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Article begins on next page
AN INTRODUCTION TO THIS VOLUME AND TO APPLIED LEGAL STORYTELLING

Ruth Anne Robbins*

In July 2007 over eighty professors, judges, practitioners, and students gathered to listen to people talk about "Applied Legal Storytelling" at a conference entitled Once upon a Legal Time: Developing the Skills of Storytelling in Law.¹ This volume of the Journal of Legal Writing includes articles from among the presentations, and marks a notable moment in the Journal of Legal Writing's history. Unlike previous volumes, this one is a topical symposium containing contributions by people who teach in a variety of legal education disciplines. The nature of Applied Legal Storytelling pulls from different aspects of legal education and practice. In this volume you will read articles written by people who teach legal writing but also by people who teach in clinics or in casebook courses. All are bound by the common thread that stories convey meaning in the day-to-day practice of law. As the Journal of Legal Writing editors openly acknowledged with their choice to invite all of the conference presenters to apply for publication, storytelling, for the purposes of these pages, is not merely a “legal writing skill.” Storytelling is the backbone of the all-important theory of the case, which is the essence of all client-centered lawyering.² In that way, we find common ground across disciplines that have historically approached lawyering from different angles.³

¹ The conference was sponsored by City Law School/Gray’s Inn of Court and the Legal Writing Institute. Lewis & Clark Law School also provided assistance. The conference was held at the City Law School in London, U.K., from July 18–20, 2007.


³ For example, Sarah Schrup recently explored the real and the illusory dichotomies between the clinical and legal writing foci. Sarah Schrup, The Clinical Divide: Overcoming Barriers to Collaboration between Clinics and Legal Writing Programs, 14 Clin. L. Rev. 301

* © 2008, Ruth Anne Robbins. All rights reserved. Clinical Professor of Law, Rutgers School of Law-Camden. Thanks to the other law professors with whom I had the pleasure of imagining and organizing this conference: Robert McPeake, Steve Johansen, Erika Rackley, and Brian Foley. Thanks also to the City Law School-London administrative personnel who made the conference happen: Barbara Clarke, Alison Lee, Hafiza Patel, and Seth Stromboli.
The articles in this volume mirror the goals set by the conference organizers. We hoped to expand the dialogue of applied storytelling, to attract new and different voices to the conversation, and to create an ongoing and sustained dialogue merging narrative theory with legal skills. We have already begun plans for a second conference, scheduled to take place in Portland, Oregon in July of 2009.

I. THE STORY OF THE CONFERENCE

The 2007 conference began as a way for people to continue the dialogue that began at the 2005 Power of Stories conference, which was held at the University of Gloucester. During one of the panels, Barrister and Principal Lecturer Robert McPeake asked members of the audience to help him help his students better understand the nature and persuasiveness of narrative as a means to the practice of law. Robert teaches his law students skills courses. He believes that the European skills courses have not yet developed in terms of the theory or doctrine of lawyering. Specifically, he explained his interest was in teaching students the importance and communication of the client’s story.

Professor Schrup points out that clinical education has evolved on theories that focus on client-centered and client-empowering lawyering, whereas traditional legal writing programs have grown up on regnant models of lawyering, which stress the pedagogical notions of teaching stricter forms and structures to novices. Legal writing courses at the first-year level also focus primarily on the relationship between the lawyer and audience (supervising attorneys and judges) rather than on the relationships between the lawyer and client. Even if there are such pedagogical dichotomies, I proffer that they are not absolute or universal. Much of legal writing is client-centered and some of clinic is regnant. The pedagogy of teaching students to tell a client’s story is one area in which both clinic and legal writing courses travel the same client-centered pathways.

The conference was successful enough to inspire a second symposium volume: 41 The Law Teacher: The International Journal of Legal Education 247–329 (2007). From the organizers’ standpoint, the conference represented a high point for both the Legal Writing Institute and the City Law School of London. We also found the presentations themselves as exhilarating as we had hoped.


We found out much later that his request for help with his skills pedagogy may have been merely rhetorical. In any event, he claims that he has learned what happens when someone asks for assistance and there is a legal writing professor in the audience.

