



**COURSE SYLLABUS**  
**INSC 576: Storytelling as a  
Communications & Learning Tool in  
Diverse Settings**  
**Wednesdays, 6:30-9:10 p.m. (Eastern)**  
*Last revised: 08/15/18*

**Course Sections:** 001 (CRN 52171) and 002 (CRN 52172), combined online  
**Meeting Time and Place:** TBA, Cyberspace  
**Course Credit Hours:** 3 Graduate Hours

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**COURSE DESCRIPTION/VALUE PROPOSITION**

Explores storytelling as a communications tool in information agencies and other types of corporate and not-for-profit organizations. Students will learn the history of storytelling, various types of stories, and best practices for gathering and telling stories. (UTK Graduate Catalog)

This course will help you develop communications, research and writing skills through exploration of traditional and contemporary stories. Storytelling can be used with both children and adults, to educate, entertain, excite or calm, and to convey important information in a memorable way. We humans are coded for narrative and developing an understanding of story and its place in our lives adds a valuable skill to your professional toolkit.

**STUDENT LEARNING OUTCOMES**

By the end of the class, students will be able to

- Discuss and utilize the power of story in various personal and professional situations;
- Discuss the effects of society and culture on stories and storytelling;
- Discuss the role of technology in relation to storytelling;
- Demonstrate proficiency in selecting and preparing stories for presentation;
- Demonstrate proficiency in peer coaching.

**TEXTS FOR THE COURSE**

**Required Texts**

- Haven, Kendall. 2007. *Story Proof: The Science Behind the Startling Power of Story*. Westport, Conn.: Libraries Unlimited.
- Haven, Kendall. 2014. *Story Smart: Using the Science of Story to Persuade, Influence, Inspire, and Teach*. Westport, Conn.: Libraries Unlimited.

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

### **Additional Texts (not required)**

- Haven, Kendall and Mary Gay Ducey. 2007. *Crash Course in Storytelling*. Westport, Conn: Libraries Unlimited. (Especially useful for school librarians or teachers.)

*NOTE: Additional readings, unless otherwise specified, will be available on Canvas.*

### **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 you are a self-directed, purposeful learner, who learns best when you can build on your own personal experiences. You like to be involved in the construction of your learning experience. You are interested in creating a collaborative learning community, where we co-create value and generate new knowledge. Even though you may be new to working with youth in a professional capacity, as an adult you bring knowledge and experience that can enrich our class when shared appropriately.

You are 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 demands more than usual amounts of self-management, persistence, and self-motivation. Researching and recording stories, working on story presentation, writing in your journals, and working with each other will take time, so your best approach is to work steadily throughout the term rather than leave things until the last minute.

Your peer coaching takes place in between class sessions and involves students working together to help improve each other’s performances. 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 team 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.

There will be some traditional lectures in class, but the bulk of the time will be spent discussing your findings and practicing stories on each other. That means you need to be prepared to present at every opportunity and certainly at least once each class. That also means you 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.

### **INFORMATION LITERACY/TECHNOLOGICAL RESOURCES**

This online synchronous (real time) class requires you to be comfortable with different technologies, including Online@UT (Canvas and Zoom), the Internet and world wide web, word processing, presentation and spreadsheet software, and some social media applications. 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.

For additional information or support:

- Technology at SIS – [www.sis.utk.edu/sis-technology](http://www.sis.utk.edu/sis-technology)
  - For online support during class, scroll down the page until you see the section entitled, “Real Time, Live Class Meetings Using ZOOM”
- UT Office of Information Technology (OIT): <https://oit.utk.edu/Pages/default.aspx>
  - There's a link to the OIT HelpDesk on the upper left side of the page.
- lynda.com is a great source of online training support, with tutorials and video on everything from Google Drive to our own out-of-class software Canvas, so check it out, at <https://oit.utk.edu/Training/online-training/lynda/Pages/default.aspx>. You'll need your UTK netid and password to access lynda.

Each semester OIT offers “Test Flights” where you can join an informal Zoom session to test your equipment and connections prior to the start of class. These sessions are announced on the UTKSIS-L listserv ([UTKSIS-L@LISTSERV.UTK.EDU](mailto:UTKSIS-L@LISTSERV.UTK.EDU)) and at the LiveOnline@UT site (<https://oit.utk.edu/instructional/tools/liveonline/Pages/default.aspx>). You're strongly encouraged to participate each term so that you know you're ready for the technology demands of attending and participating in class.

