

Chapter 1 : The Importance of Telling (and Listening) to the Story

Telling stories in Spanish is part of many Latin American countries' culture. We grow up listening to stories that were passed from one generation to the other, most of them based on superstitions and others on real-life experiences.

A picture is worth a thousand words – or so the saying goes. Get Free Weekly Digital Camera Tips via Email There are many reasons that I love photography, not the least of which is that a photograph or a series of them has the ability to convey stories to those that view them. Over the centuries people have gathered around campfires, in town squares, over meals and in other places to tell their stories and these gatherings have become central to the shaping of cultures and communities. In more recent times some people have lamented that the art of story telling has been lost amidst the rise of different technologies. One such medium for story telling in the time we live is digital photography. A photograph has the ability to convey emotion, mood, narrative, ideas and messages – all of which are important elements of story telling. Following are a few tips for photographic story tellers. The Short Story Stories come in all shapes and sizes. Some are long novels or even trilogies of novels but others are short. Thinking photographically, these short stories might be one, or maybe two, images. Most newspaper photography fits into this category of story telling – one image that attempts to capture the essence of an accompanying written story. Such shots need to have something in them that grabs the attention of a viewer. Leaving evidence in the shot of a second unseen person can add questions to your viewers minds ie a shot of a person alone at a table with two cups of coffee in front of them – or a shot of someone talking animatedly to an unseen person. Unseen elements of a photo can add a lot. Multiple Image Stories One of the mistakes that I find many new photographers making is that they find they need to put every possible element of a story or scene into each photograph that they take. This leads to photos that can be quite cluttered, that have too many focal points and that confuse the viewer of them. One way to avoid this and yet to still tell a story with your images is to take a series of them. Series of shots used to tell a story can be anything from two or three shots arranged in a frame or collage through to hundreds of shots arranged in an album online or printed. A common multiple image story that many of us will be familiar with will be the photography we do on a vacation. Other multiple shot stories might include weddings, parties, conferences etc. They take planning and some type of structure. Before you start photographing your story consider what type of shots you might need to tell it. Introduction – shots that put the rest of the images into context. These shots introduce important characters that will follow, give information about the place where the story is happening, set the tone that the story will be told in and introduce the themes that the story will meander through see below for more on themes. Introductory shots need to lead viewers into the body of the story. Introductory shots should give people a reason to go deeper into the story. So in a travel album – these shots might show the travelers packing, could include a macro shot of a map of the destination or of the tickets etc. Plot – good stories are more than just empty words. They explore ideas, feelings, experiences etc on a deeper level. Plot shots will probably make up the majority of your photographic story. They show what happens but also explore themes and ideas. So in a travel album I try to identify themes in my shots that I will revisit throughout a trip. Types of themes might include: Visual themes – perhaps colors or shapes that come up again and again on a trip – for example a friend recently showed me his album from a recent trip to the Greek Islands that featured quite a few shots with white buildings and blue seas – very powerful. Stylistic themes – repetition of photographic techniques and styles. For example on my last overseas trip I decided to include a series of macro shots of the different flora that I saw and ended up with a series of shots of flowers from a variety of different parts of the world. Locational themes – reoccurring photos from similar types of places. I sought out and photographed markets in every city and town we visited. I found it fascinating to see the similarities and differences between them. Relational themes – shots that focus upon a person or people over time. On a travel story this might document the moods of a person as they go through the highs and lows of travel or could document the development of a relationship between friends, lovers, siblings etc over time. A photographic story might just focus upon one theme or could intertwine a number of them. Not every shot in a travel album will probably fit in with themes but I find that when you work to build

them into what you do that there is a real payoff. Conclusion – good story tellers are quite intentional about the way they end their stories. By no means do you need to tie up your story neatly good stories sometimes leave people feeling unsettled and wanting resolution but do consider how you want to end. Editing I have a number of friends who are in the publishing business and they tell me that novels rarely go to press in their original form. They generally take a lot of reworking and editing to get them into a form that will work. The same is usually true with photographic story telling. Editing happens on a number of levels and ranges from the editing of single photos cropping, sharpening, enhancing of colors etc through to the editing and presentation of the overall series of shots. When presenting your images as a series it is important to be selective with the shots you include and leave out. With travel albums I generally put together two for each trip. The first one is the story album and is the one I show to most people. The second one is where I keep all of my photos – generally in the order that they were taken. Sometimes in the editing process the chronological order becomes less important as the story and the themes within it are more dominant. Your story can be a one image story or a longer one lets try to keep it to five images in total. Alternatively – make a Flickr set of your own and link to it in the comments section so we know where to go view it.