An Introduction to Applied Legal Storytelling

The 2005 Power of Stories conference was the first time in several years that there had been such an open call for conversation about story and narrative. As a result, several of the presentations were of a more traditional “Law and Literature” nature. But there were new voices in the mix as well. Several speakers addressed the topic in a lawyering context. Presentations included the use of metaphor as a way to better communicate the substance of the argument, the methodology of placing a client’s story within the context of heroic journeys and archetypes, and the ethical limitations of telling stories to our clients as a way to persuade them as we counsel them.

Each of the panels was something of a mixed bag, and that made the conference much more of a learning experience. The themes may have been vague, but really it was a smorgasbord of ideas. And, because we did not want to let go of the conversation that started in Gloucester, we decided to try a conference solely devoted to Applied Legal Storytelling.

This is not the first time that there has been a storytelling conference or symposium of some sort. There were at least two large conferences almost two decades ago, and of course, there was the Power of Stories conference in 2005. Each time, the participants

9 Ruth Anne Robbins, Harry Potter, Ruby Slippers and Merlin: Telling the Client’s Story Using the Characters and Paradigm of the Archetypal Hero’s Journey, 29 Seattle U. L. Rev. 767 (2006) (beginning a discussion of how lawyers can strategize their clients’ legal dilemmas by identifying and placing them as part of a larger archetypal journey the client is undoubtedly on at that moment in his or her life).
10 Steven J. Johansen, This Is Not the Whole Truth: The Ethics of Telling Stories to Clients, 38 Ariz. St. L.J. 961 (2006). Professor Johansen suggests that when we, as lawyers, tell stories to our clients as part of counseling, clients are greatly influenced in their own decision making process. For that reason, Professor Johansen cautions, we need to carefully reflect upon how and when we tell those stories to our clients.
11 For example, there was the watershed Legal Storytelling conference at Michigan in 1989 and there was a Pedagogy of Narrative symposium in 1990. See e.g. Paul J. Heald, A Guide to Law and Literature for Teachers, Students, and Researchers 48 (Carolina Academic Press 1998). There was also a symposium on the use of storytelling in the practice of law. See Philip N. Meyer, Will You Be Quiet, Please? Listening to the Call of Stories, 18 Vt. L. Rev. 567 (1994); Kim Lane Scheppele, Foreword: Telling Stories, 87 Mich. L. Rev. 2073
pants agreed that narrative is important because stories connect law to the human experience. On a more practical level, stories stimulate our brains in ways that the Socratic method of learning cannot. And yet, for some reason, the dialogue about the teaching and telling of stories has not been seen as sustained. We hope to change that.

II. THE GOALS OF APPLIED LEGAL STORYTELLING

Stories are essential ingredients in human interaction. According to Jerome Bruner, an educational psychologist and professor at NYU, stories are instinctual, and we understand, intuitively, how they work. Even though law is allegedly about something other than stories, i.e. “logic” and “reasoning,” stories nevertheless are there to guide the logic and reasoning. Ergo, it is misguided for lawyers to be suspicious of stories as applied in law or to try and mitigate their persuasive influence. Rather, stories or narratives (I will use the term interchangeably until the last paragraphs of this Article) are cognitive instruments and also means of argumentation in and of themselves. Lawyers need to realize the importance of story towards accomplishing the goals of legal communication and legal persuasion.

We instinctually respond to stories in one of three ways:

1. Response-shaping. Stories told for this purpose are designed to create or shape new knowledge. The analogy is to teaching a child how to behave in adult society or teaching an adult how to react in a brand new culture or setting.

2. Response-reinforcing. This is probably where most of the stories we tell fit in. When we tell stories to reinforce responses we are attempting to persuade our audience that

(1989).

12 Heald, supra n. 11, at 48. (citing Theresa Godwin Phelps from the 1990 Pedagogy of Narrative symposium).

13 Id. (citing John Batt, Symposium on Pedagogy of Narrative, 40 J. Leg. Educ. 1 (1990)).

14 Jerome Bruner, Making Stories: Law, Literature, Life ch. 2 (Farrar, Strauss & Giroux 2002). If you have problems finding the book itself know that it was reviewed by Sunil Rao, Making Sense of Making Stories: Law, Literature, Life, 95 L. Lab. J. 455 (2003).

15 Bruner, supra n. 14, at ch 2.

16 Peter Goodrich, Narrative as Argument and David Herman, Narrative as Cognitive Instrument, in Routledge Encyclopedia of Narrative Theory 348–350 (David Herman et al. eds., Routledge Taylor & Francis Group 2005).
their existing knowledge is the correct knowledge. For example, religious stories are told to reinforce belief in that religious system. The most obvious example in legal settings is the use of precedent to persuade.

