



COURSE SYLLABUS

**INSC 576 – Storytelling in Libraries and Classrooms
Spring 2016**

**Dr. Cindy C. Welch, Clinical Associate Professor
School of Information Science, University of Tennessee
Sections 1 (CRN 30883) and 2 (CRN 30884)**

Meeting Dates & Times (all times ET):

**January 15, 6:30 p.m. – 9:10 p.m. / January 16, 9:30 a.m. – 4:30 p.m.
February 5, 6:30 p.m. – 9:10 p.m. / February 6, 9:30 a.m. – 4:30 p.m.
February 26, 6:30 p.m. – 9:10 p.m. / February 27, 9:30 a.m. – 4:30 p.m.
April 1, 6:30 p.m. – 9:10 p.m. / April 2, 9:30 a.m. – 4:30 p.m.
April 15, 6:30 p.m. – 9:10 p.m./April 16, 9:30 a.m. – 4:30 p.m.**

Office hours, both physical and virtual, by appointment

(You are strongly encouraged to stay in touch!)

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Last revised on January 11, 2016

Course Description

Examines the history of those who influenced the programming and styles of storytelling. Additionally, the course will offer techniques and sources for selecting, preparing and telling stories to library and classroom audience.

This course will help you develop communications, research and writing skills through exploration of traditional and contemporary stories. If you are planning a career working with youth, this course will also help you add a powerful tool to your professional arsenal; storytelling can be used with both children and adults, to excite or calm a group, and to convey important information in a memorable way.

Student Learning Outcomes

By the end of the class, students will

- Be able to discuss the history and evolution of storytelling in various settings;
- Be able to discuss and utilize the power of story in everyday life and in education/career settings;
- Discuss the effects of society and culture on stories and storytelling;
- Demonstrate proficiency in selecting and preparing stories for presentation;
- Demonstrate proficiency in peer coaching.

Required Texts

- Haven, Kendall and Mary Gay Ducey. 2007. *Crash Course in Storytelling*. Westport, Conn: Libraries Unlimited. (hereafter referred to as “Haven & Ducey”)

- Lipman, Doug. 1999. *Improving Your Storytelling: Beyond the Basics for All Who Tell Stories in Work or Play*. Little Rock, Ark: August House. (hereafter referred to as “Lipman”)

Recommended Text

- MacDonald, Margaret Read. 1993. *Storyteller’s Start-Up Book: Finding, Learning, Performing, and Using Folktales*. Little Rock, AR: August House.

NOTE: Additional readings, unless otherwise specified, will be available on Blackboard (hereafter referred to as Bb).

Learning Environment

Our class space is intended to be a safe, intellectually stimulating, collaborative space for learning, where we respect each other’s thoughts and process, and everyone’s voice and experiences are important.

My approach to teaching is based on Malcolm Knowles’ view of adults as learners, and on John Dewey’s ideas about active (versus passive) learning. I believe that adults are self-directed, purposeful learners, who learn best when they can build on their own personal experiences. Adult learners like to be involved in the construction of their learning experience. What this means for us is that I am looking for active participation to create a collaborative learning community, where we co-create value. Even though you may be new to storytelling, as an adult you bring knowledge and experience that can enrich our class when shared appropriately.

I am hoping you will also be selfless learners, willing to put yourself forward to ask questions, propose answers, and provide feedback as needed. It is usually the case, for example, that if one person has a question or needs clarification, many others also wonder. Be bold and brave, be the person who asks when others are silent.

There are several different kinds of learning activities in this class, including group work, polls or surveys, presentations, peer coaching, and personal reflections through your story journal.

This course is being taught in a nontraditional format and demands more than usual amounts of self-management, persistence, and self-motivation. We are meeting in our virtual classrooms only five times during the term and much of the work of this course will take place in between those meetings. Researching and recording stories, working on story presentation, writing in your journals, and working with each other will take time, so your best approach to this course is to work steadily throughout the term rather than leave things until the last minute.

