

Trainer's Manual

Meena Social Mobilization Initiative

2011

Center for Communication Programs Pakistan

LIST OF CONTENTS

Serial Number	Content	Page Number
1	Introduction: Meena Social Mobilization Initiative	2
2	Using the Training Manual	5
3	Summary Programme: Training on Meena Social Mobilization Initiative	9
4	Detailed Programme: Training of Meena Social Mobilization Initiative	10
5	Session 1: Introduction	15
6	Session 2: Meena Communication Initiative	18
7	Session 3: Art of Storytelling	20
8	Session 4: Applying Skills	22
9	Session 5: Wrap-up	24
10	Hand-outs and Tools	26
	Tool 1. Registration Form	
	Tool 2. Pre-test Questionnaire	
	Tool 3. Post-test Questionnaire [Answer Key]	
	Tool 4. Evaluation Form	
	Tool 5. Checklist: Before, during and after storytelling	
	Tool 6. Do's and don'ts of storytelling	
	Hand-out 1. UNICEF in Pakistan	
	Hand-out 2. History of Storytelling in South Asia	
	Hand-out 3. The Concept of Child Friendly Schools	
	Hand-out 4. Meena Communication Initiative	
	Hand-out 5. Behaviour Change Communication Messages by Meena comics	
	Hand-out 6. The Art of Storytelling	

INTRODUCTION: MEENA SOCIAL MOBILIZATION INITIATIVE

Meena, a comic character conceived by UNICEF, has emerged as a successful advocacy and teaching tool in South Asia on a range of issues which concerns children. Meena comics combine joyful and participatory learning with an effective messaging device for changing perceptions and behaviour that hamper the survival, protection and development of children. The character of Meena portrays a nine-year old spirited girl who braves the world on a range of issues from education, health and gender equity to freedom from exploitation and abuse of children in her village.

Meena has been used as a tool to impart important messages on gender, child rights, education, protection and development through, comic books, animated films, posters, radio series, and importantly as a discussion and teachers' guides. In Pakistan, as in other countries of South Asia, the Meena Communication Initiative is being systematically integrated as a communication resource into the work of the education and other sectors of UNICEF. UNICEF Islamabad, in partnership with Center for Communication Programs, is piloting an initiative for introducing, promoting and integrating communication material based on Meena in mainstream schools for social mobilization. One of the core components of this initiative is the development and administration of an intensive one-day training manual for schoolteachers on effectively using Meena communication material with children.

Background:

The Convention on the Rights of the Child, to which Pakistan is a signatory, categorically states and makes it binding upon the States Parties the recognition of "the right of the child to education." It further calls upon the States Parties that "the education of the child shall be directed to the development of the child's personality, talents and mental and physical abilities to their fullest potential."

Accordingly, one of the stated goals in UNICEF's Education Strategy is the universalization of access to quality education, preferably in formal schools that serve children's best interests, i.e. child friendly schools. A child friendly school incorporates not just numeracy, literacy and other tools for learning, it supports key elements of an effective life skills programme on social roles and responsibilities and the development of self-confidence. The Strategy moves away from a fragmented approach of single-factor interventions to a more packaged approach that uses child-friendly schools (CFS) models. CFS emphasizes, among other arrears, on joyful learning, life skills, stimulating classrooms, participatory learning, curriculum relevance, and child-centred pedagogy.

In emergencies too, one of UNICEF's core commitments for children is the provision of safe and secure education and critical information to boys and girls for their own wellbeing. In situations of emergency, education provides physical, psychosocial and cognitive protection to children that can be both life saving and life-sustaining. Education can save lives by protecting against exploitation and harm, and by providing the knowledge and skills to survive a crisis through the dissemination of life-saving messages. Integrating disaster risk education into national curricula is one of the priorities that contribute to a country's progress towards the Millennium Development Goals.

In consideration of UNICEF's Education Strategy and its Core Commitments for Children in Emergencies, campaigning for Child Friendly Schools requires in-service teacher development programme which is based on 'joyful learning', child-centred gender sensitive teaching and learning methodologies. As communication material based on Meena, i.e. comics and videos, fits ideally in this context, UNICEF in partnership with Center for Communication Programmes have launched a Meena Social Mobilization Initiative in Pakistan. The main component of this initiative is the development of a one-day training manual for schoolteachers on using Meena communication material. This document serves as training manual, which further refine existing guidelines on using Meena comics and cartoon films, and also introduces trainees to the art of storytelling and roleplaying.

Meena Social Mobilization Initiative trickles down to different areas of Pakistan through conducting training of trainers (TOTs), with the help of this manual, in all regions of Pakistan including Pakistan-administered Kashmir. Each Master Trainer will replicate the training soon after the TOT among teachers in at least three schools of his/her area as per an agreed schedule. Master Trainers will be provided with training aid including Meena communication material, training manual and reporting tools. Once the trickle-down trainings have been completed, teachers will be asked to administer Meena communication material in classroom environment on an agreed schedule and timeframe. Lessons learned through this initiative will be compiled in a comprehensive impact assessment for its future scaling up.

Objective of the Initiative:

In the short-run, objectives of the Meena Social Mobilization Initiative are:

- Pilot the approach for developing skills among school teachers on effectively using Meena communication material;
- Lay a groundwork for future scaling-up of the initiative through developing a training manual and producing a core lot of Master Trainers;

- Introducing joyful learning', child-centred gender sensitive teaching and creative learning methodologies in schools; and
- Produce tools for monitoring and evaluation of the use of Meena communication material in schools.

In the long run, the initiative is aimed at:

- Integrating Meena communication material in to the school curriculum;
- Inculcating joyful learning', child-centred gender sensitive teaching and creative learning methodologies in schools; and
- Improved perceptions and behaviours for the survival, protection and development of children in general and girls in particular in Pakistan.
- This initiative will be implemented over the duration of four months and expected to be completed by the end of November 2011.

With respect to broadening the scope of trainings, which are based on this manual, the objectives are:

- To build capacities of school-going, formal and non-formal, children on different life skills;
- To provide psychosocial support to children to cope up with various situations, including those affected by natural or manmade disasters.
- Providing entertainment education to children, in formal and non-formal settings, through books and videos; and
- To eventually promote a culture of storytelling in Pakistan.

The next section provides basic information on how this manual should be used followed by training programmes and sections on individual training sessions.

USING THE TRAINING MANUAL

This training manual is for one-day intensive training with eight hours and thirty minutes of programme including three breaks amounting to two hours duration. In any case, not more than six hours of training is suggested for the entire day, with adequate time for breaks as well as regular housekeeping and wrap-up activities. Training time is broken into 90-minute and 60-minute activities slots. Each activity includes the following:

- Learning objective(s)
- Advance preparation
- Required materials
- Activities and methodology
- Key messages
- Background information on the subject
- Hand-outs

It is highly recommended that training be conducted in the language that participants are most comfortable in speaking. To maintain the quality of the training there should be no more than 25, preferably 20, participants per training event. In order to make sure that the training not just provides learning experience to participants but is also captivating and engaging. A variety of learning methods, therefore, are used, including:

Lecture with Visual Aids: Due to the nature of the training, it is highly recommended that different forms of visual aids are used for increase effectiveness. This is to present training contents both orally and visually. PowerPoint and/or transparencies may be used to present content when the equipment is available and there is a dependable supply of electricity. Other visual methods include the use of whiteboard, blackboard, or flip charts.

Interactive Discussions: It is also suggested that in each session, portion of time is devoted to interactive discussion. The main purpose of these interactive discussion sessions is to generate an extensive list of ideas, or thoughts on a specific topic or problem to find common solutions. This technique allows the wealth of life and work experience to be shared with the group. It is a highly effective way for adults to learn by allowing many ideas to be shared in a short period of time.

Simulation Exercises: During the course of the training, several simulation exercises will be carried out where the Master Trainer and afterwards participants will apply the

art of effective storytelling by using Meena comics. These exercises will be carefully observed so that constructive feedback could be provided.

Checklist: Participants will also be provided a checklist on dos and don'ts on using Meena comics for storytelling. Checklist will focus on key steps and tasks to be carried out before, during and after the storytelling sessions with children.

Handouts: With each presentation, participants will be provided with supplementary handouts. These will be copies of PowerPoint presentation, as well as supplementary information to the subject being discussed.

Creating a Positive Learning Environment:

The following considerations are to make the training more effective and enjoyable for both participants and trainers.

- Careful selection of participants will ensure that learning is relevant to their experiences and situations and therefore will be more motivated;
- Training methodology will be based on a participatory approach and active involvement of participants in the learning process;
- Participants will have a variety of learning experiences which will be reflected during the course of training;
- Participants will be provided with positive feedback to encourage them to shape learning as per their unique backgrounds, skills and experiences;
- The training will be shaped so that it corresponds to participants' expectation and acknowledges and complements their skills.

Assessing the Training:

This manual includes tools, a pre-test, post-test, and evaluation forms, to assist the Master Trainer in achieving the training objectives and for assessing the need for any improvements.

Pre- and Post-test: These tests are to help both trainer and participant to assess their learning. Trainers will administer the pre-test in the first session of the training, and give the post-test after training is complete. A pre-test will give the trainer a better understanding of the participants' baseline knowledge about their understanding of UNICEF work, knowledge Meena Communication Initiative and skill-base in the art of storytelling.

Evaluation forms: Evaluation form is to be given to participants at the end of the training to assess their overall satisfaction. The evaluation will help in identifying areas of strengths and weakness for the trainer.

Equipment and Supplies:

Arrangements should be made well in advance of the training to secure the necessary materials and supplies and arrange for their transport to the training site as needed. Suggested equipment for the training includes the following:

- Flip charts with an easel
- Different coloured markers
- Laptop computer and projection monitor (LCD) compatible with computer (where available) OR
- Overhead projector and transparencies, or chalkboard/whiteboard
- Extension cord
- Masking tape for posting flip chart if the flip chart is not the self-adhesive type
- Notepads
- Pens and pencils
- Folders
- Certificates of Completion

Preparing for the Training:

Master Trainer must prepare comprehensively well before the training day to ensure that each session is held effectively. Prior to the training, the trainer should:

- Prepare PowerPoint presentations and ensure that printouts are also available of all the slides in case if there are any systems failure;
- Where appropriate, confirm guest speakers and other presenters. In such a case, the given agenda might have to be slightly modified to give space to the guest;
- Once more, review the training goals, learning objectives, schedule, sessions and reference material for the entire day;
- Review the pre-test and post-test and make adequate number of copies;
- Make adequate number of copies of relevant hand-outs, simulation exercises and other training aid material to be distributed training's participants;

- Check all audio-visual equipment, make sure that projector screen is visible to everyone and if possible have a systems backup plan in place;
- Check the room or the hall where training is to be held for set up, lights, air conditioning or heating, and other such necessities;
- Ensure arrangements have been made for breaks, lunch, transportation, accommodation, allowances, and other similar facilities;
- Prepare participant packets, including notebooks, pencils/pens, hand-outs; this should all be in one training package;
- Prepare registration sheets and registration desk if necessary.

SUMMARY PROGRAMME
TRAINING ON MEENA SOCIAL MOBILIZATION INITIATIVE

I: Introduction [8:30 – 10:00]	
Time	Contents
8:30 – 8:45	Registration of participants
8:45 – 9:00	Pre-test exercise
9:00 – 9:05	Introduction of participants
9:05 – 9:15	Introduction to training
9:15 – 9:30	Introduction to UNICEF in Pakistan
9:30 – 10:00	Brief history of storytelling
Tea break [10:00 – 10:30]	
II: Meena Communication Initiative [10:30 – 11:30]	
Time	Contents
10:30 – 10:45	Introduction to the Concept of Child Friendly Schools
10:45 – 11:00	Introduction to Meena Communication Initiative
11:00 – 11:30	Exercise: Reading/Seeing Meena comics and identifying messages
III: Art of Storytelling [12:00 – 13:00]	
Time	Contents
12:00 – 12:30	Art of storytelling
12:30 – 13:00	Reading/Showing Meena comics to children: before, during and after
Lunch break [13:00 – 14:00]	
IV: Applying Skills [14:00 – 15:00]	
Time	Contents
14:00 – 14:30	Exercise: Simulating storytelling to children through Meena comics
14:30 – 15:00	Applying training tools and training aid material
Tea break [15:00 – 15:30]	
IV: Wrap-up [15:30 – 17:00]	
Time	Contents
15:30 – 16:00	Training recap
16:00 – 16:15	Finalizing schedule
16:15 – 16:30	Post-test
16:30 – 16:45	Training evaluation
16:45 – 17:00	Vote of thanks

DETAILED PROGRAMME: TRAINING ON MEENA SOCIAL MOBILIZATION INITIATIVE

Session	Time	Session Title	Objective and Activities	Material	Advance Preparation	Responsible person(s)
I	8:30 – 10:00 [90 minutes]	Introduction	<p>To introduce participants to training’s objectives:</p> <ul style="list-style-type: none"> • Registration of participants • Pre-test of participants knowledge on different dimensions of trainings through a structured questionnaire • Round of introduction among participants • Brief presentation on trainings objectives • Brief presentation on UNICEF in Pakistan • Brief presentation on history of storytelling in the context of South Asia 	<ul style="list-style-type: none"> • Training Manual • Registration forms • Pre-test questionnaire • List of invited participants • PowerPoint presentation on trainings objectives • PowerPoint presentation on UNICEF in Pakistan and hand-out • PowerPoint presentation on history of storytelling and hand-out 	<ul style="list-style-type: none"> • Set up a registration desk • Prepare participant packets • Photocopy the agenda and pre-test for all participants • Set up the room, check logistics • See availability of projector and projector screen, if unavailable take out prints of PowerPoint slides • Display agenda on a flipchart and post on the wall of the training room 	Training Assistant; Master Trainer; UNICEF Representative

Session	Time	Session Title	Objective and Activities	Material	Advance Preparation	Responsible person(s)
II	10:30 – 11:30 [60 minutes]	Meena Communication Initiative	<p>To introduce participants to and get them familiarise with Meena Communication Initiatives and Meena comics.</p> <ul style="list-style-type: none"> • Present and introduce concept of child friendly schools • Distribution of Meena communication material among participants • Presentation on Meena Communication Initiatives • Dividing participants into groups and assign them with different comics • Ask group representative to present conceived messages and compare it with already prepared ones 	<ul style="list-style-type: none"> • PowerPoint presentation and hand-out on the Concept of Child Friendly Schools • Meena communication material [comics and DVD] • PowerPoint presentation and hand-out on Meena Communication Initiative • List of behaviour change messages as per Meena comics 	Flipcharts and writing material Meena Posters	Master Trainer

Session	Time	Session Title	Objective and Activities	Material	Advance Preparation	Responsible person(s)
III	12:00 – 13:00 [60 minutes]	Art of Storytelling	<p>To introduce participants with an effective art of storytelling to children</p> <ul style="list-style-type: none"> • Presentation on art of storytelling with do's and don'ts • Simulation of storytelling by using Meena comics to children • Introduce participants with checklist on how effectively Meena communication material is to be used before, during and after it is used. 	<ul style="list-style-type: none"> • PowerPoint presentation and hand-out on Art of Storytelling • PowerPoint presentation and hand-out on Do's and Don'ts of storytelling • PowerPoint presentation Checklist on using Meena comics – before, during and after 	Selection of Meena comic to be used as a simulation for participants	Master Trainer

Session	Time	Session Title	Objective and Activities	Material	Advance Preparation	Responsible person(s)
IV	14:00 – 15:00 [60 minutes]	Applying Skills	<p>To ensure participants apply acquired skills of effective storytelling to children</p> <ul style="list-style-type: none"> • Divide participants into groups • Ask participants to simulate storytelling to children • Observe and give feedback to participants on effective storytelling • Introduce participants with training tools and aid material and how they can best be used 	<ul style="list-style-type: none"> • Set of training tools, i.e. pre-test questionnaire, registration form, etc. for each participant 	Preparation of sets consisting of all trainings tools and aid material	Training Assistant and Master Trainer

Session	Time	Session Title	Objective and Activities	Material	Advance Preparation	Responsible person(s)
V	15:30 – 17:00 [90 minutes]	Wrap-up	<p>To provide recap of training to participants and conduct assessment of training's effectiveness</p> <ul style="list-style-type: none"> • Give a brief presentation on the overall training through recapping major learning • Ask participants to come up with a tentative schedule for conducting trickledown trainings in their respective areas • Distribute post-test questionnaire to assess increase in knowledge among participants • Distribute evaluation form among participants to gauge areas of further improvements in the way training is held • Vote of thanks 	<ul style="list-style-type: none"> • PowerPoint presentation on recap of training. • Training scheduling form • Post-test questionnaire • Training's evaluation form • Certificate of completion 	Prepare a broad timeline for trickledown trainings	Training Assistant and Master Trainer

SESSION 1: INTRODUCTION

Session Objectives:

Introduce participants to training's objectives and to orientate them to its expected outcomes.

Time:

8:30 – 10:00 [90 minutes]

Advance Preparation:

- Set up a registration desk
- Prepare participants' packets
- Photocopy the agenda and pre-test for all participants
- Photocopy adequate number of copies of Hand-out 1 and 2
- Setup the room, check logistics
- See availability of projector and projector screen, if unavailable take out prints of PowerPoint slides for distribution
- Display agenda on a flipchart and post on the wall of the training room

Materials, Handouts and Tools:

- Tool 1: Registration form or sign in sheet
- Name tags
- Participant packets, including a copy of the training manual
- Flip chart, easel and markers
- Copies of the agenda for each participants'
- Flipchart posted with the day's agenda
- Tool 2: Copies of the pre-test for participants and trainers
- Hand-out 1: UNICEF in Pakistan
- Hand-out 2: History of Storytelling in South Asia

Training Activities:

1. As participants enter, greet them, give them a name tag, have them fill in the registration form [Tool 1] and distribute workshop packets

2. Formally open the training. An invited guest such as a representative of the Department of Education, or a local politician can do this.
3. Welcome participants; explain the purpose of the training, and introduce the trainer(s).
4. Ask participants to introduce each other. You can do this by having the participants briefly state his/her name, worksite, and at least one thing s/he hopes to gain from the training. Record the participant expectations on a flipchart and post.
5. Distribute the pre-test [Tool 2]. Tell participants that this is a simple test designed to assess their existing knowledge related to training's objectives. Explain that it will help indicate areas where additional information and/or skills development may need to be addressed during the training.
6. Create a set of ground rules to which all agree. Explain that ground rules:
 - Allow all participants to benefit from the training
 - Ensure that everyone can participate openly
 - Create a stress-free learning environment
7. Through a PowerPoint presentation, provide an overview of the training by reviewing the training goal and objectives. Refer to the overall agenda and review with participants. Where possible, point out where the training will meet participant expectations or explain why this is not the case. Respond to any questions about the day or about the overall workshop.
8. Continue with the PowerPoint presentation and introduce participants to UNICEF as a specialised UN agency and its work in Pakistan; distribute Hand-out 1 on "UNICEF in Pakistan".
9. Finish off the session with the first technical presentation on history of storytelling, especially in the context of South Asia; distribute Hand-out 2 on "History of Storytelling in South Asia".
10. Summarize key messages and wrap up the session. Invite participants to comment or ask questions.

Key Messages for this Session:

1. The overall purpose of this training is to improve participants' skill of effective storytelling to school-going children by using Meena comics.
2. Everyone in the training brings experiences and skills that are valuable to the training.
3. Participants will learn from the trainer and from each other through interactive sessions that include technical presentation, discussions, simulation exercises and group work. Each session builds upon the previous one, so it is important to attend the entire training.

4. The United Nations Children's Fund - UNICEF - works for children's rights, their survival, development and protection, guided by the Convention on the Rights of the Child.
5. There is a long tradition of storytelling in our culture and there are numerous stories which teachers, parents and grandparents used to tell to children for their proper upbringing and character building.

