

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Course Description and Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Course Description and Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Textbook
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Course Description and Syllabus
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
EDU/HUM/STO	292	The Art of Storytelling	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience	Students in EDU/HUM/STO-292, The Art of Storytelling, gain an enhanced appreciation for cultural diversity, cultural stories as literature, and for the aesthetic experience of storytelling as an art form. Folktales, fairy tales, myths, legends, and fables have always been an integral part of how cultures have imparted their values, philosophies, religions, ethics and belief systems. Traditional stories were originally part of the oral literary tradition and in recent centuries have been collected and published in books.	The Syllabus addresses this criteria under Course Requirements: #2 Finding and Reading Stories, #3 Storytelling Events #6 Reading Responses (which includes responses to the textbook and to other assigned readings).
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Students in EDU/HUM/STO 292, The Art of Storytelling, search anthologies of folktales, myths and legends from five broad culture areas: African and African American, Native American, Asian, Latino, and European. They analyze these stories for the values, beliefs, and lessons taught. During this analysis and the subsequent classroom discussion, students compare and contrast the values, belief systems, and artistic traditions related by the texts. By exploring cultural stories of the past, students reflect on how the values and aesthetics the stories contain are applicable and relevant in the present.	The Syllabus addresses this criteria under Course Requirements: #2 Finding and Reading Stories (which includes completing Summary and Analysis forms on each story) #3 Storytelling Events (which requires an event report) #4 In-Class tellings (which require reports to include the categories and cultures of the stories, in order to gain appreciation of the texts and cultures from which the stories originate).

<p>4.a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</p> <p>4.d. Concerns the analysis of literature and the development of literary traditions.</p>	<p>4.a. Students in EDU/HUM/STO-292, The Art of Storytelling, gain an enhanced appreciation for cultural diversity, cultural stories as literature, and for the aesthetic experience of storytelling as an art form. Folktales, fairy tales, myths, legends, and fables have always been an integral part of how cultures have imparted their values, philosophies, religions, ethics and belief systems.</p> <p>4.d. Literary traditions are rooted in the oral tradition. Traditional stories were originally part of the oral literary tradition and in recent centuries have been collected and published in books. Paradoxically, students must read and analyze written versions of oral texts to gain access to them. Analyzing these stories in written form reveals the inherent literary structure common to oral and written stories. In addition, students apply their developing knowledge of story structure to the creation and telling of fact-based and personal stories.</p>	<p>4.a. This criteria is addressed throughout the chapters of the textbook for this class. The Table of Contents is attached.</p> <p>4.d. The Syllabus addresses this criteria under Course Requirements: #2 Finding and Reading Stories (which includes completing Summary and Analysis forms on each story) #4 In-Class Tellings, which includes telling from the genres of folktales, myths, fact-based and personal stories.</p>

Rationale for considering EDU/HUM/STO -292 "The Art of Storytelling" as HU

Students in EDU/HUM/STO-292, The Art of Storytelling, gain an enhanced appreciation for cultural diversity, cultural stories as literature, and for the aesthetic experience of storytelling as an art form. Folktales, fairy tales, myths, legends, and fables have always been an integral part of how cultures have imparted their values, philosophies, religions, ethics and belief systems.

Despite the loss of traditional contexts for telling stories across the globe, storytelling is an art form that has been experiencing a revival in the United States over the past forty-five years. This class reflects the essence of the study of humanities, since stories have been the vehicle for communicating cultural values for millennia.

Literary traditions are rooted in the oral tradition. Traditional stories were originally part of the oral literary tradition and in recent centuries have been collected and published in books. Paradoxically, students in The Art of Storytelling must read and analyze written versions of oral texts to gain access to them. Analyzing these stories in written form, which is one of the course requirements, reveals the inherent literary structure common to oral and written stories. In addition, students apply their developing knowledge of story structure to the creation and telling of fact-based and personal stories.

Students in The Art of Storytelling search anthologies of folktales, myths, and legends from five broad culture areas: African and African American, Native American, Asian, Latino, and European. They analyze these stories for the values, beliefs, and lessons taught. During this analysis and the subsequent classroom discussion, students compare and contrast the values, belief systems, and artistic traditions related by the texts. By exploring cultural stories of the past, students reflect on how the values and aesthetics the stories contain are applicable and relevant in the present.

Additionally, students observe professional storytellers in performance. During the observation, the students evaluate the stylistic and artistic techniques used by the performer in communicating the message of the story. Students also prepare and tell stories inside and outside of class in order to develop their own storytelling skills. This exercise increases comprehension of both storytelling itself and of the stories being told. In preparing stories to tell, students must learn about the cultural context of the story, the symbolic significance of details within the story, the motivations of characters in the story, the value system embodied in the story, and the reasons behind the behaviors and outcomes reflected in the story.

