

CREATING YOUR STORY

WHAT TYPE of STORY?

- EMPLOYEE STORY
- CUSTOMER STORY
- COMPANY STORY
- MARKET STORY



WHO is YOUR AUDIENCE?

- EMPLOYEES
- CUSTOMERS
- INDUSTRY
- MARKET



THINK ABOUT WHAT YOU WANT THEM TO:

- KNOW
- FEEL
- SEE
- DO



ASK HOW WILL IT RESONATE

BASED on AUDIENCE:

- NEEDS
- INTERESTS
- GOALS / FEARS
- DOUBTS / MISPERCEPTIONS

Creating Stories For Storytelling

Joseph J. Juknialis, James Heimerl



Creating Stories For Storytelling:

Creating Stories That Connect D. Bruce Seymour, 2007 This innovative book helps pastors and teachers enhance their teaching with original audience appropriate stories the way Jesus did Bruce Seymour explains how such stories work when to use them and how to create them

Creating Stories for Storytelling Marsh Cassidy, 1991 Telling Stories Lee Martin, 2017-10-01 A prolific and award winning writer Lee Martin has put pen to paper to offer his wisdom honed during thirty years of teaching the oh so elusive art of writing Telling Stories is intended for anyone interested in thinking more about the elements of storytelling in short stories novels and memoirs Martin clearly delineates helpful and practical techniques for demystifying the writing process and provides tools for perfecting the art of the scene characterization detail point of view language and revision in short the art of writing His discussion of the craft in his own life draws from experiences memories and stories to provide a more personal perspective on the elements of writing Martin provides encouragement by sharing what he s learned from his journey through frustrations challenges and successes Most important Telling Stories emphasizes that you are not alone on this journey and that writers must remain focused on what they love the process of moving words on the page By focusing on that purpose Martin contends the journey will always take you where you re meant to go

Performance Literacy Through Storytelling Nile Stanley, Brett Dillingham, 2009 Make storytelling a part of your daily curriculum This practical guide from Nile Stanley and Brett Dillingham shows busy K8 teachers how to use storytelling to motivate and engage all readers and writers while supporting the standards Mini lessons at beginning intermediate and advanced levels help teachers weave storytelling into the fabric of today s standards based classroom and construct their own skillful literacy lessons Reluctant and striving readers and writers English language learners and even more advanced storytellers will love the confidence they gain as they move from developing to delivering a variety of stories for a variety of audiences Teachers will love the many benefits of performance literacy or teaching children how to write and perform stories Develop literacy skills language vocabulary comprehension writing process speaking and listening along with performance skills and self expression Easily integrate learning across the content areas Deepen the connection between home school and community Promote students creativity and activate their prior knowledge Encourage respect and self improvement as students learn to critique each other s stories and performances in a non threatening manner Developing Literacy Through Storytelling comes complete with a story index curriculum tie ins digital storytelling tips and information for using the companion website with supplemental multimedia An audio CD includes more than 70 minutes of stories and songs from the authors themselves in addition to other well known storytellers performers and educators Karen Alexander John Archambault David Plummer Heather Forest Brenda Hollingsworth Marley Gene Tagaban and Allan Wolf Don t just teach literacy perform it

Novel Writing: Imagination on The Page Eugene Doyen, 2012-10-07 This book will make it possible for you to identify understand and develop the skills you need to successfully start and complete a fiction novel It

teaches creative writing through an understanding of imagination storytelling and writing techniques for fiction The author Eugene Doyen has taught scriptwriting for over twenty years and this book extends his expertise into the area of novel writing

Storytelling Workbook for Beginners B. Rain Bennett,2020-11-23 You do not just have one story to tell You have endless stories inside of you just waiting to be told The goal of the Storytelling Workbook for Beginners is to help you work your storytelling muscles on a daily or weekly basis so you can be able to spot storytelling opportunities at any given time and know which story will be the most effective to use By setting up a simple story structure for you to understand and follow as well as a routine practice of working that storytelling muscle you can create up to 100 stories with this one workbook And soon you will be well on your way to becoming a compelling storyteller From filmmaker and storytelling expert Rain Bennett this workbook establishes the Four Ps that serve as the framework of his award winning stories People Problem Purpose and Platform This workbook is perfect for entrepreneurs marketers communication directors small to medium business owners nonprofit communicators influencers competitive storytellers and people who know that stories create human connections