Chapter 2 : How to Tell a Story (with Pictures) - wikiHow

PR might hinge on the ability to write, but here's the good news: to tell stories is to be human. It's fundamental to who we are. So practice telling tall tales and true myths, practice shocking endings and scintillating beginnings, practice writing and then practice it some more.

Baker and Greene, *Storytelling: Art and Technique*, pp. The audience has a very important role in storytelling - for their minds are the canvas on which the teller paints his tale. Oral storytelling involves much interaction between teller and hearer. I have observed that our audiences have lost some of the skills to follow a narrated story and see things in their minds. Storytelling has become more difficult. Attention spans are shorter and more demanding, more sophisticated, yet less able to independently imagine or visualize. People seem to need more visual stimulation. Take the story as close to them as you can. Keep it brief and simple- especially for younger children - pare down to the heart of the story. Stimulate their senses so they feel, smell, touch and listen and see vivid pictures. Aim your story at the younger ones when telling to a audience of mixed ages! Storytelling is a task shared by storyteller and story listeners,- it is the interaction of the two that makes a story come to life! Once you settle on a story, you will want to spend plenty of time with it. It will take a considerable period of time and a number of tellings before a new story becomes your own. Read the story several times, first for pleasure, then with concentration. Analyze its appeal, the word pictures you want your listeners to see, and the mood you wish to create. Research its background and cultural meanings. Live with your story until the characters and setting become as real to you as people and places you know. Imagine sounds, tastes, scents, colors. Only when you see the story vividly yourself can you make your audience see it! Stories paint word pictures and use the sound and rhythm and repetition of words. In developing and learning a story concentrate on its visual and audio aspects: Learn the story as a whole rather than in fragments. Master, and then simplify, its structure to a simple outline of scenes. Map out the story line: The Beginning, which sets the stage and introduces the characters and conflict; the Body, in which the conflict builds up to the Climax; and the Resolution of the conflict. Observe how the action starts, how it accelerates, repetitions in actions and how and where the transitions occur. If simplifying or adapting a story, do not alter the essential story line. Absorb the style of the story: To retain the original flavor and vigor, learn the characteristic phrases which recur throughout the story. Observe the sentence structure, phrases, unusual words and expressions. Practice the story often - to the mirror, your cat, driving in the car, with friends, or anyone who will listen. Use your imagination to make the story come alive as you prepare. Give your characters personalities If you are convinced - your listeners will be too. Sincerity and whole heartedness Be earnest! Particular Oral Storytelling Skills: Use your voice to create the atmosphere or tension as the story progresses. Use gestures and facial expressions add much to the visualization of the story. Be sure they are appropriate and natural. Pacing involves both the volume and rate at which you speak, and the progression of the action in the story. Repetition and Exaggeration have always been basic elements of story telling. Experience will hone these skills, and when - and how - to use them most effectively. Most importantly relax and be yourself. Develop your own style - one you are comfortable with. Storytelling is best done in a relaxed atmosphere free of distractions. The audience ought to be comfortable and close. Candle light and campfires are ideal situations for telling stories, but often impractical. The teller needs to give careful attention to the setting before hand - and be prepared to rearrange a room to bring his hearers closer, or use a backdrop or hangings to create atmosphere - especially in classroom settings. Props, costumes, or some getting acquainted patter may also help in getting and keeping attention and creating a mood. Many factors affect the attention of your listeners. A storyteller always needs to be sensitive to his audience and may need to regain their attention before continuing. Use volunteer s from the audience in your story. Or have the audience participate in hand motions or making sound effects. An unusual or unexpected twist in the narration. Throw-away lines or asides work well as does comic relief. Be especially prepared to deal with disruptions with groups of children. There is always one or two children that want the attention. Sometimes you can just ignore it; sometimes it make take a stare, or a pause till the disruptive behavior ends, sometimes maybe involving a child in your story - whatever

you do - do not speak harshly or in anger, or you will lose the audience. Once you finish the story - stop! Leave their thoughts lingering over it. Let them go away thinking about what has been said, and drawing their own meaning from it! Applause is no measure of the effectiveness of a story presentation. Sometimes it will be exuberant, but other times the audience is quietly savoring and treasuring the story. An attentive audience and the feeling you "told it well" are the best reward you can have. The more you practice- the more skilled you will become. As you do learn from your experiences. Expect to flop, the best of us do. Have fun and share the joy of story. In the end, it is most important that you should tell your story in your own words with sincerity and enthusiasm and Some more on the art of telling stories.