Your peer coaching will all take place in between class sessions and involves a triad (3-4 students working together). I realize that it is difficult to schedule meetings with students who are geographically far from each other, but practice and feedback are essential – even nonnegotiable – for this course. Be a good triad member; communicate regularly with your group members; honor the time commitments of others; be prepared when you are meeting and share your best with your peers. Listen attentively and offer constructive, thoughtful, detailed suggestions. Be gentle with your criticism and always start with what your peers did well. Take

note, although you are being gentle, you are also offering ways to improve your peers' performances, so after the accolades you should offer concrete suggestions for improvement.

During our in-class time there will be some traditional lectures, but the bulk of the time will be spent discussing your findings and practicing stories on each other. That means you'll need to be prepared to present at every opportunity and certainly at least once each class. That also means you'll need to be present each moment in class, in order to help your peers reach their goals, too, as a peer coach. Feedback is essential to every teller's training and we will be our own best resources. Be prepared to offer thoughtful and sensitive comments on your peers' stories.

We will meet on Fridays from 6:30 p.m. – 9:10 p.m., with a 10-minute break during the evening. On Saturdays, we will divide the day into two sessions: 9:30 a.m. – 12:30 p.m., take a mid-day break from 12:30 – 1:30 pm, and reconvene from 1:30 p.m. – 4:30 p.m. During the morning and afternoon sessions we will also have a 10-15 minute break. All times given are, unless otherwise indicated, Eastern Time.

INFORMATION LITERACY/TECHNOLOGICAL RESOURCES

You are required to be comfortable with different technologies, including Online@UT (Blackboard Learn and Zoom), the Internet and World Wide Web, word processing, presentation and spreadsheet software, and social media applications such as wikis, blogs, and podcasting. There are campus resources to support your use of technology (see list below), but ultimately it is your responsibility to make sure you have the necessary technical equipment and knowledge needed. For example, one of the most often overlooked technical requirements is your Internet connection speed. Try to have the fastest Internet connection available in your area. This is especially important since you will be performing and coaching storytelling in real time.

Because this is a performance class, you are also required to have a working camera. You may have a camera installed on your computer, or you may need to obtain a webcam for use during class. Whatever you decide, it is imperative that you be clearly seen and heard. When you are performing your stories, the quality of your performance will be affected by the technology, so do everything you can on your end, acts of Nature notwithstanding, to insure that it doesn't interfere with your performance. Technical glitches and the appropriate camera/display angle are things you can catch and remedy during your triad and peer coaching. YouTube may be an option if you want to provide a back-up of your story performance, but it doesn't and won't substitute for the live performances during class time.

For additional information or support:

- Technology at SIS – The Essentials: www.sis.utk.edu/computing
- LiveOnline@UT – Zoom: <https://oit.utk.edu/instructional/tools/liveonline/Pages/default.aspx>
- UT Technology Training: <https://oit.utk.edu/Training/Pages/default.aspx>

The Office of Information Technology conducts “Test Flights” each semester in order to help students test their equipment and make sure they are fully prepared for online classes. Watch their Web site, <https://oit.utk.edu/instructional/tools/liveonline/Pages/default.aspx>, for more information about the dates and times of these opportunities.

COURSE REQUIREMENTS, ASSESSMENT AND EVALUATION METHODS

Methods of Documentation for Assignments

Information Science is a multi- and inter-disciplinary field and you will encounter many citation styles – both as lifelong learners and as authors – including APA, MLA, and the Chicago Manual of Style. For that reason, as long as you are consistent in how you apply your choice, you may choose any major citation system.

In general, your essays and papers should be double-spaced, paginated (insert page numbers), with 1” margins, in 12-point type. Title pages are optional, but your papers should always have a title – even if you simply restate the assignment name. Bibliographies/reference lists should be present when needed. In every case you should put your name on everything you turn in for class.

Penalty for Late Work

Except by **prior agreement**, 1 point per business day may be deducted for written or oral work not submitted by class time the day due. “**Prior agreement**” means at least 24 hours prior to the original time scheduled for the presentation or assignment.