*Again, you must have a camera that will let you be seen as you present graded stories, and audio so that you can participate in class. If I can't see and hear you, your grade will be affected.*

### **HOW TO BE SUCCESSFUL IN THIS CLASS**

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

## COURSE REQUIREMENTS, ASSESSMENT AND EVALUATION METHODS

### Methods of Documentation for Assignments



The Chicago Manual  
of Style Online

- Double spaced, 1" margins, 12-point type
- Insert page number, bottom right
- Title pages are optional, BUT always give your paper a title
- Cite everything!
- Put your name on everything!

The quality of your writing and organization impacts your grade. Edit yourself or have someone review your assignments to make them as excellent as you can.

### Assessment and Evaluation

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](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	(4 quality points per semester hour) superior graduate student performance.
A-	90 – 92.75	(3.7 quality points per semester credit hour) intermediate performance.
B+	88 – 89.75	(3.5 quality points per semester hour) better than satisfactory performance.
B	83 – 87.75	(3 quality points per semester hour) satisfactory performance.
B-	80 – 82.75	(2.7 quality points per semester credit hour) intermediate grade performance.
C+	78 – 79.75	(2.5 quality points per semester hour) less than satisfactory performance.
C	70 – 77.75	(2 quality points per semester hour) well below the graduate student standard.
D	60 – 69.75	(1 quality point per semester hour) clearly unsatisfactory/doesn't satisfy degree requirements.
F	0-59.75	(no quality points) extremely unsatisfactory/doesn't satisfy degree requirements.

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.

### 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.

### **Note on “Incompletes”**

Based on University of Tennessee policy, an "Incomplete" is granted only under "the most unusual of circumstances." Power to grant an "Incomplete" resides wholly in the instructor. An “F” is submitted for students who simply disappear. More information is available at [http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Grade\\_of\\_Incomplete](http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Grade_of_Incomplete).

### **Citizenship, Resilience, and Grit (aka active class participation)**

You do more than show up for class. You are present and engaged during and after class; start and contribute to posts on Canvas and bring related materials to the attention of the instructor or your fellow students. Your contributions show original thought and initiative, not simply agreement or endorsement. You interact with your peers as much as you do with me so that we create a learning **community**. Quality of thought is much more important than quantity.

## **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, listen to the archived lecture/discussion and let me know if you have questions.

### **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 Canvas. More information about the School’s cancellation policy is available at [www.sis.utk.edu/courses/guidelines](http://www.sis.utk.edu/courses/guidelines). If UT cancels classes, then our class is automatically cancelled. 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 unless previously approved. (Graduate School Catalog, “Academic Honesty,” [http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Academic\\_Honesty](http://catalog.utk.edu/content.php?catoid=15&navoid=1473&hl=grading+scale&returnto=search#Academic_Honesty).)

## **STUDENTS WITH SPECIAL NEEDS**

Any student who feels he or she may need an accommodation based on the impact of a disability should contact Student Disability Services (SDS) to document their eligibility for services. SDS will work with students and faculty to coordinate reasonable accommodations for students with documented disabilities. Contact SDS at 100 Dunford Hall, 915 Volunteer Blvd., Knoxville, TN 37996-4020, phone: (865) 974-6087, fax: (865) 974-9552, e-mail: [sds@utk.edu](mailto:sds@utk.edu).

### **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](http://www.cci.utk.edu/diversity-statement).

### **Hodges Library Help for Information Science Students**

Information Science LibGuide (library guide) – <http://libguides.utk.edu/infosci>



Our Information Sciences librarian is [Anna Sandelli](#).

*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, and students will always be notified in writing and/or by email of any such revisions, alternations and/or amendments.*

## INSC 576 – Storytelling Weekly Schedule for Fall 2018

### **August 22**

*Topics: Syllabus, course expectations, course details; what do you want to learn?*

#### **Readings:**

- Flood, Alison, et al. 2016. “Fairytale Much Older than Previously Thought, Say Researchers,” *The Guardian*, January 20, 2016, available online at <https://www.theguardian.com/books/2016/jan/20/fairytales-much-older-than-previously-thought-say-researchers>, last accessed on January 22, 2017.

