

- Sept./98 LIS 402/510 STORYTELLING: TENTATIVE SCHEDULE
- Sept.3 Introduction to course objectives and assignments.  
Introduction to Storytelling: History, Values and Role of the Storyteller. [29-41, 83-5] What makes a tellable story?
- Sept.6 & 7 10th ANNUAL T.A.L.E.S. FORT EDMONTON PARK STORYTELLING FESTIVAL
- Sept. 8 Four streams of storytelling.  
What makes a tellable story?
- Sept. 8 PUBLIC LECTURE: by Allison Cox, STORYTELLING AS PREVENTION, BUILDING WELLNESS IN OUR COMMUNITY (3:00-5:00 p.m. in the ATC Auditorium - Royal Alexandra Hospital, 10240 Kingsway Avenue, Main Buidling, Sub basement). To register or for more information: call Merle Harris, 444-7214. Space limited to 100 participants.
- Sept. 10 Storytelling Resources. Source Notes and Authority of Retellers and Collectors. Picture book versions.
- Sept. 15 Motif and ATale Type Indexes. Story structure and Mapping.
- Sept. 17 Types of Stories: Formula Folktales. Fables.
- Sept. 22 Setting. Characterizations.
- Sept. 24 Story Delivery: The Launch (Every aspect of beginning the story from the moment you leave your seat through the first few sentences of your story.)  
Story Delivery: The Finale (How to Wind Down and effectively bring closure to a story.)
- Sept. 29 Story Delivery: The Middle (Body Language, Voice Control and Storytelling Techniques.) [89-106]
- Oct. 1 Story Adaptions. "Hansel & Gretel" visited. (In regards to Assignment II.)
- Oct. 8 Assignment Due: Telling of a Fable (Assignment I)**
- Oct. 13 Elite, Folk and Popular Culture Story (In regards to Assignment III). [153-169]
- Oct. 15 Type of Stories: Folktales [133-143] Myths and Legends, [143-146]
- Oct.20 Storytelling Styles (The Folk Tellers etc.)

- Oct. 22 Storytelling Styles (The Folk Tellers etc.) Continued
- Oct. 27 Shaping personal anecdotes, family stories and local history stories.  
[45 - 85, 92-94, 146-7]
- Oct. 29 Types of Stories: Contemporary Legends and Ghost Stories. Assignment  
Due: Analysis of a Folktale (Assignment II)**
- Nov. 3 Practice Session for final storytelling assignment.
- Nov. 5 Type of Stories: Tall Tales and Trickster stories. [147-8]
- Nov. 10 Types of Stories: Nursery Rhymes [115-132]
- Nov. 12 Censorship in Storytelling.
- Nov. 17 Ethics in Storytelling. [81-82]
- Nov. 19 FOLKTALE TELLING (Assignment IV)  
Assignment Due: Folklore in Popular Culture (Assignment III)**
- Nov. 24 FOLKTALE TELLING (Assignment IV)
- Nov. 26 FOLKTALE TELLING (Assignment IV)
- Dec. 1 FOLKTALE TELLING (Assignment IV)
- Dec. 3 FOLKTALE TELLING (Assignment IV)

LIS 402/510 STORYTELLING EVALUATION

Storyteller: \_\_\_\_\_

Story: \_\_\_\_\_

Date: \_\_\_\_\_

**Ratings: 1 (high) 2 3 (average) 4 5 (low)**

**Preparation:**

Introduce the story effectively \_\_\_\_\_

Tell the story without hesitations \_\_\_\_\_

End the story gracefully \_\_\_\_\_

Openings and Closings \_\_\_\_\_

Comments:

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**Presentation:**

Posture \_\_\_\_\_

Eye Contact \_\_\_\_\_

Effective Gestures \_\_\_\_\_

Facial Expressions \_\_\_\_\_

Establish a rapport with audience \_\_\_\_\_

Comments:

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**Delivery:**

Enthusiasm/warmth \_\_\_\_\_

Use of pause \_\_\_\_\_

Pacing \_\_\_\_\_

Poise (delivery with ease: fluency, composure) \_\_\_\_\_

Establish appropriate mood \_\_\_\_\_

Vocabulary appropriate to the story \_\_\_\_\_

Comments:

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**Voice:**

- Pitch \_\_\_\_\_
- Rate \_\_\_\_\_
- Volume \_\_\_\_\_
- Pronunciation \_\_\_\_\_
- Naturalness \_\_\_\_\_
- Appropriate to characters in the story \_\_\_\_\_
- Speak clearly and distinctly \_\_\_\_\_

Comments:

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**Flow of the story:**

- Convey the action vividly \_\_\_\_\_
- Assume the character's point of view \_\_\_\_\_
- Use of dialogue \_\_\_\_\_

Comments:

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**General comments:**

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SCHOOL OF LIBRARY AND INFORMATION STUDIES  
University of Alberta  
LIS 402/510: STORYTELLING  
3-0-0 (Fall 1998)

Instructor: Gail de Vos ([storyteller.devos@telusplanet.net](mailto:storyteller.devos@telusplanet.net); (home: 439-7814)

Calendar Description: To examine the past and present forms of storytelling: the oral tradition, the function of the storyteller, the selection of materials and the techniques of telling and listening to stories.

Objectives:

1. To develop an appreciation of storytelling as a communication art and the role of traditional literature in popular culture.
2. To explore the place and function of storytelling in the library, the classroom and the community at large.
3. To develop a knowledge of the literature suitable for storytelling and of the professional literature of the field.
4. To provide experience in selection, preparation, and presentation of stories and storytelling programmes.
5. To learn to tell stories in an effective manner. In order to fulfill this objective, some class time will be used to practice the qualities of oral language arts in an informal and "safe" setting.

Content:

1. Resources for the storyteller.
2. The literature of storytelling.
3. Methods of selection and preparation of stories.
4. Traditional literature.
5. Storytelling practice.

Methods: Lectures, background readings, oral and written assignments, storytelling demonstrations, class presentations, audio visual aids.

Assignments: Both oral and written work are assigned. Oral work provides the essential practice in preparing and presenting stories to an audience. Written work provides experience in selecting and evaluating storytelling materials and resources. **ALL WRITTEN ASSIGNMENTS MUST BE TYPED AND HANDED IN DURING CLASS TIME, ON THEIR DUE DATES. A 10% PENALTY FOR LATENESS WILL BE ENFORCED.**

<b>I. Oral Assignment:</b>	<b>Telling of a Fable</b>	<b>20%</b>
<b>II. Written Assignment:</b>	<b>Analysis of a Folktale</b>	<b>25%</b>
<b>III. Written Assignment:</b>	<b>Folklore and Popular Culture</b>	<b>25%</b>
<b>V. Oral Assignment:</b>	<b>Folktale Telling</b>	<b>30%</b>

Text: de Vos, Gail and Merle Harris. Telling Tales: Storytelling in the Family. Edmonton: Dragon

Hill, 1995.

Recommended de Vos, Gail. Storytelling for Young Adults: Techniques and Treasury. Littleton, Co.: Libraries Unlimited, 1991.

Hallett, Martin and Barbara Karasek. Folk & fairy Tales. 2nd ed. Peterborough, Ont: Broadview, 1996.

*In addition to the above readings, students will be required to use a variety of books and other materials in the preparation of assignments for this course.*

#### ASSIGNMENTS:

##### *I. TELLING OF A FABLE: Oct. 6 & 8, 1998 -- 20%*

*Choose a fable that appeals to you. Try and find an usual one (that very few others have heard) and prepare it so that you can tell it in your own words. The time limit on telling your fable will be 3-4 minutes. Make sure that you like the fable that you choose and have fun with it! Be creative in your telling and interpretation. Register the date of your telling and your choice with the instructor by **October 24, 1998**. DO NOT MEMORIZE! DO NOT EXCEED YOUR TIME LIMIT! Provide a written story structure and character summary for the fable prior to your telling. [Marks: Story structure (5); character summary (5); telling (15) for a total of 25.]*