Set of Ground rules:

- Come back from breaks on time
- Attend the entire day
- Start and end on time
- Keep side conversations to a minimum
- Speak one at a time
- Show respect for others
- Maintain confidentiality
- Turn off cell phones
- Be engaged in the training
- Have fun

SESSION II: MEENA COMMUNICATION INITIATIVE

Session's Objectives:

Introduce and orientate participants to Meena Communication Initiatives and Meena Comics.

Time:

10:30 – 11:30 [60 minutes]

Advance Preparation:

- Post Meena Comics posters in the training room
- Prepare adequate number of sets of Meena Communication Material for distribution among participants
- Make adequate copies of Hand-out 3, 4 and 5
- Arrange a new set of flipcharts for group work
- Think of a way to divide participants into at least four but not more than six groups.

Materials, Handouts and Tools:

- Meena Communication Material
- Hand-out 3: The Concept of Child Friendly Schools
- Hand-out 4: Meena Communication Initiative
- Hand-out 5: Behaviour Change Communication Messages by Meena Comics
- Flip chart, easel and markers
- Meena Posters

Training Activities:

1. Start the session by an interactive session asking participants how can they make schools child friendly and learning enjoyable for children;
2. Note down participants on a flipchart;
3. Introduce participants with the concept of “Child Friendly Schools” through distributing Hand-out 3 and presenting the same with a PowerPoint presentation;
4. As the first part of the session finishes, post different posters of Meena in the training room;
5. Once posters have been posted, distribute among participants a complete set of Meena Comics;

6. Explain what the Meena Communication Material set includes;
7. Introduce and orientate participants to, through a PowerPoint presentation, Meena Communication Initiative and various forms of activities that have been taken under this Initiative, distribute Hand-out 4 on Meena Communication Initiative;
8. Introduce participants to main characters of Meena Comics during the presentation by using the posted Posters;
9. After the presentation, divide participants into four or up to six group and distribute different but equal number of Meena Comics;
10. Ask participants to read comics in their respective groups and discuss what their main messages are;
11. Ask each group to nominate one representative to present group's work;
12. Once each group has presented their work, distribute the Hand-out 3 and ask participants to compare their work with the distributed hand-out;
13. Finish off the session with playing Meena cartoon on projection screen.

Key Messages for this Session:

1. Meena is a nine-year old spirited cartoon character from South Asia.
2. UNICEF developed the Meena Communication Initiative (MCI) as a mass communication project aimed at changing perceptions and behaviour that hamper the survival, protection and development of girls in South Asia.
3. The Meena Communication Package consists of: comic books, animated films, posters, discussion and teachers' guides, and radio series.
4. In Pakistan, Meena and her brother Raju are Ambassadors for Children's Rights. The Initiative has been systematically integrated as a communication resource into the work of the education, health, and girl/child rights promotion sectors.
5. The main characters used in Meena comics are Meena, Raju, Mithoo, and Meena's parents.
6. Every communication products based on Meena Comics carries a distinct behaviour change communication message.

SESSION III: ART OF STORYTELLING

Session's Objectives:

Introduce participants with an effective art of storytelling to school-going children.

Time:

12:00 – 13:00 [60 minutes]

Advance Preparation:

- Select Meena comic that is long enough and have sufficient numbers of characters to be used as a simulation exercises for participants;
- Prepare adequate number of copies of a Tool 5 “Do’s and don’ts of storytelling”;
- Prepare adequate number of copies of a Tool 6 “Checklist: before, during and after storytelling.”

Materials, Handouts and Tools:

- Tool 5: Dos and don’ts of storytelling
- Tool 6: “Checklist: before, during and after storytelling
- Flipcharts, easel, colour markers
- Hand-out 6: The Art of Storytelling

Training Activities:

1. Distribute Tool 5 “Dos and Don’ts of Storytelling” among participants
2. Introduce participants to the art of storytelling with a presentation on basic dos and don’ts that increases effectiveness.
3. Distribute a Handout 6 on “The Art of Storytelling.”
4. Explain each point to participants through sighting examples from the Meena comic.
5. Conduct a full simulation exercise of storytelling to children through a Meena comic.
6. Ask participants to comment/discuss the simulation exercise and note down their feedback on a flipchart
7. Distribute Tool 6 “Checklist: before, during and after storytelling” among participants
8. Present Tool 6 to participants through a PowerPoint presentation and explain each point with examples

Key Messages for this Session:

1. Effective storytelling is a skill that can be acquired and further improved with practice.
2. There are some basic techniques which can make storytelling more effective and captivating for its listeners
3. A good storyteller will come at the level of his/her listener, in this case school children, when telling a story.
4. When telling a story to schoolchildren, a storyteller must use a lot of gestures, facial expressions and body language.
5. A good storyteller will have a goal to make his/her listeners see, hear, smell, feel and taste the element of the story so that children's imaginations take them right into the story.
6. A good storyteller will include all the details even though they may seem minor when telling a story to schoolchildren.

SESSION IV: APPLYING SKILLS

Session's Objective:

Ensure that participants apply their newly acquired skill of effective storytelling to school-going children.

Time:

14:00 – 15:00 [60 minutes]

Advance Preparations:

- Think of a method to divide participants into group
- Prepare adequate number of sets of training tools for participants
- Mark storybooks which are to be used for simulation exercises

Material, Handouts and Tools:

- Meena story books
- Flipcharts, easel, colour markers
- A set of training tools

Training Activities:

1. Divide participants into groups, at least four but not more than six.
2. Assign each group a different Meena comic for them to work together on a simulation exercise.
3. Ask participants to practice storytelling by using Meena comic in their group by applying the storytelling skills they have acquired.
4. Ask groups to assign one representative to simulate Meena comic to schoolchildren.
5. Get feedback from other groups on strengths and possible areas of improvements on the simulation exercise of the presenting group and note them down on a flip chart.
6. Go through with the noted feedback with the participants and seek their agreement.
7. Distribute a set of training tools to participants.
8. Introduce each tool to participant, registration form, pre- and post-test tools, etc. and explain them how they are to be used.

Key Messages for this Session:

1. Anyone can be an effective storyteller
2. An effective storytelling requires practice
3. Storyteller needs to rehearse stories before they tell to their listeners
4. A constructive feedback can help enhancing the effectiveness of storytelling
5. A storyteller must not shy from being innovative when telling stories to school-children

SESSION V: WRAP-UP

Session's Objective:

Provide recap of the training to participants and conduct assessment of training's effectiveness.

Time:

1530 – 17:00 [90 minutes]

Advance Preparations:

- Prepare adequate number of copies of training scheduling form.
- Prepare adequate number of copies post-test questionnaire
- Prepare adequate number of copies of training's evaluation form
- Arrange Certificate of Completion for each participants in an envelope with nametags
- Arrange a Chief Guest who can present "Certificate of Completion" to participants.

Material, Handouts and Tools:

- Training scheduling form
- Tool 3: Post-test questionnaire
- Tool 4: Training evaluation form
- Certificate of Completion

Training Activities:

1. Recap the entire training with a PowerPoint presentation with active involvement of participants;
2. Distribute training scheduling form among participants and ask them to come up with tentative plan of conducting trickledown trainings within an agreed framework;
3. Distribute post-test among participants and give them sufficient time to give their responses.
4. Collect filled post-test from participants.
5. Distribute evaluation forms among participants and explain them that they don't need to write any information, which could lead to their identification.
6. Give sufficient time to participants to complete evaluation forms.

7. Collect filled evaluation forms from participants.
8. Ask the Chief Guest to come over the podium.
9. Invite participants one by one and present them through the Chief Guest the Certificates of Completion.
10. Present a vote of thanks to all the participants for their time, concentration and participation.

Key Messages for this Session:

1. Give a recap of messages emphasised in previous sessions.

HANDOUTS AND TOOLS

- Tool 1. Registration Form
- Tool 2. Pre-test Questionnaire
- Tool 3. Post-test Questionnaire [Answer Key]
- Tool 4. Evaluation Form
- Tool 5. Checklist: Before, during and after storytelling
- Tool 6. Do's and don'ts of storytelling

- Hand-out 1. UNICEF in Pakistan
- Hand-out 2. History of Storytelling in South Asia
- Hand-out 3. The Concept of Child Friendly Schools
- Hand-out 4. Meena Communication Initiative
- Hand-out 5. Behaviour Change Communication Messages by Meena Comics
- Hand-out 6. The Art of Storytelling

**TOOL 1
REGISTRATION FORM**

Please write in legible handwriting.

Title	Mr.		Ms.		Mrs.		Dr.		Prof.	
Name										
Designation										
Organisation										
Department										
Office Address										
Cellular Number										
Office Telephone Number										
Email Address										

Thank you!!!

TOOL 2 & 3
PRE / POST TESTS

Please write in legible handwriting.

QUESTIONS	OPTIONS
1. Meena's stories are...?	<ol style="list-style-type: none"> 1. Entertainment for Families 2. Education and Advocacy Tools 3. Reading and teaching exercise
2. Meena is a ___ years old girl?	
3. Meena's stories are based on...?	<ol style="list-style-type: none"> 1. Folk lore 2. Research 3. Songs
4. The name of Meena's brother is...?	
5. Meena Communication Initiative consists of...?	<ol style="list-style-type: none"> 1. Comics 2. Animated Films 3. Posters 4. Radio Series 5. All of the above
6. Meena stories are incorporated in formal and informal education curriculums in...?	<ol style="list-style-type: none"> 1. Nepal 2. Pakistan 3. Bangladesh
7. A good storyteller communicates with his/her audiences as...?	<ol style="list-style-type: none"> 1. Equal 2. Superior 3. Guru
8. Good storytellers do not make listeners...?	<ol style="list-style-type: none"> 1. Laugh 2. Guilty 3. Think
9. In the art of storytelling, ____ is more important than words?	<ol style="list-style-type: none"> 1. Dress 2. Style 3. Tone
10. A good storytellers will leave the listeners...?	<ol style="list-style-type: none"> 1. Curious 2. Happy 3. Hopeful

Thank you!!!

TOOL 4: EVALUATION FORM

1. Please rate the workshop as a whole by circling your answer.
(1 is poor and 10 is excellent)

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

2. Please rate the following items by circling your answer.

Course Content:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Quality of Instruction:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Learning Environment:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Personal Relationships:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Overall Level of Satisfaction:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

3. Which concepts or ideas presented in the workshop did you find particularly useful or helpful and relevant to work?

#	SESSIONS	USEFUL OR HELPFUL					RELEVANT TO YOUR WORK				
		LOW.....HIGH					LOW.....HIGH				
		1	2	3	4	5	1	2	3	4	5
1	Introduction										
2	Meena Communication Initiative										
3	The Art of Storytelling										
4	Applying Skills										
5	Wrap-up										

Hospitality:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Workshop Room:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Meals:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

8. What recommendations would you offer to improve the training venue?

9. How did you find the workshop administration? Please indicate by circling your answer.

Pre-Workshop Correspondence:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Travel Expenses:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Per-diem Payment:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

Handling and Resolving Special or Personal Problems:

Poor.....Excellent
1 2 3 4 5 6 7 8 9 10

10. Do you have any additional comments or suggestions as a whole for this workshop?

Name (Optional)

Thank you for your comments!!!

STORYTELLING

Tips for teachers



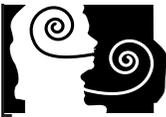
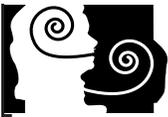


Table of Contents

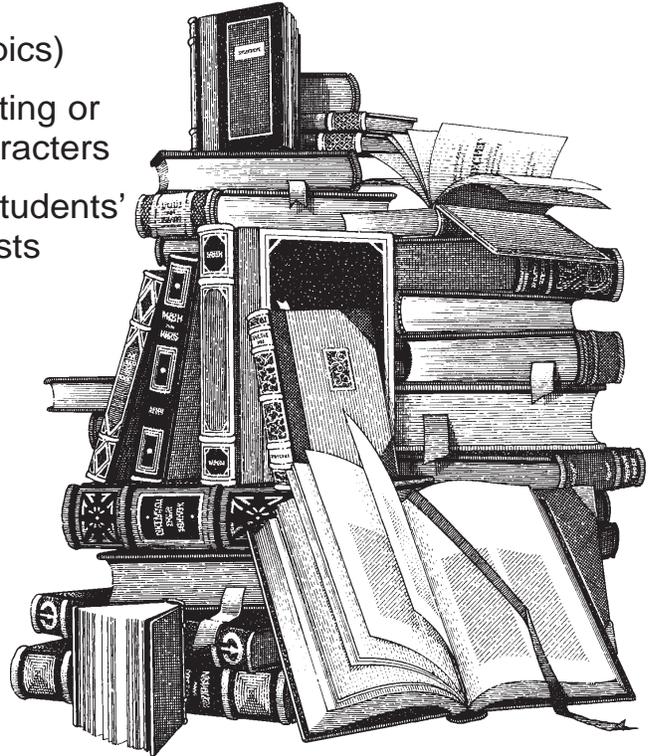
1. Choose a story	2
2. Prepare thoroughly.	3
3. Create a cozy atmosphere for storytelling time.....	4
4. Stimulate your students' interest for the story.	5
5. Make your students part of the storytelling experience.	6
6. Keep the rhythm of the story going.	7
7. Present stories in alternative ways.....	7
8. Make the most of the story.	8
9. Make books available.....	9
10. A happy ending.....	10

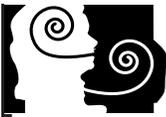


1

Choose a story

- that you like, that you feel comfortable with, and whose values you share
- that your own children enjoy or enjoyed
- that relates to the theme you are working on
- that is compatible with a current event (e.g., the Olympics)
- that has interesting or memorable characters
- that relates to students' lives and interests
- that the students have selected or suggested
- that has repetitive patterns
- that allows the students to explore an area of lifelong learning
- that provides a resolution to a conflict



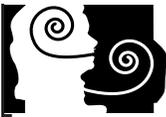


2

Prepare thoroughly

- Rehearse before telling the story to your students.
- Practise different voices for the characters.
- Practise using facial expressions, gestures, props, sound effects, etc., to convey meaning and feelings to your students.
- Read the story to a small, friendly audience before you read it to your students.
- Get information on the author, the time period when he or she wrote the story, etc., to introduce the story to your students.
- Prepare visual support (illustrations, flash cards, etc.).
- Make a recording of your narration of the story.





3

Create a cozy atmosphere for storytelling time

- Adopt a story-time routine (sit in a rocking chair, wear a fancy hat, have a mascot, etc.).
- Decide where you want the students to sit (near you on the floor, on their chairs, in a special corner of the classroom, etc.).
- Get students in the mood for storytelling time using a specific gimmick (a musical background, a special puppet, a catchy logo, etc.).



4

Stimulate your students' interest for the story

- Bring in a prop related to the story or ask students to bring in props.
- Use objects related to the story and ask students to think why and how these objects could be important in the story.
- Dress up as one of the characters.
- Use the cover page and the title of the book to introduce the story, or have the students anticipate what the story is about.
- Talk about the author (nationality, hobbies, interests, popularity, age, etc.).
- Have a brief exchange on the topic, the theme and the characters of the story.
- Ask students to create or find a song that goes with the story.
- Invent a story using the students as the characters.

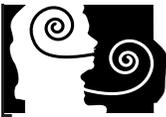


5

Make your students part of the storytelling experience

- Ask the students to predict the outcome of the story.
- Make eye contact with your audience.
- Allow students to respond to the story with nonverbal reactions. Be aware of your students' reactions.
- Have the students make sound effects to stress certain passages of the story.
- Use flash cards with illustrated key words and expressions to support the students' comprehension.
- Encourage students to participate in the reading of the story by repeating a recurring passage in chorus.
- Get a student to share telling the story with you.
- Use graphic organizers to support the students' comprehension of the story.
- Use stories that allow students to choose the way they want the plot to develop and end (make up your own story).





6

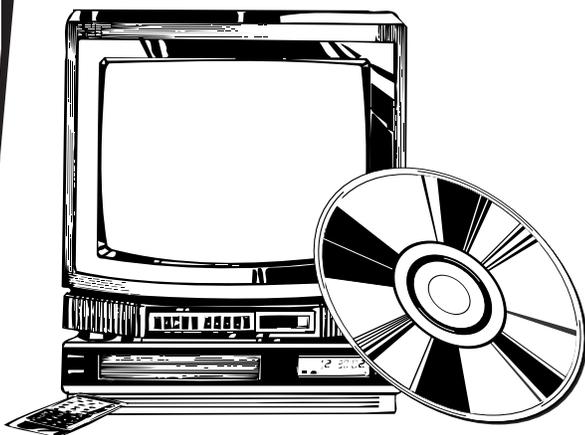
Keep the rhythm of the story going

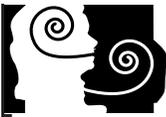
- Don't lessen the suspense or ruin the climax with a lot of questions that interrupt the flow.
- Don't kill the story by asking the students to find answers to a series of questions as a postreading activity.

7

Present stories in alternative ways

- Use a felt board, slides, CD-ROMs, overhead projector, multimedia projector, audiotapes, videocassettes, etc.
- Have students read the class a book they personally enjoyed, found funny, etc.
- Invite a special guest to tell the story.





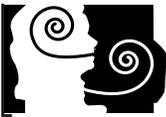
8

Make the most of the story

- Ask the students to change the story (invent a new ending, create a sequel, etc.).
- Have the students make a book jacket, write a minibook based on the story, etc.
- Have a make-believe story day in which students take the roles of characters from different stories.
- Have students act out the story, a new ending they invented or a sequel they created.
- Take multiple intelligences into consideration in planning a variety of tasks related to the story.
- Ask the students to describe how they relate to the characters of the story.
- Have the students make bookmarks based on the most important elements or events of the story.
- Have the students make mobiles representing the parts of the story they enjoyed most.
- Read dialogues from the story and ask students to say which characters are speaking.
- Have students make comic strips that illustrate the important elements or events of the story.
- Keep the suspense going by taking more than one class period to finish the story.
- Have the students, working in pairs, prepare questions to ask the main character of the story. The teacher or a student can play the character's role.
- Have the students rewrite the story in a different time frame (future/past).
- Have the students prepare a board game or a crossword puzzle to reinvest their understanding of the story.
- Have the students reorder the events of the story to create a new sequence.
- Have the students read their stories to younger students.

Tips for high school teachers

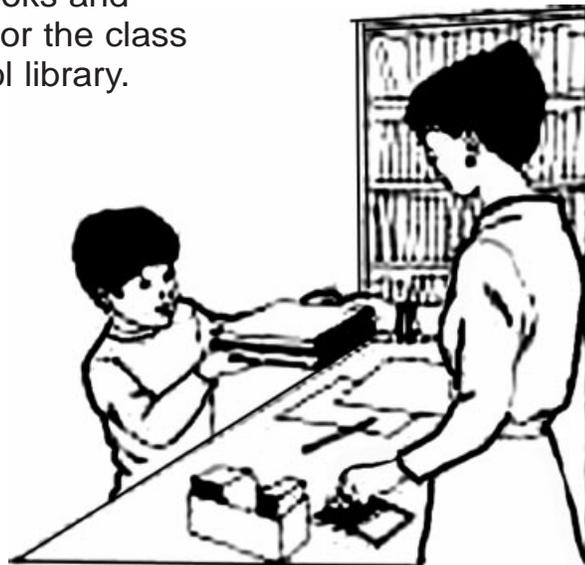
- Have the students find information about an author.
- Ask the students to guess the kind of intelligences the characters have.
- Transform the story into a comic strip, a movie or a video.
- Have the students find stories on the Internet and present them to the class.
- Have Secondary IV and V students tell the story to Secondary I students.

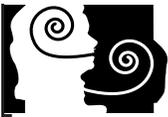


9

Make books available

- Set up a special corner in your classroom or the school library to display books.
- Provide a list of books to parents so they can encourage their children to read.
- Give students time to browse through books before selecting one.
- Involve students in the choice of books and magazines for the class or the school library.
- Have students take books home for bedtime reading.
- Get students to bring books on a particular theme to class.
- Ask parents to donate books.





