

SEAMEO-APCEIU

Telling Tales: The Teacher as Story Teller



Guide for Storytelling



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Telling Tales : The Teacher as Story Teller

We all tell stories; everyday in fact. It is strange then that there is still some reluctance amongst teachers to use stories in the classroom. The publication *Telling Tales from Southeast Asia and Korea: Teachers' Guide* was devised to try and encourage the further use of folktales. The publication not only contains the stories taught in primary education curriculum of Southeast Asia and Korea, but two useful introductory chapters on "The Role of Folktales Today" and "How to Tell Stories in Classrooms". Users of this audio-visual DVD are advised to consult that publication which is available online and also contained in this DVD.¹

■ Why use these stories?

To further strengthen the confidence of a classroom storyteller this DVD has been made to show how the stories can be delivered and is a useful teaching aid companion to the aforementioned publication. We hope that with this DVD teachers will feel inspired to tell stories, lose any shyness or inhibitions they may have regarding using stories and join the growing number of us who find using stories to be effective, educational, and enjoyable.

*"The power of stories, we've been telling
them since the start of time"*²

¹ See www.unescoapceiu.org, www.seameo.org, or www.seameo-spafa.org.

² Nisha Pillai, presenter and journalist. See www.nishapillai.com/blog/index.php/2011/08/story-telling



The stories contained on this DVD are all in English language versions as well as the respective national language of the story's country of origin. The rationale for this is as follows; stories told in national languages highlight the rich oral tradition of each country and emphasize the special characteristics of the language. Recording the stories in English language affords the user to cross borders and understand the stories native to other countries. And in doing so what you may well discover are many similarities within the stories that point towards a shared common heritage that defines us all. The folktales, whether in English language or the national language reveal wisdom and tradition and are just as relevant today as they ever were.

“Storytelling is an evolutionary and creative process that has for centuries allowed each storyteller to shape and craft each story to his or her own liking”³



³ Pierce, Mark & Jennings, Karen (1998) *Storytelling Tips & Tales*, p.14, GoodYear Books (Google 0-673-36386-4)



■ A Thumbs-Up for Folktales

- Folktales reveal and strengthen cultural values and beliefs
- Folktales are inter-generational and thus relevant
- Folktales are a medium for promoting inter-cultural understanding
- Folktales can enhance literacy skills, both oral and written, in the national language as well as in English language
- Folktales can hone speaking skills and thus improve communication skills
- Folktales can easily describe or explain something more complex like a moral dilemma without explicitly stating so and thus through example becomes not just more meaningful but also more memorable
- Folktales awaken the students' creativity and the telling of tales provide a forum that is truly interactive; and last but not least -
- Folktales are fun!!!



Ways to use this DVD

Direct use

Begin by watching the stories told in your own language and their English language versions, and then the English language versions of stories from the other countries. Ideally you can find a way to incorporate the use of the stories within a planned lesson so that by being inclusive they will be more meaningful and fall within the context of the lesson being taught.

Depending on whether the required equipment is available the most obvious way to use the DVD is to play the selected stories directly to the students. In this case consider carefully whether this will achieve the lesson objectives that you have in mind. Perhaps one story could be shown fully but the second story paused half way through and students are asked to discuss what they think will happen next and what will be the final outcome.

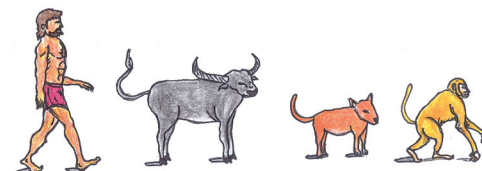
Students can be asked to retell the stories they have watched and also in small groups practice a story of their own that they can tell to the whole class. It is important to let the students know that they do not have to be word perfect; that the meaning of the story conveyed is the main objective. The educational extension possibilities here are numerous with students role-playing, making and using props such as drawings, models, puppets etc.; adding music and song, extended drama activities with perhaps several different endings to a story, and art works through illustrations and paintings.