(3) Response-changing. This is what most people think of when they say “I am trying to persuade you,” though in reality this is the hardest response to achieve. Response-changing is what attorneys seek when they argue to change existing knowledge or beliefs.17

Stories help us create knowledge, reinforce knowledge, and change existing knowledge and beliefs. They are a primary form of human communication.18 The goal of applied legal storytelling is to help lawyers serve their clients through the use of story and to help professors create the foundation for future lawyers by using story as part of their pedagogy. The best that we can do for our lawyers (I am including judges and professors in that category) is to create a rich, and yet accessible, dialogue about how, why, and when legal stories can be used in our profession.

III. THE RELATIONSHIP OF APPLIED LEGAL STORYTELLING TO THE FIELD OF LAW AND LITERATURE

When I was told that I would be the organizer to deliver the conference opening address, I was also instructed to come up with a definition of Applied Legal Storytelling. “It is whatever we want it to be,” I assured the other conference organizers. Gentle with


18 I know that you expect a cite here. I could give you many—most people who write these articles do just that. But is another legal source really that authoritative? And have we not reached the point where we can just take judicial notice that stories are an important form of human communication? In fact, there is a whole field devoted to the topic of narrative cognition that recognizes the starting point that stories are a form of persuasive communication. Both a Medline and PubMed search nets hundreds of articles. For the common folk, we can find some of the work summarized at Narrative Theory and the Cognitive Sciences (David Herman ed., CSLI Publications 2003). There are also many entries, complete with cites, in Routledge Encyclopedia of Narrative Theory supra n. 16. Please, let's just take it as a given that stories are important and that stories persuade. See also Colin P.A. Jones, Unusual Citings: Some Thoughts on Legal Scholarship, 11 Leg. Writing 377 (2005) (a really fun article, worth assigning to students, about the dangers of going overboard with trying to find cites for law review articles).
their admonishments, my colleagues reminded me that I needed cites for something so important. As a result, we spent a decent amount of time talking about where we fit in with what is already out there—though definition and placement remain topics of discussion.

The 2007 conference, Once Upon a Legal Time: Developing the Skills of Storytelling in Law, brought together lawyers, judges, students, and professors who spent three days conversing about the use of story in pedagogy and in practice. We asked participants to stay away from the traditional Law and Literature topics and instead to orient their thoughts towards improving the practice of law. The presentations by and large did just that. The topics ranged from the use of stories to teach Australian tax law or American banking law to the exposure of the use or misuse of biblical metaphors shaping custody decision-making trends in U.S. family courts. Other speakers took a pedagogical view of Applied Legal Storytelling, talking about ways to teach law students about their clients in the clinical context. One eye-opening panel discussion taught us about the use of stories, community judgments, and cross-cultural themes in the Australian aboriginal sentencing court system. What was particularly satisfying to the conference-goers and organizers was the tone of the conference. It was learned, certainly, but also grounded in practice-based realities.

Nevertheless, the hardest question to answer, as we selected talks from among the proposals, is how or even whether we fit in with the existing Law and Literature field. In order to think about this, I had to first go back and try to get a handle on what is surely one of the most slippery areas of legal scholarship.

A. Taxonomy of Law and Literature

Law and Literature is a broad movement and is also relatively young in comparison to other areas of law. Most date it to about 1976, just after James Boyd White published The Legal Imagination. Thereafter, many people's scholarship became classified as Law and Literature and the phrase has grown to encompass many different concepts and ideas. Thus the phrase is used for many different types of scholarship.

In 1998 Paul Heald provided some help for those of us trying to understand the taxonomy by describing categories. What follows, here, is my gross oversimplification of his easy-to-use book, *A Guide to Law and Literature for Teachers, Students, and Researchers*. I am taking this in a different order than he presented it because it makes more sense as I try to tease out whether Applied Legal Storytelling fits into this scaffold.