##### *II. ANALYSIS OF A FOLKTALE : October 29, 1998 -- 25%*

*Choose any well-known folktale from either Perrault or The Brothers Grimm and find four (4) **distinctly different** versions of the same tale (maximum of two picture book versions allowed). Analyse and discuss the differences with the purpose of explaining why the "authors" made the various changes. Use your critical thinking skills and do not be afraid of putting forth your own opinions. Just make sure that all your points are substantiated by evidence and are not generalizations.*

*Devise a story structure and a characterization summary for each major character in this tale (the way that you would tell it). You can not duplicate tales used in other assignments. [Marks: Story structure (5); character summary (5); comparison (25); writing style (5) for a total of 40.]*

##### *III. FOLKLORE AND POPULAR CULTURE: November 19, 1998 -- 25%*

*Popular Culture: "Less highly valued [than elite culture], but with greater currency among the general population. e.g. television, movies, comics, light fiction, newspapers and magazines. Like elite culture, these works have identifiable authors and are fixed in form, but while elite culture is considered worthy, popular culture generally is not." Simons, Student Worlds, Student Words, 21. (Also includes advertisements, brand names and popular music.) **Please complete both parts of the assignment.***

- 1. Find evidence of folklore in three different mediums of popular culture and discuss:*
  - a. the "origin" of the tales, motifs, characters etc. of the folklore [2 marks]*

- b. the values, if any, of the original folklore and of the adaptation. Why is it used? [2 marks]
- c. how the folklore is adapted. What mood and treatment is it accorded? Is it treated with respect? Humorously? Satire? Parody? [4 marks]
- d. does it assume that the general public will understand the reference to the folklore or is it spelled out. Please give details. [3 marks]
- e. Universality. Is it easily understood by people from all cultures? Why or why not? [2 marks]
2. Are items of folklore generally easy to recognize by the general public or have you become more aware of them because of this assignment? Discuss. [5 marks]
- [Total marks = 13 X 3 (39) + 5+ (writing style) 6 = 50]

#### IV. FOLKTALE TELLING: November 19, 24, 26 December 1 & 3, 1998 -- 30%

Select a folktale that you enjoy. It should take approximately 10 minutes to tell. Please clear selection with instructor as soon as possible. Please provide instructor with a photocopy of the original story, and a story structure and character summary for **your** version the week prior to the telling of it in class. Prepare the story so that you can tell it, without reference to the book. Feel free to add your own interpretation to the tale. Prepare a **brief** oral introduction to the story. Explain why you choose this particular tale (humour, culture, etc.) and the audience that it is most suitable for. In special instances, this **peer introduction** can follow the telling (i.e. when talking about the tale gives away the ending). Also prepare and use an **opening** to the story for the "real" audience as well as a **closing** for your tale. Tell the story to your classmates in the same manner as you would for the "real audience". [Marks: Evaluating the source (5); Story structure (5); character summary (5); telling (25) for a total of 40.]

#### **Additional Recommended Readings:**

Baker, Augusta and Ellin Greene. Storytelling: Art and Technique. 2nd ed. Bowker, 1987.

Barton, Bob. Tell Me Another. Pembroke, 1986.

Barton, Bob and David Booth. Stories in the Classroom: Storytelling, Reading Aloud and Role Playing with Children. Pembroke, 1991.

Blatt, Gloria T., ed. Once Upon a Folktale: Capturing the Folklore Process with Children. Teachers College Press, 1993.

Bosma, Bette. Fairy Tales, Fables, Legends, and Myths: Using Folk Literature in your Classroom. 2nd. ed. Teachers College Press, 1992.

Campbell, Joseph. The Hero with a Thousand Faces. Princeton, 1968.

Cook, Elizabeth. The Ordinary and the Fabulous: An Introduction to Myths, Legends and Fairy Tales. 2nd ed. Cambridge, 1978.

Dailey, Sheila. Putting the World in a Nutshell: The Art of the Formula Tale H.W. Wilson, 1994.

de Vos, Gail. Tales, Rumors and Gossip: Exploring Contemporary Folk Literature in Grades 7-12. Libraries Unlimited, 1996.

MacDonald, Margaret Read. The Storyteller's Start-Up Book. August House, 1993.

