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## PR 703 Storytelling

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**Chuck Killian**  
**PR 703 Storytelling**  
**July/August, 2008**

1. We will commence class on Monday at 9 a.m.; finish by noon on Friday.
2. Bring with you three discardable magazines for the collage that we will do on Mon.
3. I will supply you with crayons, scissors, paste, and poster board.
4. Write a three page fairy tale that will be read in class; and make copies for each member of the class. You may want to wait until you get to class (we will read them on Thurs) and write them. Remember, in fairy tales, anything can happen. Please. **DO NOT READ A BOOK** on how to write a fairy tale. Just write it by beginning with, "...once upon a time..." and the rest will flow. Trust me on this.
5. Collateral reading may include novels, plays, movies, cd's and cassettes, anything that relates to the genre of storytelling and preaching; orality, narrativity. A selected bibliography is listed below.
6. Find three to five stories that you think are good and make them available to the class. If they are lengthy, summarize and give citation where they might be found. I want each student to leave the class with at least 25 stories (most of which you will never have heard).
7. I would like for you to do one book review (2-3 pages) and answer this question: "Having read this book, so what?"
8. Following the class, a paper will be due--My Theology of Storytelling. It will be due the week following class.
9. You will tell two stories in class: my favorite story (5-10 minutes.) It can be serious, funny, personal experience, biblical, extra biblical. We are interested in the 'telling'. You will also bring a children's story/sermon, 3-5 minutes in length.
10. Course evaluation: written work 40%; oral work 50%; book review 10%
11. Get plenty of rest. You must be prepared to give full attention to the dynamics of the course for the week. It promises to be a great time. See you in July or August. Peace.  
Chuck 1810 Lisburn Court. Garner, NC 27529 (919) 538 2855

**Course Objectives**

1. Knowledge Acquisition

At the end of this course, students should...

- Possess a better understanding of the uses of imagination.
- Discover and appreciate the oldest art form in communication-story.
- Understand more fully the relationship between narrativity and imagination.

2. Research Skills

At the end of this course, students should...

- Search and find adequate resources that will enhance their understanding of this genre.
- Have a better grasp on the connection between theory and praxis.
- Be able to articulate their theology of preaching by way of story.

### 3. Spiritual Formation

At the end of this course, students should...

- Possess a better awareness of their story as spiritually formative.
- Discover their own story as prelude to understanding the Gospel.
- Appreciate that one is shaped and understood by the Christ story (the Gospel)

### 4. Ministry Preparation

At the end of this course, students should...

- See the Bible as God's storybook.
- Be able to preach, incorporating the ingredients of story and imagination
- Write their theology of preaching (storytelling) with clarity and coherence.

## **EVALUATION**

The written work--40%

Oral work--50%

Final paper--10%

## **TEXTBOOKS**

All students will be required to read 1000 pages of collateral. While there is no one required text for this course, your reading will center around the following: storytelling and preaching, imagination, oral expression, narrative, the communication process, and preaching in postmodern times. Suggested readings:

Bartow, Charles. THE PREACHING MOMENT

Craddock, Fred. OVERHEARING THE GOSPEL  
PREACHING

CHERRY LOG SERMONS

Killian, Charles CLIMBING MAYODAN MOUNTAIN

Lowry, Eugene. THE HOMILETICAL PLOT

Mitchell, Henry. CELEBRATION AND EXPERIENCE IN PREACHING

Peterson, Eugene. WORKING THE ANGLES

Robinson, Haddon. BIBLICAL PREACHING

Robinson, Wayne. JOURNEY TOWARD NARRATIVE PREACHING

Ward, Richard. SPEAKING FROM THE HEART

## **WEEKLY SCHEDULE**

### **Monday**

Objectives for the day:

1. The nature of storytelling begins best within the definition of self. By discovering our own story, the storyteller emerges.
2. By telling your story, the images and the content take on significance.
3. The visual as story; images as power; unconscious as revelatory; and imagination as understanding. (Einstein said, "Imagination is more important than intelligence.")

### **TASKS**

Orientation the class, introductions, Collages (bring three magazines, scissors, paste, and large poster board) Dyad work.

## **Tuesday**

Objectives for the day:

1. Group work for observation and synthesis can be informative for the storyteller.
2. The use of media (film, in this case) engages us; tells us stories; and invites us to interpret.

### **TASKS**

Discussion on what has occurred thus far. What storytelling principles have emerged?

View a film with discussion.

Write a 1-2 page response to the movie for Wednesday.

## **Wednesday**

Objectives for the day:

1. By taping a story with replay you get energized in two ways: by the trauma of telling and by the joy of the crafting.
2. Watching yourself as others watch you is the naked trail to risk-taking and vulnerability-prerequisites for good storytelling.

### **TASKS**

Discuss the 'movie' from yesterday. How might it show up for Sunday's sermon.

Tell the children's story (or another favorite story) that will be videotaped with feedback. 5-7 minutes in length

## **Thursday**

Objectives for the day:

1. Writing stories stretches the imagination and the capacity to utilize the visual.
2. The freeing is the byproduct of releasing the 'once upon a time' in you that has gotten stifled and warped.
3. Theoretical and historical studies are aids in understanding praxis.
4. Studying the craft is essential in building confidence and resourcing content.

### **TASKS**

You will read your three-page fairy tale to the class. Make sure all class members have Xeroxed copies to follow along. No more than three pages please.

You will present your book review to the class.

Dyad work on the sermons you brought.

## **Friday**

Objectives for the day:

1. By visualizing content, you can come closer to the truth.
2. By seeing something and then telling someone else what you saw is at the heart of storytelling.

### **TASKS**

Bring a drawing (colored on a piece of paper-your own art work):

"what has happened to me this week" We will summarize and identify at least six good principles of storytelling that have surfaced in your work so far. For instance, "the basic fundamental tenet of storytelling is listening" "every person's story is in part the story of us all" "every good book has a hook" "it is impossible not to be in the story" During the course of the week, some things might have to be altered given the number in the class and completion of tasks assigned.

Pr 703 Display load cell type. The display in Pr 703 is used only for control. No entries possible. Fig. 90: Pr 703. Display possibilities: Display. TPR Storytelling (Teaching Proficiency through Reading and Storytelling or TPRS) is a method of teaching foreign languages. TPRS lessons use a mixture of reading and storytelling to help students learn a foreign language in a classroom setting. The method works in three steps: in step one the new vocabulary structures to be learned are taught using a combination of translation, gestures, and personalized questions; in step two those structures are used in a spoken class story; and finally, in step Storytelling PR is all about finding the best way to get audiences on...Â Two weeks, two thursday stories for London's The New Normal Royal Victoria Patriotic Building - first up Sindhu Vee for Good Ship Comedy and in today's Metro, we have Mischief who appear the final weekend of the festival.