As they select, rehearse, and tell stories, students also experiment with strategies within the performance aesthetic of modern storytelling. Doing so enables them to begin to recognize their own storytelling voice. In this way, students gain a greater appreciation for the cultures represented, the stories as literature, storytelling as an art form, and themselves as storytellers. In addition, the stories students tell and hear in class often elicit discussion concerning personal philosophies and beliefs. Students often reflect that taking The Art of Storytelling increases their awareness and understanding of their own personal and social experiences.

The course activities align with the humanities function of deepening students' awareness of human societies and cultures. The course competencies and outline reflect the humanities and fine arts focus of this course in that the emphasis is placed upon research, analysis, and appreciation of stories and storytelling.

Official Course Description: MCCC CD Approval: 04/25/00

STO292 20016-99999

LEC 3 Credit(s) 3 Period(s)

The Art of Storytelling

Explore the art and origin of storytelling. Provide a variety of storytelling techniques, styles and exercises to enhance the delivery of telling stories. Assist in the integration and application of storytelling to the learning environment in the classroom. Prerequisites: None.

Cross-References: [EDU292](#), [HUM292](#)

[Go to Competencies](#) [Go to Outline](#)

MCCC CD Official Course Competencies:

STO292 20016-99999 The Art of Storytelling

1. Identify three literary forms that exist today that derive from the storytelling tradition. (I)
2. Research at least three cultural stories. (II)
3. Demonstrate one cultural story. (II)
4. Compare and contrast three cultural stories. (II)
5. Explain selection criteria for choice or selection of story to tell. (III)
6. Explain how to generate personal stories. (IV)
7. Identify delivery techniques to add color and interest to telling a story. (V, IX)
8. Compare and contrast three storytelling styles. (VI)
9. Define personal storytelling style. (VII)
10. Develop a personal narrative to relate. (VIII)
11. Demonstrate personal storytelling style. (VIII)
12. Demonstrate the use of two delivery techniques to add color and interest to a personal narrative. (V, IX)
13. Explain how to research stories for classroom use. (X)
14. Define four ways that stories can be used to impart a lesson, a value, and/or knowledge (XI)
15. Define lesson objectives for teaching unit and identify two stories to meet those objectives. (XI)
16. Create a classroom lesson or activity and show where story can be told to achieve desired teaching/learning objectives. (XI)

[Go to Description](#) [Go to top of Competencies](#)

MCCCD Official Course Outline:

STO292 20016- 99999 The Art Of Storytelling

- I. Literary Forms of Storytelling Traditions Today (1)
 - A. Myths
 - B. Fairy Tales
 - C. Folk Tales
 - D. Legends
- II. Cultural Stories (2, 3, 4)
 - A. Locate African American Folk Tale, Fairy Tale, Myth, Legend, or Story
 - B. Locate Native American Folk Tale, Fairy Tale, Legend, Myth, or Story
 - C. Locate Hispanic Folk Tale, Fairy Tale, Legend, Myth, or Story
 - D. Locate Your Ethnic Heritage Folk Tale, Fairy Tale, Legend, Myth, or Story
- III. Criteria for Story Selection (5)
 - A. Identify Type of Audience
 - B. Purpose of Event
 - C. Purpose For Telling Story
- IV. Generating Personal Narratives in Story Form (6)
 - A. Identify Common Emotional Experiences
 - B. Identify Favorite Moments Such as Favorite Relatives, Magic Moments, etc.
- V. Delivery Techniques to Add Color and Interest To Telling a Story (7, 11, 13)
 - A. Application of Voice
 - 1. Different Voices for Different Characters in the Story
 - 2. Using Accents to Match the Location of Story
 - B. Application of Point of View
 - 1. First Person
 - 2. Third Person
 - 3. A Combination
 - 4. Point of View of One of the Characters in the Story
 - C. Application of Sound Effects
 - 1. Nature's Elements i.e., Wind, Rain, Thunderstorm, etc.
 - 2. Animal Sounds
 - 3. House Sounds i.e., Creaking of Doors, Floors, etc.
 - D. Application of Music
 - 1. Incorporating Songs
 - 2. Incorporating Instruments
 - E. Application of Visual Imagery
 - 1. Choosing Descriptive Words
 - 2. Creating the Picture In Your Mind and the Minds of Those Listening
 - F. Application of Body
 - 1. Facial Expressions to Convey Emotions
 - 2. Gestures from Hands, Arms, Legs, Head, etc. to Emphasize a Point