Assessment and Evaluation

There will be a variety of assessments used in this class, both formative (along the way, usually ungraded), and summative (at the end of class, usually graded). The assessments will include but not be limited to feedback during class, required discussion board posts, presentations, observations and reflections, and various other assignments that are described in detail on our Bb class space.

All assignments receive a point value, and a perfect score on all assignments adds up to 100 points. The University mandates a particular grading scale (see http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Grades_Credit_Hours_and_Grade_Point_Average) for graduate students, and the scale below is what I use to convert our point values to letter grades. For individual assignments, divide the points you earned by the total points possible for the assignment and then multiply that number by 100 and round it to the nearest whole number. For example, if you earned 13 points for a 15-point assignment, your letter grade would be $13/15 = .87 \times 100 = 87$, or a B+.

Converting Points to a Letter Grade

A	93 – 100 points	Superior performance
B+	85 – 92 points	Better than satisfactory
B	80 to 84 points	Satisfactory performance
C+	75 to 79 points	Less than satisfactory
C	70 to 74 points	Performance well below the standard expected
D	60 to 69 points	Clearly unsatisfactory
F	0 points	Extremely unsatisfactory

You are welcome to discuss your evaluations with me. You must wait 24 hours after receiving the grade to contact me, and you must present a reasoned argument and/or valid

documentation for why you believe you have earned a different grade. I reserve the right to make the final decision.

Note on “Incompletes”

Based on University of Tennessee, Knoxville, and SIS policy, an "Incomplete" is granted only under "the most unusual of circumstances." Power to grant an "Incomplete" resides with the instructor. Students who simply "disappear" without contacting the instructor and without completing the required form earn an "F". More information is available at http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Grade_of_Incomplete.

HOW TO BE SUCCESSFUL IN THIS CLASS

Be present, be intellectually curious, and engage equally with your peers and with me.

UNIVERSITY POLICIES

Class Attendance Policy

Students are expected to attend class each week and be fully prepared to *actively* participate. Please try to notify me in advance if you need to miss class. If you do miss class, talk to your peers about class notes. Be sure to let me know if you have questions or concerns.

Class Cancellation

Should it be necessary to cancel a class meeting, every effort will be taken to do so in advance. Look for e-mail announcements via **Bb**. More information about the School's cancellation policy is available at www.sis.utk.edu/courses/guidelines. Information about the University of Tennessee weather-related closing policy is available at <http://safety.utk.edu/emergency-management/inclement-weather-policy/>.

Academic Honesty

Plagiarism in any of its several forms is intolerable, and attention to matters of documentation in all written work is expected and required. Inadvertence (i.e., "carelessness"), alleged lack of understanding, or avowed ignorance of the various types of plagiarism (including lack of proper attribution of sources and use of quoted material and mechanics for same) are not acceptable excuses. Infractions of academic integrity are penalized according to the severity of the infraction but may include a course grade of "F" and the instructor's recommendation to the UTK Dean for Graduate Studies that the student be dismissed from the University.

Each student's work must be the product of his/her own study and/or research, not a joint effort of any sort unless previously approved. (See also the Graduate School Catalog, "Academic Honesty,"

http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Academic_Honesty).

COLLEGE OF COMMUNICATION & INFORMATION DIVERSITY STATEMENT

CCI recognizes and values diversity. Exposing students to diverse people, ideas and cultures increases opportunities for intellectual inquiry, encourages critical thinking, and enhances communication and information competence. When all viewpoints are heard, thoughtfully considered, and respectfully responded to, everyone benefits. Diversity and fairness unite us with the wider professional and global community. For a fuller discussion of the CCI Diversity Statement, see www.cci.utk.edu/diversity-statement.

STUDENTS WITH SPECIAL NEEDS

Students with special needs should contact the Office of Disability Services (ODS, <http://ods.utk.edu>) early in the term about possible accommodations. ODS is located at 100 Dunford Hall, 915 Volunteer Blvd., Knoxville, TN 37996-4020, phone: (865) 974-6087, fax: (865) 974-9552, e-mail: ods@utk.edu.

