Edu Trends

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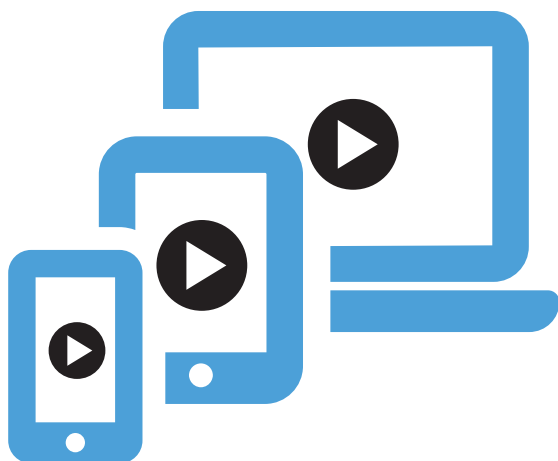# Storytelling

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Storytelling is a creative learning tool that offers spectators a moral or reflection on an event. It is used in intercultural groups to generate a lesson, construct multiple emotions and promote diverse points of view.

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Introduction

Human beings are marked by stories and experiences that shape their personal way of thinking. Language forms the basis for our understanding of life as a sequence of memories and anecdotes that someone narrates to build communication in societies or cultural groups.

Let's imagine the daily routine of our ancestors about 20,000 years ago, and think about the nomadic tribes who migrated seasonally, following edible animal species, picking fruits and roots, and even using rudimentary stone tools. After long days of hunting and collecting, running away from wild beasts and sheltering from the inclement weather, the members of the clan meet in the evening to eat their food. As night falls, sitting around a bonfire, they begin to share hunting advice, warnings of danger or natural resource discoveries.

Thanks to storytelling, our earliest ancestors preserved the continuity of knowledge from one generation to another, thus assuring the survival of civilization (Abrahamson, 1998). Before the invention of writing, oral narration was the species' first source of knowledge. Several phenomena occur when sharing a story: the narrator is empowered, the listeners focus their attention, and a common context, "a collective dream" is generated, according to the anthropologist Joseph Campbell (2001).

Storytelling is the oldest form of teaching. In fact, the earliest communities used storytelling to answer children's questions on creation, life and the afterlife (James, 2013). Ancient peoples told stories to entertain and to teach people to become better human beings. Members of the community received guidance on how to behave with a sense of reflection, balance and wholeness when they listened to wise, experienced elders talk about life's challenges (Lawrence and Paige, 2016).

The purpose of many of our ancestors' stories was to educate, to pass on their knowledge and skills. This is because stories are the smallest unit through which human beings can communicate their experience and knowledge of the world. Storytelling is the means used to describe personality, ideology, the background or history of a person's life (Greenhalgh, 2009).

In its simplest form, storytelling is still a powerful component of communication used as a strategy to humanize learning, offering the opportunity to bond with people who share similar tastes or characters, while providing a view of the world from another person's perspective. These stories told by third parties touch the emotions of the people listening to them, making them get angry, laugh, cry and even feel afraid, which contrasts sharply with an exposition in which storytelling is not used and does not have the same effect on people's emotions.
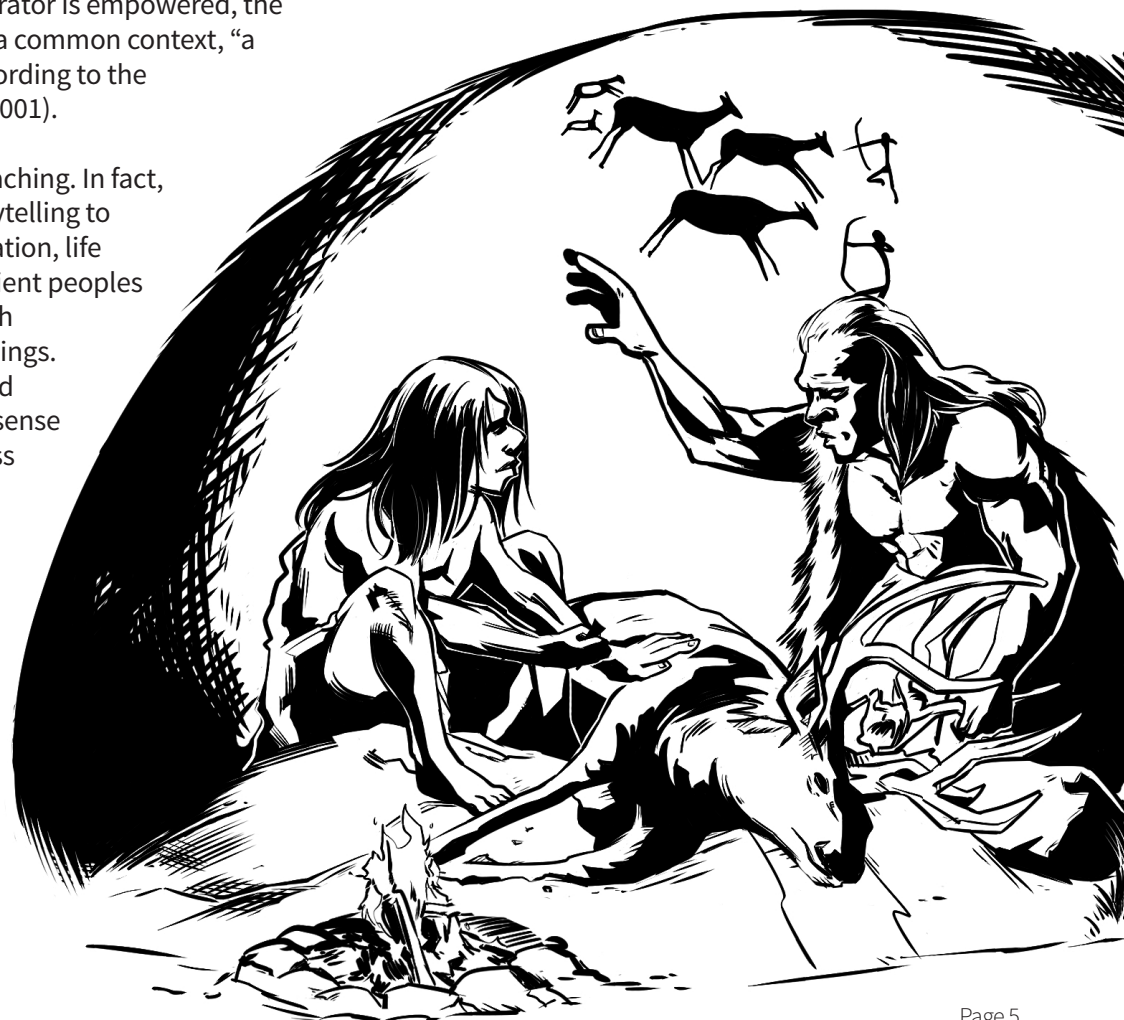
Storytelling

The transition of storytelling towards educational contexts across history has occurred naturally since the times of our ancestors. However, the emergence of a reflexive paradigm in higher education sectors has favored the incorporation of storytelling as a learning tool in diverse areas of knowledge. Therefore, educators are using storytelling to drive critical-thinking skills in students to foment self-assessment and transmit real experiences related to the practice of any discipline (McDrury and Alterio, 2003).

Storytelling is not just schematized in education: authors such as Campbell or Claude Lévi-Strauss (anthropologists), Vladimir Propp (folklorist) and Étienne Souriau (philosopher) have demonstrated the existence of underlying structures in all types of narrations and artistic expressions.

Around this theoretical work, narratology has become an interdisciplinary field of study with both theoretical and experimental research that brings together, apart from the aforementioned disciplines, literary and cinematographic theory, critical studies and rhetoric. In addition, there have been cross-fertilizations and incursions from other areas, such as cognitive science (Turner, 1998) and game theory (Chwe, 2013).

Narrations allow us to construct human identity by giving meaning to life's incidents and stages. The evolution of higher education forces us to turn back to our origins and reassess storytelling as an indispensable tool for passing on knowledge.

