection to it.

### **Modality:**

- The teller is aware of and makes effective use of the modality in which they are telling the story – in-person, online, etc.

# Folktale Analysis Assignment

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EDU292 22714 > Quizzes > Story Summary and Analysis - 1st Latin American...

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## Story Summary and Analysis - 1st Latin American Story

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**Due** Feb 13 at 11:59pm     **Points** 15     **Questions** 8  
**Available** Jan 31 at 12am - May 12 at 11:59pm 3 months     **Time Limit** None  
**Allowed Attempts** Unlimited

---

### Instructions

Throughout the semester you are required to do a story summary and analysis of 20 different stories from around the world. You will have to research and read (4) Latin American, (4) African/ African American, (4) European, (4) Asian/Asian American and (4) Native American types of stories. These stories can be a folktale, fairytale, myth, legend or hero story.

In this module you will analyze **(4) Latin American Stories**.

After you read or listen to one of the stories click on Quiz tab and answer the questions. Please write in complete sentences.

---

[Take the Quiz](#)

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## Story Summary and Analysis - 1st Latin American Story

Started: Feb 13 at 11:21am

### Quiz Instructions

Throughout the semester you are required to do a story summary and analysis of 20 different stories from around the world. You will have to research and read (4) Latin American, (4) African/ African American, (4) European, (4) Asian/Asian American and (4) Native American types of stories. These stories can be a folktale, fairytale, myth, legend or hero story.

In this module you will analyze (4) **Latin American Stories**.

After you read or listen to one of the stories click on Quiz tab and answer the questions. Please write in complete sentences.

### Questions

- ① Question 1
- ② Question 2
- ③ Question 3
- ④ Question 4
- ⑤ Question 5
- ⑥ Question 6
- ⑦ Question 7
- ⑧ Question 8

Time Elapsed: Hide Time  
Attempt due: Feb 13 at 11:59pm  
0 Minutes, 36 Seconds



#### Question 1

1 pts

What is the title of the story?

Edit View Insert Format Tools Table

12pt Paragraph **B** *I* U A ℒ T<sup>2</sup> :

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### Question 2 2 pts

Where did you find the story?

- **Book:** State the author/collector, publisher, copyright year.
- **Website:** State the name of the website, provide the URL, and if provided, state the author/collector, publisher, copyright year

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### Question 3 2 pts

Type of Story  
(Folktale, Myth, or Legend)

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Question 4 2 pts

**Summary**

What is the story about? *Write a three-sentence* overview or the story.

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Question 5 2 pts

**Why did you choose this story?**

*Write three sentences* describing what you like about the story.

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p 0 words

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### Question 6 2 pts

**Audience**

**Write a sentence** on your opinion of where and to whom you would tell this story. (children, adults, teenagers, everyone – libraries, home, public event, etc.)

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### Question 7 2 pts

**Theme**

(Big ideas or lessons): **Write a sentence** stating what you think the main idea, lesson, or value of the story is.

Edit View Insert Format Tools Table

12pt Paragraph B I U A T<sup>2</sup> :

p 0 words </>



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### Question 8

2 pts

#### Representation in U.S. Culture/Society

In what ways have you seen this folktale, or the ideas in this folktale represented in our modern culture or media? For example, in movies, video games, comic books, etc. **Write two sentences on this.**

Edit View Insert Format Tools Table

12pt Paragraph | **B** *I* U **A**  $T^2$  | :

Empty text area for writing the answer.

p

| 0 words |

## Native American Stories Pathfinder

A pathfinder is a guide for researchers. Pathfinders have been used in libraries for many years to save researchers time, and to help them avoid frustrating dead ends. The goal of this pathfinder is to assist you in locating stories for "The Art of Storytelling" class.

**Native American Stories - Introduction, and Scope:** This pathfinder will help you find Native American folk tales, myths and legends. Included within this guide are references to both print and online resources. While this pathfinder aims to include references to multiple tribes, it is not meant to be comprehensive. The goal instead is to give you tools that will help you get started. If you are unable to find what you need here, please speak to a librarian at the SMCC library (or any in the Phoenix Public Library system).

**General Advice for Researchers:** When looking for a folktale, myth or legend, it's important to use only authoritative sources. An authoritative source is a work known to be reliable because its authority or authenticity is widely recognized by experts in the field. Libraries specialize in collecting these types of resources so that students and faculty have the tools they need to research effectively. Using Google (and other search engines on the Web) for research is risky. Free internet resources are sometimes authoritative (especially if they are offered by government agencies or academic institutions), but usually are not. Wikipedia, for example, is not authoritative because there is no way to verify authorship and anyone can edit an entry at any time. The resources listed in this pathfinder are believed to be authoritative and appropriate for academic work.

In addition, some authors and publishers use the word *legend* for stories that are actually *folktales*. Remember, legends are stories that are believed to have factual elements in them (for example, one of the characters really lived or the location exists). If the story you are analyzing does not fit that criteria, be sure to label it as a folk tale.

Finally, it is important not to select a story that is literary (that is, one that has been *written* by a particular author). Folk tales, fairy tales, legends and myths are *retellings* of traditional stories that have been shared orally for many generations. Disney or other commercial adaptations do not qualify as an accurate telling of these tales and may not be used in this class.

### Dewey/Library of Congress Numbers: Library Collections:

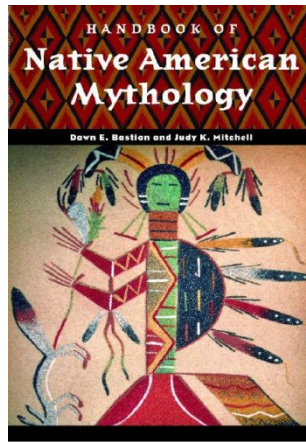
Libraries classify their books using either the Dewey Decimal System or the Library of Congress Classification System. Dewey is often used in public libraries (especially children's collections). The Library of Congress' system is used in academic and larger public libraries. The Phoenix Public Library (and its branches) categorizes books using both systems. The following categories will contain books on folktales and mythology:

398.2 Folklore by ethnic group (Dewey)

E75-99 Indians of North America (Library of Congress)

**Books:** Native American stories are found in both children and adult learner books. Adult books may focus on folktale or mythological analysis or provide compilations of stories.