1. **Law and Literature as Ethical Discourse**

The ethical discourse part of law and literature comprises, by far, the largest and probably also most recognizable branch. Much critical race theory and feminist legal theory and many articles by Professor Martha Nussbaum confront current legal issues in light of previous literary works. Applied Legal Storytelling has a place in this part of Law and Literature as one of the conference organizers, Dr. Erika Rackley, represents. She tells the stories of women judges in order to try to make changes in the system itself. Other presenters at the 2007 conference also used ethical discourse as a way to talk about how the story of a class of litigants could be better argued for a fairer application of legal standards. In this par-

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20 Heald, *supra* n. 11. If Paul Heald is out there reading this introduction article, let me take the time here to thank him for writing that book. For an updated take, or, as the author calls it, a "limited reassessment," see Wendy Nicole Duong, *Law Is Law and Art Is Art and Shall the Two Ever Meet? Law and Literature: The Comparative Creative Processes*, 15 S. Cal. Interdisc. L.J. 1 (2005).

21 Heald, *supra* n. 11, at 52–53 (citing many of Professor Nussbaum's works in the appendices).

22 Erika Rackley, *Judicial Diversity, the Woman Judge and Fairy Tale Endings*, 27 Leg. Stud. 74 (2007). At the 2005 conference, Dr. Erika Rackley stole the show during her presentation about women judges and themes from *The Happy Prince*. *When Hercules Met The Happy Prince: Re-imagining the Judge*, 12 Tex. Wes. L. Rev. 213 (2005) (arguing that women judges do not have to fit into male judge norms in order to be effective and relaying stories of women judges who were, she believes, unfairly censured). The Legal Writing Institute members at that conference recognized a true teacher and kindred spirit and immediately adopted her as one of our own.

23 By way of one example, Professor Michèle Alexandre, Presentation, *Girls Gone Wild and Rape Law: Insuring an Unbiased Appreciation of "Reasonable Doubt" When the Victim Is Non-Traditional* (London, U.K., July 19, 2007) (copy of program available with Author). Professor Alexandre argued for a fairer application of the "reasonable doubt" standard in rape cases by analyzing the situations involving non-traditional victims. She defined non-traditional victims as "women who experience non-consensual sexual touching while participating in originally-consensual multi-partner sexual interactions." Professor Alexandre's examples led to a discussion of cases in which the jury's perception of the victim's character could lead to biased assessments about the circumstances surrounding the rape and ultimately focused on the inherent consent issues. See also Michèle Alexandre, *Dance Halls, Masquerades, Body Protest and the Law: The Female Body as a Redemptive Tool against*
ticular category, Applied Legal Storytelling probably runs in close parallel to Law and Literature.

2. Law and Literature as Language

This is another very large category that includes looking at law through the lens of rhetoric, narrative theories, semiotics, and aesthetics. For example, James Boyd White is traditionally seen as someone who looks at the rhetoric, metaphor, etc. of opinions.\textsuperscript{24} Legal aestheticians focus on how well an opinion was written.\textsuperscript{25} Narrative theorists are exactly what the name implies. Professor Christopher Rideout looks at Applied Legal Storytelling via narrative theory.\textsuperscript{26} More recently, this sub-topic of Law and Literature has also included the debate about comparative practices between law and creative writing.\textsuperscript{27} Finally, this sub-topic includes semiotics: the signs and symbols of story and the way that we construct meaning. In some ways, Professor Eyster’s theories fall under semiotics, though his work goes far beyond that sort of niche.\textsuperscript{28}

\textit{Trinidad’s Gender-Biased Laws}, 13 Duke J. Gender L. & Policy 177 (2006). As another example, within this journal’s volume, the ethics of storytelling are explored. Mary Ellen Maatman, \textit{Justice Formation from Generation to Generation: Atticus Finch and the Stories Lawyers Tell Their Children}, 14 Leg. Writing (2008) (hypothesizing that stories help us form notions of justice and that there are dangers inherent therein); see also Johansen, \textit{supra} n. 10.

\textsuperscript{24} Heald, \textit{supra} n. 11, at 9 (citing White, \textit{supra} n. 19).

\textsuperscript{25} See e.g. Alyson Sprafkin, \textit{Language Strategy and Scrutiny in the Judicial Opinion and the Poem}, 13 L. & Lit. 271 (2001) (arguing that judicial opinions and poems share some similarities in the way that they require dissection in order to gain knowledge and in the way that the reader must submit to the unique language patterns of each in order to understand them); Robert A. Ferguson, \textit{The Judicial Opinion as Literary Genre}, 2 Yale J.L. & Humanities 201 (1990) (noting the parallelism between judicial opinion writing and narrative theory); see also Richard A. Posner, \textit{Legal Writing Today}, 8 Scribes J. Leg. Writing 35 (2001–2002) (calling upon judges to regain a sense of distinction, rhetorical skill, and humanity in their judicial opinion writing).