- VI. Storytelling Styles (8)
 - A. View the Styles of Three Professional Storytellers
 - B. Discuss and Analyze the Three Different Styles
- VII. Develop Personal Storytelling Style (9)
 - A. Observe Both Professional and Classmates Storytelling Styles
 - B. Adapt and Select From Others to Build on Your Personal Storytelling Style
- VIII. Develop a Personal Narrative (10, 12)
 - A. Generate Ideas From Your Own Life Experience
 - B. Select a Memory and Create a Personal Narrative for Storytelling
- IX. Practicing Delivery Techniques to Add Interest and Color to a Story (7, 11, 13)
 - A. Application of Voice Variation
 - B. Application of Sound Variation
 - C. Application of Selection of Point of View
 - D. Application of Visual Imagery
 - E. Application of Music
 - F. Using the Body to Tell a Story
- X. Research Stories for Classroom Use (14)
 - A. Local Libraries
 - B. Local Storytelling Associations
 - C. Bibliography on Stories
 - D. National Association for the Perpetuation of Stories
 - E. Tell Net on the Internet
- XI. Using Stories In the Classroom (15, 16, 17)
 - A. Expanding Cultural Awareness
 - B. Recognition of Self and Acceptance of Others
 - C. Building Community
 - D. Sharing Universal Wisdom and Unspoken Truth
 - E. Improve Speaking Skills
 - 1. More vivid spoken imagery
 - 2. Develop confidence in public speaking
 - F. Enhance Listening Skills
 - G. Application of Use of Imagination
 - H. Enhance Language Skills
 - 1. Building and augmenting vocabulary
 - 2. Sequencing skills
 - 3. More vivid written imagery
 - 4. Greater exposure to many literary forms
 - I. Increase Interest in Reading and Developing Reading Skills

The Art of Storytelling Spring 2016

EDU/HUM/STO-292

<u>INSTRUCTOR:</u>	Liz Warren
<u>OFFICE:</u>	PAC 731
<u>OFFICE HOURS:</u>	By appointment
<u>OFFICE PHONE:</u>	602-243-8026
<u>E-MAIL:</u>	liz.warren@southmountaincc.edu (best way to contact me)
<u>TEXTS:</u>	<i>The Oral Tradition Today: An Introduction to the Art of Storytelling</i> by Liz Warren
<u>CLASS TIME and PLACE:</u>	Tuesday and Thursday from 9:30 – 10:45 a.m. in PAC 739 January 19 – May 9, 2016

Welcome to The Art of Storytelling!

The Art of Storytelling is a class in which students will become aware of their own potential as storytellers and the power of storytelling in their lives and professions.

The practice of telling stories orally will receive the major emphasis in the class. Students will begin the development of a personal storytelling style and repertoire of stories.

You are responsible for the information contained in this syllabus. Please let me know if you require clarification of anything contained in this document. Please note that this document December change as the semester progresses. I will notify you in writing of any changes in course requirements, policies, or schedules.

You are responsible for the college policies included in the college catalog and the student handbook. The catalog can be accessed at <http://enroll.southmountaincc.edu/otherresources/collegecatalog/> . The student handbook is available at <http://students.southmountaincc.edu/NR/rdonlyres/2871199E-1C86-4DCE-8929-7DC5E8B6AC87/0/StudentHandbook0607.pdf> .

For students requiring special accommodations: SMCC's office of Disability Resources and Services (DRS) provides qualified, self-identifying students with disabilities equal access to a quality postsecondary educational experience by administering reasonable accommodations as needed. If you would like their support, please contact them in SES 130, or call at 602.243.8027, or email them at drs@smcmail.maricopa.edu. It is the student's responsibility to speak to the instructor concerning any requested accommodations.

Semester grades are not sent to you in the mail. You must access them online. To do so, go to <http://www.southmountaincc.edu> and click on the word "grades" right under the banner.

Course Basics:

1. **Attendance and Participation:** Attendance and participation are crucial to doing well in The Art of Storytelling. To provide a small incentive for attendance, students in this class who have perfect attendance at the end of the semester will each receive a \$5 Starbucks card from me.

The Art of Storytelling is a participation class. Meaningful participation in discussion, class exercises, and storytelling is expected. You must be present to participate and to gain full benefit from the experience. I expect you to be here on the day you are scheduled to tell a story **AND** on the days that your classmates are telling stories. Each class period you will earn 5 participation points. Participation on storytelling days earns 20 points. If you do not come on the day that I expect you to tell a story you will lose your opportunity to tell it, and you lose the participation points.