10 A happy ending



Be enthusiastic!



Share your love of books!



Enjoy yourself!



Encourage your students to read outside the class!

Storyteller Dos and Don'ts

*I shall never be old enough to speak
without embarrassment when I have
nothing to talk about.*

ABRAHAM LINCOLN

Icarus wanted to fly. More than anything in the world, he wanted to soar above the heads of his family and friends, earn their admiration, and see things they couldn't see. He spent hours lying on his back watching the birds and dreaming of a day when he might rise above it all. One day he began to build wings of his own. He gathered twigs and feathers and used wax to fashion two beautiful sturdy wings that would, he was sure, make even the birds jealous. His father, seeing his intent, warned him, "Son, fly if you must but never fly too close to the sun. I fear for you."

Remember my words.” Icarus nodded but was too excited about his adventure to let words of warning quell his mood. The next day he would fly. And he did. In the beginning his movements were awkward. He would miss a beat and begin to plummet before he spread his heavy wings again to glide enough and catch his fall. By midmorning he could direct his own path and choose his direction. By midday, he was calling down to his family and friends boasting, “Watch this!” and he would spiral up and around, performing a beautiful air ballet. When his father saw this, he tried to shout his warning again, but Icarus couldn’t hear him. In one grand spiral he circled nearer and nearer the sun. He was so lost in the glory of flight that he didn’t notice as the outer layer of wax began to melt. By the time he felt his wings lighten, huge chunks of wax and feathers were falling away and it was too late. His family and friends watched helplessly as he plunged to his death, crashing to earth in a broken pile of flesh, wax, and feathers.

Storytelling is like any other art. It can be done well. It can be done badly. And sometimes the ones who do it really well get the big head and fly too close to the sun. Power is power. When you tell a powerful story of influence you will feel this rush of power. You will look out into a sea of faces or even into the eyes of one enraptured face and know that you are *inside* the head of the person listening to you. You have gained access to a secret place where their imagination paints new realities and draws new conclusions based on the stories played there. Although you might not control the whole show, you are one of the stars.

Pandora's Box

Which raises a point—as we open the “Pandora’s box” of story and influence, we cannot ignore the shadow side. The skill of storytelling carries a burden of responsibility. Most good storytellers experience moments when they are frightened by their own power. Looking upon a sea of rapt faces, slack jaws, and hypnotized eyes, a professional storyteller friend of mine prayed, “Dear God, I’ve got them in the palm of my hand . . . now what do I do?” Influence and power can be scary—*should* be scary.

Learning how to tell a good story will increase your ability to influence. My sincere hope is that you use your skills for good. I’m not your mother, but I hope she did a good job pointing out that manipulating people in a way that exploits them for your personal benefit isn’t very nice and isn’t very smart. If you use story to cheat people out of their money, get someone fired, take rewards you don’t deserve, or influence in an unethical manner—your story will have a bad ending. Protect yourself by using your stories and your influence to make life better, more profitable, easier, healthier, and more fun for everyone. When you sincerely want to improve your life as well as the lives of those around you, you end up living a happier life story.

There are enough stories about falling from grace to warrant constant vigilance against believing you have “the answers” or are anything more than a mere messenger of grace. Power, unanchored in a deep sense of responsibility or unregulated by a code of ethics, can result in a replay of the story of Icarus or King Midas or dozens of other stories that warn us of the dangers of power. If you already

know how to fly, then you know of the dangers of flying too close to the sun. The best I can say is, try not to forget that your wings are made of wax. The world needs good storytellers.

Don't Act Superior

Even if you are a superior storyteller, maintaining a respectful attitude of equality enhances your impact, not to mention inoculates you from that whole “fall from grace” thing. Of course, some people bring their ego with them even without skills as a storyteller. Pompous old politicians, strutting rooster know-it-all consultants, and mystical “snatch the grasshopper from my hand” gurus all share the ability to alienate an entire roomful of people without a speck of awareness. Don't let this be you!

Any assumption of superiority is an overt act of disrespect. We must keep a delicate balance between influencing others to some “better way” and respecting the choices they have made up to now. The fact that we want to influence means we are already in danger. Even though we believe we know a story that is better, more effective, more ethical, or promises more success than someone else's current story, we can't be sure. Besides, approaching those we wish to influence from a position of pious superiority creates either resentment or dependence. Both are troublesome.

Dependence actually looks like successful influence . . . at first. A large part of the population prefers not to think for themselves. Any person who tells a moving “I have the answer” story can usually build up a decent contingent of followers. But is that what you really want? Followers? In a hierarchical system and a predictable world the answer may be yes. However, in the real world, dependence on a

“hero-leader” is disastrous. If you speak to a roomful of 400 people you want to inspire 400 creative ideas moving in the same direction, not 400 people asking “what do I do next?” Your stories will either focus your listeners on how smart you are or how smart they are.

A friend of mine who is a successful author, speaker, and seminar leader complained about how “people insist upon using the guru label with me.” Since influence requires good timing, I let it go. But I wanted to say, “Honey, if they are leaning too hard on you, you are probably inviting it in some way.” Anyone with a little charisma and a good story can encourage those susceptible to it to abdicate thinking. I see people fawning all over guru-types, in business, religion, politics, and the arts. And I watch the gurus preening themselves. Guruitis is very seductive. The danger of developing a cult of followers is that your success risks excluding the “thinking” public.

If a guru-type looks beyond the rapt faces of dependent followers as she tells her story with “wise teacher” superiority, she will see other faces that aren't so rapt. Raised eyebrows, sideways glances, and rolling eyes are the thinker's response to benevolent smiles, long explanations, and wise conclusions. Outside the circle, people are annoyed by her air of superiority and will remain uninfluenced because of their annoyance. Cutting the guru act may disappoint some of your worshipers but you will have a better chance to reach a wider audience.

Then there are those who lack charisma but tell their stories from a position of superiority anyway. They don't have guruitis. They suffer from self-righteousitis. They speak to people as if they are children in need of direction. Interesting, since I've noticed that even the most popular children's storytellers do not tell their stories from a posi-

tion of superiority. Dr. Seuss's *Horton Hears a Who* is read out loud from a position of equality. A good storyteller makes it clear that he is just as worried about that speck of dust called Whoville as the children listening. He isn't pretending either. He may be interpreting the story on a metaphorical level but he is reading from a place of respectful equality that says, "this story speaks to me, too." He doesn't perform the story, he tells it.

The storytelling community uses the phrase "storytelling voice" to describe an artificial performance stance. It is a singsong exaggerated tone with overacted facial expressions that frankly makes me want to crawl under a chair and hide in embarrassment for the one using it. Even if the real source of this "storytelling voice" is a lack of confidence in your own voice, you end up sounding as if you think your listeners are children. Respect is communicated at such microlevels through tone and body that you may as well drum up some authentic respect for both yourself and your audience.

Of course, some people actually believe they are superior. These are the scary ones. Words spoken from a conviction of exalted superiority can have disastrous implications in terms of resistance, and worse, in terms of dependence. The following sentence is a good example.

I now pray to God that he will bless in the years to come our work, our deeds, our foresight, our resolve; that the Almighty may protect us from both arrogance and cowardly servility, that he may help us find the right way, which he has laid down for [our] people and that he may always give us courage to do the right thing and never to falter or weaken before any power or any danger.

Inspiring words if spoken by a man or woman who respects his or her brothers and sisters. Kind of scary when you realize they were spoken in 1938 by Adolf Hitler and helped influence a nation to genocide. (The next chapter examines Hitler's use of story in greater depth.) Suffice it to say that illusions of superiority carry enough danger to warrant vigilance. Let people draw their own conclusions. Trust their wisdom. Keep them thinking for themselves. Stand beside your listeners, look with them from their point of view. And continue to listen to those who remain unconvinced. You need them to stay in touch with the things you don't yet know or understand.

Don't Bore Your Listeners

The greatest crime you can commit as a storyteller is to bore your listeners. Telling a story that is too long or that goes nowhere is boring. Forgetting your listeners, telling your story for your own therapy, venting your frustrations on a story soapbox, or letting fear squeeze your imagination into a tiny trickle makes you and your story boring. None of us wants to be boring or to be bored. And it is a shame that many people never tell their stories because they, quite inaccurately, think they are boring.

If you are a human being you have an interesting story to tell—probably several. Being interesting to others simply means staying connected to both what is interesting to them and what is interesting about you and your story. The easiest way to do this is via our common humanity (a “do” addressed below). However, there are also specific strategies you can use if you suspect you might be boring others.

Once in a workshop a young engineer asked, “What does a person who thinks he might be rambling on—like in a presentation where he can tell people are getting bored and he can tell it but he doesn’t know what to do about it—do to stop from being boring?” I could tell by his rambling question that a) we weren’t talking about “a person” but about the engineer himself, and b) it looked to me like anxiety about being boring was causing him to ramble even more. We came up with three strategies.

Strategy One: Get specific. Specifics are more interesting than hypotheticals. To demonstrate, I directed him away from that hypothetical “person who thinks he might be rambling on” to the specific person he was really worried about. “Why? What do you usually do when you think you are boring?” This specific question grabbed the attention of the class and everyone turned and waited for his answer. He smiled and said, “Get nervous and talk faster.” He didn’t need a strategy for “some person,” he needed a strategy for himself. His hypothetical question wasn’t interesting. But when I zeroed in on himself and his experience, I made it specific. Once it was specific it was much more interesting, not only to him but to me and everyone else in the class.

When you wander into hypotheticals, you don’t provide enough sensory or emotional data for your listener’s mind. Theories only speak to a tiny part of the brain. Specific story engages the whole brain. For instance, I recently heard a diet guru on the radio veer away from the boring story of adding grams of fat by increasing the ratio of protein to carbohydrate (snore). He said that his diet was kind of like how “French people eat fat, drink wine, smoke, have a good time, and still have a lower incidence of heart disease than us Americans.” Once his theory is dressed in

a specific story—it becomes interesting. Eating more fat because you are balancing protein and carbohydrates becomes interesting when connected to specific sensory memories of rich French food, how it smells, tastes, looks, and the naughty pleasure of unapologetic self-indulgence epitomized by the French. Specifics are always more interesting than generalizations.

Hypotheticals are the playground of intellectuals, which explains why intellectuals who don't tell stories tend to be tedious bores. A storyteller enchants the masses whereas an intellectual loses the plot explaining some general theory.

Strategy Two: Stop talking. This may seem simple, but next time you are rambling you will find out how hard this is. When you sense you are boring your listener one strategy is to simply stop talking. They may have wandered into a daydream, in which case your silence will bring them back. They may have turned you off because you challenged one of their sacred assumptions. Or you may be talking about something they find genuinely boring. In any case, persevering is not a good idea. If you are wrong and they aren't bored, don't worry, they will ask you to continue.

I once watched a man deliver his story about the history of a conference center, despite the fact that the meeting was already running late and people were squirming in their seats. He knew he was boring the group. I watched his administrative assistant progressively give him clues beginning with the subtle "T" hand signal for "time" until she was dragging her finger across her throat for "kill it." But he kept on talking. He was so tied to his agenda that he forgot why he was talking. He kept talking for him, not for us. His original objective, which was to enhance the

daylong meeting through an increased appreciation of the conference center, would have been better served if he had stopped and reevaluated the situation.

Remember too, your audience will be only too glad to help you liven things up.

Strategy Three: Bring your listeners into the dilemma. If you stop to consider that both you and your listeners have the exact same goal—for your story to interest them—you can consider them a resource. Ask for help. Connect. You can even ask, “Is this boring?” (if you ask without an accusatory tone—never blame anyone for being bored). I ask this question often. Sometimes the answer is an enthusiastic “not at all, please continue” and I can proceed without the nagging distraction that I might be boring them. Sometimes the answer is a polite version of yes, such as “well, I was really more interested to hear about . . .” In which case I can redirect my story to connect with their interest or pull a story out of them that will bring us both back on track. Influence that lasts is going to be a collaborative effort anyway. Even when you have another story up your sleeve, pulling a story from the group involves them in the process of authenticating your ideas.

If you get nervous or lose your place the best strategy is to admit it. If you say something, like “I’m nervous” or a humorous “Is it hot in here to you?” the admission releases your mind from the work of pretending to be something you are not. It frees your brain to instead focus on reconnecting with the group and the subject at hand. Most people can connect with the emotional experience of feeling nervous. They are less likely to connect with a pretentious cover-up.

Finally, one of the secrets of being interesting is to limit your interactions. Asking for attention too often anes-

thetizes people to your voice (or phone calls, or e-mails). Overexposure isn't just a problem for movie stars. Think about the people that you find most interesting. Chances are they are not the ones that rattle on every time they get a chance. If you are prone to overdo it, try out a Clint Eastwood silent type approach at your next meeting and watch how much more attention you command when you do finally speak.

Don't Scare People or Make Them Feel Guilty

Stories that use fear or shame to mobilize action may seem effective in the short term but can be counterproductive over the long term. Overdoses of fear and guilt eventually immobilize people. These emotions are "move away from" emotions, not "move toward" emotions. Shaming people with stories of declining rain forests or scaring them with stories of how the competition is kicking your butt can transform an audience of bright professionals into angry activists or chin-jutting belligerents. The "move away from" reagents flooding their bloodstream create unpredictable antagonisms within their own group and lessen their ability to connect with those they need to influence.

Even an underdog story stops being effective once your dog is on top. That guy from the UN who sucked the lifeblood out of our group is a good example of the downside of using a story to influence through the emotions of guilt or shame.

One of the toughest influence tasks in the last century was convincing the South to give up slavery. Although some abolitionists favored stories of shame and sin, preaching at slaveholders to repent, Abraham Lincoln fa-

vored stories of humor that prompted creative shifts in perspective. Of the Mexican War, he said the whole affair reminded him of the farmer who said, “I ain’t greedy for land, all I want is what joins mine.”

I found a good Lincoln story in the book *The Humorous Mr. Lincoln*, by Keith Jennison. After a long argument about slavery with his old friend Judge T. Lyle Dickey, Lincoln awakened Dickey in the middle of the night. He invites Dickey to participate as a character in three sequential stories. He asks him to consider “if enslavement is based on color, then the first man you meet with skin lighter than yours has the right to enslave you. If it is a question of intellect then you are slave to the first man you meet who is smarter than you are. And if it is a question of interest, then anyone who can make it his interest gains the right to enslave you.” He connects to Dickey by introducing a novel perspective—not by inducing shame or guilt. (Note that this kind of story requires slower pacing so personal images can form in your listener’s mind. They need time to imagine a person who has lighter skin, is smarter, or more ambitious.)

Lincoln knew that humor and story could influence better than humiliation and shame. He was even attacked for his leniency on his enemies. One woman told him that he should destroy his enemies. He answered, “Isn’t that what I do when I make them friends?” His is the storyteller’s style of influence—not seeking to win but to erase the lines that divide. When challenged to a duel Lincoln’s choice of weapons best exemplifies his attitude toward the “duel” strategy of resolving differences. Eschewing the options of daggers, swords, or pistols, he said, “How about cow dung at five paces?”

Do Intrigue and Captivate

Ensure your story is interesting by talking about that which interests your listeners. Talk about their world, their hopes, their dreams, their pet peeves, or their secret fears. *Or* your world, hopes, dreams, pet peeves, or secret fears. Just make sure you talk in specifics about something you know personally. Generalizations are boring. Everyone is interesting if you peel away the generalizations, facade, and politically correct mumbo-jumbo. Playing it safe isn't interesting. Being superficial isn't interesting. Authenticity is interesting. Passion is interesting. Authentic human tragedy and comedy are interesting.

A healthy sense of curiosity is the best long-term strategy to ensure your stories are interesting. Eleanor Roosevelt stated in a letter that she couldn't understand how anyone could have trouble "getting through to so-and-so" or to any particular group. She wondered "if they had any curiosity at all." Your curiosity about whomever you wish to influence is the cornerstone of your ability to hold another's interest. Only genuine curiosity can reveal to you the kind of story that will earn their attention. There is a world of difference between being "curious" about someone and "trying to understand" someone. Curiosity is more egalitarian, full of wonder, ready for surprises, and seeks permission. Trying to understand implies superiority, a finite framework of logic, and frankly, carries connotations of resentment about having to make the effort. If you find a person or group boring it bounces off them and sticks to you.

If you are genuinely interested you will be interesting. Find your curiosity. Your most interesting stories are the

stories your curiosity reveals. When I speak to corporate groups, I tell a story about “bathroom sabotage.” After a big meeting two people go into the bathroom, check under the stall doors for feet, and then say what they *really* think, “*That* was a waste of time.” This short story is more interesting than saying people don’t tell the truth in meetings but are more honest later in private. It resonates with what they know from personal experience. My curiosity earned me that story. I was interested enough that people told me what really happens behind the scenes after meetings. Your curiosity will help you find stories that grab attention because they are so “real.”

Consistent curiosity will fill your story bag with tons of apparently unrelated stories that miraculously appear just when you need them. Bizarre tales from strange places or new fields of thought attract people’s attention. Begin a story with “A friend of mine who used to be a swami said that when she was living in the ashram . . .” or “I met this guy once who had been a truck driver, a drug dealer, and a preacher for the Jehovah’s Witnesses . . .” and you’ve got people’s attention.

Sometimes bizarre details will help you capture people’s attention. A former colleague used to tell the familiar story about how in both heaven and hell people sit around a big table loaded with a feast, each person holding a fork six feet long. In hell they starve to death because they can’t get the fork to their mouths and in heaven they use the long forks to feed each other. This is a good story about cooperation but this guy would turn it into an irresistibly interesting story. He would go on and on about hell and how rats (he’d do rat noises) were crawling around on the table and the smell of rotting food was like garbage sitting in the August sun. His rather adolescent glee in grossing

everyone out made the story more interesting and added sensory and emotional stimulation that better glued the story to our memory. I certainly never forgot it. Tangents can add accent color to your message.

If you always “get straight to the point” there may be times when you wonder why you are the only one there. Add some color to your point. Make it more inviting with images, smells, and sounds so you can attract a crowd to parade with you to your point.

Do Connect at the Level of Humanity

One Sunday morning in church a lady came to the front of the sanctuary to ask for money for a church bus. A building project had just swept the coffers dry so her influence task was a difficult one. She started by asking everyone to slide six inches to the left. Then she stood silently. She was not going to continue until we did. People looked disconcertingly right and left but we did it. Then she asked us to slide six inches to the right. We did. She then announced that we had collectively succeeded in dusting about 80 percent of the surfaces in this church and if we could accomplish that using only our bottoms what else could we do together? It was a “gotcha” sort of moment that made everyone smile. There wasn't a person in church who didn't have a bottom. And since we don't usually talk about our bottoms in public, much less in church, her story not only connected us with our common humanity, it connected us to a common vulnerability that dropped whatever defenses we might have erected to help us ignore her request for money. She got her bus.

Humor connects us to our common humanity. George Carlin, the comedian, does a whole schtick about what we

do when a piece of food falls on the floor. I don't care if you are a CEO, a housekeeper, or a movie star, you have faced the dilemma of a piece of food that you really, really wanted to eat falling on the floor. Do you pick it up, dust it off, and eat it anyway or do you throw it away? Does it matter to you if someone is watching? This common experience is a great equalizer that connects us at a point of our common humanity. Most of the time, you can't start off with everyone on the same wavelength in terms of what you want them to do or believe, but you *can* get them on the same wavelength in terms of our common experiences as human beings.

The best thing you have going for you as a storyteller is that you are a human being. You already understand what most humans love, hate, fear, long for, and what we mourn. Your best stories connect your listeners to you and to each other at these points of common experience. In the middle of a tense meeting you might weave in a story about your daughter's kitten. You may not agree on anything else all day, but you can be confident that just about everyone loves kittens. Tell about a deep hope or a deep fear. You will usually find you are not alone. Tell of your passion or your sense of fun. Passion and fun are irresistible. Even if I don't share your passion for restoring cars I know passion when I see it. When a guy displays his passion in searching for that one missing rear bumper and the joy he felt when he found it after four years of combing junkyards, the joy connects us.