Children's books can also be compilations of stories or picture books with only one story included. The author of these books may be scholars, folklorists or storytellers. For children's books, look for books that are said to be "retold" by the author. The benefit of selecting a children's book, is that the illustrations can help you bring life to your story.



With a library card you can access both print and ebooks (<https://www.phoenixpubliclibrary.org/browse/elibrary>) at SMCC and the Phoenix Public Library.

**Subject Directories on the Internet:** Subject directories contain multiple websites on particular topic. These are created and maintained by human editors who review and select sites for inclusion. Some of the directories listed below contain stories from many different cultures. Use the search box at the website to locate Native American stories.

- "Folklore and Mythology" by D.L. Ashliman, University of Pittsburgh, 1996-2019. (<https://www.pitt.edu/~dash/folktexts.html>)
- "Native American Fairy Tales, Folk Tales and Fables" at the "Fairytalez/com" website. Read Native American folk tales from North, Central and South America in collections from Zitkala-Sa, Cornelius Matthews, Cyrus MacMillan and more. (<https://fairytalez.com/region/native-american/>)
- "Native American Folktales" at the "World of Tales." Organized by region. ([https://www.worldoftales.com/Native\\_American\\_folktales.html](https://www.worldoftales.com/Native_American_folktales.html))

**Specific Web Sites:**

**Mythology:** *The Native American tribes do not share a single, unified body of mythology. Different tribal groups each developed their own stories about the world's creation, the place of humans in the world, and their deities. Many of these are pour quoi tales.*

- “Indian Mythology: Stories, Tales and Legends” (<http://www.indianmythology.org>). Arranged by tribe.
- “Native American Myths” at the “American Folklore” website. (<https://americanfolklore.net/folklore/native-american-myths/>)
- “Native American Myths and Legends,” (<https://www.gusd.net/cms/lib/CA01000648/Centricity/Domain/2027/AmericanIndianMythsAndLegends.pdf> )
- “Native American Mythology” at the “Myths and Legends” website. (<http://www.mythencyclopedia.com/Mi-Ni/Native-American-Mythology.html>)
- “Native American Religions” at the “Internet Sacred Text Archive” (<https://www.sacred-texts.com/nam/index.htm>). Arranged by geographical area. Includes some texts in the public domain. Discusses problems locating authoritative sources.

*Folktales:*

- “Native American Indian Legends and Folklore” at the “Native Languages of the Americas” website. Stories are indexed by tribe. (<http://www.native-languages.org/legends.htm>)

**Keywords/Phrases/Subject Headings:** The following search terms can be used to locate information in library catalogs (<https://www.phoenixpubliclibrary.org/>), online databases and Internet directories. Searching Google alone provides too many resources for a student's needs. Many of these are not issued by authoritative sites and may provide literary interpretations of folktales, rather than the tales themselves.

“Native American” AND folktales

“Native American” AND “folk tales”

“Native American” AND myth

You can also search by the tribe's name (for example, Apache AND folktales). The word Indian is still used in some works.

**Bibliographic Citation:** In your story summary analysis you must include bibliographic information for each story. The “Purdue Online Writing Lab” ([https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)) can assist you in understanding the elements needed to MLA reference a book, story within a book or an online website.

**Additional Advice to Researchers:** The information given in this pathfinder will help you find

stories to analyze and ones to tell. As you make these selections, be sure to focus on the stories that come from authoritative books and Internet sites. Although guidance is given here to assist you in making that determination, ultimately the goal of learning critical thinking skills is to be able to make to ascertain this for yourself.

## **Latin or Latin American Stories Pathfinder**

A pathfinder is a guide for researchers. Pathfinders have been used in libraries for many years to save researchers time, and to help them avoid frustrating dead ends. The goal of this pathfinder is to assist you in locating stories for "The Art of Storytelling" class.

**Latin or Latin American Stories - Introduction, and Scope:** This pathfinder will help you find Latin or Latin American folk tales, myths and legends. Included within this guide are references to both print and online resources. While this pathfinder aims to include references to multiple areas, it is not meant to be comprehensive. The goal instead is to give you tools that will help you get started. If you are unable to find what you need here, please speak to a librarian at the SMCC library (or any in the Phoenix Public Library system).

**General Advice for Researchers:** When looking for a folktale, myth or legend, it's important to use only authoritative sources. An authoritative source is a work known to be reliable because its authority or authenticity is widely recognized by experts in the field. Libraries specialize in collecting these types of resources so that students and faculty have the tools they need to research effectively. Using Google (and other search engines on the Web) for research is risky. Free internet resources are sometimes authoritative (especially if they are offered by government agencies or academic institutions), but usually are not. Wikipedia, for example, is not authoritative because there is no way to verify authorship and anyone can edit an entry at any time. The resources listed in this pathfinder are believed to be authoritative and appropriate for academic work.

In addition, some authors and publishers use the word "legend" for stories that are actually folktales. Remember, legends are stories that are believed to have factual elements in them (for example, one of the characters really lived or the location exists). If the story you are analyzing does not fit that criteria, be sure to label it as a folk tale.

Finally, it is important not to select a story that is literary (that is, one that has been written by a particular author). Folk tales, fairy tales, legends and myths are retellings of traditional stories that have been shared orally for many generations. Disney or other commercial adaptations does not qualify as an accurate telling of these tales and may not be used in this class.

