



## COURSE SYLLABUS

INSC 576: Storytelling  
School of Information Sciences – Spring 2020

*Updated on 01/10/20*

**Course Sections:** 001 (CRN 33057) and 002 (CRN 33058)

**Credit Hours:** 3 Graduate Hours

**Zoom with me:** Tuesdays, 6:30 p.m. (EST), <https://tennessee.zoom.us/j/362728398>

**Dr. Cindy Welch**, Clinical Associate Professor  
445 Communications Bldg., 1345 Circle Park Drive  
Knoxville, TN 37996  
Office: 865.974.7918/Fax (SIS): 865.974.4667  
Email: [cwelch11@utk.edu](mailto:cwelch11@utk.edu)  
Office Hours: By appointment



### 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”)

**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.)
- 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 Canvas. I try to provide what you need since this isn’t a class on search practices, however, I expect that if a link is broken or a reading online is unavailable, as a graduate student you will try first to find it on your own and let me and your classmates know what you found. If you are unable to find it, please be sure to notify me as soon as you can.*

**SIS Program Outcome and Assignment for the Student Learning Collection (SLC)**

Assignment	Associated with these SIS Outcomes
Versioning Assignment	Explain the changing nature of information, information needs, and information behavior. (#7)

**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. 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 some or all of the content we will cover in this class, 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 understand 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 perhaps even 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](#)
  - 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](#))
  - There's a link to the OIT HelpDesk on the upper left side of the page.
  - [LinkedIn Learning](#) (formerly lynda.com) is a great source of online training support, with tutorials and video on everything from Google Drive to Canvas. You'll need your UTK netid and password to sign in.

Each semester OIT offers “Test Flights” where you can join an informal Zoom session to test your equipment and connections prior to class. These sessions are announced on the [UTKSIS-L](#) listserv and the [LiveOnline@UT](#) site. Strongly recommended!

I am required to communicate with you through your UTK email address. If you prefer to use another address, consult the [OIT Helpdesk](#) to obtain directions for forwarding your UTK mail to your preferred address if you don't wish to check both accounts.

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 clearly see and hear you, your grade will be impacted.

## **Course Requirements, Assessment and Evaluation Methods**

### **Assessment and Evaluation**

All assignments receive a point value, and a perfect score on all assignments adds up to 1000 points. The University mandates a particular [grading scale](#) 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 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 present documentation for why you believe you have earned a different grade. I reserve the right to make the final decision.

### **Note on “Incompletes”**

University of Tennessee policy states that an "Incomplete" is granted only under "the most unusual of circumstances" at the discretion of the instructor. An “F” is submitted for students who simply disappear. More information is available [here](#).

### **Methods of Documentation for Assignments**

- Double spaced, 1” margins, 12-point type
- Insert page number, bottom right
- Title *pages* are optional, BUT always give your paper a title
- Accepted document formats – unless specified in the assignment are .doc and .docx.  
Convert your documents from other formats if needed.

- Cite everything!
- Put your name on everything!



**The Chicago Manual  
of Style Online**

*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.*

### **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.

### **How to be Successful in this Class**

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

### **Civility**

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](#).

### **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 online. If UT cancels classes, then our class is automatically cancelled. Information about the University of Tennessee weather-related closing policy is available [here](#).

## **Students with Disabilities that May Impede Learning**

Any student who feels s/he may need an accommodation based on the impact of a disability should contact Student Disability Services in Dunford Hall, at 865-974-6087, or by video relay at, 865-622-6566, to coordinate reasonable academic accommodations.

## **Academic Integrity**

Students should be familiar with and maintain their [Academic Integrity](#) as described in *Hilltopics*, the student handbook, p. 15 as: “Study, preparation and presentation should involve at all times the student’s own work, unless it has been clearly specified that work is to be a team effort. Academic honesty requires that the student present his or her own work in all academic projects, including tests, papers, homework, and class presentation. When incorporating the work of other scholars and writers into a project, the student must accurately cite the source of that work.”

Students should also abide by the [Honor Statement](#) (Section X. Honor Statement), “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.”

## **Plagiarism**

Plagiarism in any of its several forms is intolerable, and attention to matters of documentation in all written work is expected and required. Inadvertence, alleged lack of understanding, or avowed ignorance of the various types of plagiarism are not acceptable excuses. Specific examples of plagiarism are:

- Copying without proper documentation (quotation marks and a citation) written or spoken words, phrases, or sentences from any source;
- Summarizing without proper documentation (usually a citation) ideas from another source (unless such information is recognized as common knowledge);
- Borrowing facts, statistics, graphs, pictorial representations, or phrases without acknowledging the source (unless such information is recognized as common knowledge);
- Collaborating on a graded assignment without the instructor’s approval;
- Submitting work, either in whole or in part, created by a professional service and used without attribution (e.g., paper, speech, bibliography, or photograph).