Mary LoVerde, author of *Stop Screaming at the Microwave*, tells many stories as a keynote speaker. She believes that connecting to each other and to our passions helps us deal with the stress in our lives. At one point she asks members of her audience to share the hobby that they

love passionately. Many raise their hands and when she asks them to tell about it, the audience is plainly curious. One woman said, "I make bridal veils" and her face shone with a passion that captured our interest as Mary asked a few more questions that drew out intriguing details of doing her sister's wedding the previous month. When her eyes rolled about the argument they had over which lace to choose, we all laughed—we've been there and it was easy to connect.

I heard Maya Angelou speak once and although I haven't been able to find the exact quote I often paraphrase what she said. My paraphrase of her words goes (imagine Maya's dignified voice in your head): "We are all alike. From Boston to Bangladesh we all want someone to love. From Paris to Poughkeepsie we all have the *audacity* to want someone to love us. From Kernersville to Cairo we want our children to be healthy and successful. From Cincinnati to Syria we all want to feel that we are doing a good job." And then she added with a wry smile, "And we all want to be paid just a little bit more than we think we are worth." Tell a story about any of these things and you will connect people to their common humanity. Across that connection you can deliver your message. Without that connection it falls, unreceived, into the disconnected space between you.

Do Leave Them Feeling Hopeful

To influence, you must provide your listener with hope for a future that is reachable, worth their effort, or both. You can only nurture others' hopes with your own hopes. The most common reason people fail to influence is that they have secretly lost hope, feel powerless, or have become

lost in contempt for the very ones they wish to influence. This makes your stories half-hearted or, worse, heart-less. Powerful stories need heart. Hope is the intangible life force of truly influential stories. Find your hope and hold onto it. Your ability to influence comes and goes along with your belief in your success.

At times, the goal you desire and promise feels almost impossible. Civil rights, environmental reform, world peace, or even goals like doubling revenue, receiving credit for a job well done, or improving our school system can seem so far from attainable that action feels futile. Influence in these situations is a question of faith, not clarity, not strategic planning, not action items, and definitely not willpower. Tell a story that brings faith and hope and you can achieve success without perfect clarity, without accurate strategic planning, without unanimity in decision making, and best of all, without total dependence on willpower.

Once I listened to a government employee bitterly complain that there are no good leaders left. He had lost hope in finding goodness in his leaders and his hopelessness immobilized his ability to influence others. I asked him to tell me a story of a good leader he knew from his past. He told a story of a man of integrity and honor who made tough decisions and resisted political pressures that promised ease over ethics. He described a man who never gave in to pressure and did the “right thing” no matter how difficult. His voice and affect shifted as he spoke about the kind of leadership that gave him hope. We could see his disillusionment dissolve as he revisited his relationship with this man. He had seemed hopeless when his story told him “there are no good leaders.” Memories of his mentor reconnected him to his hope. To sustain this sense of hope he would need to remember this story until he created his

own new story. I asked him to imagine this wonderful leader (now dead) standing before him passing him a torch and asking him to pick up where he left off. Asking him to *become* the kind of leader he searched for—to first find in himself what he wanted to see in others. He got misty and we could see the piece had fallen in place. It is a powerful event when we reclaim our hopes and dreams. Many of us have lost hope. We need to find it again. We can't influence others without it.

Cynicism and apathy are simply defenses against hope. People are afraid of hope. It opens us up to disappointment again. Hope demands action. You cannot feel hope and remain idle. Hope demands that you release your comfortable theories about your own limitations and the limitations you perceive in your environment. As you become more influential you may begin to see that the product you are selling is hope. It is much easier to sell a story that you buy into yourself. Nelson Mandela brilliantly articulates the challenge we face when we strive to awaken hope.

Our deepest fear is not that we are inadequate.

Our deepest fear is that we are powerful beyond measure.

It is our light, not our darkness that frightens us.

We ask ourselves, "Who am I to be so beautiful, talented, gorgeous, fabulous?" Actually, who are you NOT to be?

You are a child of God.

Your playing small does not serve the world. There is nothing enlightened about shrinking so that other people won't feel insecure around you.

This is not just in some of us, it is in everyone. And as we let our light shine, we unconsciously give other people the permission to do the same. As we are liberated from our fears, our presence automatically liberates others.

Nelson Mandela, 1997

Your story of hope, your desire to get others to believe in themselves, your message about performance, ethics, or compassion begins first with your own beliefs and your own hopes. The secret of telling a story of influence is not found by asking the question, “How do I tell a story even though I don’t believe it will make a difference?” but “How do I begin to believe I can make a difference?”

HAND-OUT 1

UNICEF IN PAKISTAN

About UNICEF

UNICEF is the driving force that helps build a world where the rights of every child are realized. We have the global authority to influence decision-makers, and the variety of partners at grassroots level to turn the most innovative ideas into reality. That makes us unique among world organizations, and unique among those working with the young.

We believe that nurturing and caring for children are the cornerstones of human progress. UNICEF was created with this purpose in mind – to work with others to overcome the obstacles that poverty, violence, disease and discrimination place in a child's path. We believe that we can, together, advance the cause of humanity.

We advocate for measures to give children the best start in life, because proper care at the youngest age forms the strongest foundation for a person's future.

We promote girls' education – ensuring that they complete primary education as a minimum – because it benefits all children, both girls and boys. Girls who are educated grow up to become better thinkers, better citizens, and better parents to their own children.

We act so that all children are immunized against common childhood diseases, and are well nourished, because it is wrong for a child to suffer or die from a preventable illness.

We work to prevent the spread of HIV/AIDS among young people because it is right to keep them from harm and enable them to protect others. We help children and families affected by HIV/AIDS to live their lives with dignity.

We involve everyone in creating protective environments for children. We are present to relieve suffering during emergencies, and wherever children are threatened, because no child should be exposed to violence, abuse or exploitation.

UNICEF upholds the Convention on the Rights of the Child. We work to assure equality for those who are discriminated against, girls and women in particular. We work for the Millennium Development Goals and for the progress promised in the United Nations Charter. We strive for peace and security. We work to hold everyone accountable to the promises made for children.

We are part of the Global Movement for Children – a broad coalition dedicated to improving the life of every child. Through this movement, and events such as the United Nations Special Session on Children, we encourage young people to speak out and participate in the decisions that affect their lives.

We work in 190 countries through country programmes and National Committees. We are UNICEF, the

UNICEF's history

UNICEF past, present and future

1946

Food to Europe

After World War II, European children face famine and disease. UNICEF is created in December 1946 by the United Nations to provide food, clothing and health care to them.



© UNICEF/ICEF-3895/Jack Ling

1954

Danny Kaye

The movie star Danny Kaye becomes UNICEF's "Ambassador at Large." His film Assignment Children, about UNICEF's work in Asia, is seen by more than 100 million people.



© UNICEF/ICEF-1887

1961

Education

Following more than a decade of focus on child health issues, UNICEF expands its interests to address the needs of the whole child. Thus begins an abiding concern with education, starting with support to teacher training and classroom equipment in newly independent countries.



© UNICEF/ICEF-0318

1953

UNICEF becomes permanent part of the UN

The UN General Assembly extends UNICEF's mandate indefinitely. UNICEF begins a successful global campaign against yaws, a disfiguring disease affecting millions of children, and one that can be cured with penicillin.

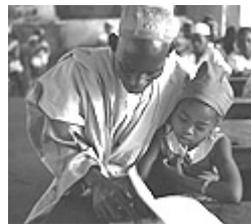


© UNICEF/HQ54-001

1959

Declaration of the Rights of the Child

The UN General Assembly adopts the Declaration of the Rights of the Child, which defines children's rights to protection, education, health care, shelter and good nutrition.



© UNICEF/ICEF-4771/M & E Bernheim

1965

Nobel Peace Prize

UNICEF is awarded the 1965 Nobel Peace Prize "for the promotion of brotherhood among nations."

© UNICEF/HQ65-0002

1979

International Year of the Child

Marked by celebrations around the world, people and organizations reaffirm their commitment to children's rights.



© UNICEF/HQ93-1616/Lemoyne

1982

Child Survival and Development Revolution

UNICEF launches a drive to save the lives of millions of children each year. The 'revolution' is based on four simple, low-cost techniques: growth monitoring, oral rehydration therapy, breastfeeding and immunization.



© UNICEF/HQ91-0241/Toutounji

1989

Convention on the Rights of the Child

The Convention is adopted by the UN General Assembly. It enters into force in September 1990. It becomes the most widely- and rapidly-accepted human rights treaty in history.



© UNICEF/HQ93-1868/Charton

1981

Breastfeeding Code approved

The World Health Assembly adopts the International Code of Marketing of Breastmilk Substitutes in order to encourage breastfeeding, and in so doing diminish the threats to infant health.



© UNICEF/C43-12/McCloskey

1987

Landmark UNICEF study

UNICEF's study Adjustment with a Human Face prompts a global debate on how to protect children and women from the malign effects of the economic adjustments and reforms taken to reduce national debt in poor countries.



© UNICEF/HQ94-1385/Little



© UNICEF/HQ90-0117/Mera

1996

Children and conflict

War's effect on children receives serious attention in the Machel Report: The Impact of Armed Conflict on Children, a study supported by UNICEF.



© UNICEF/HQ95-0492/Lemoyne

2001

Say Yes for Children campaign launched

The Global Movement for Children begins mobilizing every citizen of every nation to change the world with children. The Say Yes for Children campaign builds on this momentum, with millions of children and adults around the world pledging their support for critical actions to improve children's lives.



© UNICEF/HQ02-0148/Markisz

UNICEF in Pakistan

1990

World Summit for Children

An unprecedented summit of Heads of State and Government at the United Nations in New York City sets 10-year goals for children's health, nutrition and education.



© UNICEF/HQ95-0986/Chalasanani

1998

United Nations Security Council debates children and conflict

The Council's first open debate on the subject reflects the strength of international concern over the effects of war on children.



2002

Special Session on Children

A landmark Special Session of the UN General Assembly was convened to review progress since the World Summit for Children in 1990 and re-energize global commitment to children's rights. It was the first such Session devoted exclusively to children and the first to include them as official delegates.

UNICEF and Pakistan have worked together as partners since 1947. UNICEF's first country office opened in Karachi in July 1948 to provide emergency relief for the refugees seeking a new life in Pakistan.

During the 1940s-1990s, UNICEF launched massive campaigns to combat infectious diseases, provision of clean water and environmental sanitation, to establish a 'package' of basic inter-related services to promote the health and wellbeing of children, tackle women's rights issues and address women's multiple roles. The 1980s was the child survival and development era. The 1990s was the period when UNICEF took up the challenge to invest in human capital and efforts were made to increase government and donor expenditure on health, population, education and rural water supply. The vulnerable, particularly women and children were the prime beneficiaries. Two major conventions were ratified during this period – the Convention on the Rights of the Child (CRC) and the Convention on the Elimination of Discrimination against Women (CEDAW).

Key focus areas for UNICEF during the 1999-2003 period were child health, women's health, education, water and environmental sanitation and emergency humanitarian assistance. UNICEF's last Country Programme (2004-2008) focused on primary education, maternal and child health care (including nutrition), water, environment and sanitation and child protection and empowerment of adolescents.

Sources:

UNICEF website: <http://www.unicef.org/about/index.html>

Promoting Women and Child Rights in Pakistan: External Review of the Advocacy & Communication Programme 1996 – 2005 of UNICEF Funded by SDC

Verse Narrative from the Bazaar of the Storytellers*

By

W. L. HESTON

University of Pennsylvania, Philadelphia PA

INTRODUCTION: *BADALAS* AND THEIR CHARACTERISTICS

The South Asian subcontinent has a long indigenous tradition of verse narratives. The most famous of these are the two Sanskrit epics, the *Rāmāyana* and the *Mahābhārata*, which have been told and retold in later vernaculars not only in South Asia but also in Southeast and Central Asia.¹ The South Asian vernaculars have in addition their own local narratives, which have also been receiving scholarly attention during the last several decades. Like the Sanskrit epics, these too have usually been associated with Hinduism, although they are known and enjoyed by residents and visitors to South Asia, regardless of religion.²

During the past millennium, Islam has also been active in various parts of South Asia. Islam brought the classical traditions of Arabic and Persian; the latter was of particular importance to the development of Urdu language and literature as well as other literatures in the vernaculars of predominately Muslim areas of South Asia. The most famous verse narrative in Persian is Firdawsi's *Shah-nama*, ("Book of Kings"), an epic of some 50,000 couplets completed c. 1010 A.D. For its author, this epic was a form to be sung, "And now my narrator . . . compose me a tender tale, in words that shall make good sense and which the minstrel's genius may set to music."³

While Persian has the oldest attested tradition of narrative singing in the family of modern Iranian languages, the singing of verse narratives also exists as a living tradition in an Iranian language spoken in South Asia. This language is Pashto, an eastern Iranian language of present-day Afghanistan and northwestern Pakistan, which today preserves a tradition in the singing of verse narratives known as *badalas*.

With the advent of cassette recording technology, a thriving business in the singing and recording of these narratives has now also developed.

The center for this is Peshawar's Bazaar of the Storytellers (Qissakhwani Bazaar) in Pakistan's Northwest Frontier Province (NWFP). The storytellers (*qiṣṣa-khwāns*) are no longer seen in that bazaar, though they may be seen on streets of other cities. However, on the footpath of the broad street of Qissa-khwani and in the shops of the narrow lanes behind it, there are now dozens of vendors of cassettes.⁴ Included in these cassettes, and those of other shops scattered throughout the NWFP are these *badalas*, labeled by the title of the story and the name of the singer, and usually one cassette (both sides) in length. Several singers are particularly popular and account for the majority of titles; many stories are available by more than one singer.⁵

Traditionally, these *badalas* were sung in villages; some of the stories now sold on cassettes can also be found in the earliest extant Pashto manuscripts.⁶ Professional singers of these stories now sing them for private gatherings of Pashto-speaking audiences at weddings and other special occasions not only in the NWFP but sometimes as far away as Karachi.⁷

The titles generally consist of one or two names; if one name, it is usually a man's and the story involves conflict. If there are two names, it is usually a man's and a woman's and the nominal subject is romance. Some of these romances are found elsewhere in the Middle East, and have come into Pashto probably from Persian, perhaps via Urdu. Thus there are Pashto versions of Shirin and Farhad, Laila and Majnun, and Yusuf and Zulaikha.⁸ There are also *badalas* with heroes (and heroines) specifically identified with Pashto-speaking communities of both Pakistan and Afghanistan, in these the hero is usually a khan. These include Adam Khan and Dur Khanai, Fatah Khan and Rabiya, and Jalat and Mahbuba, plus others often attributed to Pathans but perhaps from other sources.⁹ Modern "romances" take new twists reflecting the changes in society, and hero and heroine elope by car rather than horseback in attempts to avoid family feuds and tribal justice.¹⁰

Some of the stories of conflict are also borrowed from the Middle East. Stories about Ali, the first Shia Imam, are very popular and sometimes even run to three cassette tapes in length. Mir Khatam / Hatam, said to be a son of Ali's paternal uncle (Hamdani 1981: 74), has become a folk hero, and stories relating to the battle of Karbala are available from a number of singers. However, most stories of conflict are concerned with the Pathans. Some are purely tribal, closely paralleling anthropologist's case histories, as revenge is carried out over

generations. Others are stories which can be traced to specific events of the 19th and 20th centuries; most of these involve conflict with the British.¹¹ Perhaps the most widely known in Pakistan is the story of Ajab Khan, who kidnapped a British officer's daughter from a Kohat bungalow in 1923 (killing her mother in the process) to take revenge on the British for their violation of purdah of the women in his village. This event, dramatized in an movie made in Pakistan some years ago, was retold in national magazines and newspapers there in 1983 when the girl, now an elderly woman returning to visit the scene of her kidnapping and her mother's grave, was given a warm welcome in the NWFP. Kipling's "Ballad of East and West" ("Oh, East is East . . .") has its Pashto counterpart, where Kamal the Border Thief becomes Kamal Khan, an upholder of Pathan tradition taking revenge on the British for killing his brother. The latest stories are about heroes of Afghanistan in their battles with the Russians, reflecting the current political situation.

A small percentage of these verse narratives find their way into print; perhaps three dozen were available during autumn, 1983, in the form of little booklets of 40 to 100 pages with brightly illustrated covers which were sold for a few rupees.¹² The largest selection was available in and around Qissa-khwani Bazaar; copies can also be found for sale in little shops or on the footpaths of towns elsewhere in the NWFP. Some of the stories have also been printed by the Pashto Academy with more dignified covers plus footnotes and introductions; these have not generally been the versions sung on the cassettes found in the bazaars.

Perhaps the most extensive source of stories is the singers themselves. Printed versions, often in tatters, and composition books filled with hand-written verses are kept locked safely in their tin trunks. Many of these narratives have been memorized by the singers; one singer offered a money-back guarantee if he missed a couplet in a narrative for which he no longer had a printed copy. Singers can and do extemporize these stories, but the best known versions of the stories—those sung by professional musicians either in private performances or for sale in cassette form—divide the labors of composition and singing.

The formal construction of these *badalas* is remarkably consistent, despite the variety of subject matter and the number of different poets who write them.¹³ They are made up of couplets, either rhyming couplets, as in a Persian *masnavi* (*aa, bb, cc*, etc.) or with an end rhyme (*aa, ba, ca, da*, etc.) like a *qasida* or *ghazal*.¹⁴ The couplets are grouped into units at the end of which there is a couplet with the poet's name, paralleling a tradition of both Persian and Urdu *ghazals*. After this signature couplet, a new set of couplets begins which will usually change

in end rhyme (if rhyming couplets were being used) or sometimes change the type of rhyme scheme itself.

As well as marking formal changes in verse patterns, these signature couplets have at least three functions: (1) for discourse: in providing formal points at which the poet can identify himself and state his views; (2) for structure: in dividing the structure of the narrative into smaller units, the "building blocks" of which the narrative as a whole is constructed; and (3) for performance: to provide convenient breaking points in performance for instrumental interludes or for breaks in the performance itself—tea, a meal, or a night's sleep.

The first two functions can be seen in the following translation of some portions of a story by Ali Haidar, whose pen-name is Joshi, a folk poet from Smela but living in Takht-i Bahi in 1983. It is a story of conflict with a tribal framework, and hinges on the rivalry of paternal cousins, a notable feature of Pathan society.¹⁵ At least two printed Pashto versions were available in 1982, and at least three commercially produced tapes were also available in 1983.¹⁶ This version is taken from a Lok Virsa tape sung by Ihsanullah and recorded by Mumtaz Nasir in 1982; the couplets are numbered to permit the reader to gauge the proportions of untranslated couplets, which are summarized in brackets.¹⁷

This story consists of twenty-six units; all the signature couplets have been included here with Roman numerals for references of this paper. The couplets of section I use an end-rhyme scheme based on *-and* (couplet 1: *qand* "sugar" and *khwand* "taste"; 2: (*Hari-*) *éand*; 3: (*bu-*)*land* "tall", through 10: (*tsar-*)*gand* "plain(ly)"). Section II has rhymed couplets (11: (*Ca*)*yān* "clear" and *khān* "Khan"; 12: *yād* "memory, mind" and (*Ram-*)*dād*, through 25: *úcat* "up" and (*ijā-*)*zat* "permission"). Section III also has rhyming couplets; there are about an equal number of rhymed couplets and end-rhymed couplets in the story as a whole.