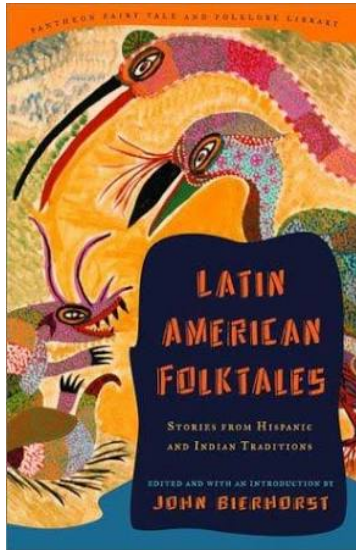
### **Dewey/Library of Congress Numbers: Library Collections:**

Libraries classify their books using either the Dewey Decimal System or the Library of Congress Classification System. Dewey is often used in public libraries (especially children's collections). The Library of Congress' system is used in academic and larger public libraries. The Phoenix Public Library (and its branches) categorizes books using both systems. The following categories will contain books on folktales and mythology:

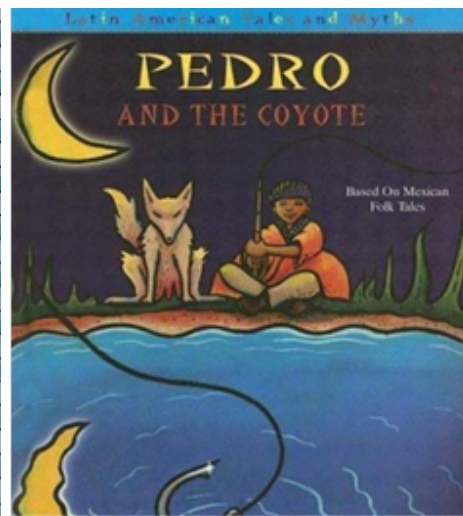
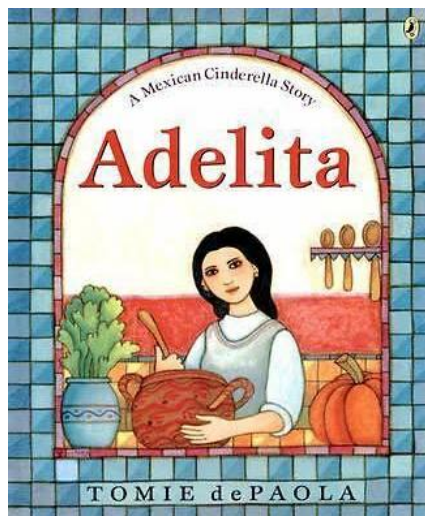
398.2 - Folklore by ethnic group (Dewey)

GR 72-79 - Latin (Latin American/ Mexican) (Library of Congress)

**Books:** Latin or Latin American stories are found in both children and adult learner books. Adult books may focus on folktale or mythological analysis or provide compilations of stories.



Children's books can also be compilations of stories or picture books with only one story included. The author of these books may be scholars, folklorists or storytellers. For children's books, look for books that are said to be "retold" by the author. The benefit of selecting a children's book, is that the illustrations can help you bring life to your story.



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- "Folklore and Mythology" by D.L. Ashliman, University of Pittsburgh, 1996-2019. (<https://www.pitt.edu/~dash/folktexts.html>)
- "South American Folktales" at the "World of Tales.com" website.



([https://www.worldoftales.com/South\\_American\\_folktales.html](https://www.worldoftales.com/South_American_folktales.html))

- “South American Folklore” at “American Folklore.net” website.  
([https://americanfolklore.net/folklore/2010/07/south\\_american\\_folklore.html](https://americanfolklore.net/folklore/2010/07/south_american_folklore.html))

### Specific Web Sites:

**Mythology:** The people living throughout the world each developed their own stories about the world’s creation, the place of humans in the world, and their deities. Many of these are pour quoi tales.

- “Aztec Creation Story” at the “Aztec-history.com” website. (<http://www.aztec-history.com/aztec-creation-story.html>)
- “Aztec Mythology” by Lorna Dils:  
(<http://teachersinstitute.yale.edu/curriculum/units/1994/3/94.03.03.x.html>)
- “Creation of the Moon” (Aztec mythology):  
(<https://www.mexicolore.co.uk/aztecs/stories/creation-of-the-moon>)
- “Legend of the Sun and the Moon” (Mexican mythology)  
(<https://www.asiesmimexico.mx/en/state-of-mexico/legends/legend-sun-and-moon/>).  
Although this is called a “legend,” it is truly a myth.
- “Mayan Mythology” at the “Myths and Legends” website:  
(<http://www.mythencyclopedia.com/Le-Me/Mayan-Mythology.html>)
- “Mexican Mythology” at the “Myths and Legends” website.  
(<http://www.mythencyclopedia.com/Le-Me/Mexican-Mythology.html>)
- “The Myths of Mexico and Peru,” by Lewis Spence: (<https://www.sacred-texts.com/nam/mmp/mmp06.htm>)

### Folktales:

- “Argentinian Folktales” at the “Latin Folktales” website:  
(<https://latinfofolktales.wordpress.com/category/argentinian-folk-tales/>). Blog posts record folk tales.
- “Brazilian Fairy Tales, Folktales and Fables” at the “Fairytalez.com” website :  
(<https://fairytalez.com/region/brazilian/>). (Collected from authors Elsie Spicer Eells and Andrew Lang).
- “Caribbean Folklore – Folktales”: (<https://river-stories.com/caribbean-folklore/>)
- “Chilean Folktales” at the “Latin Folktales” website:  
(<https://latinfofolktales.wordpress.com/category/chilean-folktales/>)
- “Latin American Folklore” at the “American Folklore.net” website:  
(<https://americanfolklore.net/folklore/latin-american-folklore/>)

- “Latin Folktales”: (<https://latinfooktales.wordpress.com/tag/the-rabbit-in-the-moon/>). Blog posts record folk tales.
- “Legend of Chocolate” (in Spanish): (<https://www.inside-mexico.com/la-leyenda-del-cacao/>)
- “Legend of Xunaan & The Young Warrior,” a Mayan Folktale: (<https://www.inside-mexico.com/the-legend-of-xunaan-the-young-warrior/#>)
- “The Magic of this World, a Chilean Folktale”:  
(<https://www.recordonline.com/article/20101129/LIFE/11290306>)
- “Mexican Folktales” at the “American Folklore.net” website:  
<https://americanfolklore.net/folklore/mexican-folklore/>
- “Peruvian Folktales” at the “Latin Folktales” website:  
(<https://latinfooktales.wordpress.com/category/peruvian-folk-tales/>)
- “Puerto Rican Folktales” by Doris M. Vazquez:  
(<http://teachersinstitute.yale.edu/curriculum/units/1993/2/93.02.12.x.html>)
- “Why the Moon is Free” (Mexican): (<http://www.wheelcouncil.org/stories/why-the-moon-is-free/>)

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“Mexican” AND folktales

“Cuban” AND “folk tales”

“Aztec” AND myth

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Finally, it is important not to select a story that is literary (that is, one that has been written by a particular author). Folk tales, fairy tales, legends and myths are retellings of traditional stories that have been shared orally for many generations. Disney or other commercial adaptations does not qualify as an accurate telling of these tales and may not be used in this class.