Storytelling is the art of using language, communication, emotivity, vocalization, the psychology of movement (body language, gestures and facial expressions), and the abstract construction of elements and images of a particular story for a specific audience. A crucial aspect of storytelling is feedback from or connection with the audience to demonstrate a decisive visual event that offers details of the story in a creative manner (National Storytelling Association, 1997).

From the oral tradition, storytelling consists of studying an object or event that can engage emotions in a narration, and is used to name the structures or fields that capture the audience's attention at the exact right moment (Porcher and Groux, 2013).

The importance of storytelling is growing day by day owing to its flexibility and application in diverse fields. This concept has evolved from novels, comics, scripts, lectures and conferences with a versatility that enables it to be adapted to education and social science, where it is used to pass on and communicate knowledge (Porcher and Groux, 2013; Gaiman, 2016). The richness of this tool for innovating in education lies in the versatility and power over emotions in "others" in order to fulfill a purpose: form bonds and stir emotions to assure the desired result.

Diverse factors are involved in the creation and production of a story. During its formulation, a balance must be found for the moments of tension, the narrator's intonation or voice modulation to guide the spectator, a captivating image design (for videos or e-formats), and emphasis on creating the connection offered by the narration.

Storytelling makes it possible to broaden the teaching-learning experience, since by using diverse disciplines through orality or digital narration, it proposes educational innovation. In business literature or anthropology, storytelling adapts to the objective or target's need, and focuses on constructing a reflective, effective emotional connection.

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Elements of Storytelling

Based on the storyteller's goal (captivate, reflect and connect) for each story, other intentions begin to unravel in relation to the expected outcome or ending regarding the implementation of the narration: 1) consideration of the story's system or taxonomy, 2) models for effectively executing the oral or visual transmission, 3) reassessment of the materials and ideas to be exposed, and 4) the development of the narrator.

Grouping and defining the elements that will capture the audience's attention is essential in order to produce a precise, efficient, captivating narration, without losing sight of the core idea: to build a connection between the spectator and the story. The storyteller practices through vocal experimentation to create nuances and sounds that seduce the spectator, build empathy to bring people closer to the story and fulfill the objective of capturing or captivating, without forgetting the fundamental basis and basic structures when telling the story (the action of storytelling).

Fragmenting the narration helps to define the procedure that favors the seduction of the spectator through a captivating, emotional story, since the effectiveness of a story lies in respecting its mythical structure (separation, initiation and return) or using a simplified structure that includes context, crisis, change and conclusion.

According to Campbell (2001), in The Hero with a Thousand Faces, all narrations have an identical or monomyth structure: a cycle in three stages and archetypal elements or characters. This is because the stories are drawn from the depths of the human psyche. Therefore, since the earliest times and in diverse cultures, every human being has the ability to structure a story by means of a conceptualization, a crisis and a solution, while the audience has the capacity to understand a story told along these lines. The information passed on in this way is difficult to forget because a story inspires emotions: it is sad or happy, tragic or comical, leaving an indelible mark on the memory.

Based on the idea that stories possess a tripartite structure, Campbell (2001) called the stages of the story: separation, initiation and return, adding that they make up a cosmogonic cycle that he called a "Paradigm of the heroic cycle" (Figure 1). These stages describe the elements that make it easy to remember the story and awaken emotions in spectators:

1. Separation: the hero is defined as "the ordinary man or woman capable of combatting and triumphing over his or her limitations."

2. Initiation: the character will face trials and tests in the most extensive part of the story and the learning method is applied.

3. Return: the character shares his or her knowledge or experience with the others on his/her return to the place of origin or residence.
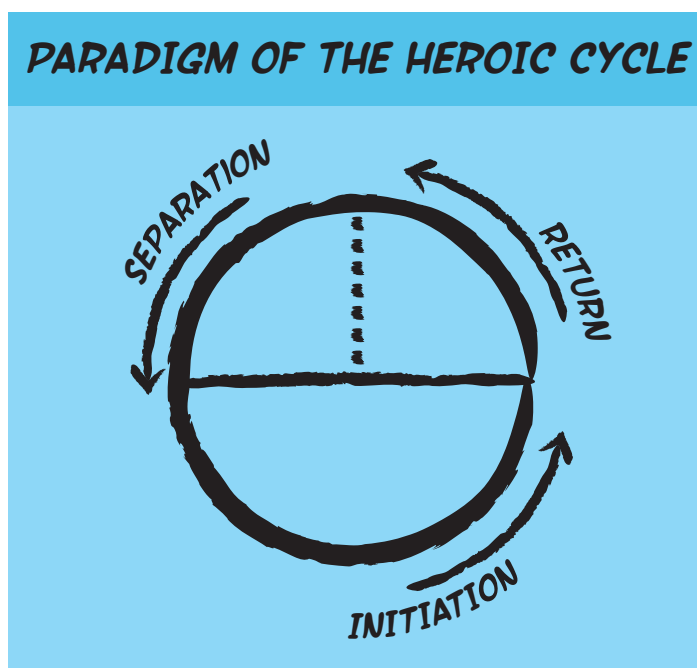

Figure 1. Paradigm of the heroic cycle (Campbell, 2001).

Storytelling in the classroom creates an atmosphere of mutual trust, in which everyone identifies with each other, and it stimulates active listening and collaboration to compile and structure new stories. In the same tone of the hero's cycle, we find a simplified scheme for structuring stories in the framework of higher education. Joe Lambert (2006), founder of the Storycenter in California, proposes narrating stories based on the four "Cs":

Context
Crisis
Change
Closure

(Wright y Ryan, 2010)

In this method, the storyteller begins by:

1. Establishing an initial universe that everyone can understand (**context**).

2. Emphasizing an unforeseen event (**crisis**).

3. Continuing with the narration of the actions resulting from this event (**change**).

4. Ending with a specific situation that reflects the learning acquired from this experience (**closure**).

The Role of the Teacher in Storytelling

The implementation of storytelling in the classroom is gaining strength, owing to the use of extremely effective tools like voice modulation and digital animation. Teachers have an important responsibility to their students, since they definitely don't want to drive away or bore their spectators, on the contrary, the prevailing aim of teachers is to appear to be open and dynamic in their classes.

Based on teaching methods, by incorporating educational innovation models and emotivity in the class, teachers become storytellers of knowledge, science, art and even themselves in order to connect the student with the subject being taught through the use of Storytelling or Digital Storytelling.

The storyteller is responsible for maintaining the audience's curiosity and fascination to build settings or atmospheres that portray the story with words. Teachers must become the leaders of student learning development through the bond established with the fragments of the story to assure an emotional-intellectual connection with the content of the story being told.

The elements of storytelling range from the way the story is told and exposed in class to the use of digital materials. Teachers have the option of choosing between the most natural, vital form, such as orality and knowledge transfer based on personal narration, and digital formats (virtual reality or animation) offered by design thinking, laboratories for technological innovation in education and science, visual narrative, visual aids or platforms with multiple choices for story edition and production.

Teachers have an enormous possibility of creating a connection with students, as presenting a story with components from a specific subject simplifies and fosters understanding of the information or knowledge, since memory – essential as a means of anchoring-, emotions -effects that link memory and comprehension-, and critical thinking – the outcome of the connection between storytelling and teaching- are all involved.

This proposal for educational innovation is supported by current demand because it promotes values, the essence and characteristic of an identity. But, beyond initiations and intentions, the strategy of storytelling in education is gaining a foothold given the rise in interaction, the practice of thinking, assessment and appreciation of culture and students' motivation to act or operate in order to adapt the information to experience, work, life, and society. The fibers of emotions are the driving force of storytelling and in education this translates into effective knowledge and information transfer for practical applications.

In teaching practice, storytelling facilitates the teaching function because it helps students to improve their level of comprehension and discernment through identification with the characters in the stories, topics, situations, information, and expositions. In addition, the use of orality and technological tools produce the atmosphere that captures students' attention.

The storytelling technique has a concrete, well-defined methodology in which the structure, time, narrative voice, the use of the senses, and the definition of the characters must be presented correctly in order to achieve the desired emotional effect and empathy. Therefore, it's not enough for teachers to simply use the classroom space to tell their life stories: the professionalization of this technique requires training, practice and concrete strategies that guarantee its correct application.