Chapter 3 : The Secret to PR? Practice Telling Stories - LaunchSquad

How to Tell a Story. In this Article: Article Summary Mastering Storytelling Fundamentals Using Your Voice and Body Improving Your Storytelling Community Q&A Whether you're telling a joke, telling a fairy tale, or trying to persuade someone with a little empirical evidence, telling a story well is an important skill.

Download the PDF version of this lesson plan. Introduction Storytelling is an ancient and valuable art that extends around the globe. In this unit, students develop their own storytelling talents, apply the techniques of storytelling, create storytelling guides, and perform a story for an audience. This unit can be taught to an entire classroom or given as a self-directed extension activity. Each lesson is quite short, and they can easily be combined. Guiding Questions What are the benefits of storytelling? What are the key features of a well-told story? How does a storyteller develop a story to prepare it for an audience? Learning Objectives After completing the lessons in this unit, students will be able to: Give the rationale for the telling of stories. Evaluate a story for its storytelling potential. Outline a story in preparation for storytelling. Present a story before an audience. Preparation Read through each of the mini-lessons. Find the suggested materials you want to use. Make any copies needed and gather any materials you want to use. Choose appropriate extension activities. History of storytelling As long as there have been people, there have been stories. From the stories told in paintings on the ancient caves at Lascaux Google it! You are surrounded by stories every day. The news on television, radio, and in the newspaper is nothing but stories. The Bible and other religious books are full of stories. The lessons teachers give in school are often stories. Comedians make up their routines with stories. When you tell a friend about something that happened to you, you are telling a story. Can you think of the last story you heard? Some stories have lasted hundreds and even thousands of years and are still being told. Stories began with the oral tradition, meaning they were passed on by being heard and retold. Later, people began to write the stories down, but we still love to hear stories told out loud. They can teach morals – the values that the author of the story thinks people should live by. They can teach history. They can entertain us. They can make us laugh. They can make us cry. Telling stories is a large part of what makes people connected to each other. Stories are a part of every culture. Stories about our country and its history help us feel proud of our nation. Stories about our ancestors teach us about where we came from and the things we have in common with other people around us. You probably have favorite stories of your own. What is your favorite story? A man named Robert Moss said that the Australian Aborigines think that the important stories are always seeking the right person to tell them, looking for the storyteller like an animal hunting its prey. Do you think there could be a story looking for you? Storytelling is more than just reading the words of a story out loud. It takes other skills as well. It is important to be able to use different tones in your voice when you are telling a story. If your voice stays at the same level, it is boring! You will want your voice to go higher and lower. You will want your voice to go louder and softer. You can practice this with games. These games will help you develop the skills you need to make yourself a good storyteller. Counting from 1 to 10 First, read a paragraph of a story, any story. Keep your voice the same level. Just say it flat. Now count from one to 10 out loud! How would you count them? As if you were a referee for a boxing match and you were counting someone out. As if you were telling someone a telephone number when the phone was not working right. As if you were counting pennies as you dropped them into a piggy bank. Read the same paragraph again that you read before. This time, let your voice go loud and soft. Go high and low. Go fast and slow. Do you hear the difference? Which way sounds better? You will have to move around while you tell your story. You will use your arms and legs. You will use your hands and face to tell the story. Practice storytelling motions with this game. Walk across the room six times. Each time, pretend something different: You are coming home from school and you know you have a lot of chores to do when you get there. You are walking through a foot of snow. You are walking barefoot in a very sticky, squishy swamp. You are walking across a blistering hot desert. You are in a graveyard at night walking through the tombstones. Your right leg is in a cast. You are walking through honey. Now you are ready to find a story to tell! Finding and mapping a story Stories are everywhere, but it can be hard to find a good story for telling. You will want to start with short stories that you

can remember. Fairy tales such as Cinderella make good stories to tell. Folktales such as Johnny Appleseed and Paul Bunyan make good stories to tell. You can find folktales at americanfolklore.com. You can also find fairytales and folktales in books at the library. Pick a story you like to read. Pick a story that has some things it says over and over. That makes it easier to remember. Try reading the story three times. Now use the story mountain at right to lay out the main points of the story. Make notes about the points on the lines provided. Using your story mountain with notes, tell the story out loud. Try it three times. Now try it without the story mountain. Getting your story ready Now you have a story and a story mountain, and you know your story very well. It is time to get your story ready for telling. First, you need a written-down copy of your story. If you can print it on the computer, leave space to the side for notes, like the story on the next two pages. If your story is in your own book, use a pencil or sticky notes to write things down. You may want to use props when you tell your story.