### **Dewey/Library of Congress Numbers: Library Collections:**

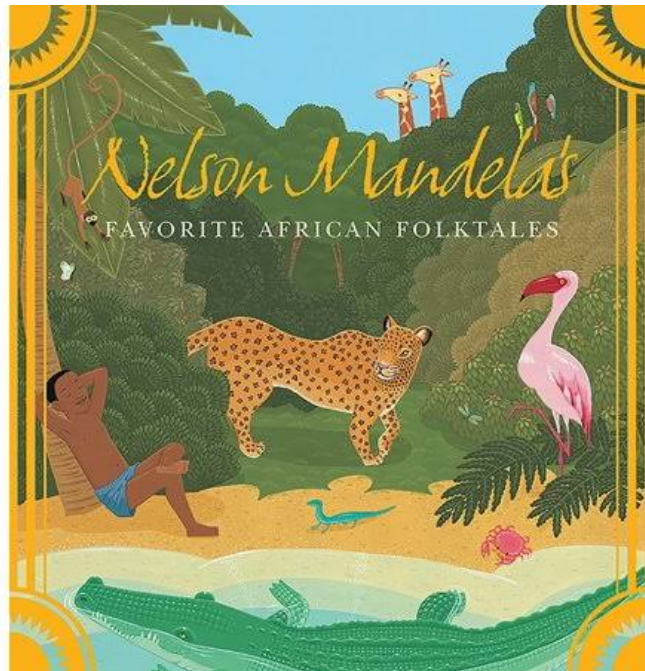
Libraries classify their books using either the Dewey Decimal System or the Library of Congress Classification System. Dewey is often used in public libraries (especially children's collections). The Library of Congress' system is used in academic and larger public libraries. The Phoenix Public Library (and its branches) categorizes books using both systems. The following categories will contain books on folktales and mythology:

398.2 - Folklore by ethnic group (Dewey)

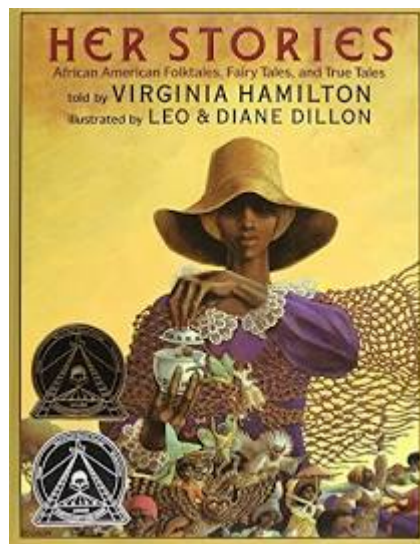
GR 72-79 – Folk literature general (Library of Congress)

**Books:** African or African American stories are found in both children and adult learner books. Adult books may focus on folktale or mythological analysis or provide compilations of stories.





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- “Folklore and Mythology” by D.L. Ashliman, University of Pittsburgh at (<https://www.pitt.edu/~dash/ashliman.html>) ;
- “African Folktales” at the “World of Tales.com” website. ([https://www.worldoftales.com/African\\_folktales.html](https://www.worldoftales.com/African_folktales.html)) ;
- “African American Folklore” at “American Folklore.net” website; (<https://americanfolklore.net/folklore/africanamerican-folklore/> ).

### Specific Web Sites:

**Mythology:** The people living throughout the world each developed their own stories about the world’s creation, the place of humans in the world, and their deities. Many of these are pour quoi tales.

- “African Fables, Folktales and Myths” at the “Gateway Africa” website: (<http://www.gateway-africa.com/stories/>) ;
- “African Mythology” at the “Myth Encyclopedia” website: (<http://www.mythencyclopedia.com/A-Am/African-Mythology.html>);
- “African Myths and What They Teach” by Roberta Mazzucco at the Teachers Institute at Yale University website: (<https://teachersinstitute.yale.edu/curriculum/units/1998/2/98.02.03/4>) ;
- “Ancient Egypt Mythology” at website: (<http://www.egyptianmyths.net/>);
- “Ancient Egyptian Mythology” at the “Ancient History Encyclopedia” website: ([https://www.ancient.eu/Egyptian\\_Mythology/](https://www.ancient.eu/Egyptian_Mythology/)) ;
- “Internet Sacred Text Archive” website: (<http://www.sacred-texts.com/>) . For African and Egyptian myths.
- “South African Star Myths” at the Royal Museum Greenwich website: (<https://www.rmg.co.uk/discover/explore/south-african-star-myths>).