STUDENT SUPPORT

Each student should be aware that he/she has a web of available support services at UTK, starting with me (course instructor), your advisor, and the SIS administration. For more information, see the SIS “Course Wellness” guidelines at www.sis.utk.edu/courses/guidelines.

STUDENTS CONNECTING TO ONLINE CLASSES VIA MOBILE TECHNOLOGIES

The UTK School of Information Sciences, SIS, does not recommend that students attend online classes while driving or riding in a motorized vehicle.

Dear Student,

The purpose of this Campus Syllabus is to provide you with important information that is common across courses at UT. Please observe the following policies and familiarize yourself with the university resources listed below. At UT, we are committed to providing you with a high quality learning experience.

I wish you the best for a successful and productive semester.
Provost Susan Martin



UNIVERSITY CIVILITY STATEMENT

Civility is genuine respect and regard for others: politeness, consideration, tact, good manners, graciousness, cordiality, affability, amiability and courteousness. Civility enhances academic freedom and integrity, and is a prerequisite to the free exchange of ideas and knowledge in the learning community. Our community consists of students, faculty, staff, alumni, and campus visitors. Community members affect each other's well-being and have a shared interest in creating and sustaining an environment where all community members and their points of view are valued and respected. Affirming the value of each member of the university community, the campus asks that all its members adhere to the principles of civility and community adopted by the campus:
<http://civility.utk.edu/>.

ACADEMIC INTEGRITY

"An essential feature of the University of Tennessee, Knoxville is a commitment to maintaining an atmosphere of intellectual integrity and academic honesty. As a student of the university, I pledge that I will neither knowingly give nor receive any inappropriate assistance in academic work, thus affirming my own personal commitment to honor and integrity."

YOUR ROLE IN IMPROVING TEACHING AND LEARNING THROUGH COURSE ASSESSMENT

At UT, it is our collective responsibility to improve the state of teaching and learning. During the semester, you may be requested to assess aspects of this course either during class or at the completion of the class. You are encouraged to respond to these various forms of assessment as a means of continuing to improve the quality of the UT learning experience.

EMERGENCY ALERT SYSTEM

The University of Tennessee is committed to providing a safe environment to learn and work. When you are alerted to an emergency, please take appropriate action. Learn more about what to do in an emergency and sign up for UTAAlerts at <http://safety.utk.edu>. Check the emergency posters near exits and elevators for building specific information. In the event of an emergency, the course schedule and assignments may be subject to change. If changes to graded activities are required, reasonable adjustments will be made, and you will be responsible for meeting revised deadlines

DISABILITIES THAT CONSTRAIN LEARNING

"Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Disability Services (ODS) at 865-974-6087 in 2227 Dunford Hall to document their eligibility for services. ODS will work with students and faculty to coordinate reasonable accommodations for students with documented disabilities."

KEY RESOURCES FOR STUDENTS:

- Undergraduate Catalogs: <http://catalog.utk.edu> (Listing of academic programs, courses, and policies)
- Graduate Catalog: <http://catalog.utk.edu/index.php?catoid=2>
- Hilltopics: <http://dos.utk.edu/hilltopics> (Campus and academic policies, procedures and standards of conduct)
- Course Timetable: https://bannerssb.utk.edu/kbanpr/bwckschd.p_disp_dyn_sched (Schedule of classes)
- Academic Planning: <http://www.utk.edu/advising> (Advising resources, course requirements, and major guides)
- Student Success Center: <http://studentsuccess.utk.edu> (Academic support resources)
- Library: <http://www.lib.utk.edu> (Access to library resources, databases, course reserves, and services)
- Career Services: <http://career.utk.edu> (Career counseling and resources; HIRE-A-VOL job search system)

Assignments

1. **Stories – 2 graded stories @ 15 points each = 30 points total**

Students will practice story telling or storytelling techniques during nearly every class, and you may end up telling more than two stories, but there will be two *graded* tellings. Stories should be between 5 and 10 minutes in length. You will tell me when you are ready to be graded on your first story; everyone will be graded on their second stories during the April meeting dates. Don't wait to get your first story out of the way; there won't be time during the last two class meetings for everyone to tell more than once and if you haven't been evaluated once already by that point, you will likely not have a chance to tell a second story then.