Chapter 4 : Gifts of Story (Free Stories for Storytelling)

This is a great technique to play with -- deliver stories in the mirror or during your commute and practice vocal variety. The more your practice, the more natural your vocal variety will sound. There you have it -- everything you need to take your conversational storytelling to the next level.

Keep in mind that these are suggestions, guidelines only; you will want to tailor any exercise to your group depending on group size, prior experience with storytelling approaches, objectives, the context of the gathering, etc. Each person writes down a metaphor suggested by that image for the topic at hand: Pass the photo and metaphor one person to the right; that person extends or deepens or responds to the original metaphor. In pairs discuss the results. Draw the Map Hand out several crayons per person or put a large assortment of crayons in the center of the table and ask participants to draw the map of their community. Draw the Community Hand out crayons and paper. Ask everyone to draw the community through color, symbol, abstraction. Share and compare, even assemble a larger community portrait from the individual versions. I take this one from the world of improv. Participants build a story of the future from practical to wildest dreams in a quick, fun, pass-the-story exercise. Let me know if you want details. Pass the headline to a partner, have the partner complete the story. Build on the actual details of that story to recast it in the future. What has to change? What can continue on the same way? Visual Stories Visual Stories Express experience through visualsâ€”we often get into ruts of thinking when we tell the same stories again and again, using the same words. Pulling away some of that language, or accompanying the language with a concrete, visual symbol can shake up our understanding, make things fresh, give us new insight, open our eyes, help us to listen deeply. Object Stories Participants bring an object that represents something they value about the community. In a circle, one by one, share the objects and related stories following the story-circle approach. Pin up a large map of the geographically-bounded community and give each person two sticky dots. Share these stories as described below. Then give them a minute to locate story hotspots on it. In pairs, have them tell a story about that place and compare maps. Have them discuss what draws them to these placesâ€”what they notice in common, and what is individual. Have the group add their own stories prompted by seeing the photos and hearing the stories. This exercise is a good one for online groups as well, using a mapping tool. You can also ask participants to take photos that suggest the NOW of the community and then photos that point to what they hope for the community in 20 years Postcards Home Exercise Hand out blank index cards. Tell them that they are writing postcards to their home community with a wish for that community in the fairly near futureâ€”and that the community will receive that card in ten years. Have them draw an image on one side, and write the card on the other. Have them share in groups of four. Reflect back to the full group PLUS collect the postcards, photograph them together in a large quilt. Story Circles Story Circle Divide large gatherings into groups of six-eight people who do not know one another well. One scenario that works well: Go around the circle again, having people share insights gained from these stories. Another scenario allows for interruption by the facilitator if it seems as though additional detail would enhance the story. This is crucial if you are to avoid dominating the conversation and turning it into an interview. You can write things down on a flip chart or have someone else do this, or pass out sticky notes to everyone. Give people room to think, to explore, to experience. If someone in the group is a known talker and might well dominate or even interrupt others, sit next to that person. Not being able to have eye contact with the facilitator can reduce the urge to speak. If someone goes way off topic, do not interrupt. If someone starts to spout positions rather than interests, or get rather heated, inject light humor or gently ask the person a question to move things to a positive place. Make sure you emphasize the positiveâ€”what did we hear that we want to keep? That we want to work towards? Have everyone post their sticky notes to a flip chart sheet and then cluster them by theme. Looking at the values as a group can reveal conflicts between values as well as common ground, providing an authentic, detailed picture of sorts of the community. They can, if they wish, prioritize the values as well and discuss qualities of the community that did not come out of these stories but that are important to them.

Chapter 5 : The Art of Storytelling - Mensa for Kids

From the beginning, my commitment to photography is to tell stories - about the world, about others, and about myself and my own family, often through that work." For example, Zachmann's long-term study of Chinese diaspora has proved a vehicle for him to consider his own family history.