TEXT: THE STORY OF RAMDAD KHAN¹⁸

1. I'll tell you a story as sweet as sugar.
While listening, see how it tastes!
2. Lend ear to it! There was a young man named Ramdad.
He was living in the village of Harichand.
3. Everyone got pleasure from his face—
Wheaten complexion and courageous, tall in stature.
4. At the time Ramdad turned twenty,
There was no one so lucky as he.
5. His reputation for generosity spread in all directions;

- He passed his life with head held high.
6. Brave men please everyone except their cousins;
 Those cousins finally made trouble for him.
 7. Is there ever room in hearts of cousins
 When one is miserable, the other so honored?
 8. 'They found enemies for him in place after place,
 Though Ramdad had not liked doing wrong from the
 start.
 9. 'There is this proverb, "One who is boxed in battles himself
 out,"
 So the brave Mohmand put a sword under his arm.¹⁹
 10. Just keep yourself from them, Ali Haidar!
 Don't plainly treat the enemy as trifling! (1)
 11. Now for you I'll make the whole story clear;
 'There was no doubt about Ramdad Khan's courage.
 12. Keep in mind the other brother named Ghazan:
 Ghazan was senior to Ramdad in age.
 13. A talebearer among them was making mischief,
 "Hey, Ramdad, I'm telling you the truth!
 14. Yesterday I heard about your cousins;
 Many people are stealing around in search of you!
 15. I've told you in private the secrets of your cousins;
 Keep to yourself, don't trust enemies.
 16. 'They tell this thing to one and that to another;
 In a little while they'll desolate their house."
 17. Ramdad then said, "Ghazan, my brother,
 Let's either take our household and go from this land,
 18. Or allow me my wish, older brother—
 Have the fun of seeing me fight tomorrow.
 19. 'The cousins have plotted for my death;
 'They're setting snares for me in place after place.
 20. Death will indeed thus once come at the end;
 I'll go to fight tomorrow, if you agree.
 21. Either I will put the enemies beneath the earth,
 Or the time for my turban will have passed away.
 22. Either I will scorch myself upon the sword,
 Or I will put them beneath black earth."
 23. 'Then Ghazan said, "All right, don't be patient,
 I don't think that you should be constrained."
 24. Night passed, God help us, morning comes;
 Ramdad Khan and Ghazan go off to fight.
 25. O Ali Haidar Joshi, they got up!

- They left, they're getting their parents' permission (II)
26. Ramdad Khan and Ghazan prepared for battle;
They went, they stood before their parents.
27. These words came from his lips,
"Our dear father, learn of this!
28. Our cousins have harassed us in our homeland.
They've made a decent life difficult for us.
29. They're laughing and mocking us everywhere:
We sit ashamed on our beds like thieves.
30. They don't understand the strength of my sword.
If they did, then they wouldn't act this way.
31. Give me permission to go after them, father!
My brother will go with me, not stay home."
32. His father said to him, "Ramdad, my son,
Make your heart patient, don't go to fight!
33. Pack up the household, leave for another village;
Make an effort to harm no one!
34. If you brothers both are thus united,
All the land will be a garden rose for you.
35. I'm a graybeard, children, heed my prayer!
Don't refuse this request of mine!
36. It's better, Ramdad, to be meek, but if that can't be,
May your sword not fall behind in blows."
37. Now Ramdad packs up the household, Ali Haidar!
No back talk to his father came from his lips. (III)
38. The tree which gives fruit by God's power,
Suffers being hit by stones every time.
39. No one throws stones at a fruitless tree,
For there would be no good or worth in that.
40. It was quite difficult, yet he would not anger his father;
Ramdad migrated from his village.
41. He built a fort in Koper;
Hear the new tale after that, young man!²⁰
- [*The Ranizai do not want him there, and he wants to fight back.*]
53. His father has given him permission, he has mounted his
horse;
Each one will demonstrate with strength.
54. O Ali Haidar, people were surprised!
With what miracles will Ramdad fight! (IV)
- [*The fight takes place, Ramdad is victorious, but instead of killing off the survivors, he invites his captives home for a banquet.*]
71. O Ali Haidar Joshi, a mistake is being made!

Real men never like such acts. (V)

[*The guests go home, and then invite Ramdad to their village. Asaf Khan now takes Ramdad's side, but Zebani still regards him as an enemy.*]

89. 'Tell the story thinking well, Ali Haidar!

Don't let it go off uncharted. (VI)

[*Asaf Khan has his son swear to watch over Ramdad, and offers an invitation as Ramdad is about to leave.*]

104. O Ali Haidar, Asaf now called out,

"Whether it's afternoon or night, don't worry!" (VII)

[*Ramdad's enemies, including Zebani, invite Ramdad's cousins to come and join in fighting Ramdad, who will now be helped by Asaf. Ramdad learns of this, and knows he'll have to fight.*]

122. Pathans don't see their own death, Ali Haidar!

On a point of honor they jump from a cliff. (VIII)

[*A total of over hundred men, including Asaf and his son, are gathered to fight.*]

132. Now Ramdad goes off to fight, Ali Haidar!

His goodness is remembered by Asaf Khan. (IX)

133. Ramdad went and stood in his line;

His enemies were all in danger.

134. He says, "All will go under the earth today,

Or all will be filled up with the blood of Ramdad."

135. I heard this proverb from long ago:

'Though a cousin can't yet clean his nose,

136. A cousin never fears a cousin,

'Though one's of eagle's weight, the other, a pigeon's.

137. A cousin never becomes yours, is the proverb;

Don't be misled by his clothes, he is thief at heart.

138. Ramdad Khan goes out at the head of his troops;

With him are the upright men of Asaf Khan.

139. On the other side, his enemy's power

Is equal in both young men and weapons.

140. 'The troops' leader on the other side was known as Zebani;

He was then opposite Asaf Khan.

141. Ilam Khan was Zebani's full brother;

He thought himself superior to Asaf in strength.

142. Asaf Khan and Ramdad were on one side;

Zebani was in front of his group.

143. Whether it was Ilam Khan or Marjan or Isa Khan,

You count them! Musa Khan was with them too.

144. I've mentioned a few leaders at first;

They all were opposite Ramdad.

145. Coming face to face, they fought until twilight;
Blood was dripping from every limb of Ramdad.
146. Fine youths were lying in their blood;
Only eight or ten survived.
147. Only a few were left in Ramdad's group too;
They also were scarlet red with blood.
148. The mother of Kamal became a martyr in this;
She was put in grave in a front of the fort.
149. Both groups were equal in young men;
They fought face to face, playing with each other's heads.
150. Both Ramdad and Ghazan's eyes were red;
At night they climbed up into the Kachai fort.
151. Thus came a scream, Ali Haidar Joshi,
"Ramdad is climbing high up in the fort." (X)
- [*Ramdad destroys the enemy fort, and then he entertains his people*]
167. The guests took leave of him, Ali Haidar.
A time so fine will never come again. (IX)
168. Things were cheap everywhere at that time,
Whether it was rice or ghee or chicken.
169. Good cotton cloth cost an *anna* a yard,²¹
There were no machines, the weaver used to make it.
170. God's kindness was on those people;
Friends were truly devoted to friends.
171. The reason is that intentions were open;
People didn't slander one another.
172. But go now, you won't find friends anywhere.
If one is found, he won't come to your door.
173. But I'll quit! I'll go after the story again;
I'll make a try with Ramdad and Ghazan.
- [*A year passes and Ghazan goes back to his village.*]
179. Ali Haidar of Smela is saying these words.
What outcome will result from Ghazan's going! (XII)
180. At the time that Ghazan mounted his horse,
His sister pleaded much with him:
181. "The sun is setting, the dark of night is ready.
Spend the night comfortably in my house!
182. Some ten or eleven hundred people are waiting for you,
So pass the night at home, not in the grave."
183. Ghazan then said to her, "My sister, Zargara,
The cousins will taunt me tomorrow;
184. 'Ghazan is staying there out of fear!'
Because of the taunting, I'm going on my way."

[*The cousins surround him, as his sister had warned.*]

189. He killed three persons, Ali Haidar,
And Ghazan too fell face down on the earth. (XIII)

[*When Ghazan's horse returns, they go to find his body.*]

202. When Ghazan was found, Ali Haidar,
Alas, alas, the verses about him are burning. (XIV)

[*Everyone was now afraid to fight Ramdad, who wanders around, grieving over his brother. When Asaf Khan cautioned him not over-confident:*]

228. Ramdad said, "I by myself am greater than they.
I'm a lion in this world, Asaf Khan.

229. If anyone sees me with eyes awake,
They'll not sing *badalas* again, by God.

230. If I'm caught asleep, Asaf Khan,
Then don't put the blame on my sword."

231. When Ramdad Khan said that, Ali Haidar,
Asaf Khan talked, laughing. (XVI)

[*Five or six years pass; then his enemy hears that Ramdad naps under a chenar tree.*]

249. The heart of the poet, Ali Haidar, is in pain over this.
I think he shouldn't die while sleeping. (XVII)

[*His sister, Zargara, has a bad dream:*]

259. In her sleep, Ali Haidar, she was calling out:
"Get up, get up! Why are you laying there unaware!"
(XVIII)

[*His enemies succeed in shooting him and go to his house.*]

268. The enemies returned from it, Ali Haidar!
As a group, they attacked Kopar. (XIX)

269. After the death of Ramdad Khan, of enemies,
The eyes were red: listen to this, friends!

270. They entered the fort of Ramdad Khan,
They looted Ramdad's house; that was their wish.

271. They brought out from it much wealth and weapons;
They divided this legacy of those brave men.

272. Ramdad was lying languid-eyed upon the earth.
As if dyed red with his own blood.

273. Briefly, his property is divided into three parts;
After that, the women are distributed.

274. There was one wife of Ramdad and two of Ghazan;
The battlefield was empty as men all laid hands on them.

275. There's not just one cousin that I'll remind you of;
Marjan was the head of them all, I heard.

276. Shah Khan said, "Wife of Ramdad, get up!

323. In olden times, such ladies did not come into the world;
The modern ladies will ruin your house, people!
324. Now make a ruba'ci on this, Ali Haidar!
Don't let the evil eye come quickly to these verses.
(XXIII)
325. Lord, let no one be a husband to a slut!
A well-born man gets sick of life with her.
326. Bravo for Mirokhila in her widowhood!
She passed her life in modest respectability.
327. A well-born wife is very dearly gotten;
Unfaithful wives are cheap wherever you look.
328. Now I'll explain to you the situation about Ramdad;
Each man among the Mas'uds was making lament.
329. "O Ramdad, your heart was like a lion's;
Every man would leave the field to you.
330. You'd learned every style of swordplay;
All the Ranizai were awed by you.
331. Get up, get up, so I can pay you a visit!
You must have left with many longings in your heart.
332. Neither son nor daughter was born
On whom we could revive love for your life.
333. We said many would be lying dead with you.
Broiled by the gun on your shoulder belt.
334. Your own pride has struck you down, Mohmand youth,
You never were afraid of anyone!
335. Whether it was horses, cows or buffalos,
Your cousins have taken them off to Harichand."
336. Thus it happened, Ali Haidar of Smela!
They took off the bier of Ramdad, they went off. (XXIV)

[After further lament for Ramdad, the narrative turns to his sister, Zargara, who is being taunted for allowing her brother's killer to walk about unavenged. She gets Mas'uds and Safis to help her and the fight begins.]

361. That was the time without laws, Ali Haidar;
There was no English government in it. (XXV)
362. Ilam Khan was captured in that fight;
The Mas'uds and Safis were completely surrounding him.
363. Blows came down on him from every side;
He became powerless, quite wounded in the end.
364. At that time the sister of Ramdad Khan came up to him;
She had in her hand some knife or sword.
365. Ilam Khan said to her, "Listen, Zargara!
I too was a lion like Ramdad.

Khan by Muhammad Husain, the poet assures the listeners that there are not five grains (lit. one *miṣqāl*) of falsehood in his story. In tales not dealing with local events, a poet may say that he found the story in a book, and may even cite the language (e.g., Urdu in the case of Gul and Sanobar by Aman Gujerati) in which his source was written. There are no claims of originality or creativity where subject matter is concerned.

A third level of discourse is between the performer and audience; this will vary according to the type of performance. The performer may make decisions regarding the choice of story as well as the portions of that story to include, the length of musical interludes, and the additions of non-narrative passages. These decisions may depend on the purse of the sponsor, and also on the audience's reaction during performance. Even within the rather limited time-frame of commercial tapes, performances of a given version of a particular story vary considerably. Narrative units may be omitted or couplets from several units joined together (as in section XXV above at a private performance: see n. 14); sometimes there appears to be a pattern of dropping alternate couplets from an existing folk text. Other additions can include advertisements for the shop producing the cassette, sung with no change in rhythm or melody.²⁴

The Narrative Structure. These units ending with a signature couplet provide the poet-writer with a set of building blocks for his total composition. The first section commonly introduces the main character(s) and gives a general background, as in the story above. This is sometimes preceded by a section recounting how the story came to be written or, if it is a religious story, a section praising God and the Prophet. Once the story starts, the sections each tend to be units of action or to focus on one or two particular characters. The signature couplet is like a chapter ending, and folk texts in fact often have section titles and/or numbers following these signature couplets.

These units frequently end with a change in physical location that either has just taken place or is imminent. Thus in the preceding story of Ramdad, he leaves his original village (III), he goes off to fight (IV), guests leave (VI), Ramdad leaves (VII), and Ghazan leaves (XII). Sometimes the departure is from this world: Ghazan dies (XIII), Ramdad's wife dies (XX), he dies (XXI), and his killer dies (XXVI).

Many of these scenes fall into natural groupings. Thus a departure is usually the end of a decision-making scene; this departure may be to a battle, planned or unplanned, and the resulting death—the hero, or a friend of his, or an enemy (preferably British)—provides

another breaking point and a chance for the poet to comment appropriately on the circumstances.

The scene then shifts to those who will carry out the next sequence of action. The victor may himself bring home the good news, to be followed by a victory feast (section V above combines a battle and a dinner given by the winner to the loser; X has a battle, with the victory feast in XI). News of a death may be carried home by the loser's friend or his horse (XIV) and a scene of lamentation follows logically; plans for revenge may be another succeeding sequence. The news of defeat may be carried by telephones and telegraphs, relaying to the British headquarters the latest of Pathan deeds in the NWFP, and this too leads naturally to plans for another expedition and battle.²⁵

Physical scene shifts are not the only events that occasion the conclusion of a section. A hero may spend time in thought and decide not to fight; the conclusion of the thought process is the end of a mental battle. He may also seek relief from his customary obligations by retreat, for example, to a neutral tribal area or over the border to Kabul. Sooner or later, however, conflict comes again and the sequence is repeated. These sections thus form sets of units from which a number of these *badalas* are constructed.

The tales of romance—which, despite the billing of both hero and heroine in the title, are still basically about the heroes—are likewise built up from the smaller units.²⁶ An encounter between lovers replaces a battle and the ensuing scene of tears may be for separation from a still-living lover. Later events of the stories usually ensure that the lovers not only do not live happily ever after, and a number of battle sequences occur in the romances too.

Sometimes the units do not have physical movement but rather provide a way to focus on a single character. This may be a mother or friend in a lament (XXIV), a wife protesting (XX), or a protest followed by the poet's comments on it (XXIII). A letter and reply, for example, provide similar sequences.

What is perhaps as interesting as the use of building block construction is the poet's choices about what are *not* stopping points. Battles are, for example, complete units which are generally not broken up. The hero's failures (death excepted) tend to be downplayed. In the story of Chamnay Khan, it is not the hero's imprisonment but his escape that is the end of a scene. In the story of Ajab Khan, the climax of a scene is the decision to kill Mollie Ellis's mother, a deed distasteful to a Pathan hero. The signature couplet has Ajab Khan with knife in hand, an almost cinematographic representation. The actual killing is done at the beginning of the following scene, as part of the scene

leading to the more significant act of Mollie's kidnapping.

These narrative units ending with signature couplets thus contain sequences of action, many of which fall into patterns predictable not only in their logical sequence but also in their placement within the narrative unit.²⁷ The signature couplet then brings the story back to the poet-audience relationship, from which point it can continue with another sequence of actions.

Couplet construction. One noticeable point about the construction of the couplets in these narrative units is that they are generally complete units of thought (i.e., enjambment is rare). Exceptions tend to be pairs of clauses joined by a conjunction, often of an "either . . . or" type (as in 17 and 18), or linked modifying clauses (135–136) with flexibility in placement limited only by rhyme patterns.²⁸ Furthermore, not only is each couplet usually complete itself, but within the couplets, the hemistichs are usually complete clauses with a finite verb; some rare exceptions can be seen in couplets 3, 139, and 335 above.

Hemistichs with complete clauses imply at least two verbs per couplet, and many couplets have three and even more verbs in them.²⁹ These stories are highly verbal in character—long on action and short on adjectives and imagery.

The couplets also have their own word-order patterns, and these can be seen in translation most clearly in couplets which involve discourse of the characters.³⁰ The most common pattern is for discourse to begin in the second half of the first hemistich of a couplet. Less frequently, it starts in the beginning of the second hemistich and only rarely (never in this translation) does it start in the second half of the second hemistich (e.g., rarely will the hemistichs like those of 9 be found in reverse order). Once started, the discourse usually continues to the end of that couplet; if longer, it then usually continues in units of full couplets.³¹

Furthermore, the couplet position of the verb used to introduce speech is not independent of the choice of the verb. If *wayal* "to say" is used, it usually occurs at the beginning of the first hemistich of a couplet.³² When the entire couplet is discourse, and the verb of speech is in the second hemistich of the preceding couplet, some other verb of speech is often used, as is also the case when the discourse begins in the second hemistich. Or, put another way, if discourse is to start mid-hemistich, this is usually marked by a preceding verb *wayal*; in the remaining cases, the beginning of a hemistich will mark the beginning of the discourse.

Other couplets often show their own repeated patterns too, pat-

terns which are not fixed absolutely, but rather fall into categories which soon become familiar to singer and listener, and therefore contribute to similarities of structure within the narrative units.

These Pashto *badalas* are thus a genre in which couplets, patterned but generally independent of each other and themselves often composed of shorter clauses, are grouped together into sequences which form narrative units with endings defined by signature couplets. It is a flexible form, which accommodates various levels of dialogue and a wide variety of subject matter. And it is an oral form which has succeeded in adapting itself to modern recording technology, so that listeners today have a wide variety of stories to hear at the time and place of their choice which they can purchase in the Bazaar of the Storytellers.

NOTES

* Pashto materials used in this paper were collected in collaboration with Pakistan's Lok Virsa (Lok Virse ka Qaumi Idara / National Institute of Folk Heritage (Islamabad)). I am grateful to Lok Virsa's director, Mr. Uxi Mufti, and staff, particularly NWFP specialist, Mr. Mumtaz Nasir, for their generous assistance. I would also like to thank the American Institute of Pakistan Studies for a post-doctoral fellowship in Pakistan to collect materials. All views expressed are, of course, my own responsibility.

This paper was originally presented for an Association for Asian Studies Panel, titled "Heroic Narrative. Style and Structure," organized by Prof. Bruce Pray in 1984, and I thank both my fellow panelists and the audience for their comments. A book-length set of translations of these Pashto verse narratives is in preparation with the help of a grant from the United States' National Endowment for the Humanities. The abbreviations, CX, AX, and A-D refer to the stories about Chamnay Khan, Ajab Khan, and Adam Khan-Dur Khanai, respectively, which will be included therein; the numbers are the tentative couplet numberings.

Spellings are more or less consistent with Platts' *A Dictionary of Urdu, Classical Hindi, and English*, but macrons and other diacritics have generally been omitted except in parentheses and for specifying rhyme schemes.

1. I use "vernacular" for languages and dialects native to a region; it is intended to contrast with both literary / classical languages and "national" languages. In Pakistan, Pashto is the official regional language of the NWFP. A number of Pashto speakers in Afghanistan and Pakistan also have Persian as a second language. The national language of Pakistan is Urdu, and university classes are usually in English.