### Folktales:

- “African Fairytales, Folktales and Fables” at “Fairytalez.com” website: (<https://fairytalez.com/region/african/>) ;
- “The Calabash Kids: A Tale of Tanzania” told by Aaron Shepard: (<http://www.aaronsherp.com/stories/024.html>) ;
- “Egyptian Fairytales” at “Fairytalez.com” website: (<https://fairytalez.com/region/egyptian/>) ;
- “Nigerian Fairytales, Folktales and Fables” at “Fairytalez.com” website: (<https://fairytalez.com/region/nigerian/>) ;
- “Nigerian Folktales” at “World of Tales.com” website: ([https://www.worldoftales.com/Nigerian\\_folktales.html](https://www.worldoftales.com/Nigerian_folktales.html)) ;
- “South African Fairytales, Folktales and Fables” at “Fairytalez.com” website:

- (<https://fairytalez.com/region/south-african/>);
- “South African Folktales” at “World of Tales.com” website: ([https://www.worldoftales.com/South\\_African\\_folktales.html](https://www.worldoftales.com/South_African_folktales.html));
- “South African Folktales” by James Honey at “Surlalunefairytales.com” website: (<http://www.surlalunefairytales.com/books/africa/honey.html>);
- “Tanzanian Folktales,” at “World of Tales” website: ([https://www.worldoftales.com/Tanzanian\\_folktales.html](https://www.worldoftales.com/Tanzanian_folktales.html));
- “West African Folktales” by William Barker and Cecila Sinclair at “Surlalunefairytales.com” website: (<http://www.surlalunefairytales.com/books/africa/barker/howwegotspidertales.html>);
- “Zanzibar Tales” at “Fairytalez.com” website: (<https://fairytalez.com/author/zanzibar-tales/>).

**Keywords/Phrases/Subject Headings:** The following search terms can be used to locate information in library catalogs (<https://www.phoenixpubliclibrary.org/>), online databases and Internet directories. Searching Google alone provides too many resources for a student’s needs. Many of these are not issued by authoritative sites and may provide literary interpretations of folktales, rather than the tales themselves.

“South African” AND folktales

Egypt AND “folk tales”

Nigerian AND myth

**Bibliographic Citation:** In your story summary analysis you must include bibliographic information for each story. The “Purdue Online Writing Lab” ([https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)) can assist you in understanding the elements needed to MLA reference a book, story within a book or an online website.

**Additional Advice to Researchers:** The information given in this pathfinder will help you find stories to analyze and ones to tell. As you make these selections, be sure to focus on the stories that come from authoritative books and Internet sites. Although guidance is given here to assist you in making that determination, ultimately the goal of learning critical thinking skills is to be able to make to ascertain this for yourself.

### Asian or Asian American Stories Pathfinder

A pathfinder is a guide for researchers. Pathfinders have been used in libraries for many years to save researchers time, and to help them avoid frustrating dead ends. The goal of this

pathfinder is to assist you in locating stories for "The Art of Storytelling" class.

**Asian or Asian American Stories - Introduction, and Scope:** This pathfinder will help you find Asian or Asian American folk tales, myths and legends. Included within this guide are references to both print and online resources. While this pathfinder aims to include references to multiple areas, it is not meant to be comprehensive. The goal instead is to give you tools that will help you get started. If you are unable to find what you need here, please speak to a librarian at the SMCC library (or any in the Phoenix Public Library system).

**General Advice for Researchers:** When looking for a folktale, myth or legend, it's important to use only authoritative sources. An authoritative source is a work known to be reliable because its authority or authenticity is widely recognized by experts in the field. Libraries specialize in collecting these types of resources so that students and faculty have the tools they need to research effectively. Using Google (and other search engines on the Web) for research is risky. Free internet resources are sometimes authoritative (especially if they are offered by government agencies or academic institutions), but usually are not. Wikipedia, for example, is not authoritative because there is no way to verify authorship and anyone can edit an entry at any time. The resources listed in this pathfinder are believed to be authoritative and appropriate for academic work.

In addition, some authors and publishers use the word "legend" for stories that are actually folktales. Remember, legends are stories that are believed to have factual elements in them (for example, one of the characters really lived or the location exists). If the story you are analyzing does not fit that criteria, be sure to label it as a folk tale.

Finally, it is important not to select a story that is literary (that is, one that has been written by a particular author). Folk tales, fairy tales, legends and myths are retellings of traditional stories that have been shared orally for many generations. Disney or other commercial adaptations do not qualify as an accurate telling of these tales and may not be used in this class.

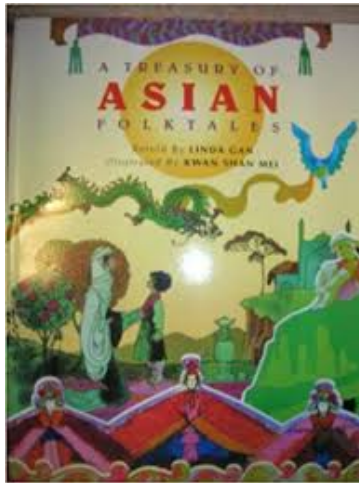
**Dewey/Library of Congress Numbers: Library Collections:**

Libraries classify their books using either the Dewey Decimal System or the Library of Congress Classification System. Dewey is often used in public libraries (especially children's collections). The Library of Congress' system is used in academic and larger public libraries. The Phoenix Public Library (and its branches) categorizes books using both systems. The following categories will contain books on folktales and mythology:

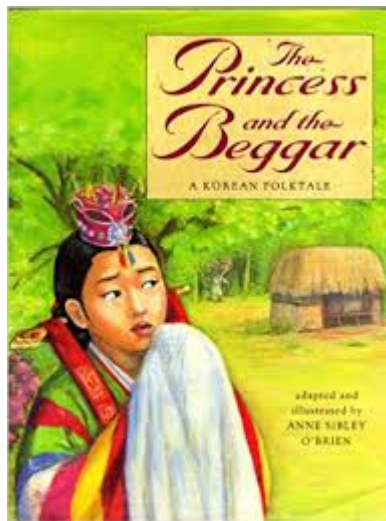
398.2 - Folklore by ethnic group (Dewey)

GR 72-79 – Folk literature general (Library of Congress)

**Books:** Asian or Asian American stories are found in both children and adult learner books. Adult books may focus on folktale or mythological analysis or provide compilations of stories.



Children's books can also be compilations of stories or picture books with only one story included. The author of these books may be scholars, folklorists or storytellers. For children's books, look for books that are said to be "retold" by the author. The benefit of selecting a children's book, is that the illustrations can help you bring life to your story.



With a library card you can access both print and eBooks (<https://www.phoenixpubliclibrary.org/browse/elibrary>) at SMCC and the Phoenix Public Library.