Maguire, Jack. Creative Storytelling: Choosing, Inventing and Sharing Tales for Children. Yellow Moon, 1985.

National Storytelling Association. Tales as Tools: The Power of Story in the Classroom. National Storytelling Press, 1994.

Pellowski, Anne. The World of Storytelling. rev.ed. W.H.Wilson, 1990.

Rosen, Betty. And None of it was Nonsense: The Power of Storytelling in School. Scholastic, 1988.

Sawyer, Ruth. The Way of the Storyteller. Penguin, 1970.

Shedlock, Marie L. The Art of the Story-Teller. Dover, 1951.

Sherman, Josepha. Once Upon a Galaxy. August House, 1994.

Stotter, Ruth. About Story: Writings on Stories and Storytelling 1980-1994 Stotter Press, 1994.

Warner, Marina. From the Beast to the Blonde: On Fairytales and their Tellers Chatto & Windus, 1994.

Yolen, Jane. Touch Magic. Philomel, 1981.

Zipes, Jack. Fairy Tale as Myth, Myth as Fairy Tale. University Press of Kentucky, 1994.

Summer 1998

Course outline

Types of Stories: Formula Folktales. Fables.

Assignment Due: **Evaluating the Sources (Assignment I)**

July 15 Story Delivery: The Launch (Every aspect of beginning the story from the moment you leave your seat through the first few sentences of your story.)  
Story Delivery: The Middle (Body Language, Voice Control and Storytelling Techniques.) [89-106]  
Story Delivery: The Finale (How to Wind Down and effectively bring closure to a story.)

July 20 Story Adaptations. "Hansel & Gretel" visited. (In regards to Assignment III.)

July 22 Assignment Due: **Telling of a Fable (Assignment II)**

July 27 Elite, Folk and Popular Culture Story (In regards to Assignment IV.) [153-169]  
Type of Stories: Folktales [133-143] Myths and Legends, [143-146]  
Assignment Due: **Analysis of a Folktale (Assignment III)**

July 29 Shaping personal anecdotes, family stories and local history stories. [45-85, 92-94, 146-7]  
Types of Stories: Contemporary Legends and Ghost Stories.

Aug. 3 Civic Holiday. No classes.

Aug. 5 Censorship in Storytelling. Ethics in Storytelling. [81-82]  
Types of Stories: Nursery Rhymes [115-132]  
Type of Stories: Tall Tales and Trickster stories. [147-8]

Aug. 10 Assignment Due: **Folklore in Popular Culture (Assignment IV)**  
**FOLKTALE TELLING (Assignment V)**

Aug. 12 **FOLKTALE TELLING (Assignment V)**



LIS 402/510 STORYTELLING EVALUATION

Storyteller: \_\_\_\_\_  
Story: \_\_\_\_\_  
Date: \_\_\_\_\_

Ratings: 1 (high) 2 3 (average) 4 5 (low)

**Preparation:**

*Introduce the story effectively* \_\_\_\_\_  
*Tell the story without hesitations* \_\_\_\_\_  
*End the story gracefully* \_\_\_\_\_  
*Openings and Closings* \_\_\_\_\_

Comments:

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**Presentation:**

*Posture* \_\_\_\_\_  
*Eye Contact* \_\_\_\_\_  
*Effective Gestures* \_\_\_\_\_  
*Facial Expressions* \_\_\_\_\_  
*Establish a rapport with audience* \_\_\_\_\_

Comments:

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**Delivery:**

*Enthusiasm/warmth* \_\_\_\_\_  
*Use of pause* \_\_\_\_\_  
*Pacing* \_\_\_\_\_  
*Poise (delivery with ease: fluency, composure)* \_\_\_\_\_  
*Establish appropriate mood* \_\_\_\_\_  
*Vocabulary appropriate to the story* \_\_\_\_\_

Comments:

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**Voice:**

*Pitch* \_\_\_\_\_  
*Rate* \_\_\_\_\_  
*Volume* \_\_\_\_\_

*Pronunciation* \_\_\_\_\_  
*Naturalness* \_\_\_\_\_  
*Appropriate to characters in the story* \_\_\_\_\_  
*Speak clearly and distinctly* \_\_\_\_\_