2. The forthcoming *Another Harmony: New Essays on the Folklore of India* includes not only a new collection of recent studies (mostly Hindu-related) but also an introduction by Stuart Blackburn and A. K. Ramanujan providing historical perspective on folklore studies in South Asia and noting the need for more studies of non-Hindu traditions (ms. p. 38).

3. Levy, 1967: 81 (Persian text: Vullers 1877-1879: II, 523: 1-2). This implies a two-step process involving a speaker (*sukhan-gū*) and a singer (*sarāyanda*);

the type of music referred to (*rāmīsh*) is also a word used in a compound (*rāmīsh-gar*) equated with “minstrel” (see Boyce 1957: 24ff.) The functional split between poet and singer is also discussed by Levy (1969: 31) who uses the term *ravi* (*rāvi*) for the singer. The latter is used by Pashto folk poets, particularly at the beginning of a new section after, for example, a digression (CX 57: “The *rāvi* resumes the story, hear the account!”) or where there is a shift in location (AX 148 “The *rāvi* says that when Ajab Khan came home . . .”), but the term seems to imply the source of the original story, not the poet or the singer of that particular version. The only major study I have yet seen on modern performance of the *Shah-nama* is on the coffeehouse prose recitations which are interspersed with chanting of the verses (Page 1977: 118, n. 1). Narrative singing in Persian of Afghanistan (Dari) has been studied by Sakata (forthcoming). It appears to be an Iranian tradition dating to pre-Islamic times which survives in several modern Iranian languages (Boyce 1957: 42-45).

4. The bookshops are found on the right side of the street (coming from Kabuli Gate) today, and in the maze of lanes behind it are the shops whose owners are the major sellers and producers of these cassettes, and sometimes the commissioners for versification of the stories. Several musicians have “studios” on upper floors of buildings in these lanes, and writers of these *badalas* pass through the bazaar at various times, thus creating a network of business, friendship, and sometimes kinship relationships.

5. An interview in Dec., 1983 by Lok Virsa’s Muntaz Nasir with the owner of the Sherbaz Khan Music Center of Qissa-khwani Bazaar concluded with one side of the 30-minute tape devoted to a listing of singers and titles of *badalas* in stock. There were over 400 different choices with over 130 titles by the most popular singer, and over fifty by two other singers. Altogether there were twenty singers represented in the *badala* stock, mostly singing alone, but some listed in combination.

6. See Blumhardt (1965); these early texts date only to the mid-17th century.

7. The *badalas* themselves sometimes mention the singing of *badalas*, as in 238 above. The traditional setting was a men’s guest house (*hujra*), maintained by wealthy individuals and used for entertaining, relaxing, and sleeping, but now being replaced by sitting rooms (Lindholm 1982: 22). A village performance might simply have a singer playing his rebab, accompanied by a drum consisting of a large clay pot (*mangai*).

Professional singers have always been available for hire, and with modern transportation, they are no longer dependent on local patronage. The professional musicians typically have a group consisting of one singer and two instrumentalists, one on a rebab, a stringed, plucked instrument, and one on drums usually *tabla*; a harmonium may also be included.

There are also a number of singer-poets, who improvise and sing these stories; even singers working from texts make a number of major and minor changes while singing.

No study has yet been done on the distinctive music style of this form of narrative singing; an anonymous article asserts that the melodies of *badalas* are “based on some raaga, mostly Peelu or Zila” (*Pakistan Quarterly* 1962: 22). The meters of Pashto poetry are based on stress (MacKenzie 1958); a system with fourth syllable stress fits well into rhythmic patterns in music consisting of 8, 12, or 16 beats.

8. There were at least three printed Pashto folk texts of Yusuf and Zulaikha available in 1983; they generally seemed to parallel the version by Jami in Persian with the couple’s rejuvenation at the end. The story is popular in other vernaculars of Pakistan: see Jatōi 1980: 4, 48, for Sindhi and 11, 13, 16, and 39 for Punjabi. But the story’s popularity is not limited to Muslim countries; a musical version by Lloyd

Weber and Tim Rice with lyrics in English ran for almost two years on Broadway in New York as "Joseph and the Amazing Technicolor Dreamcoat."

9. Jalat Khan and Mahbuba is said to be of Persian origin (Johnson 1982: 68) but has now been assimilated into Pashto. A more deceptive case is the tale of Yusuf Khan and Sher Banu, whose title likewise appears consistent with a Pashto origin and whose negative development was taken as "un des premiers critères permettant d'identifier un conte comme spécifiquement pashtun" (Johnson 1982: 71). However, the author gives his source as a Persian book whose handwritten pages were being used to wrap medicine (cf. interview of Ali Haidar Joshi by Mumtaz Nasir (Lok Virsa: unpublished field interview translated into Urdu: Jan. 25, 1982: 3-5)).

10. Thus a fairly recent story about Taj Muhammad and Namru tells of the elopement of Taj Muhammad with Namru, whom he had wanted to marry before forced to marry someone else. Problems with arranged marriages and the question of polygamy have been the subject of some discussion in women's magazines (e.g., "Second Marriages: another bid at happiness" anonymous article in *She*, Dec. 1983: 46-48).

11. Blackburn (1978: 136-137) cites historical ballads in Tamil with protagonists who die fighting with the British or who defy local social authorities. There are several differences between these heroes in Pashto and his in Tamil; in particular, the Pathan hero is usually a khan (a title indicating its possessor is one of the landowning elite of a village) and, as a Muslim would, not be associated with a local deity (cf. 147).

12. For a listing of some of these folk texts in Pashto as well as other languages of Pakistan, see Jatoi (1980). Pritchett (1981) has done a historical study of these folk texts in Hindu and Urdu.

13. While working on a selection of twenty folk texts, I have found almost as many authors, whom I believe to be still living. Several prolific authors have been interviewed; tapes of the interviews are held by Lok Virsa.

14. Infrequently, both forms appear in the same section. Thus in section V above, the section begins with an end-rhyme pattern and then switches to rhymed couplets for the remaining thirteen couplets of the section. In section XXV, there is likewise a switch but in this case a change of end-rhymes: (the first twelve couplets end with *-ār* (*wār*, *tayār*, etc.) and the last thirteen couplets end with *-ang* (*jang*, *nang*, etc.). This appears to result from the singer's joining of two different sections of text with the omission of some intervening couplets, including the signature couplet. See also the discussion of three forms by Hamdani (1981: 74).

15. In Pathan society, the emphasis "on the role of male cousins . . . is pervasive in all socio-economic dealings" (Ahmed 1977: 17). The violence depicted in this translation is not unusual; Lindholm (1982: 67) found that seven of seventeen killings of men by men were either of close cousins or their servants, and many other fights ended just short of death. Upon the death of a man and his sons, his property reverts to his brothers and their male children. This practice of inheritance through males only thus provides a strong economic basis for cousin rivalries. In this translation, "cousin" should be everywhere understood as paternal cousin (*tarbūr*); some of my informants suggest "enemy" as a more accurate translation.

16. One text (Hamdani 1981: 308-336) has an accompanying version in Urdu; a second text has been published by the Islamic Bookstore (Islami Kutub Khana, no date; 64 pp.; purchased, 1982, for Rs. 2; cover page title: *Nawe Qissa da Ramdad Khan Manzare* ("The New Story of Ramdad Khan the Lion")). The latter version has fifteen couplets about the hero's sister, Zargara, following the translation above.

It also has other interspersed verse forms, including the *rubai* referred to in couplet 324 above. The commercial cassettes of the story were by Wahid Gul, Fazli Qayyum, plus a third labelled "Rahmdad Khan and Pir," by two singers, Muhammad Jan and Ghulam Nabi.

17. There are several breaks in my copy, which may or may not be present on the original tape. In this story, couplet 168 has been added to fill a tape gap and the last two couplets are added where my tape has been cut off in the middle of a musical line. These three added couplets are taken from the Islamic Bookstore folk text which the tape follows fairly closely; each signature couplet usually corresponds to the end of a section (*parak*) in that text. No attempt to indicate musical interludes has been made in the translation.

18. The hero's name (*rāmdād*) is not related to the Hindu name, (*rām(a)*), common to the South Asian subcontinent, but is a Perso-Arabic compound whose first element (*rahīm* "mercy, compassion") has compensatory vowel lengthening with the dropping of an aspirate, a common linguistic phenomenon in Persian and Arabic borrowings into Pashto.

19. Mohmand refers to one of the Pathan tribes; others in this translation are the Ranizai, the Mas'uds, and Safis.

20. In this story, "fort" translates *qal'a*, a word usually used in South Asia to mean a (military) fort, but also used in some *badalas* for a house or cluster of houses. With their courtyards surrounded by high, thick walls, these houses give a fortress-like appearance, hence the translation here.

21. An *anna* was 1/16 of a rupee. The Pakistani rupee was about 18/US\$1 in 1985.

22. The translation here follows the Islamic Bookstore text.

23. For the use of story materials for social comment in other Iranian traditions, see Page (1977: 79-80), who gives examples from coffeehouse reciters of the *Shah-nama* that are similar to some of the comments in Pashto *badalas*.

24. For examples of some changes in texts, the insertion of *Ya Qorban!* and of an advertisement, see Johnson 1982: 25-26, 81, and 87.

25. These sequences have some parallels to the type-scenes in Middle English romances examined by Wittig (1978: 112-113, Table 6), which are divided into Plan, Scene, Challenge, Battle, and Death.

26. The length of the units seems to be somewhat longer in the romances; furthermore, the popular versions of the romances generally seem to have been written somewhat earlier than those which focus on conflict, whether tribal or with the British. Giving the relatively recent development of recording technology, it is difficult to say whether there has been an underlying change in the length of these narrative units, or whether this is the result of a gradual process of dropping of some signature couplets so that formerly separate units of an original composition are now conflated. This seems to have occurred, for example, in section XXV above, where it might have passed unnoticed if the rhyme schemes of both sections had been rhyming couplets instead of end-rhymes.

27. In general, the narratives are linear in time. One exception is Gul and Sanobar, which has a frame story. Another recent exception is a story about the Storytellers' Bazaar, in which the hero, Habib Nur, is told a story about his father which took place before he was born. The telling of the story functions as a flashback technique, where the listener is taken back in time, rather than forward, as would have been the case if the father's story were told first and then the son's followed that.

28. The independent clause is the first half of 136, but the last halves of 135 and

136 could be inter-changed if the rhyme scheme were an end-rhyme.

29. Thus in the first twenty-five couplets, for example, only one couplet (3) has only one verb, four couplets (2, 15, 17, and 20) have three verbs; and three couplets (9, 23, and 24) have four verbs.

30. Pashto has an underlying SOV (Subject-Object-Verb) word order; whereas English has SVO. The punctuation marks, including quotation marks, are not found in the Pashto text, and have been added for the translation. One conventional alternative for a quotation mark is a discourse-marking particle, such as *iti* in old Indo-Aryan or the particle *ki* of (New) Persian which has been borrowed into Hindi/Urdu. Pashto has a particle (*ci*) functionally similar to that of Persian which is often used with certain verbs of speech. The position of the discourse within the couplet appears to decrease the need for a discourse marker: only in one couplet (23) of this translation is discourse preceded by the particle which in turn is preceded by the standard verb of speech (*wayal* "to say"); in one other couplet (9), the particle introduces a proverb.

31. Some exceptions do occur; for example, with discourse within discourse, or with an answer in the second half of a couplet (221), or where the poet adds a phrase (275).

32. Although the use frequency of the discourse particle (cf. n. 3 above) in the 19th and 20th century South Asian narrative has not (to my knowledge) received comment, a lack of diversity of verbs of speech has been noted by Pritchett 1981: 165. For verse forms modeled on or borrowed from Persian prototypes this should perhaps not be surprising. The *Shah-nama*, for example, uses forms of one verb, *guftan* 'to say', the great majority of the time, regardless of the impression given by translators. Thus Levy (1967: 134-136) has thirteen cases of discourse (excluding four quotes in quotes); in ten of these, the Persian text has *guft* "said" (3rd sing.). However, the translation has "said" only five times and "saying," "retorted," "returned," "inquired" and "replied" once each. In the case of a 20th century oral prose narrative in Persian taped in Herat (Mills 1975), one verb (*guftan*) is used for discourse 99 out of 100 times (the exception being "to ask"). In the Pashto text of this translation, some form of *wayal* is used to introduce discourse nine times; it has always been translated with some form of "to say."

REFERENCES CITED

- AHMED, Akbar S.
1977 *Social and economic change in the Tribal Areas: 1972-1976*. Karachi: Oxford University Press.
- BLACKBURN, Stuart H.
1978 The folk hero and class interests in Tamil heroic ballads. *Asian folklore studies*, vol. 37/1: 131-149.
- BLACKBURN, Stuart H. and A. K. RAMANUJAN, eds.
1986 *Another harmony: New essays on the folklore of India*. Berkeley: University of California Press (Forthcoming).
- BLUMHARDT, James F. and D. N. MACKENZIE
1965 *Catalogue of Pashto manuscripts in the libraries of the British Isles*. London: Trustees of the British Museum.
- BOYCE, Mary
1957 The Parthian *Gōsān* and Iranian minstrel traditions. *Journal of the Royal Asiatic Society of Great Britain and Ireland*: 10-45.

HAMDANI, Raza

- 1981 *Razmiya Dāstānē* [English title page: Razmia Dastanain (Epics)]. Islamabad: National Institute of Folk (and Traditional) Heritage. (In Pashto and Urdu)

JATOI, Iqbal Ali, compiler

- 1980 *Bibliography of folk literature*. Islamabad: National Institute of Folk (and Traditional) Heritage.

JOHNSON, Benedicte

- 1982 Les contes légendaires pashtun: Analyse et traduction de cassettes commercialisées [Legendary tales in Pashto: Analysis and translation of commercial cassettes]. Mémoire présenté pour une maîtrise d'études iraniennes, University of Paris.

LEVY, Reuben

- 1967 *The epic of the kings*. Chicago: University of Chicago Press.
1969 *An introduction to Persian literature*. New York / London: Columbia University Press.

LINDHOLM, Charles

- 1982 *Generosity and jealousy: The Swat Pukhtun of northern Pakistan*. New York: Columbia University Press.

MACKENZIE, D. N.

- 1958 Pashto verse. *Bulletin of the School of Oriental and African Studies*, XXI: 319-333.

MILLS, Margaret Ann

- 1975 Afsaneh-e Xasteh Xomar. 'Tape accompanying *Cupid and Psyche in Afghanistan*. Afghanistan Forum (formerly Afghanistan Council of Asia Society), Occasional Paper No. 14. New York.

PAGE, Mary Ellen

- 1977 '*Naqqali*' and *Ferdowsi: Creativity in the Iranian national tradition*. Dissertation. University of Pennsylvania and University Microfilms.

Pakistan Quarterly

- 1962 Pathan folk songs. (Anonymous article) Vol. 10, Nr. 4: 17-23.

PRITCHETT, Frances W.

- 1981 Marvelous encounters: Qissa literature in Urdu and Hindi. Dissertation. University of Chicago.

SAKATA, Hiromi Lorraine

- The musical aspects of the Gorgholi epic of Afghanistan. *Edebiyat*. Philadelphia. University of Pennsylvania. (Forthcoming)

She

- 1983 Second marriages: Another bid at happiness. (Anonymous article). Vol. 1, No. 4. Karachi.

VULLERS, Joannes Augustus, ed.

- 1877 *Firdusii liber regum qui inscribitur Schahname*. Lugundi Batavorum: 1884 Brill.

WITTIG, Susan

- 1978 *Stylistic and narrative structures in the Middle English romances*. Austin and London: University of Texas Press.

HAND-OUT 3

THE CONCEPT OF CHILD FRIENDLY SCHOOLS

Concept of Child-Friendly School

Education is a basic human right and has been recognized as such since the 1948 adoption of the Universal Declaration on Human Rights. Education promotes an individual to reach to one's full potential, nurturing internal strengths and a sense of dignity. Education is considered as one of the most effective strategies for nation building, enhancing national unity, developing national identity and a sense of respect to one's own culture and that of others. In short, we may say that a country's education status mirrors the status of the country and its people.

Principles of Rights of Children

To ensure quality education for all students, the Child-Friendly-Schools (CFS) framework is guided by four major principles derived from the Convention of the Rights of the Child:

- Non-Discrimination,
- Best interests of the Child,
- Survival and Development and Participation.

Child Friendly Dimensions

The CFS framework includes three main dimensions:

- Inclusiveness,
- Child-Centeredness and
- Democratic Participation.

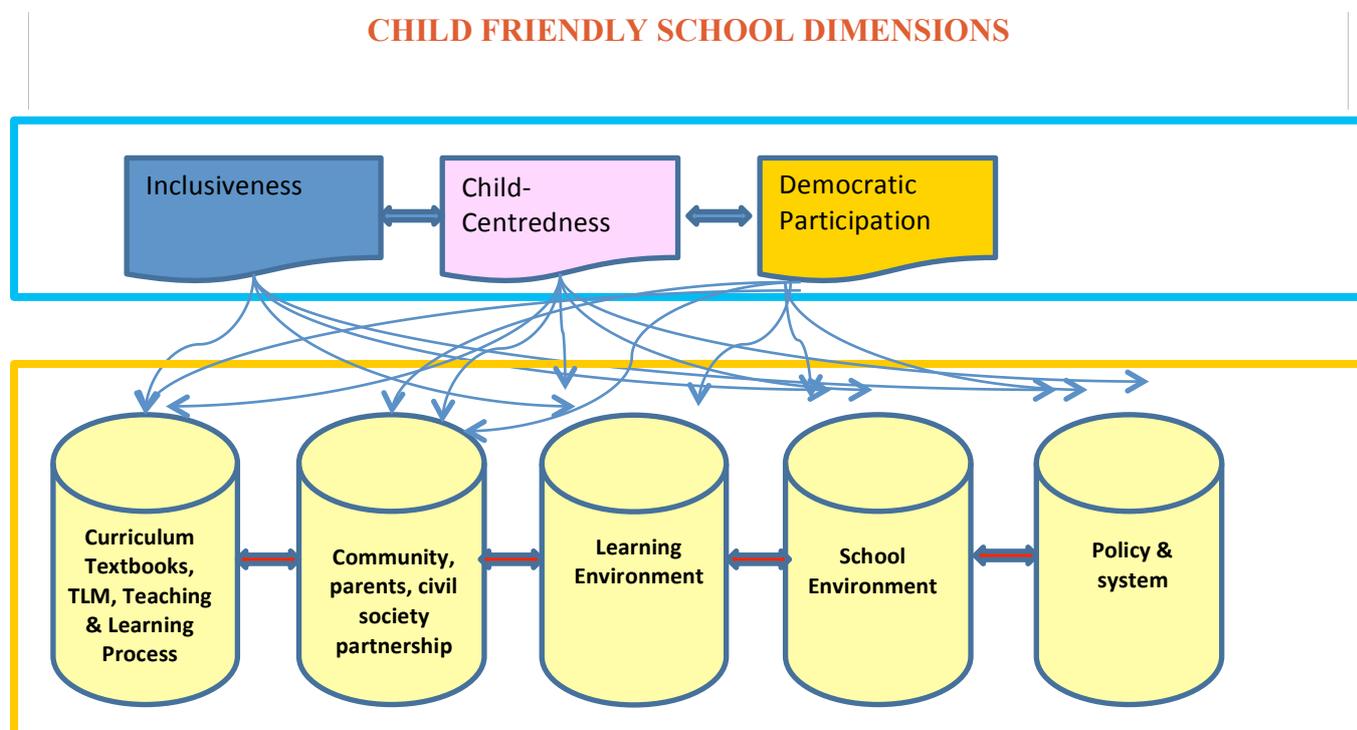
Inclusiveness: All children have a right to education. Non-discrimination means “welcoming and educating all children regardless of their gender, abilities or disabilities, economic situation, ethnicity or religious beliefs” (Art. 2). Access to education is not a privilege that society grants to children, it is a duty that society fulfills to all children. Schools need to be actively involved in ensuring that out-of-school children are enrolled (“child-searching schools”). Beyond enrolment, it is also about helping children stay in school and benefit from what it has to offer. This requires fair, transparent and non-discriminatory rules, strategies, provisions and measures in place to address the barriers that prevent eligible children from participating in education equally.

