



Questioning can intellectually and emotionally engage the audience in the subject matter.

Quiz: a short oral or written test.

Example: an interpreter engages the audience before he begins his formal talk by asking the group to jot down the answers to four or five pertinent and intriguing questions. As he reviews the answers with the group, he is also setting up the outline for his talk.

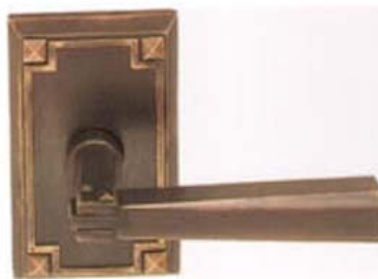
Quotation: a passage referred to or repeated, especially in substantiation or illustration.

Example from *Walden and Other Writings* by Henry David Thoreau:

It cannot but affect our philosophy favorably to be reminded of these shoals of migratory fishes, of salmon, shad, alewives, marsh-bankers, and others, which penetrate up the innumerable rivers of our coast in the spring, even to the interior lakes, their scales gleaming in the sun; and again of the fry, which in still greater numbers wend their way downward to the sea. "And is it not pretty sport," wrote Capt. John Smith, who was on this coast as early as 1614, "to pull up twopence, sixpence, and twelvence, as fast as you can haul and veer a line?"

Example by Tess Shatzer, NPS:

This dilemma was eloquently expressed by Harriet Farley, a Lowell mill girl: "Each new invention was looked upon as a portent from the evil one for our destruction... yet think of the toil which would befall us were we to return to clothing the nations by hand."



Words from a historic person help bring the past to life.

Reenactment: A reenactment is the staging of a performance which repeats the actions of an earlier event or incident.

Example: at a special event at an American Revolution park, a reenactment features a drill by interpreters pretending to be 18th century militia members, and a subsequent inspection by their captain.

Reference Books: printed literature that can be consulted for information and species identification.

Example: while on roving duty, an interpreter carries small bird, wildflower and butterfly identification books to assist with informal visitor contacts.

Referring to Authority: directing attention to a conclusive statement from an individual cited or appealed to as an expert.

Example from "Lewis and Clark: Stop Celebrating. They Don't Matter" by David Plotz:

"If Lewis and Clark had died on the trail, it wouldn't have mattered a bit," says Notre Dame University historian Thomas Slaughter, author of the forthcoming *Exploring Lewis and Clark: Reflections on Men and wilderness*.

Repetition: the act of expressing again in the same words, terms, or form.

Example from *Pilgrim at Tinker Creek* by Annie Dillard:

I see the creek pour down. It spills toward me streaming over a series of sandstone tiers, **down, and down, and down.**

Example from journal of Abraham Lincoln:

Contemporary with the whole race of men, and older than the first man, Niagara is strong, and fresh to-day as ten thousand years ago... In that long—long time, never still for a moment. Never dried, never froze, never slept, never rested."

Rhyme: a correspondence in terminal sounds of units of composition or utterance.

Example from *Oh! The Places You'll Go* by Dr. Seuss:

You have brains in your head
You have feet in your shoes.
You can steer yourself
Any direction you choose.
You're on your own.
And you know what you know.
And YOU are the one who'll
Decide where to go...

Rhythm: the flow of sound and silence.

Example from *Tale of Two Cities* by Charles Dickens:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going to heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.,



Placement of silences can reflect sadness or simplicity, while running sentences together can reflect desperation or excitement.

Role Playing: “stage” representation of a socially expected behavior pattern usually determined by an individual’s status in a particular society.

Example: at one stop on a guided hike in Acadia National Park, the interpreter gives each audience member an index card with a quote printed on it. The quotes reflect the conflicting views from the early 20th century, when the establishment of the park was being hotly debated. Audience members take turns reading their quote, and then discussing their “opinions”.

Sarcasm: a mode of satirical wit depending for its effect on bitter, caustic, and often ironic language.

Example from *Desert Solitaire* by Edward Abbey:

Water, water, water... There is no shortage of water in the desert but exactly the right amount, a perfect ratio of water to rock, of water to sand, insuring that wide, free, open, generous spacing among plants and animals, homes and towns and cities, which makes the arid West so different from any other part of the nation. There is no lack of water here, unless you try to establish a city where no city should be.

Scavenger Hunt: A scavenger hunt is an activity in which participants are tasked with finding articles which are challenging to locate.

Example: an interpreter in a natural park gives students a scavenger hunt list. The students are not given the actual names of the items but only clues, and are challenged to figure out, as well as locate the item. Asked to find a drinking straw, one student might come up with the answer “tree roots”. For protective armor, one student might come up with “tree bark” and another with “a turtle shell”.

Self-Referencing: getting people in the audience to think about themselves and their own experiences as you give them new information. This makes them relate to that information at a personal level, and increases the likelihood that they will pay attention to it, understand it, and be able to remember it later. It helps them to connect the new ideas you're giving them with something they already care about, themselves.