Indirect use

Users of this DVD are warmly encouraged to become the storyteller themselves. Ideally, this is our ultimate goal to have the teacher as the educator, embrace the art of storytelling and take the opportunity to use stories whenever considered appropriate to do so. Try watching the stories and initially choose one that you favour and begin to practice rehearsing it. In doing so, adjust the story to fit your individual style whereby you may wish to add repetitive phrases, key language words or a simple song as well as some physical gestures.

The DVD contains two bonus stories that were created by the storytellers. These are contemporary and original; they are not folktales. They highlight the relevance of storytelling in the choice of topics, namely water shortages/drought and unity in diversity. The 'water' story is told without using words which amply demonstrates that stories can have universal appeal and understanding through dramatic representation and are not necessarily constrained by language barriers.

In the 'unity' story, the players chant "we are one" and demonstrate that common humanity brings us closely together regardless of our nationality, religious orientation, and gender. Both stories have been left untitled and it is suggested that after viewing each story the students are tasked to assign a title for each and explain what they believe the stories' messages are.





Food for thought

Telling from heart, rather than from memory

If you change a story ensure that you do not, however, change the story's focus or message. If, on the other hand, you are content with the story as it is - although preparation and rehearsal is essential, do not memorize it word for word. It is preferable to 'ad-lib' where necessary when retelling the story. Otherwise a storyteller that has memorized the story to a word perfect level could appear unnatural and over rehearsed. Most of the stories in the *Telling Tales from Southeast Asia and Korea: Teachers' Guide* are readable rather than tell-able. For this DVD all the stories were carefully altered so that they became tell-able whilst ensuring that the story's key message remained intact.

*"Don't feel the need to memorize stories.
Stories are for sharing, books are for reading"*⁴



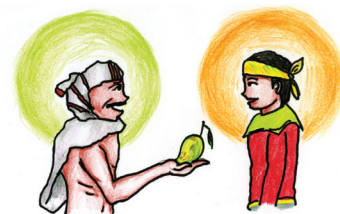
⁴ Ibid.



Some stories that you are too unfamiliar with or consider too difficult to re-tell could be viewed directly from the DVD but hopefully there will be many stories here that you will feel confident enough to retell to your students. Both your version and the DVD version of a particular story could be used in subsequent classroom activities. Feeling comfortable with whatever strategy you choose is most important. It is reassuring to note that:

*"...humans are born storytellers and relate to stories
at a basic, fundamental and very personal level.
In our formative years our environments are rich with
storytelling at home, in school and through audio
and visual media..."*⁵

As well as folktales, there are numerous storytelling tools that we constantly use for imparting wisdom or to make a point, such as analogies, anecdotes, parables, fables, metaphors, and idioms. This we may do without even recognizing that we are in fact telling tales. So if you are of the opinion that you've never told a story before, you'd be wrong!



⁵ See www.speaking-tips.com/Articles/Five-Storytelling-Tips.aspx





When to Tell Tales

The SEAMEO-APCEIU storytelling survey in 2010 found that the areas where stories were used most was social studies and language (National language as well as English language). However, as indicated above a story could easily replace an anecdote or a metaphor, and as such the whole curricula in fact has the option to embrace a story now and again. In learning about other cultures stories are particularly useful. Folktales embody wisdom and the lessons we learn from them are applicable in geography, environmental studies, history, and natural sciences amongst others.