In this context, storytelling broke into educational settings with excellent results and has contributed to the increasing humanization of the teaching-learning process. This narrative tool has made it possible to share anecdotes, personal experiences, relevant facts, ethical dilemmas, or books that foster bonding with students in a more appealing way, and that will surely remain in their memories for a long time.

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DIGITAL STORYTELLING

The aim of digital storytelling is to develop educational and communication competencies together with the objective of the transmission and exchange of ideas to build a dialogue between the student, story, message, content society, and the teacher, driving other cognitive and psycho pedagogical factors. Students' communicative expression, decision-making capacities, and mastery of strategies for selecting civic participation are all boosted.

Digital storytelling is not just related to the transfer of knowledge, but is also designed to amplify the collective voice of a group or community (Burgess, 2006). Related to this, Lambert (2015) proposes seven steps for Digital Storytelling:

1. **Offer a point of view:** success lies in making it possible to write about the experience and use the power of personal emotions.

2. **Generate a dramatic question:** a story upholds or captures the attention of the audience by throwing out an intriguing question to be solved at the end of the story.

3. **Use emotional content and emphasize happiness and sadness:** the most effective digital aids in stories evoke emotions in the audience. Moreover, it can be very enriching for students and other people, since all the effort of the story's intention is made worthwhile.

4. **Modulation of the recorded voice:** the verbal presentation and tone of the narrators must be convincing to give the story a personal touch. However, it is not a replacement for the voice itself, but rather a tool.
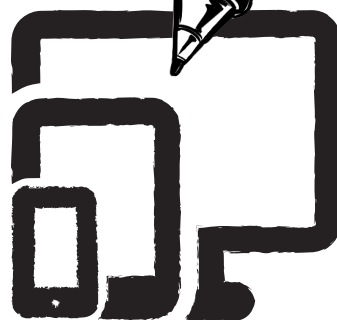
5. **Use of music and sound effects:** music can enhance or diminish the story, but will always influence the atmosphere of the narration.

6. **Narrative economy:** effects should be used economically to resolve the physical requirements of the narration or they will be rendered ineffective, since clarity between the communication and transition of the events is required to avoid saturation.

7. **Rhythm:** is used to avoid monotony and hold the audience's interest.

A story can be created within the framework of technology, but clarifying the meaning of creativity is vital because it forms the foundation for the anatomy of the story or narration: it is difficult to think of a sophisticated story with fine visual and media production details without the integration of a dynamic, creative, forceful, original, and striking idea to be recalled or alluded to (disciplines or professions).

In order to develop Storytelling or Digital Storytelling projects, it is indispensable to list the diverse instruments that can lend an impeccable execution of a story, from several formats to orality-perfecting techniques:

HPESTER

An innovative web hosting service that makes it possible to interact with multicultural communities. It works by generating content that empowers information for Digital Storytelling. Together with some of its publishing partners, such as Fox Sports and CNET, it offers an intuitive mechanism that facilitates the "way" of visualizing or reading stories, and enhances and maximizes the use of data.

thinglink..

A platform for creating images, video or Virtual Reality (VR) that helps to model or design content in diverse formats for its implementation. It is adaptable, with a simple mechanism that does not obstruct inventing or deleting, optimized for mobile devices, tablets and computers, cross-platform, interactive and heterogeneous, and with the advantage of attaching panoramic or 360° video with the aid of Facebook for publication.

Slidestory Beta
audio slideshows & podcasting

This application focuses on vocalization or oral effects. It offers the possibility of organizing stories as a slideshow, incorporates the MP3 compressed format for excellent sound quality, a classical-plain appearance, and command control. Users need to sign up for free to access the variety of options on offer.

storybird

A first-rate program for making up stories in pop, conceptual and storyboard-type art (comic strip or picture book appearance), with the facility of being shared on the most popular social network services, the feasibility of being seen or read on limitless devices, and with an exquisite, elegant and contemporary presentation.

Storify

A powerful, flexible and plural instrument for creating stories that can easily be shared on all social network services and the Web. It is useful for incorporating timelines, adding audio from SoundCloud, tags from Tumblr, comments from Disqus, photographs from Instagram and for posting projects on the Web.

creApp cuentos
CREA_DISFRUTA_COMPARTE

An application for iOS and Android, aimed at diverse educational levels, with pre-designed images and scene availability, easy text development, comic strip, animation formats, and user-friendly tools.

PowToon

An innovative instrument for a wide range of specialized fields (teaching, advertising, economics). It has been recommended by Ivy League universities, Hollywood producers, and transnational companies; offers ready-made templates and pre-created images and texts that attract and involve diverse educational media; and it is also approved by Discovery Education and SchoolTube.

Glogster poster yourself

This multimedia platform motivates and inspires students to produce an efficient project or assignment with the certainty of achieving an attractive, creative result, with the possibility of integrating audio, video, images, graphics, and text on a digital canvas. It offers easy integration with diverse social and educational networks and is categorized into over 80 topics across nine disciplines. It can be used with mobile and desktop devices, and is recommended by the American Association of School Librarians (AASL).

Benefits

Storytelling researchers (applied to higher education) indicate that there are two recurrent issues in the classroom: 1) the distance that can emerge between theoretical models and the outside world, and 2) the possible impersonal nature of the learning model, in which instructor and students lack interpersonal ties (Ribeiro, Moreira and Pinto da Silva, 2014). Storytelling seeks to combat these situations and contextualize theory in students' real experience, while creating a safe environment for sharing stories, sometimes of a personal nature.

Lambert's (2006) proposal shows the feasibility of integrating storytelling into higher education, because by bringing to light the areas of opportunity in student learning and the adaptation of innovative teaching methods teachers can use in the classroom, storytelling will offer advantages for achieving understanding and social integration. The benefits of implementing storytelling in education are that it:

1. Facilitates recall or easy access to memorization.
2. Links emotions and empathy.
3. Promotes reflective learning (McDrury and Alterio, 2003).
4. Promotes the use of thinking and dialogue comprehension management.
5. Encourages critical thinking.
6. Inspires and motivates the audience (McDrury and Alterio, 2003).
7. Generates and builds knowledge and information, based on the experience of others.
8. Drives identity based on group characteristics or multicultural communities (Ball, Beckett and Isaacson, 2015; Haigh and Hardy, 2010).
9. Provides the adoption of diverse points of view (Charon, 2006).
10. Helps to transfer the storyteller's emotions, feelings and experiences to the spectators or audience (McDrury and Alterio, 2003).
11. Enhances the linguistic communication competency.
12. Encourages the use of ICT resources and multimedia devices.
13. Favors content and information currency (endures or evolves).
14. Heightens students' creativity and imagination.
15. Facilitates the adaptation of new procedures in educational practice.

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Relevance for Tecnológico de Monterrey

Education, despite its complexity and vastness, is a process that adapts to diverse acceptations as the requirements and demands of society progress; however, it also needs to be updated. Through interaction, creativity, IT divergence and flexible design, Tecnológico de Monterrey foments the promotion of new ways of teaching and learning based on Storytelling.

Questions are posed in the classroom: How can we innovate to teach? How can we encourage students to concentrate on the information, while holding their interest? Storytelling provides a range of emotions, learnings, connections and empathy, and, given its origin, focuses on telling one or several stories, with the aim of creating connections to transmit values, an identity and even a way of life, using emotivity as a resource that generates a bond.

Its effectiveness in transferring information through examples and without the use of technical terms, together with its dynamism and practicality, makes Storytelling facilitate the design of stories that educate and raise awareness.

In addition, this learning-teaching medium is a part of innovative educational models in countries such as France, the UK and Switzerland, to name just a few. Therefore, Tecnológico de Monterrey has turned its sights to educational trends to convey new approaches and processes in instruction, teaching and pedagogy.