Students who may be unsure of the nature of plagiarism should consult the instructor or a guide for writing research reports, or see additional resources on this [Hodges LibGuide](#). Infractions of academic integrity are penalized according to the severity of the infraction but may include a course grade of "F."

## **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

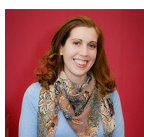
Statement, see [www.cci.utk.edu/diversity-statement](http://www.cci.utk.edu/diversity-statement).

### **Instructor Status as a Title IX Mandatory Reporter**

University of Tennessee faculty are committed to supporting our students and upholding gender equity laws as outlined by Title IX. Please be aware that if you choose to confide in a faculty member regarding an issue of sexual misconduct, dating violence, or stalking, we are obligated to inform the University's Title IX Coordinator, who can assist you in connecting with all possible resources both on- and off-campus. If you would like to speak with someone confidentially, the Student Counseling Center (865-974-2196) and the Student Health Center (865-974-3135) are both confidential resources.

For additional resources and information, visit [titleix.utk.edu](http://titleix.utk.edu).

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



Information Science LibGuide (library guide) – <http://libguides.utk.edu/infosci>  
Our Information Sciences librarian is [Anna Sandelli](#).

*I reserve 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 Spring 2020**

**January 14 – Introduction and Course Information**

*Takeaways: What you need to know to navigate the course; options for the SLC*

**Read for today:**

- Gillard, Marni. [n.d.] “What I Believe, Do or Know as a Storytelling Coach.”
- National Storytelling Network. [n.d.] “[What is Storytelling?](#)” last accessed online on January 2, 2020.

**Do for today**

- Canvas Post: Introduction (before class, please!)

**January 21 - Types and sources of story**

*Takeaways: “Story” is many things, culture-specific, and always changing; how to get started locating and learning stories*

**Read for today:**

- Lipman, Introduction, Section 2 Introduction, Ch 5
- Simmons, Annette. 2019. Ch 1: “Six Stories You Need to Know How to Tell,” **and** Ch 3: “What Story Can Do That Facts Can’t,” in *The Story Factor: Inspiration, Influence, & Persuasion Through the Art of Storytelling*, 3<sup>rd</sup> edition. New York: Basic Books.

**Due today**

- Story Journal Entry

**January 28 – Story bones and learning stories**

*Takeaways: Some stories are memorized, and others are personalized; knowing the “bones” of a story makes it easier to remember and tell – and to make it your own*

**Read for today:**

- Haven, Kendall and Mary Gay Ducey. 2007. Ch 5: “Learning the Stories You Tell,” **and** Ch 6: “The Great Exception: Literary Tales,” in *Crash Course in Storytelling*. Westport, Conn: Libraries Unlimited.
- Hearne, Betsy (n.d.). “[The Bones of Story](#),” last accessed online on 01/02/20.
- Lipman, Section 2
- MacDonald, Margaret Read. 1993. “Learning the Story in One Hour,” in *The Storyteller’s Start-up Book*. Little Rock, AR: August House Publishers.

**Due today**

- Story Journal Entry

**February 4 – Story sources and doing the research**

*Takeaways: Stories came from somewhere and making them your own requires looking into their past; sources for researching story*

**Read for today:**

- Hölgy, A. Tarkabarka. (September 8, 2018). “[Research for Storytellers is Not an Option, It’s a Responsibility.](#)” Retrieved from “The Multicolored Diary” (blog), on 01/02/20.
- MacDonald, Margaret Read. 1993. “Finding the Story,” 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.

#### Due today

- Story Journal Entry

### **February 11 – "Styles" of story**

*Takeaways: Telling techniques, formats and models of story continue to evolve*

#### Read/Listen/View for today

- "The Clues to a Great Story," Andrew Stanton, March 21, 2012, available online at <https://www.youtube.com/watch?v=KxDwieKpawg>. (18:12)
- Warner, Marina. "[How Fairytales Grew Up](#)," *The Guardian*, December 2014, last accessed on 01/02/20.

