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## **Workshop on "Storytelling for Self-development"** (Wed 15 Feb 2017)

### **Self-development and Self-actualisation**

One contribution Carl Jung made to the field of Personal development was the concept of individuation, the drive of the individual to achieve wholeness by integrating and balancing of aspects of one's self.

Martin Seligman focussed on wellness and on helping people to develop a set of strengths such as: courage, optimism, interpersonal skills, work ethic, hope, honesty, and perseverance (coping, resiliency, resourcefulness, etc).

Abraham Maslow conceived of a "Hierarchy of needs": 1) Physiological needs. 2) Safety needs. 3) Love and belonging. 4) Esteem. 5) Self-actualization. 6) Self-transcendence.  
To self-actualise is to more and more become what one is capable of becoming.

### **Explication, Amplification, and Active Imagination**

Three techniques Carl Jung used to engage elements emerging from the unconscious are:

Explication -- Think about a symbol in the story.

Amplification -- Find that symbol in other stories.

Active Imagination -- Speak to and as that symbol.

Anything that exists in sensory terms -- an image, object, place, person, situation, process, etc -- in a story can be a symbol. A symbol represents something else, such as a feeling or idea.

Explication and Amplification are techniques for interpreting the unconscious. Active Imagination is a technique for experiencing the unconscious.

Amplifying -- comparing and contrasting other stories with aspects of one's dreams and personal-experience stories -- may give one ideas regarding ways to handle situations one is facing. Considering myths, fairytales, and other traditional stories can help one to "recognise the power of archetypal elements outside and inside oneself, and then put one's personal experiences into a larger perspective. Understanding the functioning of archetypal characters and situations within oneself is a way of synchronising the beating of one's own heart with the rhythm of the cosmos" (June Singer, *Boundaries of the Soul: The Practice of Jung's Psychology*, pages 126-8).

### **Story and Storytelling**

*Story* can be defined as, a series of events. *Storytelling* can be defined as, relating a series of events.

Two aspects of Storytelling work are:

- 1) Analysing, shaping, and creating stories (Content).
- 2) Coaching Performance Skills (Form). Storytelling is a form of Public Speaking involving Acting.

Options for developing stories include: 1) Imagine a story. 2) Write it. 3) Draw it. 4) Tell it (as narrator, and as characters). 5) Physically enact it. 6) Sing it. 7) A team could perform it.

When telling a story, one could: 1) Visualise. 2) Describe. 3) Mime. 4) Become characters.

When one speaks as a character who is addressing other characters in a story, one's listeners are placed in the positions of those other characters.

### **Three Types of Stories**

- 1) Personal-experience stories (Autobiographical stories), and other Documentary stories.
- 2) Traditional stories (such as Animal fables, Fairy tales, Epics, and Legends).
- 3) Original creative stories.

### **Twelve Elements of Story**

- 1) The **Title** of the story.
- 2) **Characters** (their histories, thoughts, decisions, follow-through on decisions, actions, etc).
- 3) Characters' **Ways of speaking**.
- 4) Characters' **Ways of moving**.
- 5) **Place**.
- 6) **Time** (continuous, or jumps, flashbacks?).
- 7) The **Storyline** (also known as, plot) -- in one or two sentences.

- 8) **Objects** in the story.
- 9) **Sensory Elements** in the story: Smells, Flavours, Colours, Textures, etc.
- 10) **Emotions** in the story (for the characters, the teller, and the listeners).
- 11) If the story is being told by a character in the story:  
**Who is the Narrator?** What is his/her Point of View, Tone of Voice, Attitude, Style?
- 12) Elements 1-11 may together produce a **Point** (Theme, Meaning, Moral, Message, Lesson, Take-away, etc).

Regardless of whether a story character may be an animal, a human, Divine, or other -- all stories are about situations. Story listeners can project themselves into, and imagine themselves in these situations. They may empathise and identify with -- and even possibly imitate -- the characters. Considering if they might do things the same as, or differently from, how the characters do things gives the listeners *practice for living*.

Identify a story's turning points, defining moments, dramatic moments, moments of decision, moments of truth, pivotal points, crucial scenes, key scenes, etc.

### **After Telling a Story**

One might ask open questions (questions with no right or wrong answers), such as,

- 1) Tell one specific thing -- an image, an action by a character, etc -- you liked about the story, or about the way the story was told.
- 2) Tell one thing you did not like about the story. Might you like to add to the story, or change it in any other way? Offer suggestions for improvement regarding how the story was told.
- 3) Might the story remind you of any personal experience, or of some other story?
- 4) Does the story seem to teach any lessons?

### **Online Resources**

Articles about storytelling for teaching-and-learning, [www.storytellinginstitute.org/37.html](http://www.storytellinginstitute.org/37.html) .

"Ways Storytelling Can Be Used for Teaching-and-Learning", [www.storytellinginstitute.org/2015e.pdf](http://www.storytellinginstitute.org/2015e.pdf) .

"Ways Verbal Play such as Storytelling and Word-games Can Be Used for Teaching-and-learning Languages", [www.storytellinginstitute.org/2015a.pdf](http://www.storytellinginstitute.org/2015a.pdf) .

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Links to many Folktales (Animal fables, Fairytales, etc) written in English are at [www.storytellinginstitute.org/87.html](http://www.storytellinginstitute.org/87.html) . Including,

Kannada Folktales, <http://tinyurl.com/cp9yjpc> .

Tamil Folktales, [www.storytellinginstitute.org/85.pdf](http://www.storytellinginstitute.org/85.pdf) (22 stories, 315 KB).

[www.storytellinginstitute.org/99.pdf](http://www.storytellinginstitute.org/99.pdf) (99 stories, 1.6 MB).

Eleven favourite traditional stories, [www.storytellinginstitute.org/44.htm](http://www.storytellinginstitute.org/44.htm) .

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"Ponnivala Story" ("Annamar Kathai"), from the Coimbatore area. Researched by Dr Brenda Beck, Toronto. [www.ponnivala.com](http://www.ponnivala.com) , <http://legendofponnivala.blogspot.in> .

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Links to 122 audio-recordings of conversations with professional storytellers are at [www.artofstorytellingshow.com/past-guests](http://www.artofstorytellingshow.com/past-guests) .

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Links to audio-recordings of conversations regarding Storytelling and Healing are at [www.healingstory.org/events/teleconference-recordings](http://www.healingstory.org/events/teleconference-recordings) .

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Recordings of storytelling-related videoconferences are at [www.storytellinginstitute.org/av.html](http://www.storytellinginstitute.org/av.html) .

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An *Interactive Documentary on Story and Storytelling* is at <http://biologyofstory.com> .

The list of participants is at <http://biologyofstory.com/#/main?index=entity> .

Especially recommended are the audio/video recordings of Ben Haggerty, Kendall Haven, Nancy Mellon, Jo Radner, Laura Simms, Dan Yashinsky, and Jack Zipes.

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An audio-only recording of an interview with Laura Simms is at <https://soundcloud.com/james-nav/storytelling-your-secret-territory-with-laura-simms> .