**Subject Directories on the Internet:** Subject directories contain multiple websites on particular topic. These are created and maintained by human editors who review and select sites for inclusion. Some of the directories listed below contain stories from many different cultures. Use the search box at the website to locate Asian or Asian American stories.

- "Folklore and Mythology" by D.L. Ashliman, University of Pittsburgh at (<https://www.pitt.edu/~dash/ashliman.html>) ,
- "Asian Folktales" at the "World of Tales.com" website. ([https://www.worldoftales.com/Asian\\_folktales.html](https://www.worldoftales.com/Asian_folktales.html))
- "Asian American Folklore" at "American Folklore.net" website.

<https://americanfolklore.net/folklore/asianamerican-folklore/>

## Specific Web Sites:

**Mythology:** The people living throughout the world each developed their own stories about the world's creation, the place of humans in the world, and their deities. Many of these are pour quoi tales.

- “Chinese Mythology” at the “Myths and Legends” website:  
(<http://www.mythencyclopedia.com/Ca-Cr/Chinese-Mythology.html>);
- “Hinduism and Mythology” at the “Myths and Legends” website:  
(<http://www.mythencyclopedia.com/Go-Hi/Hinduism-and-Mythology.html>);
- “Home of Japanese Mythology” at the Shimane Prefecture website:  
(<https://www.kankou-shimane.com/en/japanesemythology/>);
- “Indian Myth and Legend” at “Sacred text” website:  
(<http://indianmythology.com/finish/>);
- “Indian Mythology” at website: (<http://indianmythology.com/finish/>);
- “Japanese Mythology” at the “Myth Encyclopedia” website:  
(<http://www.mythencyclopedia.com/Iz-Le/Japanese-Mythology.html>);
- “Korean Mythology” at the “The Secrets Revealed” website:  
(<http://winners.virtualclassroom.org/0914/asia/kor01.html>);
- “Myths and Legends of China” by E.T.C. Werner (2017) at the Project Gutenberg website:  
(<https://www.gutenberg.org/files/15250/15250-h/15250-h.htm#d0e1278>);
- “Myths and Legends of Japan” by Evelyn Paul (1912) at the “Achive.org” website.  
(<https://archive.org/details/mythslegendsofja00davi/page/n8/mode/2up>).

## Folktales:

- “Chinese Fairy Tales,” at the “Zeluna.net” website: (<http://zeluna.net/chinese-fairytales.html>);
- “Chinese Fairy Tales, Folktales and Fables” at the “Fairytalez.com” website:  
(<https://fairytalez.com/region/chinese/>). (Collected from authors R. Wilhelm, Norman Hinsdale Pitman and Andrew Lang);
- “Indian Fairy Tales” at “World of Tales.com” website:  
([https://www.worldoftales.com/Indian\\_folktales.html](https://www.worldoftales.com/Indian_folktales.html));
- “Indian Fairy Tales, Folktales and Fables” at the “Fairytalez.com” website:  
(<https://fairytalez.com/region/indian/>). (Collected from authors Flora Annie Steel, Ms. Howard Kingscote, Joseph Jacobs and more.);
- “Indian Folktales” from “Cultural India” website: (<https://www.culturalindia.net/indian-folktales/>);



- “Indian Tales” at the “Nriol.com” website:  
(<https://www.nriol.com/indianparents/indian-tales/>);
- “Japanese Fairy Tales and Kami” at the “Zeluna.net” website:  
<http://www.zeluna.net/japanese-fairy-tales.html> );
- “Japanese Fairy Tales, Folktales and Fables” at the “Fairytalez.com” website: ( <https://fairytalez.com/region/japanese/>) (Collected from Yei Theodora Ozaki, and from the collections of Grace James and Matilda Chaplin Ayrton);
- “Korean Folk Tales” by Heinz Insu Fenkl (2008) at the Sejong Society website:  
([http://www.sejongsociety.org/korean\\_theme/korean\\_folk\\_tales/](http://www.sejongsociety.org/korean_theme/korean_folk_tales/))
- “Philippine Folktales,” by Mabel Cook Cole  
(<https://www.gutenberg.org/files/12814/12814-h/12814-h.htm>)
- “Tales of Old Japan” by Algernon Bertram Freeman-Mitford (1910) at the Project Gutenberg website: (<http://www.gutenberg.org/files/13015/13015-h/13015-h.htm> )
- “Telling Tales from Southeast Asian and Korea” at a UNESCO sponsored website:  
(<http://asianfolktales.unescoapceiu.org/sub2.htm>).

**Keywords/Phrases/Subject Headings:** The following search terms can be used to locate information in library catalogs (<https://www.phoenixpubliclibrary.org/>), online databases and Internet directories. Searching Google alone provides too many resources for a student’s needs. Many of these are not issued by authoritative sites and may provide literary interpretations of folktales, rather than the tales themselves.

“Asian” AND folktales

“Chinese” AND “folk tales”

“Japanese” AND myth

**Bibliographic Citation:** In your story summary analysis you must include bibliographic information for each story. The “Purdue Online Writing Lab” ([https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and\\_style\\_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html) ) can assist you in understanding the elements needed to MLA reference a book, story within a book or an online website.

**Additional Advice to Researchers:** The information given in this pathfinder will help you find stories to analyze and ones to tell. As you make these selections, be sure to focus on the stories that come from authoritative books and Internet sites. Although guidance is given here to assist you in making that determination, ultimately the goal of learning critical thinking skills is to be able to make to ascertain this for yourself.

## European Stories Pathfinder

A pathfinder is a guide for researchers. Pathfinders have been used in libraries for many years to save researchers time, and to help them avoid frustrating dead ends. The goal of this pathfinder is to assist you in locating stories for "The Art of Storytelling" class.

**European Stories - Introduction, and Scope:** This pathfinder will help you find European folk tales, myths and legends. Included within this guide are references to both print and online resources. While this pathfinder aims to include references to multiple areas, it is not meant to be comprehensive. The goal instead is to give you tools that will help you get started. If you are unable to find what you need here, please speak to a librarian at the SMCC library (or any in the Phoenix Public Library system).

