**Appendix B: Selling Story Roadmap**

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|  | Questions | Ideas for YOUR story |
| **Step 1:**  **Story Selection**  **(Chapter 12)** | A. Define objective   * What is your main message? * What do you want your audience to *think*, *feel*, or *do* after hearing your story?   B. Brainstorm story ideas   * Think of examples of successes, failures, or moments of clarity involving your main message. * Strike out? Use the story hunting tools in Chapter 24.   C. Still can’t find any? Make one up   * Make sure your audience knows you made it up.   D. Choose the best one   * Pick the one that best delivers the main message. * If all do, then pick the one with the most relatable hero, relevant obstacle, and engaging struggle. |  |
| **Step 2:**  **Story Structure** | Complete the Story Structure Template (Appendix C)   * Follow guidance in Chapters 13–17. |  |
| **Step 3:**  **Emotion**  **(Chapter 18)** | A. Identify emotional moments   * For each bullet point in your story outline (Story Structure Template), identify which emotions the characters or audience should be feeling.   B. Prioritize   * Which ones will have the biggest impact on moving your audience to the desired outcome?   C. Pick one or more techniques below to apply to the important ones:   * *Tell me*—Just state the emotion (“I was scared”). * *Show me*—Describe the behavior that demonstrates the emotion (“She was crying” or “He started yelling”). * *Make me feel*—Superior position creates tension and angst. Inferior position creates curiosity and anticipation. Equal position lets audience feel the same emotions as characters. * Let the audience get to know characters to avoid the “Stormtrooper Effect.” * *Dialogue*—Use inner and outer dialogue to show characters’ feelings. |  |
| **Step 4:**  **Surprise**  **(Chapter 19)** | Add surprise at the beginning to get the audience’s attention, and at the end to make it more memorable.  Use any or all of these techniques:   * *Lead with the most unusual event* (like the Iceland volcano). * *Use flashback*—Start with most surprising event, then backtrack to the beginning (like Chris Powers’s Ariba story). * *Skip one element in the context* and let your audience figure it out on their own (like the story about Judy and the $600,000 check). * *Create a surprise ending*—Move one key fact from the context to the end (like the story about James and the tea kettle). |  |
| **Step 5:**  **Dialogue, Details, Length**  **(Chapter 20)** | Add outer dialogue:   * Replace scenes where you *describe* what characters meant with what they *actually* *said* (even if you have to paraphrase). * Make emotionally high potential moments stronger through actual dialogue.   Add inner dialogue—Where are your characters silent when inside they want to scream or cry? Share their inner monologue so we can hear what they’re thinking.  Add details using these techniques:   * *Give details only when it’s relevant* to the conflict or explains a main character’s motivations (no “It was a warm September morning . . .”). * *Replace generalities with specifics* (say “He was 6′4″” rather than “He was tall”). * *Show, don’t tell*—(e.g., “Frank wrapped and unwrapped the telephone cord around his finger” shows he’s nervous). * *Pick one important scene and describe it in vivid detail—*(like the story about the cancer patient’s sunset that she thought might be her last). * *Use metaphors—*(e.g., a looming deadline is a “dark cloud” or a “gun to my head”).   Length   * *Sales stories average two minutes (300 words)*—and generally range from one to three minutes (150–450 words). Does yours fit this range? * *To shorten a story—*use the Story Structure Template (Appendix C) and eliminate least critical part of each section, while leaving some content in each section. |  |
| **Step 6:**  **Delivery**  **(Chapter 21)** | Oral Delivery   * *Relax*,*—*the story is more important than the delivery. * *A perfect delivery is not perfect*, so five or six filler words a minute is okay. * *Don’t slip into “storytelling voice,”—* stay in the same conversational tones. * *Focus on the story*, not your physical performance.   Written Delivery   * *Write the way you’d like to speak*—conversational, but without all the filler words. * *Use short sentences*—15–17 words per sentence. * *Use simple words*—< 10 percent greater than two syllables. * *Use active voice*—< 10 percent passive voice sentences. * *Get to the verb quickly*,—in the first five to six words of each sentence. * *Calculate Flesch-Kincaid grade level*, with a target score of 7–8 (like John Grisham or Tom Clancy). |  |
| **Step 7:**  **Stretching the Truth**  **(Chapter 23)** | Check your story for fidelity to the truth with these guidelines  A. Accuracy is important. Precision is not.   * Don’t be afraid to use specific quotes and details.   B. Don’t embellish stories any more than you would embellish facts.   * *Set expectations up front* about how factually precise the story will be. “I saw something interesting this morning . . .” suggests high precision. “I once heard about a guy who . . .” suggests low precision. * *Litmus test*—Imagine someone who listened to your story was actually there when it happened. Would he be offended? And would you be embarrassed? If yes to either of those, you’ve probably changed too much. If not, you’re fine. * *Hard points (don’t change these)*—event, challenge, process to overcome, resolution, lesson learned * *Soft points (more leeway)*—time, location, names and descriptions of people, resequencing events, quotes, dialogue. |  |
| **Step 8:**  **Practice and Save**  **(Chapter 25)** | Practice   * *Don’t* fully script your story unless it will be delivered in writing. Outline it, using the Story Structure Template. * *Don’t* memorize your story word for word, so you can deliver it extemporaneously each time. * *Practice options*—(1) Walk and talk with an imaginary friend, (2) live audience, (3) audio recording, (4) video recording, (5) online services. (Avoid the mirror.)   Save—Database your story   * Use Story Database, Microsoft Word file, PowerPoint, online story database services, audio or video recording. |  |