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## Oral storytelling techniques pdf

There's an incredibly strong urge that comes across us, right when we end an anecdote, to explain what the story means. This urge seems particularly strong when we tell a story at work. We'll finish it and then go ahead and say something like, 'So what that means is...' You must resist this urge if you will kill the potential impact of your story. You say implicitly, 'Obviously you don't have the ability to make sense of this story, so I'm going to tell you what that means'. It's like telling a joke and then saying, 'So the reason it's funny is because ...' It's much better to make your listener himself make sense of the story. That way, they possess the interpretation, and as we know, we are much more convinced and motivated by our own ideas. So how can you end a story then? Here are a few options. That's right. At the end of the story, just pause and then move on to the next point. It's simple, it's elegant, it's effective. Stories often spark other stories in your listeners' minds, so why they don't ask what's ushered into their heads. It becomes a conversation. So you finish your story and then say something like, 'Does that remind you of any of your own experiences?' or 'Did it sparkle anything for you?' That doesn't mean saying to the listener what they should think. Rather, you share what the story was thinking you about. There is a subtle but important difference here, and you still get the opportunity to reinforce some ideas. So when your story ends, say something like, 'You know, that experience made me think ...' or 'When I heard that story, it really made me think about ...' In traditional oral storytelling, it's common practice to just tell the audience you finished the story with a standard phrase like, 'So that was the story of...' Movies often use a version of this, simply finished with 'The End'. It will be hard to get away with one of these endings in a job setting, but I've heard some variations you might want to try. Mike Rowe finishes every story in his popular podcast with, 'So that's how I heard it'. I also heard people finish a story by saying, 'Well, so I believe'. In traditional storytelling, it's also common to end with a brief sentence describing the moral of the story. My preference is to leave it out and instead go for option 1 above. But to change things up, you can finish with a very short statement like, 'As you can see, persistence is important'. There are many ways to complete your story without summary of it. Let your listeners just work it out and one day you might even hear your story being retatched, which is obviously the biggest compliments. Being an effective business storyteller requires practice. Our apps are designed to work in a no-nonsense way in a business environment combined with lots of practical tools and tips and to practice. Learn more about Shawn Callahan Shawn, author of Working Stories, is one of the world's leading business storytelling business storytelling He helps executive teams find and tell the story of their strategy. When not working on strategy communications, Shawn helps leaders find and tell business stories to engage, influence and inspire. Shawn is working with Global 1000 companies including Shell, IBM, SAP, Bayer, Microsoft & Danone. Connect with Shawn on: Twitter • LinkedIn • Google • Comment down on oral storytelling techniques: how to complete your story Appropriateness to listeners Baker and Greene, Storytelling: Art and Technique, pp. 28 Adaptation to our audiences: The audience has a very important role in storytelling - because their thoughts are the canvas on which the teller paints his tale. Oral storytelling involves a lot of interaction between teller and hearer. I observed that we lost audiences of the skills to follow a told story and see things in their minds. Storytelling got harder. Attention spans are shorter and more demanding, more sophisticated, but less able to think or visualize independently. People seem to need more visual stimulation. Take the story as close to them as you can. Keep it short and simple— especially for younger kids — pairs down to the heart of the story. Stimulate their senses so they feel, smell, touch and listen and see bright pictures. Describe the characters and settings, and help them sympathize with the character's feelings. Strive for your story with the younger ones when telling an audience of mixed ages! Storytelling is a task shared by storyteller and story listeners, it's the interaction of the two that makes a story come to life! Preparation: Once you settle on a story, you'll want to spend a lot of time with it. It will take a considerable period of time and a number of narrations before a new story becomes your own. Read the story several times, first for pleasure, then with concentration. Analyze its appeal, the word photos you want your listeners to see, and the mood you want to create. Research his background and cultural meanings. Live with your story until the characters and environment become as real to you as people and places you know. Visualize it! Imagine sounds, tastes, flavors, colors. Only when you see the story clearly yourself can you let your audience see it! Stories paint word pictures and use the sound and rhythm and repetition of words. In developing and learning a story concentrate on its visual and sound aspects: either assemble it in a series of visual photos such as a movietrip, or consciously absorb the rhythm and arrangement of the sounds of the words. Learn the story as a whole rather than in fragments. Master, and then simplify, its structure to a simple outline