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Relevant cases for Tecnológico de Monterrey

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📍 **Campus Santa Fe**

Storytelling has been a hallmark of my classes Verbal Expression in the Workplace and in Education, and New Forms of Knowledge over the past few years. At times, I share a story that exemplifies a topic or I comment on a piece of news related to the subjects I teach, and, at others, my students become storytellers to share how they feel or what they have learned. In this way, our small universe becomes a space for interaction in which everyone has the possibility of telling their stories and listening to those of others. In this way, my closeness to them and my result in terms of motivation and learning have improved considerably, which translates into a unique, inspiring and fascinating experience, not only for me but also for my students, and reaffirms one of the great phrases of the US writer William Arthur Ward: "The good teacher explains. The superior teacher demonstrates. The great teacher inspires."

Since I started implementing this technique, I have received very positive feedback from my students: "At first, I thought that this course was just to fill out the curriculum, but it helped me to discover many real, practical things that I can apply to my personal and professional life" or "this has been one of the best classes I've taken and I love attending it". It is worth noting that I have used Storytelling in a wide variety of ways, for example, promoting debates on an ethical dilemma, using the story Miracle in the Andes by Nando Parrado. I also asked students to tell their own life story in three minutes to practice their verbal expression skills. At other times, we work on creating a brief story with a beginning, middle, climax and end in video format, showing non-verbal (body language, gestures and wordless expressions), and students have also generated storyboards to transfer classical tales to digital and multimedia formats.

For me, Storytelling is the art of telling stories to connect with people. Using it in the classroom has allowed me to achieve greater empathy with my students and helped me to remember that behind each student there is a wonderful story that is worth listening to, since it encloses many emotions that should be shared because of their complexity or gravity. In each voice, there is a hidden desire to contribute a solution for cooperating in learning development and, in the future, deliver proposals that will benefit society, the success of education and, above all, the updating of each classical idea that I find attractive.

👤 **Professor Joseph Michael Smith**

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📍 **Campus Estado de México**

When I began teaching, the dean of our School of Business recommended that I should share my experiences with US companies in the courses Innovation, Markets and Technological Development and Management and Business Model Innovation. What wise advice! Although Storytelling wasn't as popular then as it is now.

Among other tales, I have told my students about the day of constant presentations I experienced when the company I was working for found itself at a crossroads. The majority of the speakers used PowerPoint slides crowded with data and words. One of the presenters took the stage and showed a photo of a cow (we had moved our offices from Washington

to a Virginia suburb, which used to be farmland). Wayne had caught our attention. He made us laugh and drew attention to himself. Not long after, Wayne (the speaker) would become the president of our consumer market division. He knew how to tell a good story to his employees, to the press and even to Wall Street.

I often share this experience with my students to illustrate the power of Storytelling. Good stories amaze and entertain us. They make us take a moment to reflect. They remain with us, helping us to recall what we learned in a way that is impossible with traditional classes. Regardless of what you are studying, telling a good story is an absolute necessity. I have incorporated TED Talks into my classes as a learning support tool, since the thought leaders who present their topics in these spaces know how to tell a good tale. TED Talks is an extremely valuable tool for students because they are visual learners and the credibility of these conferences is very high among audiences, given the renown of the storytellers. "The art of innovation", by Guy Kawasaki has consistently been one of the favorite TED talks, since the speaker combines his business acumen with a narration in which he uses humor in an amazing way.

I also use in my courses talks by Margaret Heffernan (Dare to Disagree) so students can know that I want to be challenged. This speaker encourages participants to ask questions and raise challenging concepts. I also include examples or great narrators, such as Steve Jobs, Martin Luther King, and Howard Schultz to underscore their business tactics.

Students have a positive reaction to the use of this technique, considering that it helps them to develop their verbal and non-verbal expression skills. One participant told me that not only did she feel motivated to participate actively in my courses, but she also felt comfortable about

giving her opinions in other classes as well. During "Week i", another of my students enthusiastically shared with the audience the challenge in which he was involved and used Storytelling with a great deal of skill. Apart from the testimonies of those who participate in my courses, our final exam requires them to reflect on the best approaches for processing and applying the concepts addressed in this class.

👤 **Professor Armín Gómez Barrios**

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📍 **Campus Ciudad de México**

In 2015, the Latin American Movement against Prostate Cancer (MOLACAP) needed to reinforce its campaign that targeted men aged 30 and over. The campaign adopted a moustache as its emblem to underscore that this is a disease that attacks men and was given the name "Movember": a combination of "movement" and "November".

MOLACAP presented a report to the associate professor of the course Organizational Communication Design and Production, highlighting the cultural issues surrounding prostate cancer prevention. In the 2015 August-December semester, 45 students from the B.A. in Communication and Digital Media and the B.A. in Marketing and Communication (total from both programs) studied this course and participated with proposals based on Digital Storytelling: brief, emotive, easy-to-remember pre-recorded stories to be shared on MOLACAP's social networks, especially Facebook. They produced nine stories, some of which were fiction and others testimonials. The fictional stories used humor to lighten the seriousness of the subject or included dramatic elements to move the audience. The testimonials are based on real-life information and the author of this case calls them Hybrid Storytelling, since the stories also include dramatic effects: narration, music and visual effects, or digital graphics. The videos can be seen on MOLACAP's Facebook page.

The exercise allowed students to put into practice the principal characteristics of Digital Storytelling, which include an archetypal character, a three-act structure, a symbolism-loaded setting that evokes dreams or myths, a personalized voiceover, and indirect references to the sponsor institution.

The internauts' preference leaned towards the dramatized fiction stories over hybrid storytelling and, despite the seriousness of the topic, the funny stories were more effective than the melodramatic arguments.

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We also learned that in a digital environment with a range of literacy levels, healthcare prevention management is more striking if surprise and irreverent stories are included, opening up the possibility of enhancing the message. Illustrating healthcare prevention is difficult owing to the respect commanded by the disease. However, the search for healthcare communication strategies cannot be restricted, and Digital Storytelling is an option that must be taken into consideration and valued in the current context of education in Mexico.

👤 **Professor Regina Adriana Freyman Valenzuela**

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📍 **Campus Toluca**

When implementing Storytelling, I always start by looking for a topic, for example, sin, love, serial killers or family, for my Contemporary Literature or Film courses, because all the texts that we analyze and create in class must adhere to this subject matter. The final exam can be a story, a video, a performance or an installation that reflects what students have learned and incorporates the topic. The exercise I like best, and of which I have most evidence, is an experiment another teacher, Héctor Sánchez Benítez, and I carried out over four semesters. In this activity, we merged two courses: Film, Literature and Culture, and Media, Culture and Society to create television series. We selected the topic and he addressed the history of the media and television production, while I was in charge of the critical analysis of television series and of assisting the student teams, who created a production company to write the script for a TV miniseries with four 10-minute episodes. The students then produced them in the TV studio. Their evaluation consisted of the analysis of existing series, developing the image of their production company, creating a blog, writing the scripts for the series, producing and staging their episodes, and finally they were evaluated by an audience of students and teachers from other courses, simulating the grade based on the rating. The episodes, journals of the semester's work and the outcome of the procedure in the community can be viewed on the space we created: Wixsite.

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📍 **Campus Toluca**

I initiated a faculty workshop at the Congress for Educational Innovation and then replicated it at the Toluca, Cuernavaca and Morelia campuses. Even though the structure is always the same, the results never are. I share materials, videos and assignments completed by the teachers on the platform Moxtra.

To design the workshop, I began by looking for a metaphor and memorable symbol that would unleash thousands of stories, as if it were a magic object triggering meaning. I made the right choice: even though I sometimes use a different symbol, the apple has been my lucky charm and gains greater meaning every day. I had to offer a course for teachers and I thought: What object represents teachers in almost every culture? And the apple popped into my mind, immediately suggesting thousands of stories around this object: the apple of discord, the apple from the tree of wisdom, Snow White, Atalanta, Newton, the Apple logo and the apple Alan Turing used to kill himself. Myths, science, fairy stories, marketing (the Apple brand apple is the most memorable and successful logo in history) are all brought together, and the apple, putting the cherry on the cake, is the symbol of teachers as they were traditionally offered this fruit as a sign of appreciation.