Example from *Environmental Interpretation* by Sam H. Ham:

How many of you like to skip stones across water? Have you ever noticed that the best skipping stones are found near rivers? Why is that, do you think? That's right, they're smooth and polished from the water's current... just the way wood is smooth after you rub it with sandpaper. And if you've ever used sandpaper on a piece of wood, you know that all that rubbing can cause quite a mess. "Sediment" is just another word for the mess."



Freeman Tilden wrote, "Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile."

Sensory Experience: direct participation by sight, hearing, smell, taste, or touch. People learn better when they are using as many senses as appropriate.

Example: on a guided walk through a forest, an interpreter encourages group members to close their eyes and differentiate and describe the bark of different trees, using only their sense of touch.

Shock: to strike with surprise, terror, horror, or disgust.

Example from *Deprivation to Depravation* by Melinda Day, NPS:

The daughter raised the storeroom window, called after the soldier to retrieve his cap. He pulled out his carbine and shot the girl through the mouth, the bullet coming out the back of her head.

Show and Tell: exhibiting an item and providing some information about it.

Example: an interpreter presents a program about early settlers traveling west in wagon trains. In preparation for discussing the material items the settlers carried with them, she asks each audience member to discuss an item that they find indispensable to contemporary travel.

Silence: forbearance from speech or noise. A pause in speech can reinforce an important point.

Example: an interpreter tells the story of a soldier's involvement in WWII. After conveying the circumstances of a particularly poignant adventure, the interpreter states, "The soldier remembered the details of that day for the rest of his life." After which he refrains from speaking again for several long moments.



Various Techniques may lend themselves best to different audiences and resource meanings.

Simile: the comparison of two unlike things using *like* or *as*.

Example by Gary Bremen, NPS:

Biscayne Bay is a very moody place. Some days, it is flat calm, and boating across can feel like flying, so clear is the water. Other days the wind kicks up creating waves that bite like teeth at a coal-black sky.

Example from *Walden and Other Writings* by Henry David Thoreau:

The wind, rustling the oaks and hazels, impressed us **like** a wakeful and inconsiderate person up at midnight, moving about and putting things to rights, occasionally stirring up whole drawers full of leaves at a puff. There seemed to be a great haste and preparation throughout Nature, **as** for a distinguished visitor; all her aisles had to be swept in the night, by a thousand hand-maidens, and a thousand pots to be boiled for the next day's feasting; - such a whispering bustle, **as** if ten thousand fairies made their fingers fly, silently sewing at the new carpet with which the earth was to be clothed, and the new drapery which was to adorn the trees.

Skit: a brief dramatic performance.

Example: prior to showing a film about wilderness, an interpreter invites several audience members to join him on the stage. There he seats them as if in an automobile, and asks them to play the roles of a family on vacation. As he talks about the meanings of wilderness, he gradually removes from them the factors that make them feel safe in "civilization", including gas power, the car's steel shell, the roof that repels weather elements, etc.

Song: a short musical composition of words and music.

Example: at a campfire program at the edge of the ocean, an interpreter leads the group in a song about sea life. The group accompanies the lyrics by playing coconuts, conch shells, and other native "instruments".

Specific to General: moving from a particular individual, situation, or relation to a characteristic of the majority .

Example by Melinda Day, NPS:

The Eagan girl's murder was not unusual. Other war time stories illustrate this same lack of concern or value for human life. It is difficult to comprehend how wartime deprivations endured by both soldiers and civilians could promote drastic shifts in human values and cause people to wage random acts of violence.

Statistics: a collection of quantitative data.

Example from *Pilgrim at Tinker Creek* by Annie Dillard:

The experimenters studied a single grass plant, winter rye. They let it grow in a greenhouse for four months; then they gingerly spirited away the soil—under microscopes, I imagine—and counted and measured all the roots and root hairs. In four months the plant had set forth 378 miles of roots—that's about three miles a day—in 14 million distinct roots. This is might impressive, but when they get down to the root hairs, I boggle completely. In those same four months the rye plant created 14 *billion* root hairs, and those little strands placed end-to-end just about wouldn't quit. In a single *cubic inch* of soil, the length of the root hairs totaled 6000 miles.

Example from "Of Fear and Choices" by Andrea Dunstan, U.S. FWS:

Amazingly, more people are struck every year by lightning than bitten by venomous snakes. Of the poisonous snakebites recorded each year, 90% occur when the person is trying to kill or harass the snake.

Story: a fictional narrative shorter than a novel.

Example: in a program about the nature of wilderness, an interpreter narrates the fable of "The Dog and The Wolf" to introduce the concepts of wildness and domesticity.



Freeman Tilden wrote,
"Interpretation should aim to present a whole rather than a part, and must address itself to the whole person rather than any phase."

Superlative: denoting an extreme or unsurpassed level or extent.

Example from *Tale of Two Cities* by Charles Dickens:

It was the best of times, it was the worst of times...

Symbol: an object, sign, or image that is used to stand for something else, as a flag may be used to symbolize a nation.

Example from *A Sand County Almanac and Sketches Here and There* by Aldo Leopold:

Thus, he who owns a veteran bur oak owns more than a tree. He owns a historical library, and a reserved seat in the theater of evolution. To the discerning eye, his farm is labeled with the badge and **symbol** of the prairie war.