2. **Peer coaching – 15 points**

Helping others find their voice is an important skill, in this class and in many other situations. The class will be divided into groups of 3-4 students. You will be responsible for meeting **at least twice** between each class meeting to listen to and coach each other. This is a helpful skill in any situation but it becomes essential when treating this kind of content (storytelling) in an online format. You'll be responsible for helping your partners get better at their telling while you develop your own coaching skills. You must interact regularly with your partners and **each person** must turn in a minimum of four (4) coaching reports. You are encouraged to turn in more, but four (4) is the minimum number. BTW, this corresponds to at least one report in between each class meeting. I will meet with the triads at least once early in the semester to work with students and peer coaching. After that, if you need me, just let me know.

Group members will change after each class meeting. That will give you the opportunity to work with a variety of people and help overcome inequities due to the geographic dispersion of students in the class. On the first night of class we will discuss how to form your first and subsequent triads.

Coaching involves affirming what works and helping uncover what doesn't, with the goal of helping each teller discover how to make their stories better. Rather than tell each other what to do – since all tellers have different styles – coaches will ask questions and talk about what the tellers hope to achieve. There will be more guidelines provided for the coaching sessions and a rubric will be available so that you can see how your peer coaching is evaluated.

3. **Versioning Paper – 15 points**

One of the things you'll discover about the world of folk and fairy tales is that there are many different versions of the tales, varying by culture and era. In this assignment you will find three different versions (at least two must be in print but the third can be any format) of a traditional – not literary – folk or fairy tale and explore the differences. How are the three versions different? The same? When were they created? Can you make connections between the tale and the time period in which it was produced? How do the changes reflect changes in society or culture?

Your paper should be a **maximum of 15 pages**, double-spaced, paginated (insert page numbers), with 1” margins, in 12-point type. Title pages are optional but your paper should always have a title – even if you simply restate the assignment title, e.g. “IS 576 Versioning Paper.” Use bibliographies/reference lists when needed. In every case you should put your name on everything you turn in for class. Note that you can use up to 15 pages, but you don’t have to make it 15 pages long. Tell me what you need me to know, in a well-organized and meaningful way; focus on content rather than length and you will produce a better product. The title page (if you use one) and your references don’t count toward the 15-page total.

4. **Story Journal** – 30 points

This class is a process (self-reflection) as well as performance class, and the process of discovery is present in everything from how you find stories that resonate with you to how you decide how to tell them.

You are required to keep a **weekly storytelling journal** to chart your process and progress. The journal requires two different types of entries: reflections on process and story files. There are about 13 weeks between the time our class begins in the Spring 2016 term, and the last time we will meet, so the minimum number of entries is 13, but you are not limited to that number. Here are more details on the two types of entries:

- Process entries – a minimum of 4
 - How is your story search going? Where are you looking and what are you finding? Are you attracted to a certain kind of story? What appeals to you about the story(ies)? How is your practice going? Are you looking for stories for a particular audience or purpose? Anything else; what do you want to tell me or want me to know?
- Story file entries – a minimum of 9
 - Story details (title, source, summary/bones, cultural origins/source notes, potential audience(s), setting(s), how you would use it or adapt it (single/multiple tellers, audience participation, voices, props, variations, etc.)

I will check these journal entries periodically throughout the semester, so be sure to post regularly. In order to maximize your grade you will want to clearly label the story file entries to make sure I don’t miss anything. 😊

5. **Participation in class and via BlackBoard** – 10 points

Participation is essential for this class and you are expected to post regularly to Blackboard, and to contribute to class – especially as we discuss each other’s stories and renditions. One of the skills we will develop during class is the ability to coach peers and prospective tellers, so constructive criticism during class and on the bulletin boards is very important and counts heavily for this part of your grade. Also, the world of storytelling is massive, so the bulletin boards are also a way for us to expand our reach by posting relevant resources, articles, etc. for each other. Finally, because we meet so few times during the term, missing any class for any reason will result in a loss of class participation points.