Then I came across the report by Latitude, a firm that specializes in technology trend research and their work "The Future of Storytelling", which suggests four key components for developing a narrative:

1. Impact to inspire a specific action. The company suggests asking questions such as: Is my audience learning? Am I inspiring my followers to become involved in a cause? Is my story having an impact on my audience?
2. Integration. The use of several platforms to transmit the story. How many platforms am I using to tell my story? Am I integrating the real world into my story?
3. Interactivity. How proactive is the order?
4. Immersion. How much additional information are people looking for? What commitments are acquired with the art of storytelling?

Trying to adhere to this, I managed to design an interactive notebook in which my audience gradually develops a story while I tell a story and talk about theory. I am convinced that telling stories is an event that incorporates all the senses, which is why I use Lego Education: specifically, the StoryStarter set, so that the teachers can tell who they are and how they perceive their character. I want us to tell stories orally, and through video and comics, since I employ diverse platforms and applications. We build stories based on the path of the hero Joseph Campbell, or the five literary conflicts. In the case of marketing, I incorporate the seven basic arguments of Christopher Booker. Finally, to bring the story to an end, I talk about an apple tree and try to include the attendees as part of the story.

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Campus Querétaro

In the class Narrative Structures for Communication and Animation, students learn about classic text structures to understand their construction, and connect the possibility of using new media and digital formats for their creation. To understand the enormous impact of stories, we carry out exercises that seek to show the importance of the storytelling experience.

In the first partial period, and based on the transversal nature of Citizenship, the students complete a Digital Storytelling and Civic Media exercise, applying theory studied during the period. The challenge begins when we analyze in class the topic of social change, and determine a conflict we could analyze together. This exercise also seeks to touch on the concept of collective intelligence, by recognizing and adopting as a group a single common issue. Then, students (in teams of 4 or 5) identify a person or project that works independently or can be considered an agent of specific social change in the area determined beforehand.

Once the identification process is complete, students develop a video of a digital narrative that becomes the showcase for the project, and, above all, for its participants. The main objective is to apply the theoretical knowledge studied in class and become digital storytellers, by relating an example of social change, empowerment or citizenship in the community. Students use Digital Storytelling techniques in a 2-to-3-minute video that must be webhosted. The principal instruction is to tell a story that can show how a social or civic action can transform the community, daring to explore the forms and formats of the new communication media, to become testimonies of this transformation. All the videos must be based on a meaningful tale, contain text, voiceover and graphics, and should be highly emotional and contain a wake-up call: the story empowers the project so more people will know about and support it.

Through this exercise, we have discovered civic and personal projects that have a high impact on the community: such as the story of Roma, a teacher from Querétaro, who on retirement started giving classes to the children of domestic workers; or Ana Yolanda, who after struggling against diverse prejudices because of her motor disability, founded a bakery that employs single mothers and people who are disabled. It also led us to Óscar, who started a reading circle for the visually impaired that now uses this Digital Storytelling as a means of promoting the circle and to invite more readers to join. The main idea of this project is to identify the incredible power of stories to transform a community from fiction to reality. The wonder of being able to tell a story is to then teach someone else how to do it.

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In the course Education for the Development of Entrepreneurial Leadership, Storytelling was used as part of the second-partial evaluation. Students developed a case that involved an issue which could be solved through an experience related to entrepreneurship. The story was narrated live by the teacher, who used photographs of the real characters in the story as a visual aid.

The results were positive, since students considered that the explanations of the problems were very clear. They found the exposition interesting, and paid attention at all times. They also easily remembered the problem and the fine points and details of the case. The students proposed a diversity of practical, concise solutions, which helped to meet the objective of the course units.

The story created empathy among the students, leading them to develop appropriate solutions and to better understand the topic in question. The proposals responded to the need to generate income, considering several aspects and conditions presented in the problem.

At times, the disadvantage of the strategy of creating cases for students to solve as part of their preparation is that they do not think they are relevant or real enough to warrant making the effort to produce an appropriate, detailed solution. However, during this course, this disadvantage was minimized given the characteristics of the story. In fact, some of the students even asked if it was a real story or if it had been written for evaluation purposes. Even though the majority of the students reacted positively to this activity, there was also a small percentage who thought it was "cliché" or childish, arguing that it would be more efficient to write questions about the desired objective, i.e. they expected a question with a predetermined answer.
This activity brought to light characteristics that are very important for entrepreneurs: resilience and uncertainty.

Based on these results, I can conclude that Storytelling enriched the didactic goals of the course and had a positive impact on students, who gave better answers compared to other types of evaluation.

Relevant cases at other educational institutions

Massachusetts Institute of Technology (USA)

Tyler DeWitt created several ways of teaching science and, concerned about the future of this subject, he proposed capturing students' attention by using Storytelling so they wouldn't be driven away by the rigidity or orthodoxy dictated by academia. Fun, reflection, development of critical thinking and interaction are the goals DeWitt shows in every video or narration to captivate every kind of audience and bring people closer to science. He reached out through YouTube to teach classes and explain abstract and technical scientific terms, but he never imagined how broad the impact would be. For Tyler, it is essential "to personalize teaching, since a great teacher doesn't explain how to solve a problem, but guides you towards a solution based on your skills and level of understanding." He carries out these initiatives to innovate and streamline teaching methods and media in order to favor student learning in their education.

International School (China)

Matthew James Friday, through the narration of myths, legends, fables, folklore and personal imaginings, offers an overview of the whole world with his unique manner and enthusiasm for telling stories. Why tell stories? For Friday (2016), Storytelling is one of the oldest forms of teaching shared by man and he also views it as a process that brings together communities to disseminate knowledge or transcend the understanding of life based on experience.

Stories define us as people in the face of certain situations, because in oral tradition we can find the cultural wealth of the content of these stories. Hand in hand with teaching, educators become storytellers, -a concept that Friday outlines in all his talks and conferences-, because they combine instruction, connection and action, as well as discernment or critical thinking in others.
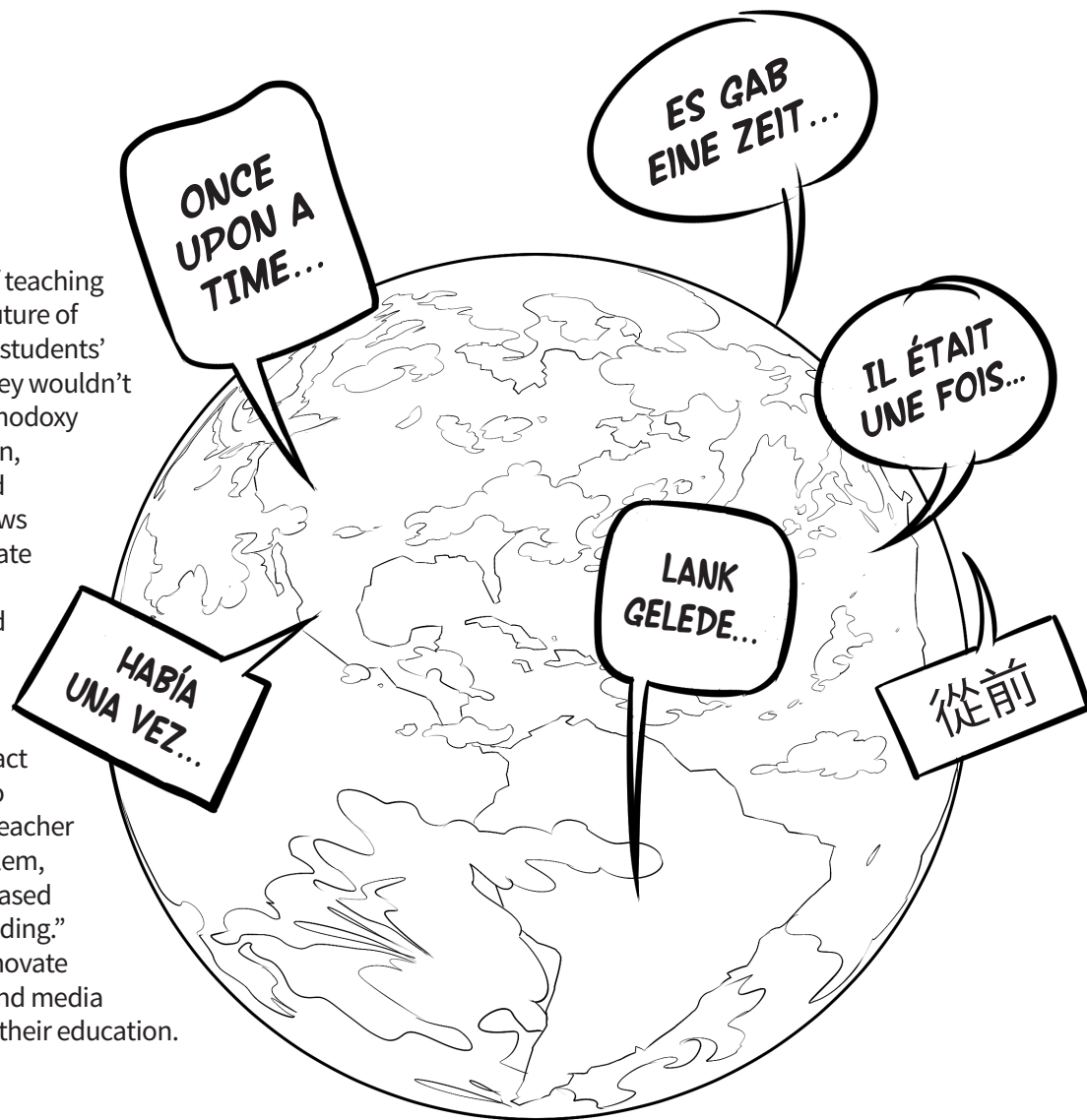
Virtual Teaching and Learning Research Group (GREAV) University of Barcelona (Spain)

