

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

WEEK 1

October 15th

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

October 22nd

Topics: Privilege: what is it, and what impact does it have on us and the stories told in society? The role of stories/folktales in power and hegemony.

To explore before class:

[Deconstructing White Privilege](#)

[Cultural Hegemony](#) [Beautiful Trouble](#). – also on Sakai.

Four kinds of stories, from [The Storytelling Project Curriculum](#) (Bell 2010) – 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

What African American Mothers Perceive They Socialize Their Children to Value When Telling Them Brer Rabbit Stories (Leslie 1998) – on Sakai

In-class exercises: “Tar Heel Toffee Basketball”, “Rooster and the Diamond Button” deconstruction, Reflective writing: “Windows and Mirrors: Where do I see privilege?”

WEEK 3

October 29th

Topics: Performing stories: tips and techniques for folktale and personal narrative storytelling

To explore before class (all on Sakai):

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.

In-class exercises: storytelling games

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

WEEK 4

November 5th

Topics: Folktale Analyses, Leadership storytelling, corporate storytelling

To explore before class:

Six Stories You Need to Know How to Tell (Simmons) – on Sakai

[Leadership Storytelling](#) – Stephen Denning

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

In-class exercises: sharing of folktale analyses

Assignment Due: Folktale Analysis

WEEK 5

November 12th

Topics: Corporate storytelling for branding, marketing, and management

To explore before class:

[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

[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

In-class exercises: share a name story (why you were given your name, the meaning of your first or last name, a nickname story, etc.)

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

WEEK 6

November 19th

Topics: Personal Narrative: special performances by personal narrative storytellers, Brittney Fuller, Areej Hussein & Vennela Medapati.

To explore before class:

Personal Narratives and the Life Story (McAdams 2008) – [here](#) or on Sakai
Crafting Personal Stories (O’Callahan) – [here](#) or on Sakai
Crafting Childhood (Harley) – 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.

In-class exercises: finding your personal story to share, hand in your outline at the end of class

Assignment Due: Corporate Storytelling Critique

WEEK 7

November 26th

Topics: Personal Narrative continued

To explore before class:

When History Gets Personal (Hydock 2004) – on Sakai

[10 Tips for Finding and Crafting Your Authentic Story](#) (also please watch the embedded video “Cultivating a Calling” to see an example of a “professional story.”

In-class exercises: “scening,” and “layering” your story

WEEK 8

December 3rd

Topics: Personal Narrative Story Sharing

Assignment Due: Personal Story Performance

Assignments (there are no quizzes or exams):

1. Folktale Analysis
 - 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, select one, research the background of this story and those who told it, and explore the possible allegorical meanings “hidden” within these popular tales.
 - i. Deliverable:

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 of 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: a 3-5-page, double-spaced description and evaluation of the corporation and its various stories. Please use this [template](#) to organize your document.
3. Personal storytelling
 - 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 a particular theme or inspiration you wish to share. This performance will be videotaped and evaluated one-on-one with the professor. Your performance will be assessed using [this](#) rubric.
4. 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 written essay	25%
Corporate story critique	25%
Personal story performance	30%
Class participation	20%
TOTAL	100%