Kindred Creation Aida Mariam Davis,2024-12-03 A vital path home Employing African epistemologies and an embodied African beingness this book embraces the revelation and miracle of Blackness Creating a world worthy of our children requires recalling the dignity and distinction of the African way of life This book is not written for settler consumption Kindred Creation is a call and response to dream and design better worlds rooted in African lifeways a path to Black freedom a love letter to Black futures and a blueprint to intergenerational Black joy and dignity all and always on Black terms Author organizer and designer Aida Mariam Davis explores the historical and ongoing impacts of settler colonialism making explicit the ways that extraction oppression and enslavement serve the goals of empire not least by severing ancestral connections and disrupting profound and ancient relationships to self nature and community Structured in three parts Remember Refuse and Reclaim Kindred Creation is a philosophical guidebook and a vital invitation to power and reconnection Davis employs parable poetry theory memory narrative and prophecy to help readers Remember By unforgetting the unending and cascading violence of settler colonialism and other forms of domination and exploring the ways that African land language lifestyle and labor are stolen distorted and repackaged for colonial consumption to extract capital and sever ties to ancestral knowledge lifeways and dignity Refuse By rejecting and interrupting death making institutions and relationships and choosing kinship and self determination in the face of settler colonial violence Reclaim By revealing that freedom is within us and within reach Davis shares how the reader can birth new worlds and relationships and offers strategies for reclaiming land language lifestyle and labor The colonial violence and dispossession of African land language and labor is inflicted intentionally and by design Reclaiming African lifeways and remembering what was forcibly forgotten must be by creation a re membering of our interconnectedness and kinship

Storytelling Magazine ,2006 **From Plot to Narrative**
Elizabeth Ellis,2012 Offers illuminating analogies and concrete examples in a ten step layered approach to the writing

process and story creation **The New Book of Plots** Loren Niemi, 2013-03-22 In the space of the thirty some years I have called myself a storyteller the balance of what I tell has shifted from children s stories and traditional folk and fairy tales told in schools churches and community centers to stories drawn directly from my own experiences But I also understand that by adapting and re imagining traditional folk and fairy tale material you can provide a point of entry for contemporary listeners to experience as psychologist Bruno Bettelheim has suggested in his book *The Uses of Enchantment* the continuing power of the old stories to speak to the imagination and heart Wanting to make a connection between the older stories and our existential circumstance I sought to re interpret folk and fairy tales by placing them in a more contemporary context The confusing Black Forest of the Brothers Grimm became the crowded shopping mall Rapunzel s mother sought a more familiar drug than the painkilling herbs of the witch s garden I also created stories that were in the style of the older folk and fairy tales One featured a lowly cucumber plant that after consuming radioactive water and junk food compost became the glowing green Godzilla of pickles Another featured a boy named Jack who found fame and fortune racing inner city cockroaches In creating and performing original stories and reimagined folk tales as well as teaching stories to students of all ages it has become clear to me that how we tell the story as much as why is at the very heart of the art By how I do not mean how we use voice and gesture etc but how we organize stories to get across their meanings to an audience There are two central facts at the heart of the oral story The first is that it begins when the teller begins and ends when the teller ends it though I could argue that it actually ends when the audience dismisses it This is fundamentally different from the written story where a reader can go back and read the same words again With the spoken word we are in the moment Even if we could ask the teller to go back and say something again the very act of asking would alter the way in which the information is conveyed to us This leads directly to the second basic fact the act of telling is an expression of the relationship of the teller to the audience We always tell to someone even if it is to ourselves It is incumbent upon us to recognize that the choice we make about how we tell a story to a given audience is as much about our understanding of who that audience is as it is about what we are saying to the audience It is this crucial understanding of how the narrative is shaped and the choices we make as tellers to share a particular version of a story with a particular audience that I wish to explore with you Whether we are working with a live audience in performance or with an imagined one while typing away on our laptops the creation of compelling fiction and non fiction begins with how to frame the story This book is for storytellers and would be storytellers whether you call yourself a writer minister politician journalist lawyer teacher therapist or street corner b s er Whatever the name the benefit you derive from the application of this material to your creative process will come from understanding how narrative is shaped and making conscious decisions about shaping that narrative content This book was developed in workshops and classes I ve conducted with storytellers and writers since 1986 In the course of those years this teaching practice has refined my thinking and improved my ability to help participants discover new approaches to creating powerful

authentic and entertaining stories Much of what I say will be framed around the creation of stories as oral performance but the concepts and exercises I suggest apply to written material as well Whether the stories are oral or written this book is about three things the choice of an appropriate narrative form to provide the story's structure the choice of an appropriate point of view and timeframe to support the story's emotional arc and how those choices help or hinder the transmission of the meaning of the story to an audience