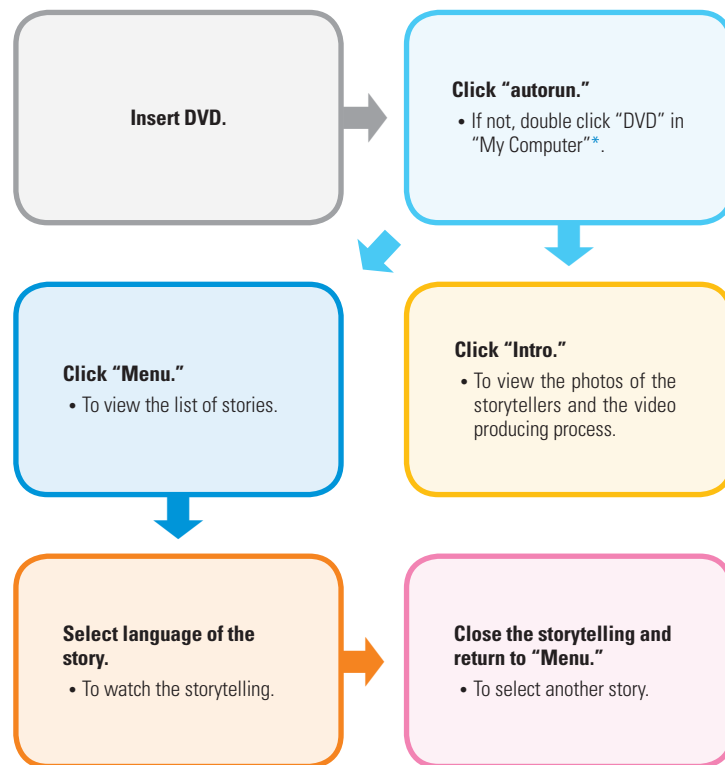
■ Recap: The Fine Points

- Integrate the folktales in the context of the lessons
- Encourage creativity among students in re-telling the folktales
- Make the stories your own while keeping their core message intact
- Always explore new ways to tell folktales
- Enjoy!!!

Hopefully this DVD and the accompanying publication *Telling Tales from Southeast Asia and Korea: Teachers' Guide* will inspire us all to effectively incorporate the use of not just these folktales in our classrooms but to gather and re-tell even more stories that bridge the cultures of Southeast Asia and Korea.



How to Operate the DVD



* Story text of the book "Telling Tales from Southeast Asia and Korea" is included in PDF format. To see it, go to "My Computer" and right click "DVD", and then click "Open."





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Cambodia

Storyteller: Nov Sreyleak, Prak Kosal

Story adapted by: Wajuppa Tossa

Translated by: Prak Kosal

Special thanks to: Chom Sonngang, Prom Chanta, Leon Franco Dionco

Indonesia

Storyteller: Agustina Rahmawati

Story adapted by: Murti Bunanta,



Translated by: Dewi Octaliza Barnas, Ezy Barnita, Puti Halilafara Deysavira, Revina Octavianita, and Kayla Aurellia Budiyo

‘The Goddess of Rice’ based on ‘The Origin of Rice on Java Island’ by Murti Bunanta in *Indonesian Folktales*. Ed. Margaret Read MacDonald. Westport, CT: Libraries Unlimited, 2003, p. 71-74.

‘Malin Kundang’ based on ‘The Legend of Malin Kundang’ by Murti Bunanta in *Indonesian Folktales*. Ed. Margaret Read MacDonald. Westport, CT: Libraries Unlimited, 2003, p. 54-56. Translated by

Korea

Storyteller: Jeon Eun Jeong

Story adapted by: Jeon Eun Jeong

Translated by: Yang Hye-ran, Jeon Eun Jeong

Laos

Storyteller: Kobkeo Volatham, Leuthmany Insisiengmai

Special thanks to: Kongdeuane Nettavong

‘The Great Gourd from Heaven’ based on the version of Wajuppa Tossa and Kongdeuane Nettavong in *Lao Folktales*. Ed. Margaret Read MacDonald, Westport, CT: Libraries Unlimited, 2008, p. 131-132.

‘Monkey-ear Mushrooms’ based on ‘The Legend of Phu Si’ by Wajuppa Tossa and Kongdeuane Nettavong in *Lao Folktales*. Ed. Margaret Read MacDonald, Westport, CT: Libraries Unlimited, 2008, p. 118-119.

‘Human Age’ based on the version of Pha Sounantha Theerapanyo and from *Lao Folktales* by Wajuppa Tossa and Kongdeuane Nettavong. Ed. Margaret Read MacDonald, Westport, CT: Libraries Unlimited, 2008, p. 70-71.