Blog Telling Stories in Spanish: We grow up listening to stories that were passed from one generation to the other, most of them based on superstitions and others on real-life experiences. You will probably hear some of them if you visit one of these countries someday. In this lesson, we will use the rules of the past tense in Spanish plus some new phrases for telling basic stories in Spanish. You will also have the chance to practice with two listening activities and quizzes. On the one hand, the simple past comes really handy when talking about historical events or things people did in the past at a given time, e. Know that depending on what you want to tell, you could use the simple past for telling stories in Spanish too and viceversa. Making sentences with the imperfect past tense in Spanish Since we will be using the imperfect past tense in Spanish, here is a picture from our grammar lesson about this topic showing how to conjugate verbs in this tense. WORK " Cinderella worked all day without rest. Not know what to do. The prince ate all the cakes. To look like " The wolf looked a lot like her grandmother. LIVE " The witch lived in a cabin in the depths of the forest. BE " Snow White was the most beautiful of them all. There, they learned about potions and enchantments. Some examples of short stories in Spanish: In this story, the simple past will be used for things that the characters did at a given moment, e. Jack and the beanstalk in Spanish Jack lived with his mother. They had a dairy cow. One day, the cow stopped giving milk, so Jack and his mother decided to sell it. Jack went to the village, but he did not sell the cow but changed it for beanstalk. Her mother was very angry and threw the beans out the window. From the magic beans, a giant plant that reached the sky was born. Jack climbed the floor and reached a castle. In the castle lived a giant who had a lot of money. This story is made out of simple sentences with this imperfect tense, which means that if you are able to make basic sentences in Spanish and know how to use the past tense, then you would be able to tell short stories in Spanish with ease. An unusual princess Once upon a time, there was an unusual princess. She lived in a modern castle. She was not like the other princesses. She did not use facebook and did not have twitter either. The princess had the best figure of all. She ate fruits and always followed a diet. Her best friends were the lumberjack and the wolf. In the kingdom, there was a witch who was jealous of the princess. The witch used an enchantment so that the princess would stop going to the gym " Listening Activity No. A short story in Spanish Listen to someone telling a short story in Spanish. Find out who the main characters are, as well as the message of the story. Then, solve the quiz for this listening activity. A short story in Spanish Time limit:

Chapter 6 : Telling Stories in Spanish: Examples & Listening Practice - SpanishLearningLab

Telling a good story is a critical leadership skill -- but one that many of us shy away from. Here are five simple ways to get better at telling your stories to increase your impact.

James Joyce once said he never met an uninteresting person. But anyone can learn the craft of storytelling. With some attention and consistent practice, you can have people hanging on every word of your story in bars and clubs, at professional networking events, and on dates. Good storytellers inject emotion into their stories. Two people can tell the exact same story with wildly different results. One captivates, while the other has the audience checking its watch. What makes the difference is the emotion the storyteller puts into their narrative. Carlin makes history captivating by connecting historical moments with people and feelings, not just dates and events. You learn what people were thinking, what they were worried about, what emotions motivated them and drove them. Carlin creates empathy for real people, drawing the listener into his narrative. Everything else is just window dressing. So think about how you felt when your story actually happened. What was motivating you? How did you feel about your surroundings? How do you feel now about what happened then? Structurally, you want to find opportunities in your story to weave your feelings and motivations into its events. Consistently return to your experience of what is happening in the narrative. The more emotion you can impart in your story, the better. You simply have to signpost your feelings and motivations, and share them authentically with the audience. As the old saying goes, you have to be interested to be interesting. Good storytellers know their narrative. You need emotion to make a story compelling. But every story is really just a sequence of events that need to be told in the right order. Extraneous information slows a story down and can have people wondering about the ultimate point. You tell only the parts that propel the joke forward. The same applies to storytelling. First, remember that every story starts before the main event. Why were you in the situation that you were in to begin with? What key information does the audience need to appreciate the rest of the story? Who else is involved in your story? What does the listener need to know to understand the other characters in your story? Fleshing out the other people in your story is one simple way to make the overall story more compelling and relatable. While every story is different, most stories follow a general pattern. You start with the background, then tell the listener how the story started. This is the event that triggers the story to begin. The action should rise throughout until it reaches a dramatic peak – a point of no return – also known as the climax. You then drive from the climax to the final events of the story. After that, you can briefly discuss the consequences of the story. Following this general pattern is crucial to being a good storyteller. Above all, a narrative is always moving forward in some way, even when it takes a step back. If emotion is what draws a listener in, the narrative is what keeps them wanting more. When you structure your narrative right, the listener will want to know what happens next. Good storytellers create rapport. Alternately, you might come across too strong and alienate or even offend your listeners. Becoming a good storyteller is about mastering that trade-off over time. Light disclosure involves amusing anecdotes about yourself and the world around you. Light disclosure tends to be brief, with a clearly defined beginning, middle and end. This tends to be a quick little anecdote about something funny or interesting that happened to you in the course of your daily life. Medium disclosure gets more serious, because it involves your beliefs, opinions and ideas about the world. Medium disclosure is best for after you have established some degree of rapport with your listeners. Heavy disclosure is, as you might guess, the riskiest and most difficult kind of storytelling. This is where you begin sharing your fears, insecurities, failures and pain points with your listeners. First, you might come across as needy or validation-seeking. Second, your listeners might laugh at you rather than with you. You want to save heavy disclosure for situations where you feel very safe sharing deeply personal and painful parts of your life. You also want your storytelling ability to match the level of disclosure, which is a matter of practice. Heavy self-disclosure is either for people you already know very well, or people that you want to become trusted confidants and companions. One of the most powerful reasons to tell a story is that it allows you to connect with several people all at once. Just how much do you want to connect? A good storyteller is aware of his level of disclosure and uses it skillfully. Good storytellers practice their craft. That

