

INTERPRETIVE SKILLS IIIB

LESSON PLAN: 11

SESSION TITLE: THE ART OF STORYTELLING

SESSION LENGTH: 4 Hours ORIG. PREPARED BY: M. Smithson 1/86

REVISED BY: D. McDermott,
C. Bernardo 1/92

OBJECTIVES: At the end of this session, participants will be able to:

- 1.List two ways storytelling can be incorporated into their park's interpretive program;
- 2.Select, adapt, and present a story, at least five minutes long, using the voice and gesture techniques covered in this session.

TRAINING AIDS: Flip chart, markers, examples of books on storytelling and collections of stories.

HANDOUTS: Note; handouts D & E are from Lesson Plan #10, Communications (Skills I)

- A.Tips for the Instructor (not to be handed out)
- B.Using Your Heart
- C.Learning and Presenting Them

(THIS SESSION SHOULD BE TAUGHT AFTER CREATIVE/PERFORMING ARTS SESSION)

Content	Method	Time
<p>I. INTRODUCTION</p> <p>A.Storytelling is a creative/performing art: it can be learned, but it takes practice and a lot of work.</p> <p>B.Relevance: Refer back to Creative/performing arts session. Review NPS-6 and the importance of relevance to park theme (IP). Point out that the story should enhance the interpretive program, not detract or distract. Read "Tips for the Instructor". Have the class list different ways storytelling can enhance an interpretive program.</p> <p>C.Outline the steps:</p> <ul style="list-style-type: none"> 1.finding, selecting and adapting stories 2.tools of the trade 3.learning and presenting <p>D. Objectives</p>	<p>Brief Lecture</p> <p>Discussion</p> <p>Brainstorm</p>	<p>5 Minutes</p> <p>10 Minutes</p>

Content	Method	Time
<p>E. Tell a story. Ideally the story should relate to regional themes or at least include the majority of techniques covered in this session. If you've never told a story before you probably shouldn't be teaching this course. Read "TIPS FOR THE INSTRUCTOR" for help.</p>	Presentation	10 Min.
<p>II. USES</p> <p>A. Storytelling has a wide variety of applications. Many interpreters already include stories in their presentations in one form or another, but don't realize it. Some possible results:</p> <ul style="list-style-type: none"> -attention grabber/hook -historical interpretation -illustrate cultural differences or views. Includes legends about creation, animals, phenomena. -vehicle for ethics: environmental, cultural, moral -to improve communications skills. -puppetry -kid's programs (although it is equally effective with adults) -joke telling -entertainment - it's fun! <p>*Abuses -USING A STORY THAT IS NOT APPROPRIATE FOR YOUR OBJECTIVES OR YOUR AUDIENCE.</p>	Brainstorm Flip Chart	10 Min.
<p>III. SELECTING STORIES</p> <p>A. Finding Them (resources)</p> <ul style="list-style-type: none"> - library <ul style="list-style-type: none"> - associations - conferences - tapes - other storytellers 	Brief Lecture Handout A	5 Min.
<p>B. Appropriateness:</p> <ul style="list-style-type: none"> -relevance to program and park theme -accuracy (if you are using oral or written history) -DO YOU LIKE IT? 	Discussion	15 Min.

IV. ADAPTING THEM TO YOUR NEEDS

Discussion Exercise 1 Hour

A. Themes/Objectives

B. Regional/Local area

C. Time frame (story can be expanded or reduced)

D. Simply worded

E. Your audience

- kids
- adults
- special groups

EXERCISE: Take a written story and have participants adapt it to regional/local themes, different time frames, objectives, etc. Change the target audience and have them do it again. This could be done first as a group, and then individually. Compare stories in discussion. Be sure to emphasize making words simpler.

V. TOOLS OF THE TRADE

*General Notes: Don't have to be an actor or have drama experience. These tools, for the most part, are expanded versions of standard communications techniques.

A. Heart

*feel inside what you are trying to express first.

Handout B 30 Min. -
Exercises; Individual 1 Hour
Exercises

B. Voice

*as an instrument - practice with it, tune it, and have fun! Some aspects to emphasize

1. Volume

2. Articulation

3. Rate

4. Pause

5. Characterization (must be believable & understandable)

a. types

- gender
- characters (villains, animals, etc.)
- accents

C. Body (Gestures)

1. Eyes

2. Face

3. Hands

4. Body

Content	Method	Time
VI. LEARNING AND PRESENTING (Review Handout C)	Lecture	10 Min.
VII. SUMMARY		
A.Reaffirm the major points	Brief Lecture	10 Min.
B.Finish with another story...	Presentation	10 Min.
NOTE: If the objectives actually include telling a story (highly recommended), be sure to give participants a couple of days to go through the steps before their presentation.		1-2 Hours
ENJOY!		

Interpretive Skills III-B
The Art of Storytelling

TIPS FOR THE INSTRUCTOR ON STORYTELLING

As mentioned in the lesson plan, if you haven't told stories before, you probably shouldn't be teaching this session. If you've had some experience, accept these suggestions as just that. Storytelling can be an incredibly powerful, magical tool. You can feel, and almost see, a physical connection between the teller and the listener. Good luck, and have fun!