Malaysia

Storyteller: Chenn Yoke Pinn

Story adapted by: Girard Philip Bonotan

Translated by: Yoke Pinn

Special thanks to: Faziah binti Sulaiman, Roshani Binti Abdullah, Shazril Samsudin

Myanmar

Storyteller: Sai Nyi Nyi Soe, Thila Min

Story adapted by: Wajuppa Tossa

Translated by: U Nyunt Han

Philippines

Storyteller: Richard Vilar

Story adapted and translated by: Girard Philip Bonotan

Special thanks to: Fe M. Villalino

Singapore

Storyteller: Wong Yunjie

Story adapted by: Rosemarie Somaiah



Thailand

Storyteller: Wajuppa Tossa

Story adapted by: Wajuppa Tossa, Phuwanai Boonmapila, Kunthari Saichua

Translated by: Wajuppa Tossa

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‘Phya Khankhaak, The Toad King’ based on the version of ‘Phra Ariyanuwat’ and published in *Lao Folktales* by Wajuppa Tossa and Kongdeuane Nettavong. Ed. Margaret Read MacDonald, Westport, CT: Libraries Unlimited, 2008, p. 147-149.

‘Xiang Miang Sees the King’s Face’, based on the version of Wajuppa Tossa and Kongdeuane Nettavong in *Lao Folktales*. Ed. Margaret Read MacDonald, Westport, CT: Libraries Unlimited, 2008, p. 30-31

‘Xiang Miang and the Snail’ based on the version of Wajuppa Tossa and Kongdeuane Nettavong in *Lao Folktales*. Ed. Margaret Read MacDonald, Westport, CT: Libraries Unlimited, 2008, p. 28-29.

Timor Leste

Storyteller: Nona Pereira, Angelo dos Reis Pereira

Story adapted by: Girard Philip E. Bonotan and Kevin C. Kettle

Translated by: Nona Pereira

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‘Crocodile Island’ based on a folktale in Portuguese collected by Nuno da Silva Gomes and translated to English by Katriina Simila.

‘The Dog and the Hunter’ based on a folktale in Portuguese collected by Nuno da Silva Gomes and translated to English by Katriina Simila.





Vietnam

Storyteller: Truong Bao Duy

Translated by: Truong Bao Duy

Special thanks to: Nguyen Thi Bich Lieu

‘The Dragon and the Fairy’ translated from Vietnamese by Lieu Nguyen Thi Bich from a folktale collected by Nguyen Dong Chi, published in *Vietnamese Textbook Grade 5, Book 1*, 4th ed. Ministry of Education and Training. Hanoi: MOET, 2010, p. 27-28

‘Heaven’s Uncle Toad’ translated from Vietnamese by Lieu Nguyen Thi Bich from a folktale collected by Nguyen Dong Chi, published in *Vietnamese Textbook Grade 3, Book 1*, 6th ed. Ministry of Education and Training. Hanoi: MOET, 2010, p. 122-123

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Organizations



APCEIU

The Asia-Pacific Centre of Education for International Understanding (APCEIU), under the auspices of UNESCO, was established in 2000 through an agreement between the Government of the Republic of Korea and UNESCO. As a Category II organization,

APCEIU is mandated to promote and develop education for international understanding (EIU) within the framework of a Culture of Peace in the Asia-Pacific region. EIU is a holistic and multi-dimensional concept encompassing respect for diversity and universal values such as human rights and environmental ethics, which are vital to successful and productive international understanding.

www.unescoapceiu.org



SEAMEO

The Southeast Asian Ministers of Education Organization (SEAMEO) is a chartered international organization, established in 1965, to promote cooperation in education, science and culture in Southeast Asia. SEAMEO works towards achieving its goals through the

establishment of networks and partnerships, organisation of intellectual forums for policy-makers and experts, and promotion of sustainable human resource development. SEAMEO develops and nurtures the capacities of teachers and school managers in Southeast Asia through its network of 19 specialist institutions that hold training and research programmes in various fields of education, science, and culture.

www.seameo.org



SPAFA

The SEAMEO Regional Centre for Archaeology and Fine Arts (SEAMEO SPAFA) was constituted in 1985 to promote awareness, appreciation, and wise of the cultural heritage of Southeast Asia. Its work is guided by the principle of sustainable development that benefits communities

and raise the quality of life of the people of the region and beyond. It specializes in the fields of archaeology, museology, visual and performing arts, and cultural resource management. SEAMEO SPAFA is advancing mutual knowledge and understanding through collaboration and partnership with field specialists, communities, the youth, educators, artists, and policy makers.

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