might mean that you head off to a Toastmasters or join a storytelling group. It might mean that you practice your stories around your bedroom or record yourself for your own personal review. However you choose to practice, here are some pointers to getting the most out of the time you spend. Start by listing out some of your favorite stories about yourself. Pick one of your favorites and list the important elements of the story that jump into your head. Write them down in an order that makes sense. Now ask yourself how you got in the situation. Everything else is going to hang off of that. Now practice telling the story without looking at your notes. Remember what I said earlier: This story is a bit like telling a joke. Use your voice to communicate the feeling you want your listeners to experience. Always avoid vocal fry and uptalk. It takes time and practice to become a good storyteller. The process of learning how to be a good storyteller is just as fun and even more rewarding as telling the story itself. Having been a touring musician much of his life, he felt the need to contribute positively to the world and was interested in the power of personal transformation. Johnny began educating himself about Social Dynamics and incorporating the concepts he learned into his day-to-day life.

Writing Stories Worksheets and Printables. Whether your child is a born storyteller or a reluctant writer, these narrative writing worksheets are filled with helpful tools and inspiring prompts sure to spark creativity.

Stories can also be expressed in song, poetry, film, theater, or artwork. Account Making is used by Harvey synonymously with Storytelling. Accounts involve interpretive comments, descriptions and other components found in most stories. Many cope with a major loss by forming accounts or telling stories about the loss to aid in grieving and adapting to the loss. Meaning Making is the process by which people construct the meaning of a death or loss and set the tone for the grieving process. Storytelling is the most common strategy utilized in meaning making. Acknowledged or unacknowledged, telling the story is central to the practice of medicine. Patients tell their illness story to the physician who translates their story into a disease story. Writing allowed me to turn intense experiences or disturbing topics into educational articles as a way of making sense of difficult training situations. The articles are on areas generally not considered part of traditional medical education--death, loss, and the grief response, etc. Physicians are often the bearers of painful news to patients--telling of death, illnesses, or tragic events. Sharing stories of loss can help those grieving overcome the existential crisis that frequently occurs after experiencing illness or loss, by understanding the new identity and accommodating to the life change. Swiss writer Walter Diggelmann regarded stories as his weapon against cancer. Importance of Listening Experts consider sharing the story of loss and finding someone to attentively and empathetically listen to be integral in the recovery process. However, if physicians do not ask, the patients may never tell their stories and unknowingly withhold information that could help in finding a proper diagnosis. Researchers have discovered that if the sharing experience is difficult for the storyteller, it may impede the healing process of adapting to the stressor or the loss. It is also important to listen for what is not being said--the subtle clues that the patient may want to say something more--perhaps a slight pause in the conversation, a cough, shifting nervously. Victoria Maizes provides a poignant narrative that underscores the importance of listening to patients. She shares a real case example of an exchange with a patient and then re-writes the story in three different scenarios in which the physician listens empathetically and engages the patient. The Healing Effect of Telling the Story In the last decade of the 20th century, the traditional views of grief have changed. The current idea is that people do not "get over" major losses, rather those losses become incorporated into who they are as part of their life; the story is rewritten to assimilate the loss. Account making helps the grieving understand their new role in a world forever changed. Many find solace in sharing their experiences with others, knowing they are not alone in their feelings of grief. For those who have experienced a loss it is critical that the loss become real. This can be difficult when a loved one is presumed dead, the body is never recovered from an accident or in a variety of other situations in which hope remains for finding survivors. Grieving individuals should be encouraged to tell their story of grief as often as needed as part of the healing and recovery process. Each time the story is repeated, the reality of the loss becomes more undeniable and more real. Over time the story shortens, becoming more cohesive, as a way of incorporating the loss. In the days and weeks following this tragic event people have been "Telling their Story. This tragedy has left us with stories that will be indelibly etched into our personal and our national psyche. These personal stories inspired a nation in grief and helped provide moments of light during one of the darkest times in our history. Hearing, viewing and reading the courageous stories of firefighters, police officers, paramedics and ordinary people put faces and names to the event. Stories of courage and bravery provided hope reminding us that even in the face of evil, the human spirit prevails. Conclusion Following a loss or a life-changing event many people have a strong desire to understand how the events fit into their life. Life stories need to be rewritten to make sense of and find meaning in the loss, reassemble shattered lives and incorporate the change or loss. As presented in this article there are many benefits for health care providers and patients in telling the story. Physicians may be unable to take away the pain and grief experienced following a loss, however we can listen. Table 2 summarizes many of the benefits presented in this paper. Benefits of Telling the Story 1. Stories are a way of translating memories into a more concrete manner that can