Uses

One concern that may be brought up is using stories for entertainment. Having fun is valid if it's your objective, and providing for the "enjoyment of the people" is one of our mandates. This shouldn't be done liberally, but it does have its place. Using storytelling to expand interpreter's speaking abilities is one of the most valid reasons for teaching it. Getting people to stretch their voice, emotions and gestures can do wonders.

Appropriateness

Sex and violence are great subjects that attract large audiences but they aren't really appropriate. Be careful about ghost stories or violent battles (human or beast) when your audience is young children.

Also be aware of the stories which you are telling which come from different ethnic and/or cultural groups. For example, rangers at Grand Canyon cannot tell "Coyote Stories" during the summer time, since the Navajo people do not. It is important to be sensitive to the peoples who originated these stories.

Adapting

Stories are made to be changed. It increases their effectiveness and gives you a way to personalize your message. Many Appalachian stories were adapted from the old European fairy tales.

Learning

The crock pot technique helps you digest the material - especially if you're working on a long story. Let it simmer, and never try to learn one the night before. If you can write it out don't memorize the entire thing. Writing helps you get your ideas and sequence straight, and preserves your final version in the event you won't be telling it for a while.

STORYTELLING PRESENTATION
by John Stansfield

The Way of the Storyteller

by Ruth Sawyer, NY, Viking Press, 1942

The Art of the Storyteller

by Ruth Tooze, Englewood Cliffs, NJ, Prentice Hall, 1951

Storytelling

by Ruth Tooze, Englewood Cliffs, NJ, Prentice Hall, 1959

Telling Stories to Children

by Sylvia Fizkind, Wilson Press, 1976

Handbook for Storytellers

by Caroline FellerBauer, American Library Assn., 1977

Storytelling: Art and Technique

by Augusta Baker, R.R. Bowker, 1977

The World of Storytelling

by Anne Pellowski, NY, R.R. Bowker, 1977

Just Enough to Make a Story

by Nancy Schimmel, Berkeley, CA, Sister's Choice Press, 1978

STORYTELLING GROUPS

National Association for the Preservation and Perpetuation
of Storytelling
P.O. Box 112
Jonesborough, Tennessee 37659

National Storytelling League
561 Old Orchard Lane
Camphill, Pennsylvania 17011

American Storytelling Resource Center
1471 Chanticleer Ave.
Santa Cruz, California 95062

Detroit Storytelling League
36639 Vicary Lane
Farmington, Michigan 48024

Storytelling Center of Oneonta
Oneonta, New York 13820

USING YOUR HEART

The words in parenthesis are typical of the descriptive clues inserted by playwrights. You are to say the lines according to the directions.

(bellowing)Get out of here! And don't you dare come back!
 (truculently)Don't move or I'll break every bone in your body.
 (sternly)Do as you're told, young man!
 (frightened)Who's there? Don't come near me...don't move!
 (sotto voice)Don't say a word. I'll handle this young whippersnapper.
 (eagerly)You mean I may see him now?
 (stunned)But you can't possibly mean that!
 (outraged)You mean you let your own daughter defy you!
 (scandalized)Well! I never! Did you hear that, Malinda?
 (vehemently)You can't stop me this time! I'm going to win this time!
 (irritably)What did you say?
 (curiously)what did you say?
 (petulantly)Please, please, let me buy it.
 (soothingly)I'm sure you mean well, dear, but let's talk things over sensibly.
 (shyly)Would you like to go to the dance with me.
 (ominously) You're asking for trouble, big boy!
 (coyly) Oh, really? But I just love dancing with you, too.
 (nervously) I didn't do it...honest, I didn't ...just ask my mother.
 (hysterically happy)I've won it?...I've won the prize? Did you hear...I won it!
 (hysterical with grief)Save me! Save me! I didn't mean to kill him! He's my son...why would I kill him? Don't you hear me...he's my son.
 (aghast)Oh! He's fainted!
 (sheepishly)Well, ,yes, I admit that I copied off his paper, but I didn't mean to.
 (adamantly)You have my answer.
 (querulously)Why are you always picking on me? Can't I do anything to please you?
 (dubiously)You say that you were at home on the night this man was slain?
 (condescending tone)And what did you say your name is ?
 (drowsily)What did you say?
 (condescending tone)And what did you say your name is?
 (drowsily)What did you say?
 (turning it over in his/her mind) I just might be interested in buying that land.
 (with feigned surprise)Oh! I didn't know that you would be here!
 (wistfully)How I would like to see my home just once more!
 (pretending to be horrified) You aren't a detective, are you?
 (in dulcet tones) We'd love to have you stay with us.
 (dolefully)Gumdrops! Nothing to say all day long but gumdrops.
 (airily) Okay, wise guy. See you around.
 (dogmatically)The only way to meet force is with force.

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C

STORIES
LEARNING AND PRESENTING THEM

LEARNING

1. Choose a story you like
2. Adapt it
3. Read it (three times)
4. Outline
5. Crock Pot (Let it stew)
6. Memorize only the:
 - outline
 - introduction and conclusion
 - quotes, poetry
7. Write it out (optional)

PRESENTING:

1. Out loud
2. Piece by piece
3. Revise as you go
4. Audio/Video tape
5. Family/Friends
6. Revise again
7. Practice, Practice, Practice