*POST: Introductions in Canvas before the start of class, see Canvas for details*

### **August 29**

*Topics: Types of story, story sources; versioning; “styles” of story*

#### **Readings:**

- Gillard, Marni. “What I Believe, Do or Know as a Storytelling Coach,” available online on Kevin Cordi’s web site at <http://www.kevincordi.com/blog/author/Marni-Gillard>; last accessed 08/15/18.
- Lipman, Introduction, Section 2 Introduction, Ch 5
- MacDonald, Margaret Read. 1993. “Learning the Story in One Hour,” in *The Storyteller’s Start-up Book*. Little Rock, AR: August House Publishers.
- MacDonald, Margaret Read. 2008. “Where Did I See That Story?: Using The Storyteller’s Sourcebooks to Locate Folktales,” in *Knowledge Quest* 36(5), May/June 2008: 22-24.
- Sierra, Judy. 1996. “Tracking Down Tales,” in *Storytellers’ Research Guide: Folktales, Myths, and Legends*. Eugene, OR: Folkprint.

### **September 5**

*Topics: Story bones and learning story; performance concerns (voice, breathing, timing, etc)*

#### **Readings:**

- Haven & Ducey, Chapters 5, 6 and 11
- Hearne, Betsy (n.d.). “The Bones of Story.” <http://people.lis.illinois.edu/~ehearne/bonesofstory.html>. Accessed 12/31/15.
- Lipman, Section 2
- MacDonald, Margaret Read. 1993. “Finding the Story,” in *The Storyteller’s Start-up Book*. Little Rock, AR: August House Publishers.

*DUE: Story in your Field Presentation*

### **September 12**

*Topics: Conceptual aspects of storytelling; more performance concerns*

#### **Reading/Listening/Viewing:**

- “The Clues to a Great Story,” Andrew Stanton, March 21, 2012, available online at <https://www.youtube.com/watch?v=KxDwieKpawg>. (18:12)
- Dr. Brian Sturm, “Storytelling in Theory and Practice,” [www.youtube.com/watch?v=UFC-URW6wkU](http://www.youtube.com/watch?v=UFC-URW6wkU). Accessed 12/31/15. (45 minutes)

- Warner, Marina. “How Fairytales Grew Up,” *The Guardian*, December 2014, available online at <https://www.theguardian.com/books/2014/dec/12/how-fairytales-grew-up-frozen>, last accessed on January 22, 2017.

### **September 19**

*Topics: The science of story and narrative*

#### **Readings:**

- Haven, Kendall. 2007. *Story Proof: The Science Behind the Startling Power of Story*. Westport, CT: Libraries Unlimited.
- Haven, Kendall. 2014. *Story Smart: Using the Science of Story to Persuade, Influence, Inspire, and Teach*. Santa Barbara, CA: Libraries Unlimited.

**Optional Viewing** (it's a nice complement to the books):

- “Your Brain on Story,” Kendall Haven on YouTube, March 30, 2015, available online at <https://www.youtube.com/watch?v=zGrf0LGn6Y4>. (28:03)

*DUE: Versioning Paper*

### **September 26**

*Topics: Cultural considerations*

#### **Readings:**

- Hearne, Betsy. 1993. “Cite the Source: Reducing Cultural Chaos in Picture Books, Part One,” *School Library Journal* 39(7): 22.
- Hearne, Betsy. 1993. “Respect the Source: Reducing Cultural Chaos in Picture Books, Part Two,” *School Library Journal* 39(8): 33.
- Hearne, Betsy. 1999. “Swapping Tales and Stealing Stories: The Ethics and Aesthetics of Folklore in Children’s Literature,” *Library Trends* 47(3), Winter 1999: 509-528. Available online at [https://www.ideals.illinois.edu/bitstream/handle/2142/8233/librarytrendsv47i3n\\_opt.pdf?sequence=1](https://www.ideals.illinois.edu/bitstream/handle/2142/8233/librarytrendsv47i3n_opt.pdf?sequence=1), last accessed on January 22, 2017.
- Zipes, Jack. 1987. “Introduction,” from *The Complete Fairy Tales of the Brothers Grimm*, trans. and with Introduction by Jack Zipes. Toronto, Canada: Bantam Books.

### **October 3**

*DUE: Graded Telling 1*

### **October 10**

*DUE: Graded Telling 1 (if needed), Students’ Choice*

### **October 17**

*Topics: Digital storytelling overview*

#### **Readings, Viewings:**

- “7 Things You Should Know About Digital Storytelling,” from Educause, <http://net.educause.edu/ir/library/pdf/ELI7021.pdf>, accessed 12/28/12.
- “Media Lab Creates Center for Future Storytelling.” 2008. *MIT TechTalk* 53(9), November 19, 2008. <http://web.mit.edu/newsoffice/2008/medialab-plymouth-1118.html>

- “The Technology of Storytelling,” offered by Joe Sabia, online at [https://www.ted.com/talks/joe\\_sabia\\_the\\_technology\\_of\\_storytelling](https://www.ted.com/talks/joe_sabia_the_technology_of_storytelling), last accessed on January 22, 2017. (3:51)
- Wawro, Larence. 2012. “Digital Storytelling: More than the Sum of Its Parts,” *Children & Libraries*, Spring 2012: 50-52.