ACTIVE Class Participation

Active class participation is different than simply class participation. You must do more than show up for class. You are present and engaged during and after class, are an active peer coach, start and contribute to posts on Blackboard, or bring related materials to the attention of the instructor or your fellow students. Interact with each other as much as you do with me so that we can create a learning **community**.

In this class you'll use journals, email, and discussion forums to communicate with me and with each other. Each of these applications has a specific purpose, but they are all flexible and we can add to or adjust how we use them at any time. Class participation involves active participation across all these applications, but quality of contribution is much more important than quantity.

Assignment Summary:

Assignment	Details	Date Due
Graded Telling I (15 points)	5-10 minutes	Student's choice
Graded Telling II (15 points)	5-10 minutes	April 15-16
Peer Coaching (15 points)	4 reports, minimum	Start of each class session
Versioning Paper (15 points)	15 pages, maximum	March 18, 6:30 pm EST
Story File (30 points)	14 entries, minimum	Weekly, April 15, 6:30 EST
Class participation (10 points)	Participation and feedback	EVERY class

The instructor reserves the right to revise, alter and/or amend this syllabus, as necessary. We will normally discuss any changes in class ahead of time, but we will always discuss the changes first, and students will always be notified in writing and/or by email of any such revisions, alternations and/or amendments.

**INSC 576 – Storytelling in Libraries & Classrooms
Weekly Schedule**

Date and Topic	Read by today	Do before next class	DUE today
<p>January 15-16</p> <ul style="list-style-type: none"> • Introduction and syllabus review • Types of stories • Story sources • Story bones; Learning stories • Peer coaching tips 	<ul style="list-style-type: none"> • Hearne, Betsy (n.d.). “The Bones of Story.” http://people.lis.illinois.edu/~ehearne/bonesofstory.html. Accessed 12/31/15. • Lipman, Introduction, Section 2 Introduction, Ch 5 • Haven & Ducey, Ch 4, 5 	<ul style="list-style-type: none"> • Lipman, Ch 6, 7 • Haven & Ducey, Ch 6, 8, 9 • Try to watch as many different storytellers as you can (see list following weekly schedule) • Read, read, read to find stories that “stick” to you 	<p>Family or personal story</p>
<p>February 5-6</p> <ul style="list-style-type: none"> • Issues of cultural appropriateness and authority • Performance concerns: voice, gestures, pauses, props • Versioning • Performances 	<ul style="list-style-type: none"> • Haven & Ducey, Ch 11 • Hearne, Betsy. 1993. “Cite the Source: Reducing Cultural Chaos in Picture Books, Part One,” <i>School Library Journal</i> 39(7): 22. • Hearne, Betsy. 1993. “Respect the Source: Reducing Cultural Chaos in Picture Books, Part Two,” <i>School Library Journal</i> 39(8): 33. • Lipman, Ch 4 	<ul style="list-style-type: none"> • Lipman, Ch 1-3, 8, 9 • Haven & Ducey, Appendix 1 • Continuing seeking out live and prerecorded stories and tellers; what can you learn from them? • MacDonald, Margaret Read. 2008. “Where Did I See That Story?” <i>KnowledgeQuest</i> 36(5), May/June 2008: 22-24. • Read, read, read 	<p>Student’s Choice Story</p> <p>Coaching report</p> <p>Journal entries</p>
<p>February 26-27</p> <ul style="list-style-type: none"> • Youth Services storytelling traditions • Conceptual aspects of storytelling and narrative • Performances 	<ul style="list-style-type: none"> • Zipes, Jack. 1987. “Once There Were Two Brothers Named Grimm,” in <i>The Complete Fairy Tales of the Brothers Grimm</i>. Toronto: Bantam Books. • Warner, Marina. 2014. “How Fairytales Grew Up,” <i>The Guardian</i>, Friday, December 12, 2014, access online at http://www.theguardian.com/books/2014/dec/12/how-fairytales-grew-up-frozen. Accessed 12/31/15. 	<ul style="list-style-type: none"> • Lipman, Ch 11, 12 • Dr. Brian Sturm, “Storytelling in Theory and Practice,” www.youtube.com/watch?v=UFC-URW6wkU. Accessed 12/31/15. (45 minutes) 	<p>Student’s Choice Story</p> <p>Coaching report</p> <p>Journal entries</p>