Synecdoche: to use a synecdoche is to have a part represent the whole.

Example from *Julius Caesar* by William Shakespeare:

Friends, Romans, countrymen, lend me your ears...

Team Activity: an organized, supervised pursuit in which a number of persons are associated together.

Example: during a field trip to the seashore, an interpreter breaks the students up into several work groups. She tasks one group with sketching animals they see, another with sketching plants.



Interpretation Facilitates the Connections between the Meanings of the Resource and the Interests of the Visitors.

Tension: striving, unrest, or imbalance within an artistic work which may provoke emotion.

Example from "Of Fear and Choices" by Andrea Dunstan, U.S. FWS:

After waking up yet again to the sound of crunching overhead I asked my husband "Which do you prefer? Mice gnawing on the wood and wires or encountering a loose snake in the house?"

Testimony: firsthand authentication of a fact.

Example by Mary Price, USFWS, "A Spirited Salmon"

It's a huge thrill to hook a salmon—eight pounds of pure muscle and resistance, the essence of the struggle for life clearly transmitted through the taut fishing line. Yet when I land a salmon I feel an internal conflict; joyous of my success I also know I'm responsible for extinguishing the life I hold in my hands. The salmon is a gift from nature. After a hard knock on the head, I cut the gills.

Theater: dramatic representation intended to tell a story usually involving conflicts and emotions.

Example: an audience is gathered in the center of a courthouse, watching the "stage" in front of them for the speaker to begin. Their attention is drawn, however, to a character on the balcony above them to their left, who speaks to another character appearing across the room. Other characters have been planted in the audience, and soon a play is taking place all around them.

Theme: an organizational, rather than a presentation technique. A theme is a single sentence that expresses meaning.

Example by Tanaka Shozo:

The care of rivers is not a question of rivers, but of the human heart.

Example from "Season of the Dogsled" by John Morris, NPS:

Win or lose, the dogsled and the team pulling it symbolize how simplicity and teamwork characterize living in the wilderness of Alaska.



In IDP language, a theme is "the cohesive development of a relevant idea."

Tone: style or manner of expression in speaking or writing.

Examples from *Walden and Other Writings* by Henry David Thoreau:

Farmers are respectable and interesting to me in proportion as they are poor, - poor farmers. A model farm! where the house stands like a fungus in a muck-heap, chambers for men, horses, oxen, and swine, cleansed and uncleansed, all contiguous to one another! Stocked with men! A great grease-spot, redolent of manures and buttermilk! Under a high state of cultivation, being manured with the hearts and brains of men! As if you were to raise your potatoes in the churchyard! Such is a model farm.

As for the Pyramids, there is nothing to wonder at in them so much as the fact that so many men could be found degraded enough to spend their lives constructing a tomb for some ambitious booby, whom it would have been wiser and manlier to have drowned in the Nile, and then given his body to the dogs.

Tools: instruments, resources and apparatuses that facilitate learning.

Example: an interpreter leading a guided walk through a natural area carries magnifying glasses and several pairs of binoculars in his backpack.

Trip-Hammer: a repeated word, phrase, or gesture that serves to reinforce a concept.

Example by Abraham Lincoln:

Government of the people, by the people, for the people, shall not perish from the Earth.

Example from the "I Have a Dream" speech by Martin Luther King, Jr.:

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brother hood.

I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

Voice Modulation: changes in the inflection of tone or pitch of the voice.

Example: a storyteller whispers when telling a secret, uses a falsetto when saying the words of a goldfinch, and speaks in a deep, slow tone when telling of the falling dusk.

Word Choice: a deliberate selection of words to produce a particular effect.

Example from *Petersburg Waysides* by John Hennessy:

After failing to bludgeon his way into Petersburg in June and July, Grant decided to strangle the city instead.



Words too familiar, or too remote, will not have much effect.

Word Picture: a description so vivid or graphic as to suggest a mental image or give an accurate idea of something.

Example from "The Acre" by Amy Glowacki, NPS:

On a walk through the Acre, one might hear the driving beat of Latino music and smell native foods like sousi pa, kai lao, cabbage, and taskebap. Southeast Asian and Greek restaurants coexist on the same block. The steeple of St. Patrick's Irish Catholic Church reflects in the golden Byzantine dome of Holy Trinity Greek Orthodox Church. There is diversity in the faces of children who speak English while playing with friends, but answer their parents in Khmer, Spanish, or Portugese.

Word Play: verbal wit.

Examples from Cathy Riggs Salter's article in *National Geographic* "Lewis and Clark's Lost Missouri":

When Meriwether Lewis and William Clark pushed up the Missouri River in 1804, Big Muddy was both a portal to the unknown and a cloudy cocktail of islands, oxbows, and shifting sands that threatened to **sink the expedition** from the start.

A mapmaker re-creates the river of 1804 and changes the **course** of history.

The Interpretive Development Program sets standards of excellence and provides learning resources that motivate and enable interpreters to create opportunities for the public to form their own meaningful connections with National Parks.