SECTION 1: FOLKLORE AND STORY AS HIDDEN VOICE AND CULTURAL ALLEGORY

WEEK 1

January 12

Topics: Introduction to the class, our expectations, and each other. Values and kinds of storytelling. Social groupings and their impact. SILS Library tour.

In-class exercises: "Pass the Face," "Sorting people", Chimimanda Adichie TED talk.

WEEK 2

January 19th

Topics: How to tell stories: "Layering." Privilege: what is it, and what impact does it have on us and the stories told in society? Power and Hegemony.

Readings on Sakai or online:

Cultural Hegemony Beautiful Trouble. – also on Sakai.

Sturm, B.W. (2008). The process of sharing stories with young people. *Knowledge Quest,* 36 (5): 12-18. – also on Sakai

Wildman, S.M. & David, A.D. (1995). Language and silence: making systems of privilege visible. *Santa Clara Law Review,* 35 (3): 881-906. – also on Sakai

In-class exercises: Storytelling games. "Tar Heel Toffee Basketball", Reflective writing: "Windows and Mirrors: Where do I see privilege?"

WEEK 3

January 26th

Topic: Role of stories in society

Readings on Sakai or online:

- Four kinds of stories, from *The Storytelling Project Curriculum* (Bell 2010) – on Sakai
- Homeschool teenager's essay on the importance of storytelling

In-class exercises: "Why we tell stories"; Storytelling games.

WEEK 4

February 2nd

Topic: Folktales as "hidden voice" stories

Readings on Sakai or online (read *at least* one):

- Folktales and Reality: The Social Construction of Race in Chinese Tales (Kong & Goh 1995)
- Momotarō (The Peach Boy) and the Spirit of Japan: Concerning the Function of a FairyTale in Japanese Nationalism of the Early Shōwa Age (Antoni 1991)
- Allegory of Dominance: British Power in Rudyard Kipling's Rikki-tikki-tavi (de Abreu 2013)
- What African American Mothers Perceive They Socialize Their Children to Value When Telling Them Brer Rabbit Stories (Leslie 1998)

In-class exercise: "Rooster and the Diamond Button" analysis

WEEK 5

February 9th

Topic: Storytelling performance issues and the storylistening trance

Readings on Sakai or online:

- Sturm, B. W. (1999). The enchanted imagination: storytelling's power to entrance listeners. [38 manuscript pages]. *School Library Media Research* [Online serial], 2. Available: http://www.ala.org/aasl/sites/ala.org.aasl/files/content/aaslpubsandjournals/slr/vol2/SLMR_EnchantedImagination_V2.pdf
- Sturm, B. W. (2014). Emotion motions. *Journal of Tar Heel Tellers*, 21, 1, 6-7.
- Sturm, B. W. (2013). Coping with the jitters. *Journal of Tar Heel Tellers*, 20, 1, 6-7.
- Sturm, B. W. (2013). Eye contact and the veil of story. *Journal of Tar Heel Tellers*, 19, 2, 4.
- Sturm, B. W. (2012). The power of "I": increasing audience identification with characters, *Journal of Tar Heel Tellers*, 18, 2, 4-5.
- Sturm, B. W. (2006). Peeling the onion: rethinking emotions in storytelling, *Journal of Tar Heel Tellers*, 13, 2, 3.

WEEK 6

February 16th

Assignment Due: Folktale Performance

SECTION 2: STORYTELLING FOR CORPORATIONS: MANAGEMENT, BRANDING, AND HEGEMONY

WEEK 7

February 23rd

Topic: Leadership storytelling, corporate storytelling

Readings on Sakai or online: Six Stories You Need to Know How to Tell (Simmons) – on Sakai, Leadership Storytelling – Stephen Denning

Assignment Due: Folktale Research Report

WEEK 8

March 2nd

Topic: Storytelling for branding and marketing

Readings on Sakai or online:

- Using Storytelling to Strengthen Your Brand
- Brand Storytelling: 10 Steps to Start Your Content Marketing Hero's Journey
- Rise of Storytelling as the New Marketing (Pulizzi 2012) – on Sakai

Assignment Due: Folktale performance (revised)

WEEK 9

March 9th

Topic: Corporate stories for management and hegemony

Readings on Sakai or online:

- Types of Stories for Leaders (Denning) – on Sakai
- Hegemonic Stories and Encounters Between Storytelling Organizations (Boje 1999) – read up until the *Method* section on page 344. – on Sakai
- Inside the Secret Message of "The Lego Movie" – and it's not what you think
- If you want a book-length treatise, then read:
    - Storytelling in Management Practice (Reissner & Pagan 2013) – on Sakai

WEEK 10

March 16th SPRING BREAK – no class (conduct your family interviews this week)

WEEK 11

March 23rd

Topic: In-class sharing of corporate story analyses

Assignment Due: Corporate Story Analysis (paper or video presentation)

SECTION 3: STORYTELLING AS A MEANS OF EXPRESSING THE HIDDEN SELF AND THE CULTURE OF FAMILY

WEEK 12

March 30th

Topic: Personal Narrative

Special performance by spoken word artist, Herrison Chicas.