From 2008 to 2011, Digital Storytelling was used at secondary school level to guide the teaching and learning methods and processes toward educational innovation, benefiting students through the pedagogical process offered by digital narrations. For Gloria Londoño-Monroy, the interest in using Digital Storytelling responds to the need for updating teaching procedures, since, at present, we can observe diverse forms that are anchored to education-oriented technology and multimedia platforms. The goal is to perfect and inspire students to form a bond with studies and knowledge through attractive, creative alternatives that satisfy likings and intellectual capacity, without impairing the root or driver of the desire to learn through obsolete or complex tools that fail to generate pedagogical success. Through the use of multimedia platforms and technological interaction, Londoño-Monroy's aim is the intervention of instruments, content and information, empowering resources to redirect them toward a purpose, without forgetting emotions: the anchor point for building a connection with the student to produce empathy and identification that culminates in effective learning through emotions and reflection.

Sherlock Holmes and the Internet of Things (France, Poland, Brazil and United States)

Through a long name and the fusion of a fictional character with extraordinary talents in the field of intelligence -as well as originating in education- with the fast pace of life of the Internet -perhaps an analogy with verbal expansion-,

Sherlock Holmes and the Internet of Things Global Challenge offers, in collaboration with Columbia University and The Columbia Digital Storytelling Lab, massive online open courses (MOOC). It involves the creation of storytelling experiences in a global environment on diverse social network services and meetups, following new forms and expressions of storytelling and communication, such as podcasts, investigation of alternatives to storyteller collaboration and stories, interaction with users to solve questions regarding Storytelling, Digital Storytelling and other communicative interaction formats in education, business and culture, and improve the educational instruments of Digital Storytelling for an effective teaching-learning process.

BBC (UK)

Despite being an independent communication medium, the BBC is an example to follow, since the use of Digital Storytelling is a common, though not easy, practice to captivate and transmit information that enriches culture and society. The British network implemented as a strategy certain parameters that are used in education and advertising: 250-300 words, with 2 to 4 minutes for broadcasting a message, the use of emotions, sharp images and clear sound, concrete and meticulous explanations of the content, a connection with empathy and the narration of a closely related story. Through economy and emphasis on culture, education and technology, the BBC contributes guidelines and perspectives for understanding the multidisciplinary nature of Storytelling.

New trends

Storytelling trends in an educational context cannot be understood without considering the recent past and looking briefly at the overall trends in storytelling.

Digital convergence modified and expanded the forms of storytelling, especially regarding the type and level of user participation, since this innovation in interactivity has come so far that today videogames are acknowledged as one of the best devices for telling stories (Alderman, 2015). After blogs, digital social networks also became collective spaces for daily, personal narratives (Lugo, 2012). We also saw the arrival of micro-story exercises on Twitter, explorations in visual narrations with selfies, and the emergence of youtubers and the communities created around them.

Transmedia storytelling has proliferated in commercial narrative, i.e. stories told through diverse media in which each one, film, videogame or web series, embraces a part of the narrative universe and develops a fragment of the story without becoming redundant (Jenkins, 2006). The logic of transmedia has reached journalism, documentaries and advertising, and is being incorporated into education through products created for didactic purposes or using commercial storytelling as the basic material.

This development in narrative has been strongly influenced and determined by the expansion of devices and media for telling stories and the numerous languages that were developed and their hybridizations. At the same time, narrative in television series has pointed to the development of extremely complex characters and stories that involve many subplots. Thanks to television series such as The Sopranos, Lost, The Wire, Breaking Bad and Game of Thrones, among many others, storytelling in general is now booming.

The trends in education related to storytelling can be found in this context, and based on this diversity, there are several actions looking to the future: 1) study the storytelling and cultural practices carried out in the network to learn what can be replicated in schools; 2) explore storytelling, games and simulation; and 3) transform diverse commercial narratives into case studies for learning purposes.
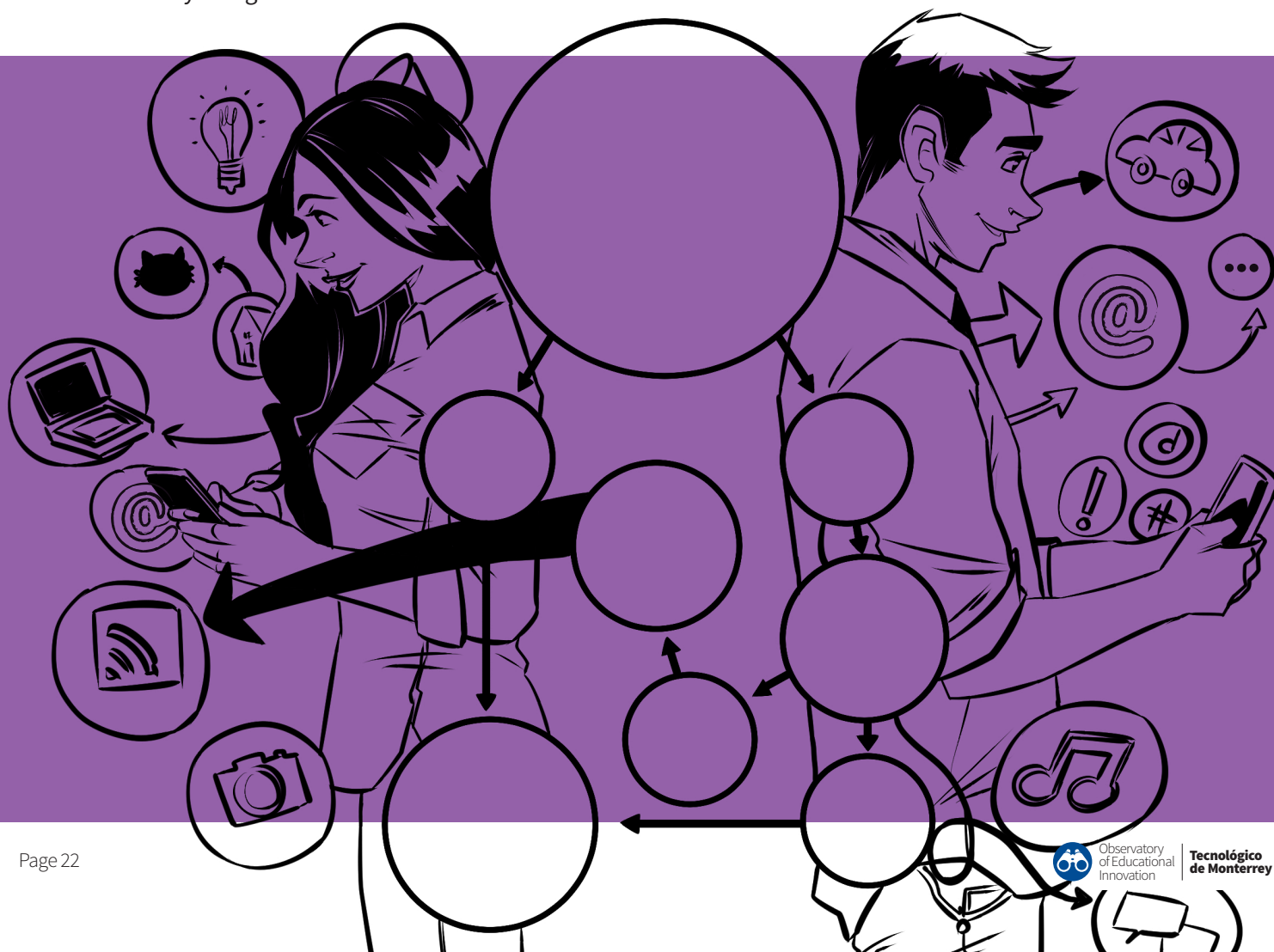
1. Learn from the cultural practices surrounding online narratives: fanFiction and booktubers