of scenes. Don't try to memorize it, even if you always need to know your first and last lines per heart! Map out the storyline: The Beginning, what the introduce and introduce the characters and conflict; the Body, in which the conflict builds up to the Climax; and the Resolution of the conflict. Notice how the how it accelerates, repetitions in actions and how and where the transitions occur. If simplifying or adapting a story, don't change the essential storyline. Absorb the style of the story. To retain the original flavor and zeal, learn the distinctive phrases repeated throughout the story. Note the sentence structure, phrases, unusual words and expressions. Practice the story often - to the mirror, your car, driving in the car, with friends, or anyone who will listen. Even when you tell an old and familiar story, you have to use imagination and all the storyteller's skills to make it alive. Use your imagination to make the story live while preparing. Give your characters personalities... live the story with them... know and feel their emotions... blow the breath of life into them, until they are so real to you that you feel like they are people you know. If you're convinced - your listeners will be too. Delivery elements: Sincerity and whole cordiality (Be serious!), Enthusiasm (That doesn't mean artificial or noisy excitement), Animation (in your gestures, voice, facial expressions) Stories are more interesting when there's animation and variety in the voice of the teller. Specific oral storytelling skills: A storyteller's skills include: emphasis, repetition, transition, pause and relationship. Dialog should use different voices for different characters and using the Storytelling V - where you'll shift your face (or posture) as the dialog link from character to character. Use your voice to create the atmosphere or tension as the story progresses. Using gestures and facial expressions adds a lot to the visualization of the story. Make sure they are appropriate and natural. Practice them! Pacing involves both the volume and pace at which you speak, and the progression of the action in the story. Dialogue slows down a story's pace, while telling action accelerates it up. Repetition and exaggeration have always been basic elements of storytelling. Experience will ho grind these skills, and when - and how - to use them most efficiently. Most importantly-- to relax and be yourself. Develop your own style - one with you is comfortable. Start a story. Storytelling is best done in a relaxed atmosphere free of distractions. The audience should be comfortable and close. Candlelight and campfires are ideal situations for telling stories, but often impractical. The teller should pay caution to the environment before hand - and be prepared to rearrange a room to bring its hearers closer, or use a background or hanging atmosphere to create — especially in classroom settings. Props, costumes, or some to get acquainted patter can also help in getting and keeping attention and creating a mood. Storytelling traditionally begins with a Once Against a Time... Opening, and then a storyteller's silent to gather his mind. The traditional openings, many of which are (often with answers from the were rituals that served as a signal that the teller was suspending time and space as we know it and transporting the audience to a world of imagination and gaming. They identified the teller and established the audience's commitment to accept for the moment that imaginary world and its rules. Similar rituals also point to the end of the story and their return to reality. Many adults today forgot these rules of the game. There are online listings of Start and Ends. Some attention admirers: Many factors affect the attention of your listeners. A storyteller should always be sensitive to his audience and may need to regain their attention before continuing. Engagement or participation. Use volunteer(s) from the audience in your story. Or let the audience participate in hand movements or to make sound effects. Or respond with chants or withhold a clear change in your pace, voice, or mood. An unusual or unexpected twist in the telling. Throwaway lines or asides work well and do comic relief. Be especially willing to deal with disruption with groups of children. There are always one or two kids who want the attention. Sometimes you can just ignore it: sometimes it makes a stare, or a pause until the disruptive behavior ends, sometimes perhaps in relation to a child in your story - whatever you do - speaks neither loud nor in anger, nor you will lose the audience. Concluded: Once you've finished the story - stop! Do not ramble on. Let their minds linger over it. Don't feel you have to explain everything, or tie all loose ends together. Let them go away and think of what was said, and draw their own meaning out of it! Applause is no measure of the effectiveness of a story presentation. Sometimes it will be exuberant, but other times the audience quietly enjoys and machining set comes the story. An attentive audience and the feeling you tell it well is the best reward you can have. At last, . and most importantly: The more you practice- the more skilled you will become. Don't be afraid to try different methods. Be creative. As you learn from your experiences. Expect to flop, the best of us do. Don't be tender self-conscious. Have fun and share the joy of the story. In the end, it's most important that you have to tell your story in your own words with sincerity and enthusiasm and.... Tell stories!, Tell stories!! Tell stories!!! A few more on the art of telling stories stories

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