**General Advice for Researchers:** When looking for a folktale, myth or legend, it's important to use only authoritative sources. An authoritative source is a work known to be reliable because its authority or authenticity is widely recognized by experts in the field. Libraries specialize in collecting these types of resources so that students and faculty have the tools they need to research effectively. Using Google (and other search engines on the Web) for research is risky. Free internet resources are sometimes authoritative (especially if they are offered by government agencies or academic institutions), but usually are not. Wikipedia, for example, is not authoritative because there is no way to verify authorship and anyone can edit an entry at any time. The resources listed in this pathfinder are believed to be authoritative and appropriate for academic work.

In addition, some authors and publishers use the word "legend" for stories that are actually folktales. Remember, legends are stories that are believed to have factual elements in them (for example, one of the characters really lived or the location exists). If the story you are analyzing does not fit that criteria, be sure to label it as a folk tale.

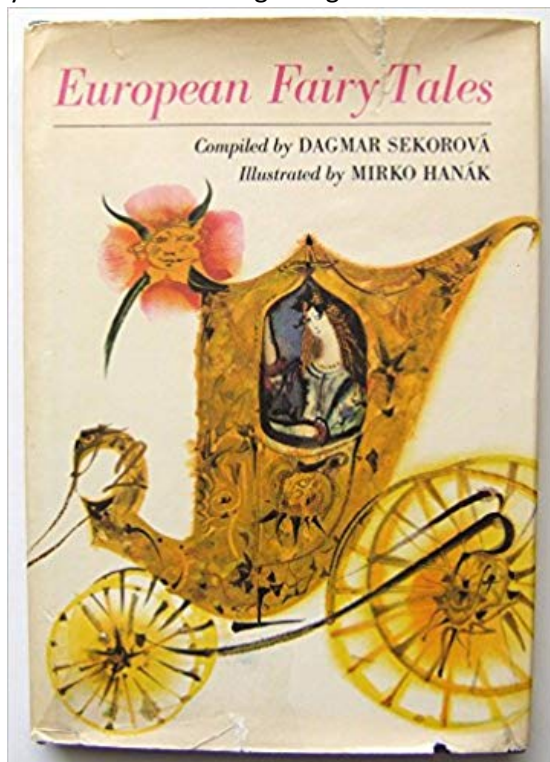
Finally, it is important not to select a story that is literary (that is, one that has been written by a particular author). Folk tales, fairy tales, legends and myths are retellings of traditional stories that have been shared orally for many generations. Disney or other commercial adaptations does not qualify as an accurate telling of these tales and may not be used in this class.

### Dewey/Library of Congress Numbers: Library Collections:

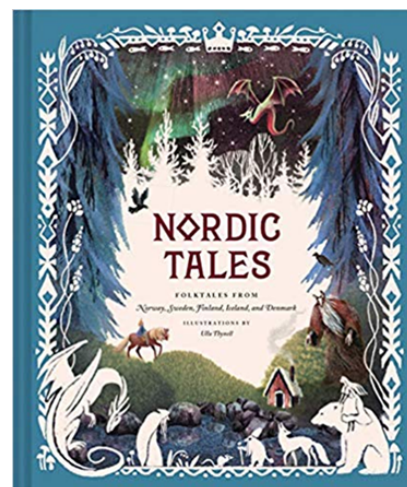
Libraries classify their books using either the Dewey Decimal System or the Library of Congress Classification System. Dewey is often used in public libraries (especially children's collections). The Library of Congress' system is used in academic and larger public libraries. The Phoenix Public Library (and its branches) categorizes books using both systems. The following categories will contain books on folktales and mythology:

- 398.2 - Folklore by ethnic group (Dewey)
- GR 72-79 – Folk literature general (Library of Congress)
- 292 – Roman or Greek mythology (Dewey)
- BL 300-325 – The myth. Comparative mythology.

**Books:** European stories are found in both children and adult learner books. Adult books may focus on folktale or mythological analysis or provide compilations of stories.



Children's books can also be compilations of stories or picture books with only one story included. The author of these books may be scholars, folklorists or storytellers. For children's books, look for books that are said to be "retold" by the author. The benefit of selecting a children's book, is that the illustrations can help you bring life to your story.



With a library card you can access

both print and eBooks (<https://www.phoenixpubliclibrary.org/browse/elibrary>) at SMCC and the Phoenix Public Library.



**Subject Directories on the Internet:** Subject directories contain multiple websites on particular topic. These are created and maintained by human editors who review and select sites for inclusion. Some of the directories listed below contain stories from many different cultures. Use the search box at the website to locate European stories.

- “Fairytalez.ez,” organized by region: (<https://fairytalez.com/region/>),
- “Folklore and Mythology” by D.L. Ashliman, University of Pittsburgh at (<https://www.pitt.edu/~dash/ashliman.html>),
- “Internet Sacred Text Archive,” organized by region: (<https://www.sacred-texts.com/>),
- *Jewish Tales from the Past: Hundreds of Jewish Stories from the Sages, the Chassidic Masters and Contemporary Jewish Storytellers* at “Chabad.org”: ([https://www.chabad.org/library/article\\_cdo/aid/109851/jewish/Jewish-Stories.htm](https://www.chabad.org/library/article_cdo/aid/109851/jewish/Jewish-Stories.htm)),
- “SurLaLune” organized by story title: (<http://www.surlalunefairytales.com/>),
- “World of Tales,” organized by region: (<https://www.worldoftales.com/>)

#### Specific Web Sites:

**Mythology:** The people living throughout the world each developed their own stories about the world’s creation, the place of humans in the world, and their deities. Many of these are pour quoi tales.