<p>March 18, 6:30 p.m. Eastern</p>	<p><i>No class session, but your versioning paper is due!</i></p>		<p>Versioning Paper due</p>
<p>April 1-2</p> <ul style="list-style-type: none"> • Digital Storytelling overview • Questions, Concerns, practice for Showcase • Performances 	<ul style="list-style-type: none"> • “7 Things You Should Know About Digital Storytelling,” from Educause, http://net.educause.edu/ir/library/pdf/ELI7021.pdf, accessed 12/28/12. • Wawro, Larence. 2012. “Digital Storytelling: More than the Sum of Its Parts,” <i>Children & Libraries</i>, Spring 2012: 50-52. • “Media Lab Creates Center for Future Storytelling.” 2008. <i>MIT TechTalk</i> 53(9), November 19, 2008. http://web.mit.edu/newsoffice/2008/medialab-plymouth-1118.html 	<ul style="list-style-type: none"> • Lipman, Ch 16, 19 • Stanton, Andrew. 2012. “The Clues to a Great Story,” TedTalks, February, 2012, available online at https://www.ted.com/talks/andrew_stanton_the_clues_to_a_great_story/transcript?language=en. Accessed 12/31/15 (19:16 minutes) • Just for fun ... “Happily Ever After,” by Raymond Lesser, online at http://funnytimes.com/201502/. Accessed 12/31/15. 	<p>Student’s Choice Story</p> <p>Coaching report</p> <p>Journal entries</p>
<p>April 15-16</p> <ul style="list-style-type: none"> • Story in non-library settings • Showcase • Course wrap-up 	<ul style="list-style-type: none"> • “Business Storytelling: Using Stories to Inspire,” from MindTools, online at https://www.mindtools.com/pages/article/BusinessStoryTelling.htm. Accessed 12/31/15. • Chen, Pauline W. 2011. “When Patients Share Their Stories, Health May Improve,” February 10, 2011, <i>New York Times</i>, online at http://www.nytimes.com/2011/02/10/health/views/10chen.html?_r=0. Accessed on 12/31/15. • “The Irresistible Power of Storytelling as a Strategic Business Tool,” <i>Harvard Business Review</i>,” March 11, 2014, available online at (see next page) 		<p>Coaching report</p> <p>Story File – final version</p>

	<p>https://hbr.org/2014/03/the-irresistible-power-of-storytelling-as-a-strategic-business-tool/. Accessed 12/31/15. (Note the additional articles to the right of the title on the site)</p> <ul style="list-style-type: none"> • Jarreau, Paige. 2015. “Scientific Storytelling Helps Researchers Communicate Their Findings in a Competitive Publishing Environment,” from the blog SciLogs, June 25, 2015, online at http://www.scilogs.com/from-the-lab-bench/scientific-storytelling-helps-researchers-communicate-their-findings-in-a-competitive-publishing-environment/. Accessed 12/31/15. 		
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Where can I find storytellers to watch? Here are a few resources to get you started ...

- Research your own area; do you have a storytellers guild nearby?
- www.storyteller.net – a one-stop shop for everything from finding tellers to articles about the art
- <http://diannedelascasas.com/storytelling-links/> - Teller Diane de las Casas has assembled some useful links
- www.augusthouse.com/indexf0bb.html?md=Content&sd=StoryTelling&PageName=LinksTo – August House, the premier publisher of storytelling learning materials has some good links to share
- <http://storycorps.org/listen/> - StoryCorps is a national non-profit group that goes around the country collecting family stories and intimate moments with anyone who wants to sign up.
- Public and/or school libraries
- Bookstores – usually independents are better, but you can sometimes find storytellers at national chains like Barnes & Noble