## **October 24**

*Topics: Guest Speaker*

## **October 31**

*Topics: Storytelling outside of K-12 environments*

### **Readings:**

- Hearne, Betsy. 2000. “Once There Was and Will Be Storytelling in the Future,” *Horn Book Magazine* 76(6), November/December 2000: 712-719. Available online at <http://people.ischool.illinois.edu/~ehearne/oncehere.html>, last accessed on January 22, 2017.
- Lipman, Section 3 and Chapter 16
- Sayers, Frances Clark. 1965. “The Storyteller’s Art,” *Summoned By Books*,” p. 15-26. New York: Viking Press.

### **Optional Readings – read as many as you want to, based on your interests, but at least 2:**

- “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, *New York Times*, online at [http://www.nytimes.com/2011/02/10/health/views/10chen.html?\\_r=0](http://www.nytimes.com/2011/02/10/health/views/10chen.html?_r=0). Accessed on 12/31/15.
- Dahlstrom, Michael F. 2014. “Using Narratives and Storytelling to Communicate Science with Nonexpert Audiences,” *Proceedings of the National Academy of Sciences* Sep 2014, 201320645; DOI:10.1073/pnas.1320645111. Available online at <http://www.pnas.org/content/early/2014/09/10/1320645111>.
- “The Irresistible Power of Storytelling as a Strategic Business Tool,” *Harvard Business Review*,” March 11, 2014, available online at <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)
- 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.scilogsg.com/from\\_the\\_lab\\_bench/scientific-storytelling-helps-researchers-communicate-their-findings-in-a-competitive-publishing-environment/](http://www.scilogsg.com/from_the_lab_bench/scientific-storytelling-helps-researchers-communicate-their-findings-in-a-competitive-publishing-environment/). Accessed 12/31/15.
- Warner, Marina. 2014. “How Fairytales Grew Up,” *The Guardian*, Friday, December 12, 2014, access online at <http://www.theguardian.com/books/2014/dec/12/how-fairytales-grew-up-frozen>. Accessed 12/31/15.
- Zipes, Jack. 1987. “Once There Were Two Brothers Named Grimm,” in *The Complete Fairy Tales of the Brothers Grimm*. Toronto: Bantam Books.

## **November 7**

*Topics: Students' Choice; Guest Speaker*

**November 14**

*DUE: Graded Story 2*

**November 21**

*DUE: Graded Story 2 (if needed), Students' Choice*

**November 28**

*Topics: Wrap up; course evaluation*

*DUE: Story Journal*

**Assignment Summary, details are on Canvas:**

<b>Assignment</b>	<b>Details</b>	<b>Date Due</b>
Peer Coaching (15 points)	3 reports	Last class meeting in the month
Story in Your Field (10 points)	Maximum of a 10-minute presentation & posts	September 5 <sup>th</sup>
Versioning Paper (10 points)	15 pages, maximum	September 19 <sup>th</sup>
Graded Telling 1 (15 points)	5-10 minutes	October 3 <sup>rd</sup> or 10 <sup>th</sup>
Graded Telling 2 (15 points)	negotiated	November 14 <sup>th</sup> or 21 <sup>st</sup>
Story File (30 points)	10 entries, minimum	November 28 <sup>th</sup>
Citizenship, Grit & Resilience (5 points)		All semester

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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 storytelling guild nearby?
- National Storytelling Network, <https://storynet.org/>, sponsor of the National Storytelling Festival each fall in Jonesborough, TN; tons of resources!
- [www.storyteller.net](http://www.storyteller.net) – a one-stop shop for everything from finding tellers to articles about the art
- [www.augusthouse.com/indexf0bb.html?md=Content&sd=StoryTelling&PageName=LinksTo](http://www.augusthouse.com/indexf0bb.html?md=Content&sd=StoryTelling&PageName=LinksTo) – August House, the premier publisher of storytelling learning materials
- <http://storycorps.org/listen/> - StoryCorps is a national non-profit group that goes around the country collecting family stories and intimate moments
- Public and/or school libraries
- Bookstores – usually independents are better, but you can sometimes find storytellers at national chains like Barnes & Noble