Child-centeredness: Following a child-centred approach, the whole education system stands behind every individual child, encouraging, challenging and providing opportunities that develop his or her own potential. Every child is capable of learning and school needs to be flexible enough to meet the needs of every individual child. Child development should be seen as a holistic concept that considers the whole child: his/her physical, cognitive, emotional, social, cultural and spiritual development. Schools need to provide a healthy, safe and protective learning environment for all children.

Democratic participation: This relates to the participation of children, families and communities in the management of their local school with the enhancement of dynamic relationships. It would facilitate schools to become community supported-resource centers with parents and communities playing an implementing role in school development and management. Parents and community receive the support they need through parenting education and receive training to fully play their

role to support the schools to fulfill their responsibility to ensure equity and quality of education for all children.

As depicted below, these CFS elements are incorporated into education and other related sectors for education programming for children.



**Child Friendly Schools - Access/Quality
Education/School Management
School as an Outreach of the Community**

Diagram 1: Mind-map of CFS

Child-Friendly-Schools approach include among others at the school level:

- Availability of buildings,
- classrooms, Water,
- Environment & Sanitation (WES) facilities,
- Age appropriate school furniture,
- Qualified teachers, teaching and learning materials

Child Friendly Schools and Meena Communication Initiative

Meena, in South Asia, has emerged as a successful advocacy and teaching tool which combines joyful and participatory learning with an effective messaging device for changing perceptions and behaviour that hamper the survival, protection and development of children. Meena is a nine-year old spirited

cartoon character of a girl who braves the world on a range of issues from education, health and gender equity to freedom from exploitation and abuse of children in her village.

Meena has been used as a tool to impart important messages on gender, child rights, education, protection and development through, comic books, animated films, posters, radio series, and importantly as a discussion and teachers' guides. In Bangladesh, for instance, Meena stories have been incorporated into formal and non-formal schools curricula. In Pakistan, the Meena Communication Initiative is being systematically integrated as a communication resource into the work of the education and other sectors.

One of the tenets of Child Friendly Schools is in-service teacher development programme which is based on 'joyful learning', child-centred gender sensitive teaching and learning methodologies. Meena Communication Initiative fits ideally in this context. UNICEF Islamabad, in partnership with Center for Communication Programs, is piloting an initiative for introducing, promoting and integrating communication material based on Meena in mainstream schools for social mobilization.

HAND-OUT 4

MEENA COMMUNICATION INITIATIVE



Who is Meena?

Meena is a cartoon character from South Asia. She is a spirited, nine-year-old girl who braves the world – whether in her efforts to go to school or in fighting the stigma surrounding HIV/AIDS in her village.

Meena is widely recognised and appreciated in most South Asian countries, and is a successful advocacy and teaching tool for girls' and children's rights. The Meena figure has achieved remarkable popularity as she tackles the key issues affecting children, and the threats to the rights of millions of girls in South Asia.

The Meena Communication Initiative

UNICEF developed the Meena Communication Initiative (MCI) as a mass communication project aimed at changing perceptions and behaviour that hamper the survival, protection and development of girls in South Asia.

Following eight years of extensive research in the region since the initial conceptualization, UNICEF launched the Meena Communication Initiative in September 1998. The name Meena is one that spans the different cultures in the region, and a cast of carefully researched characters has been created for Meena's family and community. The Meena stories are entertaining and fun, but also reflect the realities of girls' lives in South Asia. The stories revolve around the adventures of Meena, her brother Raju, her pet parrot Mithu, and members of her family and village community.

The stories cover issues such as education, health, gender equity, freedom from exploitation and abuse. A story about girls' right to play called 'Fair Play for Girls' was developed in conjunction with the Asian Cricket Council, and recently the Government of Japan helped UNICEF produce an episode that helps teachers and children deal with the shocks and trauma of natural or human-made disasters.

The MCI arose from a need to find culturally appropriate ways to communicate messages that address the empowerment of girls in one of the world's most challenging gender environments. Showing a healthy, personable child who can engage constructively with her family and her community to help overcome serious issues has proved extremely popular.

The MCI has been linked to education, health and social development programmes undertaken by UNICEF partners in government, NGOs, the media and the private sector.

Meena has proven to be an effective messaging device when implemented alongside other programme interventions, and has enhanced perceptions of girls. Many children have wanted to either emulate Meena or have adopted her as a figurehead for their own efforts to change their worlds.

How is Meena used?

Meena is used as a tool to impart important messages on gender, child rights, education, protection and development. The Meena stories present many positive images of a girl succeeding against odds to gain equal treatment, love, care and respect. Creative and exciting story lines have promoted social issues in an appealing and provocative way.

By the end of 2005, 33 stories had been produced by UNICEF's Regional Office for South Asia. The core materials are in five languages – English, Bangla, Hindi, Nepali and Urdu. These have been translated or dubbed into many other South Asian languages as well as European languages.

The Meena Communication Package consists of:

- Comic books
- Animated films
- Posters
- Discussion and teachers' guides
- Radio series (produced in collaboration with BBC world service)

The animated film is the flagship medium through which a set of characters and core set of stories come to life, capturing the attention and imagination of audiences and providing a creative focus.

Meena in South Asian Countries

In **Bangladesh**, Meena stories have been incorporated into the formal and non-formal school curricula. UNICEF Bangladesh introduced the Meena Media Awards in 2005 – an initiative aimed at promoting excellence in media regarding stories for and about children.

In **Pakistan**, Meena and her brother Raju are Ambassadors for Children's Rights. The MCI has been systematically integrated as a communication resource into the work of the education, health, and girl/child rights promotion sectors.

In **India**, the Meena series has attained national recognition and has been integrated as a communication tool within ongoing nationwide education and communication programmes. State-owned radio and television channels are airing spots promoting girls' education featuring Meena. In Uttar Pradesh, India's most populous state, the State Education Department has taken the lead in establishing more than 19,000 girls' groups called "Meena Manch" throughout the state. The process was initiated in 2002. Under the guidance of one facilitator/teacher, the Manch helps ensure age-appropriate enrolment, regular attendance and completion of primary education up to class five by all girls in the area. Meena Cabinets are being set up in primary schools with two children from each class (i.e., classes 3, 4 and 5).

In **Nepal**, Meena is used as a key resource in initiating community discussion and reflection on child health, development and gender issues, helped by the strong partnership that has been built with the media and other partners.

In **Bhutan**, UNICEF in collaboration with the Bhutan Post designed and printed 10,000 sheets of Meena postage stamps and 5,000 Meena posters. The Meena postage stamps and posters contain the key message, “Educate Every Girl and Boy”.

In **Sri Lanka**, Child Rights Education programme and Mine Risk Education programmes use Meena as the role model for educating children, with a spillover effect to adult education.

Meena episodes have been dubbed into local languages and shown on TV in Laos, Cambodia and Vietnam as well.

HAND-OUT 5
BEHAVIOUR CHANGE COMMUNICATION MESSAGES BY MEENA COMICS

No	Story Title	Characters	Scenes	Messages
1	Meena Saves a Life	<ol style="list-style-type: none"> 1. Meena 2. Raju 3. Rani 4. Mithu 5. Meena's Mother 6. Chachi (Aunt) 7. School Teacher 	10	<ul style="list-style-type: none"> • Feed the child with excessive water when he/she is suffering from Diarrhea. • Boys and girls have equal right to education.
2	Meena and Her Friend	<ol style="list-style-type: none"> 1. Meena 2. Raju 3. Sameer 4. Teacher 5. Mani 6. Mithu 7. Babu (Shopkeeper's son) 8. Kala (Mani's puppy) 	13	<ul style="list-style-type: none"> • Ensure the usage of iodized salt at home. • Thyroid Goiter can be avoided by the use of iodine in daily life.
3	Equal Portions of Mango	<ol style="list-style-type: none"> 1. Meena 2. Raju 3. Meena's Grandmother 4. Mithu 5. Meena's Mother 6. Meena's Father 	16	<ul style="list-style-type: none"> • For proper nutrition, health and growth of boys and girls they need to be fed equally.

No	Story Title	Characters	Scenes	Messages
4	Lets Go to School Together	<ol style="list-style-type: none"> 1. Meena 2. Bella 3. Bella's Father 4. Meena's Family 5. Bella's Family 6. Mithu 	2	<ul style="list-style-type: none"> • There are two ways to send your girl-child to school safely: <ol style="list-style-type: none"> 1. Girls can walk to school as a group. 2. A grown-up can walk them school.
5	Learning through play	<ol style="list-style-type: none"> 1. Meena 2. Ruby 3. Pinky 4. Meena's Grandmother 5. School Teacher 	5	<ul style="list-style-type: none"> • If learning is made fun children are ought to learn quickly. • If children are taught in a strict environment they will not enjoy learning and will not learn easily.
6	Count your Chickens	<ol style="list-style-type: none"> 1. Meena 2. Mithu 3. Raju 4. Meena's Father 5. Meena's Mother 6. School Teacher 7. Village Chief 8. Thief 9. An old lady and her daughter 	16	<ul style="list-style-type: none"> • Girls have equal right to education. • Girls should be sent to school like boys.

No	Story Title	Characters	Scenes	Messages
7	Rejection of Dowry	<ol style="list-style-type: none"> 1. Meena 2. Mithoo (Meena's parrot) 3. Suitor from the city 4. Father of the suitor from the city 5. Village children 6. Taara 7. Miserly store owner 8. Taara's parents 9. Meena's parents 10. Meena's paternal grand mother 11. Raju 12. villagers 	11	<ul style="list-style-type: none"> • Dowry is a social evil that can be eradicated through mutual effort by refusing to both give and accept it. • Matters of a girl's marriage should be given great thought to and girls should not be married off at an early age. • The giving and acceptance of dowry are punishable offences.
8	Teachers help you learn	<ol style="list-style-type: none"> 1. Meena 2. Meena's class mates 3. Teacher 4. Monty 5. The school cat 6. Mithoo 7. Mani 	3	<ul style="list-style-type: none"> • Violence is not the solution to any problem • The school is indeed a great place for learning but only if everyone involved is having fun.

No	Story Title	Characters	Scenes	Messages
9	Clean hands are the secret behind good health	<ol style="list-style-type: none"> 1. Meena 2. Meena's class mates 3. Teacher 4. Mithoo 5. Raju 6. Mani 7. Meenah and Raju's friends 	10	<ul style="list-style-type: none"> • Most of the illnesses are caused due to germs that reside on our hands. • When we eat without washing our hands, the chances of getting ill increase manifold. • Germs cannot be seen through the naked eye and even hands that may appear clean might have germs. • Hands should be washed by thorough application of soap and then rinsing them under clean, flowing water. • Nails should always be trimmed because germs reside under long nails. • The under-side of nails should be washed as should the areas between fingers. • Hands should always be washed after relieving yourself
10	We love books	<ol style="list-style-type: none"> 1. Meena 2. Raju 3. Mithoo 4. Somi 5. Meena and Raju's friends 6. School Inspector 	2	<ul style="list-style-type: none"> • You do not need to wait for books to be given to you, you yourself can write books and learn from each other.

No	Story Title	Characters	Scenes	Messages
11	Take care of your daughter(s)	<ol style="list-style-type: none"> 1. Meena 2. Mithoo 3. Raju 4. Meena's mother 5. Doctor 6. Pasha 7. Pasha's father 8. Kamaal 9. Sabina 10. Sabina's paternal uncle 11. Meena's father 12. A crowd of circus goers 13. Sabina's mother 14. A crowd of village children 	9	<ul style="list-style-type: none"> • Medical evaluation is equally important for both your sons AND daughters. • Take care of your daughter(s).
12	Early Marriages	<ol style="list-style-type: none"> 1. Meena 2. Mithoo 3. Aashi 4. Aashi's parents 5. Village shopkeeper 6. Meena's paternal grandmother 7. Meena's paternal uncle 8. Babu 	10	<ul style="list-style-type: none"> • Teenage pregnancies may lead to maternal and fetal mortality. • Girls should not be married of before the age of 18. It is a punishable offence. • Girls should complete their studies before settling down.

No	Story Title	Characters	Scenes	Messages
13	Meena and an Insolent Boy	<ol style="list-style-type: none"> 1. Meena 2. Mithoo 3. Raju 4. Munmun (the Lamb) 5. Aashi 6. Group of cheeky school boys 7. Meena's mother 8. Mani 9. Group of school girls 	4	<ul style="list-style-type: none"> • You should not be afraid of bullies; they should be faced collectively and bravely.
14	Meena's Three Wishes	<ol style="list-style-type: none"> 1. Meena 2. Raju 3. Mithoo 4. Meena's paternal grandmother 5. Genie 6. Meena's friends 7. Village Chieftain 8. Meena's family 9. Taara 10. Village people 11. Two children plagued by diarrhea 	16	<ul style="list-style-type: none"> • Using clean toilets, drinking clean water and washing your hands before eating and after relieving yourself keeps you healthy and happy.

How to Tell a Good Story

*The answer is always in the entire story,
not a piece of it.*

JIM HARRISON

A long time ago, there was a master archer who began to search the land for an archer of even greater talent so that he might study, learn, and improve his craft. After many months of walking through forests, meadows, and towns, he came upon a tree with an arrow in the exact middle of a painted target drawn on a tree. He became curious as he walked on and saw another tree with a perfectly centered bull's-eye. Soon, he saw more and more trees that displayed straight arrows perfectly centered within the round targets. Perfect bull's-eyes peppered the forest. Suddenly, he entered a clearing and looked up and saw a barn with row after row after row of perfect bull's-eyes. He knew he had found his mentor. He began asking everyone

he saw on the road, “Whose barn is it that displays so many perfectly centered arrows?” The people told him how to find the man who owned the barn. When he found this man he saw that he was a simple man, slow of speech, and seemingly awkward in his movements. Unperturbed, he asked the man to share his secrets. “How do you do it?” he asked. The man explained. “Anyone can. After I shoot the arrow, I take some paint and draw a target around the arrow.”

Jewish Teaching Story

Learning how to tell the perfect story that lands on target to influence in the way you intended can feel as backward as this story. What you think you want to learn and what you ultimately find useful will not always match. When studying tools of influence, people always ask the question, “How can I make them listen to me?” They ask because *that* is what they think they want to learn. Unfortunately, this can never be learned because it can’t be done. You can’t make someone listen.

You can entice, inspire, cajole, stimulate, or fascinate but you cannot *make* anyone listen to anything. Embracing this fact up-front lets us focus on what we *can* do. We want to create curiosity. We want to catch and hold someone’s attention—like the teacher using the “A-word” to capture her colleagues’ ear. Influence is a function of grabbing someone’s attention, connecting to what they already feel is important, and linking that feeling to whatever you want them to see, do, or feel. It is easier to let your story land first, and then draw the circle of meaning/connection around it using what you see and hear in the responses of your listeners. Influencing is a real-time activity.

To prepare, you can develop the basic skills of communicating with the only instrument of communication available to you: you. When you tell a story, your body and your voice become the stage, actors, costumes, music, and props. Even a one-sentence story involves more than the words you choose. The story people see, hear, and feel is a composite of every aspect of your visual, auditory, and kinesthetic self (past and present). Not only do you want to be engaging, but you want your story to be congruent. A story of courage told with shuffling feet and a timid voice becomes a mixed message. A story of humility told by an Armani-suited, chauffeur-driven, puff-chested CEO rings false. A moving story rings true at every level. A story that confuses can not convince. The congruence of your message demands that all your channels of communication be tuned to the same frequency. This is more easily done before you tell the story, rather than during the telling.

It is virtually impossible in the moment of telling a story to consciously manipulate every aspect of your physical self to say what you want it to say (your brain would explode with overload). That's okay. Whatever you learn in advance will come into play when you need it. If you are a golfer, it is similar to improving your golf swing with a pro. During the lesson you listen to his advice and concentrate on how to stand, where to put your feet, where to put your elbows, what the arc of your swing should be—so much that it can paralyze whatever natural talent you once had. The process of learning usually feels awkward and artificial. With practice the awkwardness fades and when it counts you can trust your body to remember what a good swing feels like so your mind is free to tend to other present-moment details.

Too much attention on too many aspects of storytelling makes you awkward. And yet—if you want to become a better storyteller, these are important aspects to understand. My advice? Study and practice one or two of these aspects at a time. Concentrate on them long enough to get a feel for each one and then—when you are telling your story—let your conscious mind forget it all, and focus only on your listener and your story. Your storytelling ability will have improved.

Oral Language

When you speak, words are less than 15 percent of what listeners “hear.” Your listeners receive information from your face, posture, hands, clothes, eye movements, timing, tone, and other unpredictable factors like what kind of pen you use, who else seems to like or dislike what you have to say, and your haircut. Despite whatever aspirations we may have to be nonjudgmental, all human beings are making judgments on every form of stimuli coming into their brains. Your listeners can’t help drawing conclusions about who you are and what your message means to them anymore than you can help sending messages about who you are from every aspect of your being. We may try not to judge a book by its cover—but we do.

In a way, you *are* a story to everyone that you meet. The common question, “So what’s *your* story?” reveals the human need to have a story that explains a role for all of the people in our lives. Even when you consciously tell a story about who you are, the people whose attention you seek filter your story through their interpretations of what they see and hear as you speak. Some people will draw conclusions from your clothes, some will remember a piece of

gossip about you, some will watch your eyes, and some will trust their “gut” reactions to you. Even if your only contacts are via telephone or e-mail, there are many more factors of influence in play than the words you choose.

Unfortunately, you don’t get to choose which factors they reference when they formulate their story about you. You can, however, polish and develop all of the many messages that you send. This chapter is written more for your body than your brain. Reading the words will not “mean” much until you try these ideas out. Only experimentation with oral language will develop your talents. A good place to start is with your hands and gestures—they can speak volumes.

Gesture

Talking with your hands does not mean that you turn into a caricature of an excited Italian fashion designer. Gestures can be subtle and effective at the same time. In fact, for most of us the more subtle the gesture is, the more persuasive it is. A modest use of gestures can add meaning to your story, intensify your message, and create a stage upon which your story is played. You can use your hands to create props, to draw scenery, to increase the intensity of an emotion, to intentionally send an incongruent message, or just to have a bit of fun.

For instance, you can “do” a cartoon as a story if you use gestures to draw the picture for your listener. I use a favorite “Far Side” cartoon by Gary Larson when I’m persuading people that they need to spend extra time setting up for a dialogue (truth-telling) session. It is a tough sell to get people to spend half a day preparing to dialogue. They want to jump in and “just do it.” This story gets them

laughing at the same time I begin to convince them of the necessity of spending time to prepare in advance. Below I've added a description of the gestures I use along with the words I say, so you can get a feel for how you might draw a picture with your hands.

This story takes all of two minutes to deliver—about the same time it takes to place a cartoon on an overhead projector—but it is much more interactive *and* you can mold it to emphasize the message you want it to deliver. The trick is for your gestures to create a picture so that your listeners are seeing the *picture* rather than your gestures. Gestures need to look and feel natural or they become a distraction.

Use your imagination to help you first see the scene in your mind's eye. Imagine a big pile of cowboys, horses, guns, and saddles first. Once you see it clearly, gestures become a way to use your hands to point at what you see, simulate it, or draw an outline of it. It is very much like mime. If you really see it in your mind's eye, your hand movements will look natural and will communicate a visual image of your imaginary story scene.

Let's play with this idea a bit. If your hands are going to know what to do the next time you tell a story, you have to train them to understand this concept beforehand. Later, your brain will be thinking about other things. Here is an exercise to help train your hands. Hold your open palm out like you are offering someone a diamond ring. In your imagination see the ring in your hand, maybe in a velvet box. If you can see that ring clearly, others can begin to see it too. Now reach in the box with your other hand and take the ring as if to hand it to someone.