One of the trends in storytelling research and exploration is understanding how series, films and videogames are narrated and what fans learn from them. In their everyday setting, these fans use platforms to read, write and comment on the fictions that normally spark their imagination, creativity and speculation. In these discussions, fans use argumentation and put their emotions on display, but they appropriate and rewrite from their own point of view the narratives they follow. Research confirms that in these spaces, people learn, for example, a second language spontaneously, but they can also acquire a positive feeling of identity and a sense of community. Appropriating narratives is nothing new, but it has been refreshed in light of the fan fiction culture. Emotional assessments in general are validated and play an important role in this informal learning approach (Parrish, 2007; Samutina, 2016). The kinds of formats and cultural aspects of how you read, produce, consume and provide feedback in these affinity spaces (Gee 2004) can enrich teaching and learning in the classes in which narrative forms part of the content, such as history, literature, art (Lugo, 2016). In addition, the writing and feedback process is highly systemized. The fan fiction production-feedback process can be extracted and transferred to formal education spaces to foment learning among peers (Lugo, 2016; Parrish, 2007).

Other cultural phenomena surrounding storytelling that can be transported to the classroom are the video book critiques and reviews delivered by booktubers on YouTube. In their study on the BookTube community, Sorensen and Mara (2014) consider that the activities carried out in this informal space comply with the characteristics of Bloom's highest level of Taxonomy (apply and design). The authors recommend incorporating the creation of "BookTube" into the curriculum as a means of increasing student engagement in learning.

2. Speculative fiction
Explore the possibilities of storytelling, games and simulation

Speculative fiction includes fantasy, science fiction and horror, genres that have always been popular. This type of fiction lends itself well to developing stories based on narrative universes, rather than based on conflict, one of the trends in commercial narrative. These narratives, usually science fiction, comprise the context of videogames or other kinds of thought-provoking education-oriented games. For example, in World Without Oil, players imagine what the world would be like after an energy crisis and generate solutions together. In this case in particular, alternative

reality games are the ones that are most often explored in university contexts. These games are interactive, transmedia narratives, in which there is usually a base story and a conflict to solve. Players have one or several specific missions, resolve problems collaboratively and, to do so, look for clues in the physical and digital space. Such games inherit aspects from detective stories and role-playing (Handler, 2008). In some universities in Europe or the United States, they have been tested for induction and orientation processes, in others for solving ethical dilemmas, or for learning to build narratives or game design principles. The Tec de Monterrey, Campus Querétaro, has experimented with them to foment reading, obtaining very good results.

Another way of exploring this trend is to use commercial narratives as the base. For example: the series The Ministry of Time (TV3) is a science fiction story in which agents from different eras form part of a government institution and travel to the past to stop the course of history from being changed. Each episode starts with a question about something that could change history, such as what would happen if Quevedo were to die? Based on the series, a history teacher created a role-playing game for his class and adapted the storyline to a specific era. Another teacher imagined something similar for studying history. Apart from watching the episodes, students are assigned the mission via YouTube, are candidates to be agents in the Ministry of Time and have to investigate. Another interesting innovation related to this is the exhibition by the library of the Universidad Carlos III de Madrid on this series. In addition to the exhibition, the university compiled teaching materials, research papers and historical materials drawn from the topics addressed in each episode. In this way, through semi-formal learning spaces, students have been inspired by their interest in the series to study history.

3. Storytelling as the body of study and interdisciplinary work

Similarly, with a series as the trigger, the University of California at Irvine launched, in 2013, a MOOC called Society, Science, Survival: Lessons from AMC's The Walking Dead, with an enrollment of 65 thousand. The course instructors were from the areas of public health, social science, physics and mathematics. This course studied diverse topics under the hypothesis of a zombie apocalypse. Of the participants who answered the evaluation survey, 90% said they learned something they hadn't considered studying, the majority wouldn't have been motivated to participate in an online course and were attracted to the topic, 55% reported that they would be more interested in taking an interdisciplinary course than one in a specific field, 60% said they preferred the series and 73% affirmed that they now had more fun watching the series. Although this experiment was

conducted three years ago, it is a good indicator of how to bring together commercial narrative and university experience, or of how the university can bond with the community by offering popular culture analysis. It also provides orientation on how to study a hypothetical phenomenon in an interdisciplinary manner.

Another example of how the university takes storytelling and popular culture as the body of study is the course Writing and Critical Reasoning: Identity and Diversity, taught at the University of Southern California, which examines diverse topics on students' and celebrities' selfies. The course analyzes the relationship between image, identity, gender, ethnicity, sexuality, and socioeconomic status, as well as the audience's reaction to the pictures.

These examples show how school in general or the university in particular can open up to include storytelling as a formal or semiformal learning strategy, how we can learn from the cultural context and from students' informal practices, and how storytelling and popular culture can be used as the body of study. Perhaps none of the experiences is completely new, but we are in a context that invites and requires us to seriously reconsider this type of thinking: stories.

> **Stories fulfill a profound human need to grasp the patterns of living—not merely as an intellectual exercise, but within a very personal, emotional experience."**
>
> *Robert McKee, 1997*

A critical look

A lot has been said about the positive aspects of Storytelling; however, there are also some disadvantages to the technique that need to be identified (Wakefield, 2009).

1 Some people do not have the capacity to construct an attractive story.

2 There is still a lack of access to the educational innovation instruments required to produce the digital stories or narrations.

3 It is not an easy, simple strategy. On the contrary, it requires an exhaustive analysis based on the demands of a community or of society and, in the case of education, it is used to update the teaching-learning processes.

4 Even though it is the oldest form of communication, it implies innumerable little-used and perfected factors: verbal economy, coherence, very little ambiguity, prejudices, sensitivity, innovation, and teaching.

5 The approach and effort demand precise knowledge to implement Storytelling classes. The concentration required to develop the narrative appropriately diminishes the priority of other student and teacher competencies.