#### Due today

- Story Journal Entry
- Canvas Post: Story in your Field

### **February 18 – The Science of story and narrative**

*Takeaways:*

#### Read for today:

- 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.
- Phillips, David JP. (March 16, 2017). "[The Magical Science of Storytelling](#) [TEDx Talks: 16:44 minutes]. Last accessed online on 01/02/20.

#### 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 today

- Story Journal Entry

### **February 25 – Cultural considerations for story and for telling**

*Takeaways: Permission and authority related to telling 'not-your' (others') stories*

#### Read for today:

- 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.
- Zipes, Jack. 1987. "Once There Were Two Brothers Named Grimm," in *The Complete Fairy Tales of the Brothers Grimm*. Toronto: Bantam Books.

#### Due today

- Coaching Report #1
- Story Journal Entry

### **March 3 – Accents, dialects and voicing characters**

*Takeaways: Theater performance and storytelling differ, but sometimes dialects and accents can bring characters to life*

*Guest Speaker: Katie Cunningham, UTK Theatre Department*

#### **Read for today:**

- TBA

#### **Due today**

- Story Journal Entry

### **March 10 – Family and personal stories, or students’ choice**

*Takeaways: An opportunity to tell stories and/or explore a topic of your choice*

#### **Due today**

- Versioning Paper
- Story Journal Entry

### **March 17** – Spring Break (no class meeting)

### **March 24 – Storytelling and Influence**

*Takeaways: Story can do more than entertain, it can connect and influence*

- Lipman, Doug. (January 30, 2018). “[What Can Storytelling Teach Us about Creating Connections?](#)” Last accessed online on 01/02/20.
- Pueyo, Tomas. (February 7, 2018). “[Why Stories Captivate.](#)” Last accessed online on 01/02/20.

#### **Due today**

- Story Journal Entry

### **March 31** – Tennessee Library Association (no class meeting)

*Takeaways: Everyone has a storytelling style; may include tools other than your voice and body.*

#### **Listen and read for today:**

- Brother Wolf and Ruth Stotter. (August 25, 2010).
  - Listen to Interview #108 (57:36 minutes), “[Working with Props in Storytelling Performances](#),” and post your thoughts about what you heard.
  - Other “[The Art of Storytelling](#)” podcasts of interest might be using your body as a storytelling tool ([#116](#)), using story in “knowledge-based organizations” ([#039](#)), the responsibilities of storytelling ([#085](#)), and Native American Storytelling ([#081](#)). Please share your thoughts on any additional podcasts – at any time.
- Haven, Kendall and MaryGay Ducey. (2007). Ch 11: “Storytelling Extras,” in *Crash Course in Storytelling*. Westport, CT: Libraries Unlimited.

#### **Due today**

- Coaching Report #2
- Story Journal Entry

## **April 7 – Storytelling is everywhere**

*Takeaways: Story, narrative, is everywhere*

### **Read for today:**

- Lipman, Section 3 and Chapter 16

**Optional Readings – read as many as you want to, based on your interests, but at least 2, and I will try to add more options during the semester:**

- “[Why Every Business Needs Powerful Storytelling to Grow](#),” December 19, 2017, *Forbes* online, last accessed 01/02/20.
- Chen, Pauline W. 2011. “[When Patients Share Their Stories, Health May Improve](#),” February 10, 2011, *New York Times*, last accessed on 01/02/20.
- 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. Last accessed 01/02/20.
- “[The Irresistible Power of Storytelling as a Strategic Business Tool](#),” *Harvard Business Review*,” March 11, 2014, last accessed online on 01/02/20.
- Ohler, Jason. (2006). “The World of Digital Storytelling,” *Educational Leadership* 63(4), December 2005/January 2006.

### **Due today**

- Story Journal Entry

## **April 14 – Introduction to digital storytelling (overview)**

*Takeaways: Traditional storytelling has moved to the digital age!*

### **Read and Explore for today:**

- [Educational Uses of Digital Storytelling](#) (explore thoroughly, locate the definition)
- Khalili, Shahed. (February 11, 2019). “[Pixar’s Rules of Storytelling Applied to Product Managers & UX Designers](#),” last accessed online on 01/04/20.
- “[Pixar in a Box: The Art of Storytelling](#),” a course available through Khan Academy, last accessed online on 01/04/20.
- “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 August 25, 2018. (3:51)

### **Due today**

- Story Journal Entry

## **April 21 – Course wrap-up**

### **Due today**

- Story Journal (final week, all edits and additions done)
- Coaching Report #3

*I reserve 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.*