be handed down verbally or in written form, helping preserve culture. Stories help us explain the world, making sense of the insensible. Storytelling is considered one of the oldest healing arts; it has been used for centuries as a beneficial way for grieving people to cope with loss. Stories provide the mechanism by which physicians and patients communicate, look for the meaning of their illness, and discover ways of coping with it. For many patients telling their story is what helps them to cope with or heal from their disease. Dealing with loss involves creating a private personal story and then confiding the story to others to assimilate the loss. Grieving individuals should be encouraged to tell their story of grief as often as needed so the reality of the loss becomes real. Personal stories of loss can inspire and provide hope during dark times. Table 2 References

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Chapter 8 : The Secret to Show, Don't Tell - The Write Practice

Telling stories is common in any language. Think of all the situations in which you might tell a story in everyday life: Talking about last weekend to a friend Giving details about something that happened during a job interview Relating information about your family to your children Telling.

Art History is Filled with Stories Storytellers on Tour Have students practice retelling folktales in their classroom. When students feel confident, teams of three or four students at a time can then take their tales to other classes for a storytelling concert. If older students are sent to the younger grades, ask the younger grades to thank the storytellers with drawings inspired by their stories. The next day the story is completed and a new one begun and left open-ended at an exciting moment. Stories could be selected from the Tales of the Arabian Nights and told in this fashion, as in the style of Shahrazad, its great storyteller. According to legend, she told stories in this way to a sultan for nights, which is why the stories of the Arabian Nights is also called "Nights. Looking at the painting for inspiration, the class constructs the first few sentences of a tale through group discussion and suggestion. The paragraph is then sent on to another class which reads the first paragraph and adds on another. The process is repeated including as many classes as possible until the tale seems finished. All the classes then gather to hear the result of their group effort read out loud and to see the painting, that inspired the story. A Story Treasure Hunt A class selects a well-known fable or folktale. The plot is simplified into a sequence of events that can be transcribed onto cards with short sections of the tale on each. Students hide the cards out of sequence throughout the school or classroom. A treasure map showing the exact location where all the cards are hidden, is given to another class Or, with clues, one card can lead to the next. Groups of students must find the cards and assemble them in correct order. Two classes can trade treasure hunts by putting the stories on two different-colored cards. Old Time Radio Show Using the PA system like an old time radio show, have classes create a story broadcast at a special time each week for the whole school to hear. This could also be an ongoing project. Use a tape recorder for rehearsal so that students can hear how the program will sound. The show could have a magazine format, featuring interviews with teachers, student stories or poetry, or discussion of the latest school issues. Finding Stories in Songs Find and learn songs which tell a story. Folk ballads to contemporary songs often suggest a larger tale. Listen to records and then have students retell the story in the song in their own words. Or have a "storysong" concert. Story Circle One person begins a tale and stops after a few sentences. The next person picks up the story thread and continues it, then stops. Next person adds to it and so on until the tale comes to a resolution. The story could begin with a pre-selected title or subject to guide the improvisation. Try recording the story circle on a tape recorder for later listening. Local Historians Have students collect stories about their town from older people. Have students find out how the streets were named. Are there any interesting people or legends to which the street names refer? Are there any local places in town about which people tell stories? Have students find out when the town was founded and by whom? Visit a local historical society to see old photographs or artifacts. Have student create an original historical fiction: Describe the town from the point of view of a fictitious citizen who might have lived in the town long ago. Include local issues of the time in the story. Tell the story of the town from the fictionalized point of view of a resident who actually lived. Collecting Family Stories Have students collect true tales about the "old days" by interviewing older relatives. Have students find out about the history of their families as far back as anyone can tell them. See Collecting Family Stories for an assortment of effective interview questions to gain stories from older family members. Putting the Pieces Together Copy a folktale from a printed anthology and cut it up into sections or scenes. Paste each section on a separate page. Give out the sheets to students who each prepare to retell their small piece of the whole story. Have students keep the flow going as the story is told so that the performance moves along as though one person were telling it. Do a second round by giving students different sections to retell. Notice how differently students retell the same sections! Have the speaker verbally give the attentive listener an imaginary errand to do. The speaker must carefully explain to his or her partner how to go into the house, travel to the bedroom, and, once there, describe where to find a special treasure somewhere in the room. Have the speaker tell the partner a story

