

METAPHORS BE WITH YOU:

USING STORIES FOR A CHANGE

HOW TO TELL A COMPELLING STORY
AND INFLUENCE PEOPLE

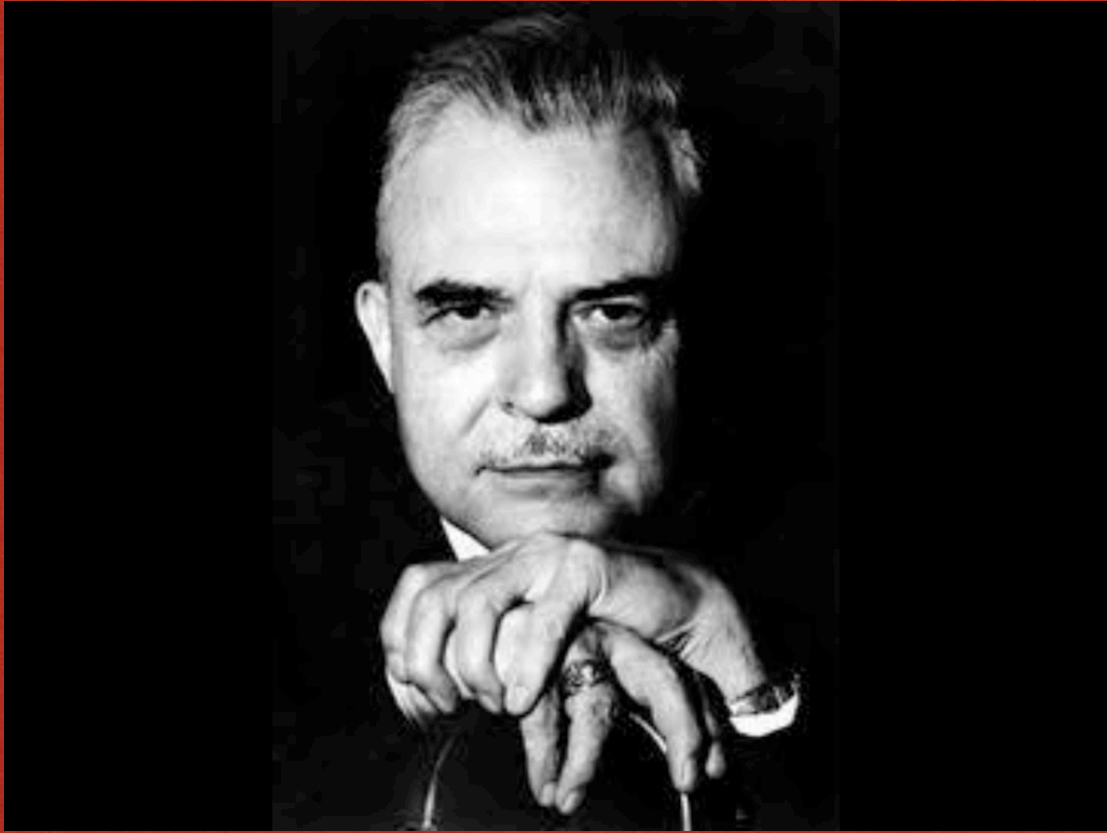
Bill O'Hanlon
BillOHanlon.com

METAPHORS BE WITH YOU

SLIDES ARE AVAILABLE AT

BillOHanlon.com

INTRODUCTION



STORIES ARE BASIC TO HUMANS

Somewhere in our neuro-physiology, we've been hard-wired for story. There is a kind of narrative imperative—we can't be without stories and we will find them where we can.

—George Miller, director of Mad Max movies

STORIES ARE BASIC TO HUMANS

Most people function in a storytelling mode. It's the way we communicate ideas, richly, as well as how we structure our thoughts. . . . I don't know anyone who remembers things based upon a string of facts. You remember because you assemble things in a storytelling form. I would argue that genetically our brains are wired for storytelling. –Bran Ferren, Disney Imagineer

THAT REMINDS ME OF A
STORY

The Spastic Colon
and the Brick Wall

STORIES ARE BASIC TO
HUMANS

Homo Narrans

META [ACROSS/BEYOND] + PHERIEN [TO CARRY]

- Analogies/similes
- Stories/anecdotes
- Double entendres/puns
- Multiple level communication
- Symbols
- Rituals
- Jokes

WHY STORIES?

- Indirect/gentle way to invite change (low resistance)
- Stories stick
- Introduce new perspectives and points of view
- Suggest new ways of doing things
- Validating people

THINKING METAPHORICALLY

- Problems are like _____
- Therapy is like _____
- Life is like _____

ELEMENTS OF EFFECTIVE STORIES

- Character(s)
- Action (beginnings, middles, ends); Plot – Character is frustrated or threatened or faces conflict)
- Scene setting (props and sets)
- Dialogue
- Suspense/engagement of interest and curiosity
- Specific sensory details (V, A, K, O, G); details about people, places or actions
- Vague enough to allow for imagination
- Repetition of sounds/themes/elements
- Revisiting the beginning at the end (story arc)

STORY EXAMPLE I

Jay O'Callahan
Orange Cheeks

ELEMENTS OF EFFECTIVE STORIES

- Character(s)
- Action (beginnings, middles, ends); Plot – Character is frustrated or threatened or faces conflict)
- Scene setting (props and sets)
- Dialogue
- Suspense/engagement of interest and curiosity
- Specific sensory details (V, A, K, O, G); details about people, places or actions
- Vague enough to allow for imagination
- Repetition of sounds/themes/elements
- Revisiting the beginning at the end (story arc)

OTHER METAPHORICAL INTERVENTIONS

- Rituals
 - Of transition/disconnection
 - Of connection
- Symbolic tasks
- Symbols
 - Physical objects
 - Problem symbols
 - Solution/strength symbols
 - Transition/moving on symbols

LIVE STORYTELLING

- Different voices and postures for different characters
- Outline gestures
- Voice volume/emphasis
- Voice speed
- Gaze/direction of gaze
- Body movements/position

HEALING BY LISTENING TO CLIENTS' STORIES

- "One of the most valuable things we can do to heal one another is listen to each other's stories." — Rebecca Falls

HEALING BY LISTENING TO CLIENTS' STORIES

- "All sorrows can be borne if you put them into a story or tell a story about them." –Isak Dinesen

MASTERING STORYTELLING

- Tell stories that speak to you or touch you
- Practice, write them down, pre-plan which stories you might tell
- Notice responses to what you are saying
- Let your intuition or unconscious help you find the right stories
- Find a way to collect and remember stories
- Listen to storytellers

BONUS NLP NINJA STORYTELLING ELEMENT

I am going to a place where
there are no bad, **mad** people.

RESOURCES

<http://www.storytellingcenter.com/>

<http://www.storyteller.net/>

<http://www.audible.com>

<http://www.augusthouse.com/>

<http://www.talltalesaudio.com/>

<http://www.storycenter.org/>

BILL O'HANLON

223 N. Guadalupe #278

Santa Fe, NM 87501 USA

www.billohanlon.com

WriteBill@BillOHanlon.com

www.GetYourBookWritten.com