2. **Timeliness is also essential.** Plan to be in your seat ready to go at 9:30 a.m. I am very oriented to the beginning of class and to starting on time. I understand that occasionally circumstances out of our control can make us late, me included. I regard habitual lateness, however, as showing a lack of respect for me, your fellow students, and ultimately, yourself. Please be on time.
3. **Cell Phones: Do not text or use your phone in any way during class.** Please turn off your cell phone before coming into class. If it is not possible for you to be unreachable by phone for the class period, you should consider taking a different class. Same goes for texting. I realize that some of you need to be available by phone in case of family emergency. What I'm talking about is the non-essential use of the phone, especially for texting, during class activities. Please do not put me in the position of having to ask you to stop using your phone. It's aggravating and can be embarrassing, too.
4. **Attitude:** An open, inquiring mind and a caring, compassionate heart are both essential to the study of Storytelling.

Course Requirements:

1. **Participation:** There are 150 points associated with participation (30 class periods X 5 points each). You will earn 15 additional participation points on days when you and your classmates are telling stories. I take attendance at the beginning of each class. If you cannot attend class, please contact me, especially if an assignment is due or you are scheduled to tell on that day.
2. **Finding and reading stories:** This comprises a major portion of this class (and of storytelling). You are expected to find a minimum of 20 stories that relate to the genres and cultures we are focusing on in this course using the Storytelling Bibliography from the SMCC library. This includes African and African American, Latin American, Native American, Asian and European culture areas. You December need to read entire books of stories before you find one you want to tell. A **Story Summary and Analysis Form** (in your textbook) should be filled out for each story selected. Due dates are listed in your syllabus. This assignment is worth 200 points.
3. **Storytelling Events:** Students are required to attend at least one professional storytelling event and write a report evaluating the event and the performance(s). This assignment is worth **50 points**. Below is the format for the report and the report is due on, or any time before **May 3, 2016**. A list of storytelling events scheduled during the Fall semester is available on the Storytelling Institute Website: <http://smcstorytelling.com>

Storytelling Event Reporting Format

- A. State the date, time, place, and name of the event. Also describe the culture(s), ethnicity (ies), and/or folk groups represented.
 - B. In a well-developed paragraph – about half a page typewritten - objectively describe the event. Who performed? For how long? What stories were told? What was the venue like? How many people were there?
 - C. In another well-developed paragraph – about half a page typewritten – give your subjective evaluation of the event. What did you like or dislike and why? What was your favorite part of the experience?
 - D. Please staple some proof of attendance to the back of the report. This could be a ticket stub, a program, or a note with a signature from the person in charge.
4. **In-class tellings:** Each student is expected to tell a story in class a minimum of four times. The stories should be from different genres, and you will be asked to prepare a formal report discussing the categories and the cultural context of the stories, and in which you describe your own experience preparing, telling and reflecting on the story. Through the telling of stories, you will gain a greater appreciation of the texts and the cultures from which the stories originate. The **In Class Telling Report Form** is provided for you to copy. This assignment is worth **200 points**.
 5. **Outside of class tellings:** Each student is expected to tell stories to audiences of five or more people outside of our class on three separate occasions. This may be three different audiences or three tellings to the same group of people on three separate days. Your Final Report on Outside of Class Tellings must include a **“Story Context”** sheet and an **“Observation”** sheet for each telling, plus a short paper, that summarizes the experience of the project as a whole. This assignment is worth **300 points**. The report forms are in your text book. The report is due on **May 1, 2016**.
 6. **Reading Responses:** You are expected to respond in writing to all reading assignments in your textbook and other assigned articles and chapters. In most cases, questions will be provided and points will vary. These are due at the beginning of class on the day the reading assignment is scheduled for discussion.
 7. **Final Paper:** On the last day of class (**Tuesday, May 9, 2016**) please submit a paper stating what you have learned from this class and how you might use what you have learned. This paper should be 3-5 pages and is worth **200 points**. A cover sheet and instructions are included in this syllabus.
 8. **Extra Credit:** Each student December earn up to 100 points of Extra Credit as follows:
 - a. Two-hour Professional Storytelling Concert and/or Workshop (50 points)
 - b. 2 extra Out-of-Class Telling (50 points).**All extra credit must be turned in by May 3, 2016.**
 9. **Grades:** Grades are computed on a straight percentage basis, 90-100% is an A, 80-89% is a B, etc.

Please note: I expect you to have the reading and writing assignments done on the date that they are listed in the syllabus or that you have agreed to in the case of your in-class storytelling. This will insure that you don't get behind and that you can participate in class discussions and other activities.

If you are ever unclear about an assignment please call or e-mail me. Or if something serious comes up that is preventing you from getting your work done, please let me know. Don't stew unnecessarily!