about why the thing to be retrieved is special and then have speaker verbally explain how to travel back to the front door to bring the special thing out to where the speaker will be waiting. The speaker may discover in discussing this exercise afterwards, that he or she imagined the house clearly and "saw" more detail than was mentioned. Telling a folktale has a similar process. The teller imagines the landscape of the tale and guides the listeners on a mental journey. Chain Sentence Teams of two students orally construct the first sentence of an invented story. To orally make the sentence, each says one word, trusting their ears to recognize conventional grammar, until a long sentence evolves. Shape the improv by setting the tone of the sentence. Make the first sentence of:

Chapter 9 : Storytelling Ideas & Exercises – Community Expressions, LLC

Edit Article How to Teach Storytelling. Storytelling is the sharing of stories and events through words, sounds and visual images. An effective storyteller captures the attention of listeners and accomplishes the goal of telling the story, which may be to entertain, convey information, teach an important life lesson, or persuade listeners to take action of some kind.

I used to wonder how Pixar came out with such great movies, year after year. Then, I found out a normal Pixar film takes six years to develop, and most of that time is spent on the story. Want to become a writer? Get our free step guide to becoming a writer here and accomplish your dream today. Click here to download your guide instantly. I hope it makes writing your story a little easier, but more than that, I hope it challenges you to step deeper into your own exploration of how to write a story. Need a story idea? Get our top short story ideas here. You can do that once you know you have a story to tell in the first place. Your first draft is a discovery process. You are like an archeologist digging an ancient city out of the clay. The essential ingredient for every protagonist is that they must make decisions. Create Suspense and Drama To create suspense, set up a dramatic question. To do this well, you need to carefully restrict the flow of information to the reader. However, when placed next to the step above, it becomes very effective. Your readers have a right to see the best parts of the story play out in front of them. Show the interesting parts of your story, and tell the rest. Write Good Dialogue Good dialogue comes from two things: Write About Death Think about the last five novels you read. In how many of them did a character die? Good stories often involve death. Death is the universal theme because every person who lives will one day die. Tap the power of death in your storytelling. Edit Like a Pro Most professional writers write three drafts or more. Instead, the second draft is meant for major structural changes and for clarifying the plot and characters of your novel or the key ideas of your non-fiction book. The third draft is for deep polishing. Now is when everything starts to gel. This is the fun part! But until you write the first two drafts, polishing is probably a waste of your time. Great writers know all the rules and break them. They break them because their stories require a whole new set of rules. You serve your stories. Sometimes, to write better stories, you have to start by taking the pressure off and just writing. But when you share your writing , you face the possibility of failure. This will force you to write the best story you possibly can. One of the best ways to write a story and share your writing is to enter a writing contest. The theme will inspire a new creation, the deadlines will keep you accountable, and the prizes will encourage you to submit—and maybe win! We love writing contests here at The Write Practice. Why not enter our next one? Then, start your next one. What are your best tips on how to write a story? Let me know in the comments. Write the first draft in one sitting using the tips above. Then, share a few paragraphs of your practice here in the comments section. And if you share your practice, be sure to leave feedback on a few practices by other writers, too. Download the step-by-step guide and learn how to become a writer today. You can follow him on Instagram [jhbunting](#).