\textsuperscript{26} Christopher Rideout, \textit{Storytelling, Narrative Rationality, and Legal Persuasion}, 14 Leg. Writing (2008). Professor Rideout focuses on credibility as an element of narrative persuasion but through the eyes of a skills professor. First, he discusses narrative coherence, which he further sub-categorizes into internal consistency and completeness. Second, he focuses on narrative correspondence – that is, the attorney placing the case story within the context of what the audience might find plausible based on their own experiences and their own (possibly outside of “rational” or “logical”) reactions.

\textsuperscript{27} Duong, \textit{supra} n. 20 (arguing that although law and literary art share the domain of persuasive rhetoric, the two processes are otherwise very different in terms of creative process, causality, and product).

\textsuperscript{28} James Parry Eyster, \textit{Lawyer as Artist: Using Significant Moments and Obsolete Objects to Enhance Advocacy}, 14 Leg. Writing (2008) (teaching us that lawyers can strategize verbal and written decisions in order to conjure and convey powerful visual images, all of which create more memorable stories and which can enhance the credibility of the nar-
3. Law in Literature and Law as a Literary Movement

In these two sub-topics, authors concentrate on the treatment of legal systems in literary works or on law as a humanity related to literature. Anytime we analyze the Wizegamot or Gringotts we are talking about Law in Literature. 29

B. Applications in Lawyering Are Not Part of the Law and Literature Taxonomy

Although Law and Literature technically includes a small subset regarding pedagogy, that debate has traditionally centered on the use of classics and narrative theory as part of a legal education. Most famous of those legal scholars, of course, are the Honorable Richard A. Posner, 30 and the team of Anthony Amsterdam and Jerome Bruner. 31 Until more recently, however, there were very few academic articles written about the use of storytelling in the nuts-and-bolts practice of law itself. 32 The how-to articles had...
not yet been written. That is what we need more of. Scholarship that is relevant to the practice of law.

Also left incompletely explored during the first burst of the Law and Literature Movement has been the discussion about storytelling in skills pedagogy as a modeling technique for the storytelling that these future lawyers will be doing. Thankfully, this scholarship has been happening and is happening more and more. The criminal defense bar, for years, has been writing practitioner pieces about the nuts and bolts of storytelling techniques with juries. Law professors in the clinical and legal writing fields have also headed in that direction within the past ten years, starting with people like Binny Miller, continuing recently with others who organized or were part of the conference and this Journal volume, and even others who are part of Applied Legal Storytelling perhaps without even realizing it.

Stories about Them, 1 Clin. L. Rev. 9 (1994). In that article, Professor Amsterdam analyzed oral arguments made in front of the Supreme Court to support a position that legal arguments tell a story by using narrative techniques. That seminal article is in line with Ken Chestek's hypothesis in his article contained in this Journal's volume, namely that legal arguments are part of an overall narrative structure to brief writing. There are other important applied legal storytelling articles from earlier years discussing skills education or the practice of law itself. See e.g. Linda H. Edwards, The Convergence of Analogical and Dialectic Imaginations in Legal Discourse, 20 J. Leg. Stud. F. 7 (1996) (including a subsection on pedagogies for teaching narrative skill to law students); Gerald P. Lopez, Lay Lawyering, 32 UCLA L. Rev. 1 (1984) (introducing us to the idea of "stock stories" as a way to persuade).

33 Brian J. Foley & Ruth Anne Robbins, Fiction 101: A Primer for Lawyers on How to Use Fiction Writing Techniques to Write Persuasive Facts Sections, 32 Rutgers L.J. 459 (Winter 2001). That article has been reprinted twice in other journals. Yes, I know that there is a certain crassness to citing oneself, but there is a reason why I am so interested in supporting the growth of applied legal storytelling scholarship.

34 Binny Miller, Telling Stories about Cases and Clients: The Ethics of Narrative, 14 Geo. J. Leg. Ethics 1 (2000) (discussing the roles that clients should play in the characterization of their stories told as part of legal scholarship).