Playing with Stories Kevin Cordi, 2014 An educator's manual for teachers leaders and students of oral storytelling arts developed by a Ph D professor who has worked extensively with all ages k 16

The New Digital Storytelling Bryan Alexander, 2017-07-20 Newly revised and updated this is the essential guide to state of the art digital storytelling for audiences creators and teachers Written for everyone interested in the communication potential of digital media including educators marketers communication professionals and community activists this is the ultimate guide to harnessing technology for storytelling No other book covers the digital storytelling movement as thoroughly as this updated second edition of a popular work nor does any incorporate as many technologies from video to augmented reality mobile devices to virtual reality The book combines history analysis and practical guidance about digital storytelling It begins with a history that encompasses an exploration of storytelling itself as well as a description of narratives using digital tools from the 1980s through 2000 From there the author dives into modern digital storytelling offering analysis and guidance regarding the use of digital video podcasting social media gaming mobile devices and virtual and augmented reality The work concludes with practical advice about how to create and share digital stories using the most current tools so even the new would be storyteller can create their first digital narrative Of course the second edition is updated to take into account the many ways the field has advanced since the original book appeared With many new examples of digital stories this edition's evidence base is current and fresh New or transformed technologies are also addressed including virtual reality mobile devices that have become mainstream tools for creating sharing and experiencing digital stories and the wide variety of new storytelling apps and services

The Routledge International Handbook on Narrative and Life History Ivor Goodson, Ari Antikainen, Pat Sikes, Molly Andrews, 2016-10-04 In recent decades there has been a substantial turn towards narrative and life history study The embrace of narrative and life history work has accompanied the move to postmodernism and post structuralism across a wide range of disciplines sociological studies gender studies cultural studies social history literary theory and most recently psychology Written by leading international scholars from the main contributing perspectives and disciplines The Routledge International Handbook on Narrative and Life History seeks to capture the range and scope as well as the considerable complexity of the field of narrative study and life history work by situating these fields of study within the historical and contemporary context Topics covered include The historical emergences of life history and narrative study Techniques for conducting life history and narrative study Identity and politics Generational history Social and psycho social approaches to narrative history With chapters from expert contributors this volume will prove a

comprehensive and authoritative resource to students researchers and educators interested in narrative theory analysis and interpretation *Storytelling* Jaiden Pemton,2023-12-08 Storytelling 3 Manuscripts in 1 Book Including How to Tell a Story How to Write Fiction and How to Write Content 1 HOW TO TELL A STORY 7 Easy Steps to Master Storytelling Story Boarding Writing Stories Storyteller Story Structure YOU LL LEARN Logistics of each element of storytelling character development plot development setting point of view theme conflict Common storytelling mistakes to avoid Brainstorming exercises to help you choose a story angle How to create an emotional experience How to develop a positive story outcome How to create a shining moment which will stick with your audience And so much more 2 HOW TO WRITE FICTION 7 Easy Steps to Master Fiction Writing Novel Writing Writing a Book Short Story Writing YOU LL LEARN The logistics of each element of fiction writing character development plot development setting point of view theme style and voice Common fiction writing mistakes to avoid Writing exercises to help you get started and keep you on track Top tips to developing a writing style and voice that sets your work apart Exclusive secrets every fiction writer needs to know And so much more 3 HOW TO WRITE CONTENT 7 Easy Steps to Master Content Writing Article Writing Web Content Marketing Blog Writing YOU LL LEARN How to determine your audience How to develop a purpose How to assign purpose to each paragraph How to develop main ideas How to write an effective conclusion How to edit for technical purposes How to maintain audience engagement How to define a call to action How to determine the correct language to use How to create a community And so much more Master Telling a Story Writing Content Story Structures How to Be a Story Teller Today *A Course in Narrative Writing* Gertrude Buck,Elisabeth Woodbridge Morris,1906 **Crushed Into Glory** Joseph J. Juknialis,James Heimerl,1995 How can you convince your worship community that scripture continues to reflect contemporary experience Present one of these dramas which combine select Sunday lectionary readings with dramatic slices of life As the action takes place your community members will see for themselves how biblical principles apply directly to their lives For example if your community is struggling with reconciliation issues One Final Meal can inspire them to forgive others as Jesus forgave Peter s three time denial Or if they believe that finding inner peace is impossible in a sinful world Crushed Unto Glory can re instill their hope in this promise But rejoice insofar as you are sharing Christ s sufferings so that you may also be glad and shout for joy when his glory is revealed 1 Pet 4 13 16 Use these creative dramas in liturgical religious education or other small faith group settings to engage your community s imagination and nurture their prayer reflection and study back of book **How to Tell a Story** Jaiden Pemton,2023-08-02 Are you ready to dive into the world of storytelling but don t know where to start Do you feel unclear about how to distinguish and use the elements of the storytelling process Are you still on the search to tell stories that will stick out to your audience and have a lasting impact that will be passed on for years to come How to Tell a Story is the guide you need We will teach you how to tell a story in 7 easy steps This guide is designed to provide you with all the tools you need in a concise easy to understand format that will answer all your burning questions and