*Comments:*

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***Flow of the story:***

*Convey the action vividly* \_\_\_\_\_  
*Assume the character's point of view* \_\_\_\_\_  
*Use of dialogue* \_\_\_\_\_

*Comments:*

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***General comments:***

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University of Alberta  
LIS 402/510: STORYTELLING  
3-0-0 (Fall 1998)

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Calendar To examine the past and present forms of storytelling: the oral tradition, the  
Description: function of the storyteller, the selection of materials and the techniques of telling  
and listening to stories.

Objectives:

1. To develop an appreciation of storytelling as a communication art and the role of traditional literature in popular culture.
2. To explore the place and function of storytelling in the library, the classroom and the community at large.
3. To develop a knowledge of the literature suitable for storytelling and of the professional literature of the field.
4. To provide experience in selection, preparation, and presentation of stories and storytelling programmes.
5. To learn to tell stories in an effective manner. In order to fulfill this objective, some class time will be used to practice the qualities of oral language arts in an informal and "safe" setting.

Content:

1. Resources for the storyteller.
2. The literature of storytelling.
3. Methods of selection and preparation of stories.
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5. Storytelling practice.

Methods: Lectures, background readings, oral and written assignments, storytelling demonstrations, class presentations, audio visual aids.

Assignments: Both oral and written work are assigned. Oral work provides the essential practice in preparing and presenting stories to an audience. Written work provides experience in selecting and evaluating storytelling materials and resources. ALL WRITTEN ASSIGNMENTS MUST BE TYPED AND HANDED IN DURING CLASS TIME, ON THEIR DUE DATES. A 10% PENALTY FOR LATENESS WILL BE ENFORCED.

<b>I. Oral Presentation:</b>	<b>Evaluating the Sources</b>	<b>15%</b>
<b>II. Oral Assignment:</b>	<b>Telling of a Fable</b>	<b>15%</b>
<b>III. Written Assignment:</b>	<b>Analysis of a Folktale</b>	<b>20%</b>
<b>IV. Written Assignment:</b>	<b>Folklore and Popular Culture</b>	<b>20%</b>
<b>V. Oral Assignment:</b>	<b>Folktale Telling</b>	<b>30%</b>

Text: de Vos, Gail and Merle Harris. Telling Tales: Storytelling in the Family. Edmonton: Dragon Hill, 1995.

Recommended de Vos, Gail. Storytelling for Young Adults: Techniques and Treasury. Littleton, Co.: Libraries Unlimited, 1991.

Hallett, Martin and Barbara Karasek. Folk & fairy Tales. 2nd ed. Peterborough, Ont: Broadview, 1996.

*In addition to the above readings, students will be required to use a variety of books and other materials in the preparation of assignments for this course.*

#### ASSIGNMENTS:

##### I. EVALUATING THE SOURCES: July 13, 1998 -- 15%

Examine a library (school, public, university etc.) collection of folktales, myths or legends (You may use examples in picture book format.) Find one **EXCELLENT** source and one **HEINOUSLY AWFUL** one. Present your finds orally to the class explaining the reasons for your choices. Prepare a handout for your classmates highlighting the criteria you used and your reasoning for your criteria and choices. Do not read your handout to the class -- this is just supplementary material to the oral presentation. [Marks: Criteria (10); Rationale for Criteria (10); Oral Presentation (20) for a total of 40.]

##### II. TELLING OF A FABLE: July 22, 1998 -- 15%

Choose a fable that appeals to you. Try and find an usual one (that very few others have heard) and prepare it so that you can tell it in your own words. The time limit on telling your fable will be 3-4 minutes. Make sure that you like the fable that you choose and have fun with it! Be creative in your telling and interpretation. **DO NOT MEMORIZE! DO NOT EXCEED YOUR TIME LIMIT!** Provide a written story structure and character summary for the fable prior to your telling. [Marks: Story structure (5); character summary (5); telling (15) for a total of 25.]