DISADVANTAGES
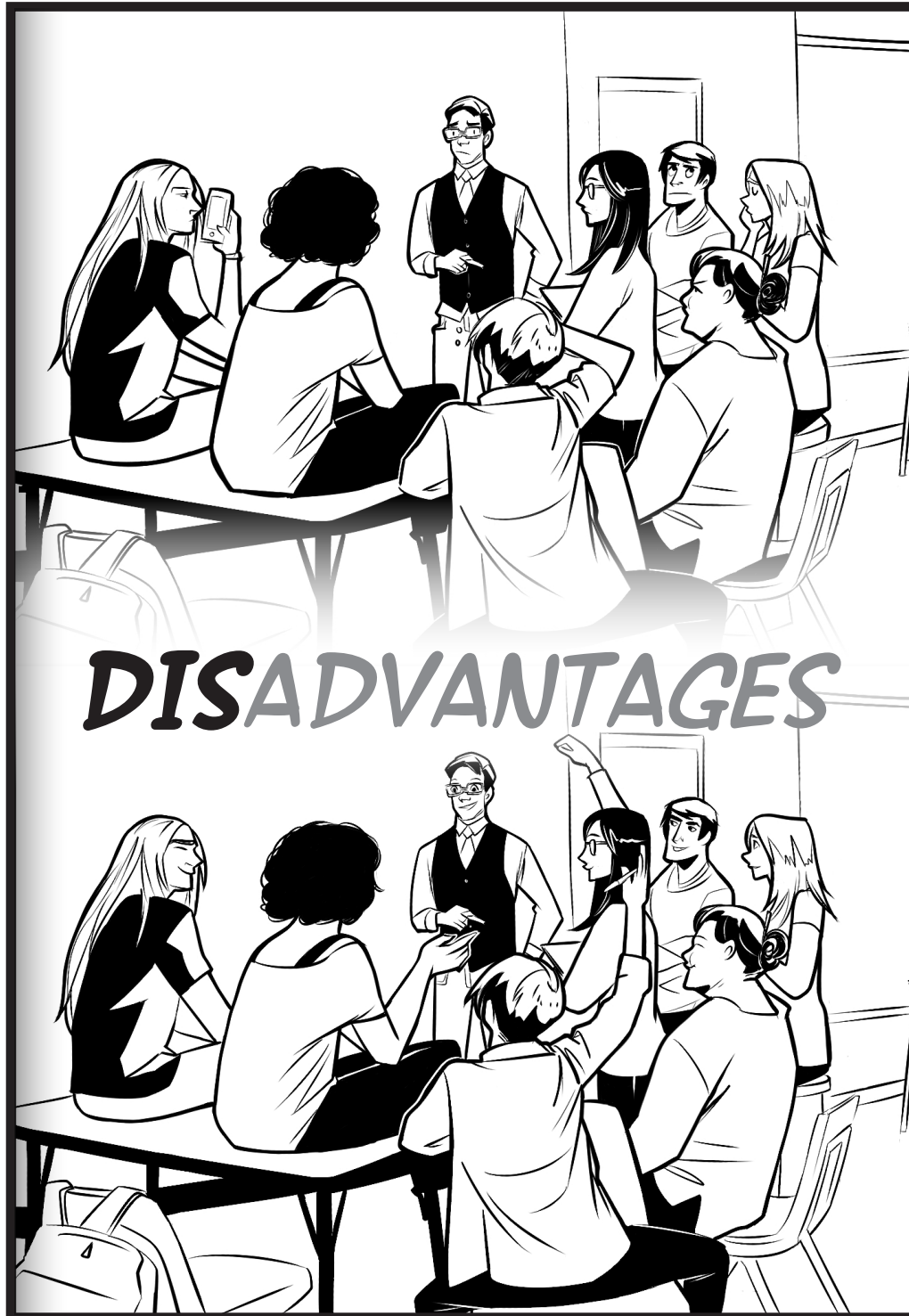
Challenges

Even though Storytelling is understood to be a learning tool, it does not just refer to an external object that the teacher can use in the class and obtain the desired result. The challenge of Storytelling lies in the voice and the meaning, which depend on the skill and creativity of the teacher (storyteller) to create and present a convincing, attractive, seductive and concrete story that arouses the emotions of the student (spectator).

The challenge lies in the development of the story in an application or multimedia format, since it requires knowledge of video recording, artistic expression, emotional subtlety, drawing composition and animation in graphic design, as well as precision in grouping the story, without surpassing the student's logic and intelligence.

Poor IT literacy and the lack of creativity or divergent thinking are other difficulties that might arise.

While Storytelling's popularity is advancing in leaps and bounds, it is important to underscore the failure that would lie ahead without the renewal of educational instrument technologies (from software, platforms and programming to the conception of ideas) or the pedagogical objective established to drive learning and the modernization of teaching methods in keeping with trends.

Recommended actions for teachers

Every story needs a direction (don't tell the story without knowing the ending), emotion (without emotions, there's no story) and meaning (a key message to move your audience). Therefore, before telling a story, you need a character that inspires empathy; someone who is in danger or the victim of a catastrophe, who is the best in the class or has a great power. If not, then we must be able to identify with the character, who should make us laugh. You need an emotion and something that grabs our attention (what do I want my students to do with the story's message?).

The character must have a story arc, that is to say, he or she must undergo a transformation, from a state of order (comfort zone) to an obstacle or problem that disrupts the order. Finally, the character succeeds or fails in solving the problem, which takes us to a new order where he or she has been transformed: morally better or worse.

Lastly, the communicative triangle is comprised of a storyteller, a story, and the audience, all three are closely connected. This relationship is an emotional form that pursues intimacy, without which there is no trust and every story is, above all, a negotiation of good will; a commitment that should involve most of the five senses, since the more we include, the more persuasive we will be and the more immersion we will generate, thus leading us to be more memorable. Therefore:

1. Commit to your story and your audience.

2. Use voice modulation and dramatization.

3. Transmit with your body: gestures, body language, and movement.

4. Create mental images through descriptions crafted with all the senses.

5. Use metaphors.

6. Make eye contact with each of your students, indicating with your look that they are important for the story.

7. Foster interaction through questions.

8. Keep a journal and write down all the stories that come your way.

9. Create a storytelling group that includes constructive criticism.

Recommended actions for academic leaders

Implementing Storytelling becomes relevant and valuable in educational trend scenarios given the implied sense of modernization and the effectiveness of this teaching method. In addition, the use of storytelling as a communication tool does not have to be limited to the classroom, but also offers an excellent means of fostering a collective identity, facilitating the adaptation of new members and furthering organizational change (Boyce, 1996). To implement it, educational leaders must:

1. Identify the institutional narratives that have emerged around the organization and their role in society through the beliefs shared by the principal stakeholders.

2. Foment plurality in interpretations that emerge around such narratives, since these are a double-edged sword: even though they can generate a sense of collective identity, they can also alienate the individual when he/she does not feel part of the same story.

3. Use storytelling to include new members, both teachers and students, in institutional life, and to reaffirm commitment among academics.

4. Use the degree of familiarity or sensitivity with institutional narratives to gauge the level of adaptation to organizational life.

5. Protect the narrative from overinterpretation. Innovation can be confused with frivolity, competitiveness with aggression, etc. A good narrative should anticipate and repress these excesses.

6. Use fiction. Storytelling uses it as a rhetorical element to imagine, explore and reflect on realities or states of alternate things (Walsh, 2007). Fiction allows us to discuss both happy and terrifying future scenarios, and to return to a past that is unknown to us. Therefore, it is an ideal tool for defining new objectives, generating consensus and readdressing goals.

7. Read and watch a good narrative Telling stories is natural, but telling a good story is a work of art. Learn from the grand masters. From Fyodor Dostoyevsky to Stephen King, and Federico Fellini to Christopher Nolan, all narrative art can teach us something, not just from its subject matter but also about how to tell a story.

8. Consider that Storytelling, beyond being a trend in educational innovation, is a way of thinking and a form of human communication. People experience the world not as a series of logical connections, but as a set of stories from which we can choose; we live life as an ongoing re-creation process (Fisher, 1984).
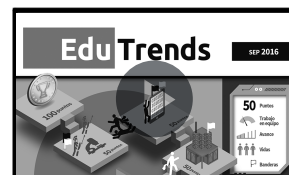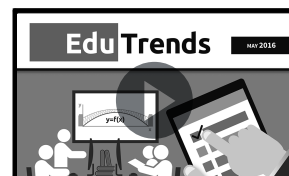
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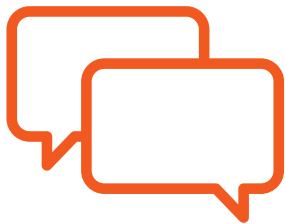
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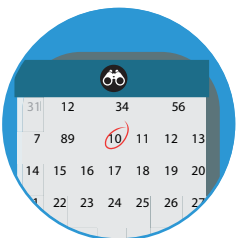
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