35 Johansen, supra n. 10; Robbins, supra n. 9; Foley & Robbins, supra n. 33.

36 See e.g. Stacy Caplow, Putting the 'T' In Wr*ng: Drafting an A/Effectiv Personal Statement to Tell a Winning Refugee Story, 14 Leg. Writing _ (2008) (walking us through a model for teaching clinical students how to better get to the essence of the client's story as the fact finders hope to read it); Kenneth D. Chestek, The Plot Thickens: The Appellate Brief As Story, 14 Leg. Writing _ (2008) (considering a story arc model for brief writing); Eyster, supra n. 28 (providing some how-to advice on constructing a powerful visual take-home to the story); Elyse Pepper, The Case for “Thinking Like a Filmmaker”: Using Lars von Trier's "Dogville" as a Model for Writing a Statement of Facts, 14 Leg. Writing _ (2008) (suggesting that students can learn storytelling techniques from pop culture by recognizing that film makers are also advocates for outcomes based on narrative clues told throughout the movie).

37 See e.g. Carolyn Grose, A Persistent Critique: Constructing Clients' Stories, 12 Clin. L. Rev. 329 (2006) (using a clinical classroom experience to explore how lawyers might reflect upon and address our own assumptions so that we can better hear our clients' stories, particularly when those client stories are outside of our personal norms).
IV. SO THAT BRINGS US TO THE FUTURE
OF APPLIED LEGAL STORYTELLING

I first started this section by contemplating whether Applied Legal Storytelling is a lawyering skills overlay on the whole Law and Literature discipline. In other words, is it the practical application of the domain knowledge of Law and Literature? Arguably, but I think that it goes beyond that. Ultimately, even with Paul Heald's handy book, Law and Literature's domain knowledge is still hard to fully comprehend. Paul Heald himself acknowledges the difficulty in one of the footnotes in his "Law as a Literary Movement" section. In contrast, by its very name and approach, Applied Legal Storytelling is supposed to be concrete and knowable. So the application of a slippery domain base cannot be the whole answer to defining what the conference organizers and authors in this Journal seek to do.

Nor does it seem that Applied Legal Storytelling is fully described by simply calling it a sub-topic within Law and Literature. There are too many overlaps between the applied articles and the various other sub-topics of Law and Literature to allow Applied Legal Storytelling to be a pure subset. Finally, I simply do not have enough clout to proffer the radical idea that all of Law and Literature is a sub-discipline under Applied Legal Storytelling, so I won't even go there. In the long run, it seems to me that the two might have sets of elements that are unrelated to each other.

There is also the nagging suspicion I have that trying to place Applied Legal Storytelling within the microcosm of a particular branch of legal scholarship might be a mental exercise that immediately takes me outside of what is "applied" about legal storytelling. That undermines the very purpose of the conference itself. So, I have decided to leave the exploration unfinished, making only a preliminary conclusion that the two forms of legal dialogue can exist in parallel or can exist in overlap and all that really matters is that the applied aspects of legal storytelling are used by lawyers and judges, taught to future lawyers, and discussed by people who care about everyday lawyering.

\[38\] Heald, supra n. 11 at 15 n. 61 ("Kids, don't try this at home without a Ph.D.").

\[39\] Not that it would even make sense to try to go there.

\[40\] I note that one of the articles in this volume breaks down Applied Legal Storytelling into its own subcategories. Brian J. Foley, Applied Legal Storytelling, Politics and Factual Realism, 14 Leg. Writing _ (2008) (considering things Applied Legal Storytelling if they discuss improving law, improving lawyering, improving teaching, or improving access to
In the end, future conferences and scholarship will tell us how far into everyday lawyering and skills pedagogy we can take the scholarship of Applied Legal Storytelling. From my vantage point there is a wealth of articles that can be written about lawyering and story. In fact, what is also left open for future debate, perhaps, is whether the term “storytelling” is actually appropriate for the material that can fall into the category. The tie that binds is really the ability to translate the material into real lawyering situations.

The term “narrative” in modern discourse is a broader word that can encompass abstract entities such as the basis for analogizing factual scenarios in some forms of legal reasoning, whereas “stories” generally refer to specific people and events. Is storytelling, the more everyday concept, the better view to take because it is possibly more client-centered and concrete? Or is that too narrow a view for what it is we can do to help our students and practitioners?

I look forward to the next conference and next symposium issue of a law journal to help answer these questions. In the meantime, I hope that you find the articles in this symposium volume as worthwhile and illuminating as I have.

\footnote{Narrative, supra n. 16, at 344–345.}
\footnote{Remember . . . July 2009 at Lewis & Clark Law School in Portland, Oregon.}