



# Let Me Tell You A Story

TELL A STORY TO AN AUDIENCE OF YOUR PEERS.

## AS91102: SPEAKING - 3 CREDITS



### 2.5: CONSTRUCT AND DELIVER A CRAFTED AND CONTROLLED ORAL TEXT

Achievement	Achievement with Merit	Achievement with Excellence
Construct and deliver a crafted and controlled oral text which develops, sustains, and structure ideas.	Construct and deliver a crafted and controlled oral text which develops, sustains, and structures ideas <b>convincingly</b> .	Construct and deliver crafted and controlled oral text which develops, sustains, and structures ideas <b>effectively</b> .
Construct and deliver a crafted and controlled oral text using oral language features appropriate to audience and purpose to create effects.	Construct and deliver crafted and controlled oral text using oral language features appropriate to audience and purpose to create <b>convincing</b> effects.	Construct and deliver crafted and controlled oral text using oral language features appropriate to audience and purpose to <b>command attention</b> .



# story | 'stɔ:ri |

noun (plural stories)

an account of imaginary or real people and events told for entertainment: an adventure story | I'm going to tell you a story.

## Outline

This task is an extension of our study of the genre of Magical Realism. This is an opportunity to create your own story, exposing through the devices of that genre a message or idea of personal concern to you.

## Preparation

1. Explore the structure and devices of **storytelling**, focusing on the **character, plot and setting** techniques that underpin a great story, and create some simple stories, settings and characters in an experimental fashion.
2. Determine your **moral message**, keeping in mind your audience of contemporary young adults. Consider how you might cast a new light on a well-established stereotype or un-questioned norm.
3. Explore **features of storytelling** that are prevalent across a number of childrens' stories and short stories.
4. Plot the **sequence** of your story arc, identifying the **characters, storytelling techniques** you will employ, and in what order.
5. Decide on what **surreal element** you will develop and how it will be used to undermine the audience's expectations

## The Final Piece

### DURATION

The story must be at least **five minutes** in duration.

### CONDITIONS

You must write your own original story. You must present the story **to the class** in **one live session**. You may use **cue cards** and display images on a **screen**, though the decision to do so must be taken so that it enhances your oral presentation. **Audience interaction** is encouraged

### SCOPE

Your story will be assessed for its commanding use of a range of oral language features. These features will both be baked into the writing of the story itself, and heard and seen in the tone and nature of your delivery. Check the [exemplars of Level 2 speaking](#) on the NCEA site to gain some insight into the requirements of this standard.

### ADVICE

You are advised to practice speaking to an audience as often as you can in the build-up stages in order to become as familiar as possible with speaking to the class.

Seek feedback from your teacher in the early stages of your drafting in order to ensure you are on the right track.



## Exemplar

THE ZERO METER DIVING TEAM - BY JIM SHEPARD

### Guilt, Guilt, Guilt

**Here's what it's like to bear up under the burden of so much guilt:** everywhere you drag yourself you leave a trail. **Late at night, you gaze back and view an upsetting record of where you've been.** **At the medical center where they brought my brothers,** I stood banging my head against a corner of a crash cart. When one of the nurses saw me, I said, "There; that's better. That kills the thoughts before they grow."

### Hullabaloo

I am **Boris Yakovlevich Prushinsky**, chief engineer of the Department of Nuclear Energy, and my younger brother, Mikhail Vasilyevich, was a senior turbine engineer serving reactor unit No. 4 at the **Chernobyl power station**, on duty the night of 26 April 1986. Our half-brother Petya and his friend were that same night outside the reactor's cooling tower on the Pripjat river, fishing, downwind. So you can see that our family was right in the thick of what followed. **We were not—how shall we put it?—very lucky that way.** But then, like their country, the Prushinskys have always been first to protest that no one should waste any pity on them. Because the Prushinskys have always made their own luck.

### The All-Prushinsky Zero Meter Diving Team

**My father owns one photo of Mikhail, Petya, and myself together. It was taken by our mother.** She was no photographer. The three of us are arranged by height on our dock over the river. We seem to be smelling something unpleasant. It's from the summer our father was determined to teach us proper diving form. He'd followed the Olympics from Mexico City on our radio, and the exploits of the East German Fischer had filled him with ambition for his boys. But our dock had been too low, and so he'd called it the Zero Meter Diving Platform. The bottom where we dove was marshy and shallow and frightened us. "What are you frightened of?" he said to us. "I'm not frightened. Boris, are you frightened?" "I'm not frightened," I told him, though my brothers knew I was. I was ten and imagined myself his ally. Petya was five. Mikhail was seven. **Both are weeping in the photo**, their hands on their thighs.

CONTINUED AT [HTTPS://BOMBMAGAZINE.ORG/ARTICLES/THE-ZERO-METER-DIVING-TEAM/](https://bombmagazine.org/articles/the-zero-meter-diving-team/)

Starting your story in the middle of the events. Setting up the major theme, but holding back on the detail.

Use of second-person. Direct address to audience 'you'. Followed by adding clues to the events to come, carefully.

Narrator naming himself. Building character details. Occupation. Family.

Building complication - the 'luck' of the family.

Plot structure: moving back in time (flashback) using the photograph as a device.

Understated, unexpected details