- “Encyclopedia Mythica” organized by region: (<https://pantheon.org/>),
- “Encyclopedia of Myths” organized alphabetically at “Myths and Legends”: (<http://www.mythencyclopedia.com/>),
- “Greek Mythology”: (<https://www.theoi.com/>),
- “Greek Mythology”: (<https://www.greekmythology.com>),
- “Irish Literature, Mythology, Folklore, and Drama”: (<http://www.luminarium.org/mythology/ireland>),
- “Myths, Culture and Feelings from the Ancient Finland”:  
(<http://www.finnishmyth.org/FINNISHMYTH.ORG/Welcome.html>),
- “Norse Mythology”: (<https://norse-mythology.net/>),
- “Norse Mythology for Smart People”: (<https://norse-mythology.org>),
- “Welsh Folklore and Mythology Resources”: (<http://eyeonwales.com/links/folklore.html>).

#### Folktales:

- “English Fairy Tales,” collected by Joseph Jacobs: (<https://gutenberg.org/files/7439/7439-h/7439-h.htm>),
- “Fairy and Folktales of the Irish Peasantry,” by W. B. Yeats: (<http://www.gutenberg.org/files/33887/33887-h/33887-h.htm>),
- “French Fairy Tales, Folk Tales and Fables,” at “Fairytalez.com”: (<https://fairytalez.com/region/french/>),
- “Grimm’s Fairy Tales” by the Grimm Brothers: (<https://etc.usf.edu/lit2go/175/grimms-fairy-tales/>),
- *Hansel and Gretel and Other Stories by the Brothers Grimm*”:  
(<https://archive.org/details/hanselgreteloth00grimrich/page/n7/mode/2up>),
- *Italian Popular Tales by Thomas Frederick Crane*: (<https://archive.org/details/ItalianPopularTales/page/n1/mode/2up>),
- “Norse Stories from the Eddas” by Hamilton Wright Mabie: (<http://oaks.nvg.org/norse-stories.html>),
- “The Fairy Tales of Charles Perrault” on “SurLaLune fairytales.com”:  
(<https://www.surlalunefairytales.com/book.php?id=35>),
- “The Fairy Tales of Hans Christian Andersen” on “SurLaLune fairytales.com”:  
(<https://www.surlalunefairytales.com/oldsite/authors/andersen.html>),
- “Scottish Folktales” from *Folk-lore and Legends Scotland*: (<http://www.compassrose.org/folklore/scottish/Scottish-Folktales.html>).

**Keywords/Phrases/Subject Headings:** The following search terms can be used to locate information in library catalogs (<https://www.phoenixpubliclibrary.org/>), online databases and Internet directories. Searching Google alone provides too many resources for a student’s needs. Many of these are not issued by authoritative sites and may provide literary interpretations of folktales, rather than the tales themselves.

“German” AND folktales

“Celtic” AND “folk tales”

“Norse” AND myth

**Bibliographic Citation:** In your story summary analysis you must include bibliographic information for each story. The “Purdue Online Writing Lab”

([https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_formatting\\_and](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and)

[style\\_guide.html](#) ) can assist you in understanding the elements needed to MLA reference a book, story within a book or an online website.

**Additional Advice to Researchers:** The information given in this pathfinder will help you find stories to analyze and ones to tell. As you make these selections, be sure to focus on the stories that come from authoritative books and Internet sites. Although guidance is given here to assist you in making that determination, ultimately the goal of learning critical thinking skills is to be able to make to ascertain this for yourself.



# The Oral Tradition Today

An Introduction to the  
Art of Storytelling

Liz Warren

## **Custom Publishing**

New York Boston San Francisco  
London Toronto Sydney Tokyo Singapore Madrid  
Mexico City Munich Paris Cape Town Hong Kong Montreal

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## **EDU/HUM/STO 292: The Art of Storytelling**

### Sample Supplemental Readings for Cultural Diversity

Articles like these are assigned to deepen and develop an understanding of how storytelling is intimately linked to modern American diversity and to cultural competency.

- 1) Chapters 1-3 from "Creating an Asian-American Mythology: Storytelling in Amy Tan's Fiction," by TAMMY S. CONARD.  
<https://repositories.tdl.org/ttu-ir/bitstream/handle/2346/20106/31295012829205.pdf?sequence=1>
- 2) "Native Storytellers Connect the Past and the Future," by Shannon Smith.  
<http://cojmc.unl.edu/nativedaughters/storytellers/native-storytellers-connect-the-past-and-the-future>
- 3) "Eastern European Jewish Heritage: Adapting Old World Traditions with a Modern World Storytelling, Artifacts, and Place-making An Ethnographic Interview," conducted by Megan S. Sharpless.  
[file:///C:/Users/Liz/Downloads/Megan\\_Shapless-Eastern\\_European\\_Jewish\\_Heritage-UW-Milwaukee\\_Anthro\\_Dept-libre.pdf](file:///C:/Users/Liz/Downloads/Megan_Shapless-Eastern_European_Jewish_Heritage-UW-Milwaukee_Anthro_Dept-libre.pdf)
- 4) "Ancient and Indigenous Stories: Their Ethics and Power Reflected in Latin American Storytelling Movements," by [Jaime Riascos](#), [Marvels & Tales, Volume 21, Number 2, 2007](#).
- 5) "African and African American Storytelling," by Madafo Lloyd Wilson, Reprinted by permission from Tar Heel Junior Historian 41, no. 2.

### Additional Readings:

These are assigned articles to augment the textbook. All articles were selected to reinforce course competencies, art of storytelling concepts, skills and techniques for in and out of class performances in the art of storytelling.

- 1) "The Use of the Peer Coaching Process" by Lorraine Calbow.
- 2) "Chapter 3: What is Language?" in [Writing as a Second Language: From Experience to Story to Prose](#) by Donald Davis.
- 3) "The Storyteller: Bridge Between Cultures" by Ruth Stotter in [About Story](#).
- 4) "Through My Voice: Telling Family History" by Beth Horner in [Storytelling Magazine](#), July/August 2004.
- 5) "Fictionalizing Truth: Crafting Experience Stories" [Workshop Session Article](#) by Steven James, 1998.
- 6) "Chapter Two: Self-Censorship in Inviting the Wolf in: Thinking About Difficult Stories by Loren Niemi and Elizabeth Ellis.
- 7) "Crafting Childhood" by Bill Harley in [Storytelling Magazine](#), July/August 2004.