Readings on Sakai or online:

- Personal Narratives and the Life Story (McAdams 2008) – here or on Sakai
- Also, have a listen to some of the stories told at The Moth in New York City and watch the Call of Story from BYU.

WEEK 13

April 6th

Topic: Crafting a personal narrative

Special performance by storytellers, Sarah Beth Nelson and Trent McLees

Readings on Sakai or online:

- Crafting Personal Stories (O'Callahan) – on Sakai
- Crafting Childhood (Harley) – on Sakai

Assignment Due: Family Interview Report

WEEK 14

April 13th

Topic: Crafting a personal narrative (continued)

Readings on Sakai or online:

- When History Gets Personal (Hydock 2004) – on Sakai

WEEK 15

April 20th

Assignment Due: Personal Story Performance

WEEK 16

April 27th (last class)

Assignment Due: Personal Story Performance (revised) & Reflective Essay

Assignments (there are no quizzes or exams):

1. Analyze and perform folktales
    a. This assignment enables you to explore traditional folktales as representations of hidden voices. Folktales have been used as subversive texts for generations, but often these deeper meanings have been lost as the stories have been adapted for a modern, mostly-child market. You will read a variety of folktales from different cultures and select one to learn to perform in class. You will research the background of this story and those who told it, and explore the possible allegorical meanings "hidden" within these popular tales.
        i. Deliverables:
            1. You will perform the story during one of our class periods (performance not to exceed 8 minutes), and your performance will be videotaped. This video will form the basis of an evaluative conversation between each student and the professor to assess and improve your performance skills, your understanding of emotional engagement, and your ability to present in front of audiences. We will use this hyperlinked rubric to grade your performance. Students will also provide brief comments on each other's performances. Based on these two sources of feedback, you will revise your work and give a second performance in class.
            2. You will write a 3-5-page double-spaced essay exploring the *possible* cultural meanings you see in the story based on your research. This written assignment will be graded based on the depth and extent of your research and analysis, citations to pertinent readings, and lack of typographical or grammatical errors. The style of this essay is academic rather than personal, so please write accordingly (I am happy to help you develop this writing style).
2. Critique corporate advertising and transmedia storytelling
    a. For this assignment you will be exploring the ways corporations use stories to create a brand identity, to motivate sales, to manage corporate culture, and to "tell their corporate story." You will select a corporation, analyze their advertising, website, and other media coverage they receive, and write a critical essay exploring how that

company uses storytelling to present itself to the world. This research will lead to either:

   i. A 5-7-page, double-spaced description and evaluation of the corporation and its various stories. Please use this template to organize your document.
   OR
   ii. A 4-5-minute video presentation that addresses the various aspects of your corporate story assessment.

3. Personal storytelling and reflective essay
   a. For this assignment, you will develop an in-class performance of a story from your own life that you feel is personally important, culturally relevant, and reflective of your own "hidden voice." This can be a past experience that helped define who you are now, or a series of past experiences that you stitch together to showcase the theme of "this is what makes me who I am." This performance will be videotaped just like the folktale performance, evaluated one-on-one with the professor, revised, and re-performed. Your performance will be assessed using this rubric.
   b. Accompanying this performance is a 3-4-page, double-spaced reflective essay on what the story means to you, why it's important enough to tell, and what you hope others will come to understand by hearing it.
4. Family "cultural interview" and report
   a. This assignment asks you to explore the meaning of culture within your family through a series of interview questions, resulting in a 3-4-page report of your findings. You may use this list of questions to guide your conversation, and you may develop your own questions beforehand or as they arise in your interviews. The main idea here is to get a family member (preferably a parent or grandparent) to talk to you about their life "as a member of a cultural group" no matter what group that may be.
5. Class Participation:
   a. Your participation grade is based partly on attendance, since in many class sessions we will be doing exercises to help you develop your communication skills. But being in class holds little value unless you are actively engaged and contributing to classroom discussions and experiences. The following rubric will be used to assess your participation grade.

Assignment Percentage Weights:

Assignment	Percent of Final Grade
Folktale oral performance	10%
Folktale oral performance: revised	5%
Folktale written essay	10%
Corporate story assessment (written assignment or video presentation)	20%
Personal story performance	10%
Personal story performance: revised	10%
Personal story reflective essay	10%
Cultural family interview report	15%
Class participation	10%

TOTAL	**100%**