Shake your hands out. Next, hold your outstretched palm out again, but this time place an imaginary slimy

icky frog in it. Take a second to conjure up an image of a really disgusting frog. Now change the frog back into a diamond ring. Notice the difference. If you take the time to let your imagination truly create the images in your hand, your fingers and palm will register miniscule differences in angle, tension, and position that you could *never* create consciously. The ability to communicate image with your hands helps you create images in your listener's mind that will anchor your story in their subconscious.

Facial Expressions

Research indicates that facial expressions communicate emotion at a level that is deeper than cultural norms. Apparently, a baby can register emotional content—anger, fear, love—from facial expressions long before he or she can understand words. This means that your face gives you a communication tool that will transcend language and cultural barriers. You can communicate emotional content in a split second. You don't have to describe it. You don't have to say in your story, "I was happy when I saw she had finished the report." You simply have to say, "She had finished" with a big grin on your face, and happiness is communicated.

But . . . every powerful tool has a good news/bad news aspect. The bad news with facial expressions is that even if you have emotions you want to keep hidden—you don't want them to know you are angry, for instance—anger is impossible to hide. If you feel it, it is registering in your face. If you do not respect someone, no matter how big a smile you paint on your face, the lack of respect shows through. If you are hopeless, despondent, or frustrated, and yet trying to inspire others to enthusiasm—no matter

how great your story is—your hopelessness will show through and corrupt your message.

From years of teaching influence I have found that for most people, the single greatest obstacle in telling a persuasive story is that frustration or hopelessness flattens the emotional content of their story. If you are feeling gloomy about achieving your goals, don't spend another minute developing a story to tell others until you have developed a story for yourself that makes you feel genuinely hopeful, inspired, and enthusiastic. If you can't persuade yourself, you can't persuade others.

Actors and actresses don't study the anatomy of which muscles paint joy on their face. They study how to conjure up joy in their mind and body because they know that when they feel joy, joy will show on their face. When you tell a story of hope you need to feel hope in your heart to communicate it. If you try to tell a story of hope while you are feeling frustrated, you communicate the frustration rather than the hope. Your attempts to influence might be creating the exact opposite of what you want to create.

Once you understand the emotional content of your story and can feel the emotions you want to communicate, using facial expression is a lot of fun. Raised eyebrows and a roll of your eyes can substitute for the words, "I couldn't believe he was saying what he was saying. I thought he must be crazy but I couldn't tell him that." A surprised look and a dropped jaw with open hands can replace the words "I was speechless. What could I do? What would you have done? I had no idea what to say next." You can communicate volumes with your face. One facial expression can replace three or four sentences and speed up your story.

The comedian George Carlin is a master of using his face and body to tell a story. One time when Carlin hosted the show *Saturday Night Live*, he delivered a stunning display of his talent. The format of the show begins with a five- to ten-minute monologue by the guest host. Carlin walked on stage like the host usually does, and then remained completely silent during the time normally set aside for the opening monologue. He didn't say a word. He walked on, accepted his applause, and smiled at the audience. He then sat on a stool in total silence. Using nothing but body language and facial expressions he captivated the audience. They loved it. In the beginning, he silently communicated, "Well, I'm here" with a sigh and a slump. Then he remained nonchalant while the audience laughed nervously. Once they got the joke, any tiny movement could get a laugh. A bored glance down at his shirt cuff or a look of expectation toward the audience was enough to double them over with laughter. Carlin is a great one to study if you wish to learn the art of facial expressions.

If you can stand it, watch a videotape of yourself telling a story with the sound turned off. You will see what your face communicates. Developing a conscious use of emotion and facial gestures will make you a better storyteller, particularly since your face will be communicating emotional aspects of your story whether you are paying attention or not.

Body Language

In today's world, we rarely find ourselves with more than a few minutes to tell a story. In that short amount of time you can only fit in so many words. It's a good thing that

you can use your body to add “pictures.” Remember, a “picture is worth a thousand words.” Like gestures, your body can activate the imaginations of your listeners to “see” the scenes, characters, or objects in your story. You can play two characters by changing your posture enough to let people know what kind of person each one is. You don’t have to say “he said” and “then she said” because your body can make it obvious who is talking. As an experiment, use your body to become a sullen teenager, a mean telephone operator, a child filled with wonder, or a wise old man. Note the miniscule changes in your spine, chest, shoulders . . . your entire body. Substituting body language for words means telling a story in less than half the time it might otherwise require.

You can set a scene, too. Before some stories I find a flat surface to lean against, look down, clasp my hands, and purse my lips before I look off into the distance and remember. By the time I look back my listeners are ready for a thoughtful story. If I jump up, clap my hands together, and lean forward, my listeners are ready for a more energetic story. Your posture will communicate some emotional state—even if it communicates a flat affectless state of nonemotion (which doesn’t inspire anyone to listen closely). Choose well. Whether you are “in character” or just being you, make sure your body is saying what you want it to say.

Don’t buy someone else’s theory about what body language says. Crossed arms don’t always mean the same thing. Presentation courses that preach a cookie-cutter posture only churn out people who are trying to look like something they are not. Don’t let anyone convince you to try to be something you are not. Authenticity is your first priority. I once listened to a man who grew up in the ghet-

tos of Detroit tell a powerful “Who I Am” story. Before he told his story he looked like just a regular guy with a regular job. When he began, his hands were shoved deep down in his pockets and his eyes were glued to the floor. He told us that he was one of eleven kids of three different fathers. They grew up poor and lived off welfare. Of the eleven he was the oldest. At thirty-five, he had already lost two sisters and a brother—one to suicide and two to violence. His eyes glanced up when he told us that he is not only the first one in his family to graduate from college and the first one with a Ph.D, but he was the first male in his entire family to ever finish high school. He grinned when he said that he didn’t make much money at all, but in his family his nieces and nephews call him their “rich uncle.”

A cookie-cutter critique of this man’s body language might have indicated that he should stand up straight and look people in the eye. But that would have ruined the authenticity of his story. He would have looked uncomfortable if he forced himself to look up, take his hands out of his pockets, and stand up tall. As it was, he communicated courage with an honorable level of humility. Despite his downward stare he came across as strong, not weak. In his case, the lack of eye contact seemed less a factor of being afraid and more of not feeling the need to check and see our reactions to his story. If he had looked us in the eye, he might have come across as manipulative. It was such a powerful story that his low-key delivery probably helped us hear it better. There are no rules on body language. The trick is to be authentic. If you think that you look nervous to others your time will be better spent reducing your nervousness rather than practicing “confident” body language.

You can also use your body to slow down or accelerate the pace. You can move right and left to indicate two

different times or two places. You can move along a continuum of one, two, three, to indicate sequence. If you are telling a story that has a before, middle, and after, the sequence of standing right, middle, and left gives you the opportunity to return your listener to “the beginning” or the “middle” by returning to stand in those places. You can increase or decrease the intimacy of your story by choosing how closely you stand, how much you lean forward, and how relaxed or formal your body seems. All of these require practice. Train your body in advance so it can do its thing next time you are telling a story.

Sounds, Smells, and Tastes

Your goal in telling a story is for your listener to see, hear, smell, feel, and taste the elements of your story enough for their imaginations to take them there. Jay O’Callahan, a professional storyteller, frequently uses sounds. If there is wind in his story he purses his lips and makes the sound of wind. If no one is around why not try it out? Make the sound of a stormy night, a breeze in the middle of the day, then a lonely plain out in Oklahoma. It’s kind of fun. And it can truly add a lot to your story. A be-e-eep, be-e-eep can conjure in the minds of your listeners a reversing delivery truck and even the scene of the dock and the parking lot that goes with it. Chattering teeth make it cold. The creak of a door makes it scary. The sounds of a computer game being played in the next cubicle can communicate mood, scene, and emotional state. Like everything else, you want your listener to hear the sound in your story, not you making a sound in your story.

Even if you can’t make the sound yourself you can call a sound to your listener’s mind. A washing machine salesman might have a repertoire of cheap washing machine

disaster stories. “It started as a ker-bunk . . . ker-bunk, a week later it was chigga, chigga, chigga, . . . and one day that washing machine added a foghorn hooga, hooga on top of the chigga, chigga and it started walking its way right out the door.” We know a foghorn sound well enough to make it up in our own minds. Sounds like the screech of brakes from a school bus, a police siren, a baby crying, a car crash, the bark of a dog, or the “ta-da” of a computer shutting down are common enough that you need only mention them to evoke them in your listener’s imagination.

Smells and tastes can be very powerful. Both can evoke strong emotional memories and even physiological reactions in your listeners. Invite them to imagine the smell of freshly baked chocolate chip cookies and you will see noses flare and faces relax with the feeling associated with the smell of freshly baked cookies. The smell of bad breath will make noses wrinkle and minds fill with feelings of distaste. Biting into a freshly sliced lemon wedge—if you describe it well—will get the saliva glands going. Since your goal is to help them experience your story as if it were a real-life experience, the use of smells and tastes help draw your listeners’ bodies into experiencing your story at a visceral level.

Irrelevant Detail

Why not just tell the story? Is it really relevant that that guy was the oldest of eleven—couldn’t he just have said he was from a big family? People who are impatient with irrelevant details aren’t very good storytellers and are usually only fair-to-middlin’ influencers. The mindset that goes along with “just the facts” excludes subjective emotional aspects of human behavior that are far more powerful as

tools of influence than logical reasoning. Just because we cannot draw a linear connection of relevance does not mean that a sensory detail is not connected in a nonlinear way to choices we make. If we were to conduct an in-depth analysis of why you bought your last car, we would find all sorts of irrelevant details in your story. Whether it is the seduction of the smell of a new car, the difference in attitude of two competing showroom salespeople, or the pride of driving an economical car that gets you “from A to B,” irrelevant details are relevant in decision making.

Salespeople know this. The best ones build stories around their products that deliver an entire package of facts and feelings. Whirlpool was recently profiled in *Fast Company* magazine for developing an innovative training program for sales trainees in which eight trainees spend seven days living in a house using their appliances. They know from experience that performance statistics from product catalogs and reliability and quality ratings don't sell microwaves. Stories sell microwaves. After the one-week experience, one of their twenty-something sales trainees (who probably had never cooked a day in his life) told his story about a blueberry crisp that he made in a microwave. His story made your mouth water because it made his mouth water. He could tell about how crisp it was on top, the smell of blueberries, and the wonderful taste when he added a scoop of homemade vanilla ice cream.

Virtual Reality

Teaching influence is difficult. People want to “do something” and much of influence is about who you are, rather than what you do. Often people sabotage their chances by

doing too much, jumping the gun and pushing too hard when doing nothing would have resulted in success. They set themselves back when they don't know how to wait. They want to feel like they are "doing something productive" and in the process they forfeit their opportunities to influence. Preaching that "patience is a virtue" is one big fat waste of time. Story is the only way to get this concept across. I use a story about a friend of mine who teaches natural horsemanship. *The Horse Whisperer* recently introduced this concept to readers and moviegoers but it has been around for a long time.

My friend, Rick, has six horses and he invited me to ride one day. They have a smallish barn with a big pasture surrounded by North Carolina woods. I just love the smell of horses. When I arrived he checked out what I knew about horses and told me they did things a bit differently at their place. He quoted another trainer, saying, "The three biggest lies your granddaddy ever told you were 1. Just get on, 2. Kick 'em to go, and 3. Pull 'em to stop. That's a lie—you *don't* just get on. You have to do some ground-work first." He showed me to Meeka, a 15-hand Arabian who immediately had my respect. Unfortunately the feeling was not mutual.

Read the lines again and insert either a picture in your mind's eye—or better yet stand up and move your body to simulate the movements of this story. When I say, "I love the smell of horses" I stick my nose out and imagine burying it into the neck of a horse. There are always a couple of people listening who stick their noses out, too, and I know they are remembering how a horse smells. As I say, "The three greatest lies . . ." I move my body into Rick's

cowboy stance. I doubt anyone would notice consciously—in fact, I didn’t notice consciously until I started writing this paragraph—but I hook my fingers into my belt and relax my body leaning back a fraction. I don’t do a “John Wayne.” It is subtler than that. Rick’s center of gravity is lower in his body than mine and when I “do Rick” for that split second, I move my center of gravity to match his.

When I walk up to Meeka, who “immediately had my respect,” I change back into my own character and let a little fear and awe straighten my spine. I let my body remember exactly how I felt the first time I saw that horse. To communicate that Meeka considers me no more important than a fence post, I step back as if to get out of her way.

So he gave me Meeka’s lead rope and explained that in horse language when two horses meet, the horse that moves his feet first is lower on the totem pole. If I wanted to ride Meeka, I needed to first communicate that I was higher up the totem pole. He told me to stand facing Meeka with the lead rope in my hand and showed me how to let it slide through my hands as I made motions as if to pull her to me. I knew that Rick was a Ph.D. psychologist and I knew he had a twisted sense of humor. As first one, two, and then three minutes passed with Meeka staring at me like I was an idiot, I wasn’t sure which of those two aspects of Rick was in play here.

I tell the story straight until Rick hands me the lead rope. At that point I step into the story, point to where the imaginary Meeka stands and place myself leaning forward, sliding an imaginary rope through my hands. I let my discomfort and lack of confidence show. As I stand

there remembering how stupid I felt people usually laugh with recognition—we've all been there. I stand there until I can feel them become impatient. My story must help them feel their own impatience if they are going to receive my message at a deep enough level to change how they react to feeling impatient.

I just stood there and stood there. Meeka just stood there and stood there. And right as I was about to give up, she moved. First one hoof and then the other. Rick just smiled and I broke out into a big grin. Meeka and I were on our way to building a horse/person relationship that I could trust a lot more than if I had jerked her around. Because she had *chosen* to do what I wanted she was much more likely to defer to me again. All I had to do was give her horse brain enough time to decide.

Because the group experienced their own sense of impatience, they got a chance to feel genuine relief when Meeka finally takes a step. At that point my eyes get wide and I look at where Meeka's hooves would be to help make it as real for them as possible. I want them to experience a positive result of *not* giving in to impatience. An intellectual appreciation of patience is useless until your emotional brain has tried it and likes the results. The closest I can get to providing a positive experience is to tell a story that is so real that they feel it, too. First, my impatience and discomfort becomes theirs. Then *my* wondering what will happen next makes *them* wonder. And finally, my grin of success becomes their grin. We get to be delighted and surprised together. I then tell about riding Meeka without a saddle and how much easier it was than if I had just "jumped on and kicked her to go."

Body language is a huge part of this story's ability to simulate experience. The other big part is the timing of the story. Timing can create emotion and give enough mental space so that people will notice what emotion they are feeling. If you want your listeners to feel something—excitement, somberness, passion, generosity, gratitude—timing will make a big difference.

Timing and Pause

Pause and pacing adds meaning and variety to your story. The language of silence and timing can be more powerful than verbal language. There are times when you can communicate more in silence than when your mouth is running. Pauses give your listener time to participate, to think, and to process your story. Good timing encourages your listener to dance with you.

When telling a funny story you can be generous and allow your listener to mentally get to the punch line before you deliver it. They love it. A story about a squirrel in your attic can be more fun for your listeners if you build anticipation by telling about pulling down the trapdoor and hearing the sounds stop. Then maybe go off on a tangent about how squirrels are *usually* timid (foreshadowing that this one is not) so that by the time you tell about sticking your head into the darkness of the attic they've already got that squirrel on his hind legs positioned about six inches from your face. People will participate in your stories if you let them, and they participate even more when you let them have some of the good parts.

Jack Benny was a master at making others look good by playing the quintessential straight man. He was also a master of timing. Reportedly, the scripts for Jack Benny's

TV shows were around forty pages compared to the average eighty-page scripts for half-hour TV shows of his time. His silences told as much of the story as his words did. Silence acts like an amplifier for sensory or emotional aspects of a story. If you tell about waiting in line at McDonald's and put your hands on your hips for a split second you can deliver the impression of exasperation at maybe ten decibels. If you stand there in silence for two full seconds you can amplify the level of exasperation you communicate up to seventy or eighty decibels. A sad story about putting a dog to sleep will be more poignant when you give people the time and mental space to feel their own sadness.

Timing of silences should be not too short, but not too long either. Emotions follow a bell curve. They begin, gradually increase, reach a peak, and decrease until they are gone again. If you are communicating an emotion—confidence, passion, respect, sadness—and you cut it off too quickly you forfeit the full impact of the emotion. If you wait too long the emotion does not linger and people snap out of the imaginary theater in their minds, get uncomfortable with your silence, and begin to focus on you rather than the story playing in their mind. They may even suspect you of trying to manipulate their emotional state and become resistant to listening to the rest of your story.

Play with the idea of timing the next time you find yourself telling a story. Unless you are a Lutheran bachelor farmer from Garrison Keillor's Lake Wobegon in critical need of fewer pauses, add a few silences to your story. In fast-paced meetings, you can command more attention with a silence than with a stream of words. A masculine ex-jock sales manager who says, "I heard

something yesterday that made me want to give Martin a big ol' bear hug (pause). . . .” will get more attention than “Martin sold another system yesterday.”

Tone

Tone is last in this chapter on oral language because it is the most important aspect of your oral communication. Ultimately your tone will override every message your gestures, body language, or the words of your story sends. Tone is another one of those universal communications channels. Talking to a dog is a good way to experiment with this. You can say, “Hey little doggy, want to get run over by a truck?” in a sweet tone and almost any dog will wag his tail. My good friend entertains herself with the irony of calling her cats with “We don't like little kitties in this house!” Her tone makes them come running. You could tell a story about asking a coworker, “Will you give me that report?” in an infinite variety of tones that will dramatically change your meaning. You can communicate, “Look, you slacker, I needed this last week,” or “If you don't mind, sir, I beg your indulgence to share your report with me,” or “Don't waste my time telling me your problems—just give me the report.” The same words would cause people to imagine that person jumping up to get you the report or silently agreeing to letting you wait for that report until hell freezes over. Your tone communicates the emotion and thus the scene of your story.

Most important, the overall tone of your story makes or breaks your power to influence. If your overall tone communicates resentment, self-righteousness, anger, arrogance, or low self-esteem, people put up walls. Any negative emotions that you feel toward your listeners—

lack of respect, anger, or disillusionment—overlays your story with a negative tone. Clear up these issues before you tell your story. Don't try to work on your tone—work on your feelings and your tone will follow. It is a losing battle to fake a positive tone. Most of the time you will only communicate fakeness.

An affected tone or trying-too-hard theatrical gestures and can make you seem false, or worse, needy. When influencing others, trying too hard can be the kiss of death. I call it having that “desperate smell.” If you have that desperate smell people sense that you need them very badly. And it scares them. They know that if they reach out to help someone who is drowning, they risk being drowned as well. The “smell” you give off needs to be the smell of a state of emotion that attracts rather than repels. When you seem desperate or too needy you create a feeling of anxiety in others that will sabotage your ability to influence. The time to avoid this is before you attempt to influence.

Other internal conflicts that will reveal themselves through your tone are a hidden fear that your story is not important; a secret belief that your listeners are greedy, mean, or otherwise fatally flawed; or being unsure of exactly what it is that you want. Any of these will distract your listener from your message. This is why authenticity is so very important for a storyteller. Your body, voice, or posture will betray your true feelings and intentions. You may as well get your true feelings and intentions straight first before you try to influence others with your stories.

So now that your brain is overloaded with way too much to remember, don't forget to forget it all when you tell your story. You have to be “in” the story in an unself-conscious way to communicate well. This means you have to let go of your notes, stop obsessing about what comes

next, and remember to move your hands a certain way and walk through your story in real time. It is a scary thing. You can either deliver a perfectly recited story or a story that comes alive. Life is full of imperfections. Remove all imperfections and you remove the life from a story. A flawed story that is alive is more powerful than a “perfect” story.