##### III. ANALYSIS OF A FOLKTALE : July 27, 1998 -- 20%

Choose any well-known folktale from either Perrault or The Brothers Grimm and find five (5) distinctly different versions of the same tale (maximum of two picture book versions allowed). Analyse and discuss the differences with the purpose of explaining why the "authors" made the various changes. Use your critical thinking skills and do not be afraid of putting forth your own opinions. Just make sure that all your points are substantiated by evidence and are not generalizations.

Devise a story structure and a characterization summary for each major character in this tale (the way that you would tell it). You can not duplicate tales used in other assignments. [Marks: Story structure (5); character summary (5); comparison (25); writing style (5) for a total of 40.]

*IV. FOLKLORE AND POPULAR CULTURE: August 10, 1998 -- 20%*

*Popular Culture: "Less highly valued [than elite culture], but with greater currency among the general population. e.g. television, movies, comics, light fiction, newspapers and magazines. Like elite culture, these works have identifiable authors and are fixed in form, but while elite culture is considered worthy, popular culture generally is not." Simons, Student Worlds, Student Words, 21. (Also includes advertisements, brand names and popular music.) **Please complete both parts of the assignment.***

- 1. Find evidence of folklore in three different mediums of popular culture and discuss:*
  - a. the "origin" of the tales, motifs, characters etc. of the folklore [2 marks]*
  - b. the values, if any, of the original folklore and of the adaptation. Why is it used? [2 marks]*
  - c. how the folklore is adapted. What mood and treatment is it accorded? Is it treated with respect? Humorously? Satire? Parody? [4 marks]*
  - d. does it assume that the general public will understand the reference to the folklore or is it spelled out. Please give details. [3 marks]*
  - e. Universality. Is it easily understood by people from all cultures? Why or why not? [2 marks]*
  
- 2. Are items of folklore generally easy to recognize by the general public or have you become more aware of them because of this assignment? Discuss. [5 marks]*  
*[Total marks = 13 X 3 (39) + 5+ (writing style) 6 = 50]*

*IV. FOLKTALE TELLING: August 10 & 12, 1998 -- 30%*

*Select a folktale that you enjoy. It should take approximately 10 minutes to tell. Please clear selection with instructor as soon as possible. Please provide instructor with a photocopy of the original story, and a story structure and character summary for **your** version the week prior to the telling of it in class. Prepare the story so that you can tell it, without reference to the book. Feel free to add your own interpretation to the tale. Prepare a brief oral introduction to the story. Explain why you choose this particular tale (humour, culture, etc.) and the audience that it is most suitable for. In special instances, this **peer introduction** can follow the telling (i.e. when talking about the tale gives away the ending). Also prepare and use an **opening** to the story for the "real" audience as well as a **closing** for your tale. Tell the story to your classmates in the same manner as you would for the "real audience". [Marks: Story structure (5); character summary (5); telling (25) for a total of 35.]*

***Additional Recommended Readings:***

*Baker, Augusta and Ellin Greene. Storytelling: Art and Technique. 2nd ed. Bowker, 1987.*

*Barton, Bob. Tell Me Another. Pembroke, 1986.*

*Barton, Bob and David Booth. Stories in the Classroom: Storytelling, Reading Aloud and Role Playing with Children. Pembroke, 1991.*

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Rosen, Betty. And None of it was Nonsense: The Power of Storytelling in School. Scholastic, 1988.

Sawyer, Ruth. The Way of the Storyteller. Penguin, 1970.

Shedlock, Marie L. The Art of the Story-Teller. Dover, 1951.

Sherman, Josepha. Once Upon a Galaxy. August House, 1994.

Stone, Kay. Burning Brightly: New Light on Old Tales Told Today. Broadview, 1998.

Stotter, Ruth. About Story: Writings on Stories and Storytelling 1980-1994 Stotter Press, 1994.

Warner, Marina. From the Beast to the Blonde: On Fairytales and their Tellers Chatto & Windus, 1994.

Yolen, Jane. Touch Magic. Philomel, 1981.

Zipes, Jack. Fairy Tale as Myth, Myth as Fairy Tale. University Press of Kentucky, 1994.