get you on your way to successful storytelling To be a successful storyteller you have to draw your audience in immediately and keep them engaged throughout the entirety of the story As the story reaches its end and the conflict has been resolved you must provide a sense of satisfaction for your audience as well as a message they can hold onto going forward How to Tell a Story will provide you with an in depth look into each of the elements of storytelling help you develop a better understanding of the art of storytelling as a whole and help you develop the skills you need to draw your audience in keep them there and change their lives forever In a comprehensive step by step reference format each chapter corresponds to a specific element of storytelling The clear cut organization makes it simple to follow along and refer back to areas you still feel confused about as you go This guide is complete with coherent examples to help you distinguish between each element and log them into your long term memory You will find exclusive tips and tricks which are designed to aid in your story development process and learn how to make yourself and your works stand out With this guide you can move step by step taking the storytelling process at your own pace The examples provided will help you to model your work and gain a more thorough understanding The tips tricks and ideas will help you to avoid clichés and the most common mistakes among storytellers as well as ways to keep your audience engaged from start to finish YOU WILL LEARN Logistics of each element of storytelling character development plot development setting point of view theme conflict Common storytelling mistakes to avoid Brainstorming exercises to help you choose a story angle How to create an emotional experience How to develop a positive story outcome How to create a shining moment which will stick with your audience And so much more Whether you're just starting on the journey of storytelling and need to develop a clearer understanding of the elements or have been at it for a while and are looking for fresh perspectives and tips for further development how you tell stories this guide is the companion you need Let's get started

Creative Teaching in Primary Science Roger Cutting, Orla Kelly, 2014-10-20 Creative teaching has the potential to inspire deep learning using inventive activities and stimulating contexts that can capture the imagination of children This book enables you to adopt a creative approach to the methods and content of your primary science teaching practice and confidently develop as a science educator Key aspects of science teaching are discussed including planning for teaching and learning assessing primary science cross curricular approaches the intelligent application of technology sustainability education outdoor learning Coverage is supported by illustrative examples encouraging you to look at your own teaching practice your local community and environment your own interests and those of your children to deepen your understanding of what constitutes good science teaching in primary schools This is essential reading for students on primary initial teacher education courses on both university based BEd BA with QTS PGCE and schools based School Direct SCITT routes into teaching Dr Roger Cutting is an Associate Professor in Education at the Institute of Education at Plymouth University Orla Kelly is a Lecturer in Social Environmental and Scientific Education in the Church of Ireland College of Education

Encyclopedia of Human Relationships Harry T. Reis, 2009-03-25 This

encyclopedia provides a structure to understand the essential rudiments of human behaviour and interpersonal relationships
A Semantically and Syntactically Based Storytelling Treatment Program for Children with Word-finding Problems Jennifer
S. Weinstein, 1996

Embracing the Tune of Appearance: An Mental Symphony within **Creating Stories For Storytelling**

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