

Storytelling, Mime and Movement: Creative and Kinesthetic Explorations, 1:30-3:00

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- CREATIVE EXPRESSION AND ITS IMPORTANCE Research by Barr Found., Met.Group , Creating Connections
- **A Storytelling Demonstration with Audience Participation.** The **Freedom Bird** with instruments. From **Joining In: Audience Participation Stories and How to Tell Them.** Retold by Gail N. Herman from Bill Harley who retold it from David Holt who heard it in Cambodia. History-- First Amendment connection. How else might you use this story?
- Use of INSTRUMENTS. “Hearing Between the Lines.” Augment the meaning of the words with sound effect percussion and stringed instruments.
- Gong, flexatone, tone (temple) block, cabassa, stir drum (xylophone), vibraphone, lyre, chimes.
- The Turtle Story with Puppets and/or music. Use of props.

CREATIVE EXPRESSION- IMPORTANCE IN OUR LIVES

- Expressing our own creativity and experiencing something creative contributes to our **happiness** by making us more present in everyday moments and creating lasting memories of good times spent with those we love. And, it's fun!
- Expressing our own creativity and experiencing something creative **helps us to grow** and find **personal fulfillment**. It teaches us and challenges us, and it helps us to understand and empathize with others.
- Expressing our own creativity and experiencing something creative promotes our **health and well-being**, reduces stress, promotes lifelong brain health, and connects us with what's most important in our lives.
- Creative expression empowers everyone to find and share their voice, **exposing us to new perspectives** and ideas, and enabling us to experience the creative voice of others, including artists of all kinds.

www.creatingconnections.org



Percussion Instruments

CHORDOPHONES-

- **Stringed Instruments**
- **Struck, plucked, bowed**
- **(Used in parts of Africa for Narrative Poetry & Stories)**
- **No membrane is needed.**

- **LYRE**
- **AKPATA (BENIN- NIGERIA)**
- **HARP**
- **LUTE**
- **DULCIMER**
- **AUTOHARP, ZITHER**

IDIOPHONES-

- **Vibrational**
- **Pluck, strike, shake, scrape, or rub.**
- **Does not need a membrane.**

- **THUMB PIANO = (MBIRA- Zambia, ASOLOGUN-Benin)**
- **Rattles, gourds, bells, maracas**
- **Batil (singing bowl)- Malaysia**
- **Guiros- scraped,**
- **gong,**
- **claves, Castanets, chimes, cabasa**

Membranophones & Novelty

- **Membranophones**

- DRUMS
- LOG DRUMS
- WALKING DRUMS
- TALKING DRUMS
- DJEMBE
- TAMBOURINE
- GONG DRUM

- **Novelty Instruments**

- STIR DRUM
- VIBRATONE,
FLEXATONE
- KOKIRIKO- Japan,
- CUE GOOBE- Remo
- SLIDE WHISTLE
- ANGKLUNG-Thailand

Learning a Story

- Hearing a story memorized word for word can often be boring for the listener who doesn't want to hear a word for word monotone voice.
- Learning a story in its structural form is a much better way to “LEARN.” The following are some ways storytellers learn stories they have written, adapted, or read.
- Avoid monotones by telling the story as you see it.

Storytelling Mnemonics: Visual Spatial Intelligence



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Each time you tell your story, you **see** it anew.

I. The Movie Screen

Close your eyes. The insides of your eyelids are a movie screen.

See your story scene by scene.

II. The Cartoon

Create a storyboard with 4-8 boxes.

You may use stick figures & balloons for minimal dialogue.

This will pare your story down to the essence.

III. The Story Map

Draw a map of the story scenes from a bird's eye view.

If there is a journey, map out the path and the places the characters inhabit.

Or if the story is psychological, draw the feelings.

IV. The Outline

If you think well in words but need to see them, make an outline or scenario.

Be sure to “chunk” the different parts using indentations and spaces.

V. The Photocopy

Photocopy your story.

Underline the most important parts. Take it with you.

Read and reread the highlighted parts.

Storytelling Mnemonics.

Help students learn a story for retelling by Story Mapping.

- Chunk images, events and emotions with Visual mapping using story structures
 1. Circle Stories (Begins and Ends in same place)
 2. Wrap Around Stories (Events double back on themselves)
 3. Oppositional (good-bad, yes-no, etc.)
 4. Cumulative (Events accumulate – e.g., Old Woman Who Swallowed a Fly)
 5. Traditional Story Structures (Beginning-Middle-End
The middle events usually happen in 3's or 5's)

AURAL METHODS: Linguistic Intelligence

- **I. Read Aloud**

- Hear yourself read the story.



- **II. Record the story as you read it.**

- Use expression and sounds. Play it back in the car or when you do chores.

- **III. Listen to Storytellers** on You-Tube, DVD, or CD.

- Visit the National Storytelling Network, www.storynet.org



- **IV. Record yourself retelling.** Tell the story into the tape recorder. Make up the parts you forget. Learn to think on your feet. Play it back, noting what changes you wish to make later.

- **V. Imaginary Tape .** Close your eyes and create the sounds effects and hear the words as you see the action.



KINESTHETIC METHODS: Kinesthetic Intelligence



I. Type or Write the Story Skeleton

Type or write the original story.
Then type or write it using your own words.

II. Act the Story
Act the story from the view of one or two characters.
Create character stances, gestures & voices.

• III. Mime the Story

With a friend, use mime to share all or parts of the story.



• IV. *Move the Story*

Dance the story as you tell it.

- V. **Find Props or Storytelling Aides** (*Visual and Kinesthetic*).
Use visual and tactile objects, flannel, puppets, costume pieces, props, etc.

Finally, retell your story as you see the pictures and structure, hear the voices and sounds, or feel the movements and feelings of the story. You now know the story by “heart.” You do not have to tell it with the exact words; you can improvise.

Some phrases you will find you want to use each time, but if you forget them, you will have many others to use and you will not spoil the flow of the story. You might pause for a second or two and then see, hear, or feel where you need to go next.

Turtle and the Shell

Gail N. Herman's CD,
Creatures of our Minds Eye

CD Available from Organic Storytelling (gail@gailherman.net).
Creatures of our Minds Eye. 11 Russell Ln. Easthampton, MA 01027. \$13

Map the story on large chart paper. Teach Rose Compass/ left-right/ geographic features. What else?

Use of **Puppets or background music** in Storytelling.

Importance of **Paralanguage** (Voices have-time, space, force -intonation, nonverbal sounds) and Movement.

8 Effort Actions & Voices. Academic Language connections.

What Instruments might you use to augment the meaning?

How to Learn a Story

Blast Off: Count-down practice steps----- Five, Four, Three, Two, One

- **5. READ (OR THINK) THE STORY 5 TIMES.**
- **4. VISUALIZE-Draw a story map or storyboard.**
- **3. RETELL the story from the map 3 times to different people (or dogs)! Then list the story chunks.**
- **2. Add VOICES and sound effects, change focus (internal and external). ReTELL the story 3X.**
- **1. MIME your story without words. Use signature postures and gestures. Shape some objects with your hands.**
- **0. BLAST OFF! Tell your story to an audience.**