Name _____

EDU/HUM/STO-292 The Art of Storytelling **Final Exam Essay**

Turn this sheet in as the cover for your Final Paper

Write an essay answering the questions, “What have I learned in the course?” and “How and where might I use what I have learned?”

Your final paper should be 3-5 type written pages (double-spaced, 1-inch margins, 10 or 12-point font). It is worth 200 points.

Plan to include in your paper what you have learned from your readings (citing specific examples when possible), class discussions, and your experiences with storytelling both in and outside of class.

Areas to consider include:

- Power and Value of Storytelling
- Selection of Tellable Tales
- Folktale/Myth/Legend/Parable/Fable
- Personal and Family Stories
- The preparation for and telling of stories: imaging, methods of learning stories, movement and voice, setting, introductions and conclusions, audience participation
- Applications and Uses of Storytelling

EDU/HUM/STO 292

The Art of Storytelling Tentative Schedule

Spring 2016

Please note: End of semester deadlines won't change, but the schedule may be adjusted to reflect what's actually happening in our class.

Week I	Get-Acquainted Stories
Jan. 19	<ul style="list-style-type: none">• Introduction, Assessment, Syllabus Review, How to Learn a Story Fast
Jan. 21	<ul style="list-style-type: none">• Getting to Know Each Other• Library Tour and Internet Orientation
Week II	
Jan. 26	<ul style="list-style-type: none">• Reading Notes Due: Ch. 1 "What is Storytelling?"
Jan. 28	<ul style="list-style-type: none">• Story Learning Techniques
Week III	Telling Pourquoi Tales ("Why" Tales) and Folk and Fairy Tales
Feb. 2	<ul style="list-style-type: none">• Reading Notes Due: Ch. 2 "Getting Started"
Feb. 4	<ul style="list-style-type: none">• Four Latin American Story Analysis Forms Due today• Note: Have the first story you plan to tell selected by Monday.
Week IV	
Feb. 9	<ul style="list-style-type: none">• Reading Notes Due: Ch. 3 "Folktales"• Virginia Reel Activity
Feb. 11	<ul style="list-style-type: none">• Telling to a partner• Four European Story Analysis Forms Due today
Week V	
Feb. 16	<ul style="list-style-type: none">• In-Class Telling Pourquoi Tales or Folk or Fairy Tales
Feb. 18	<ul style="list-style-type: none">• In-Class Telling Pourquoi Tales or Folk or Fairy Tales
Week VI	Telling Hero Tales, Myths, and Legends
Feb. 23	<ul style="list-style-type: none">• Reading Notes Due: Ch. 4 "Hero Tales"
Feb. 25	<ul style="list-style-type: none">• Four African or African-American Story Analysis Forms Due today• Note: Have the second story you plan to tell selected by Monday.
Week VII	
Mar. 1	<ul style="list-style-type: none">• Reading Notes Due: "Discovering the One and Only You" article by Doug Lipman
Mar. 3	<ul style="list-style-type: none">• Reading Notes Due: Ch. 5 "Telling Stories in Public"• Visualizing the Main Character in a story
Week VIII	
Mar. 8	<ul style="list-style-type: none">• In-Class Telling Hero Tales, Myths, or Legends
Mar. 10	<ul style="list-style-type: none">• In-Class Telling Hero Tales, Myths, or Legends• Four Asian Story Analysis Forms Due by Noon Mar. 17 in PAC #730
Week IX	Spring Break – No Classes

Week X Telling Fact-Based Stories

- Mar. 22**
- Reading Notes **Due:** Ch. 6 “Fact-based Stories”
 - Childhood Hero Activity
- Mar. 24**
- **Mesa Storytelling Festival Begins today**
 - Outside of Class Assignment **Family Folklore Interview Form – due Tuesday**
 - **Note: Have the topic of third story you plan to tell selected by Monday.**

Week XI

- Mar. 29**
- Reading Notes **Due:** “Telling Family History” article by Beth Horner.
 - Family Folklore Interview Form due today
 - Visualizing Your Character
- Mar. 31**
- Sharing stories with partner
 - **Four Native American Story Analysis Forms Due today**

Week XII

- Apr. 5**
- **In-Class Telling Fact-based Stories**
- Apr. 7**
- **In-Class Telling Fact-based Stories**

Week XIII Telling Personal Stories

- Apr. 12**
- Veteran’s Day Holiday – no class today
- Apr. 14**
- Reading Notes **Due:** Ch. 7 “Personal Stories”
 - Writing Assignment **Due:** “Benefiting from Personal Storytelling” by J Maguire
 - In-class sharing of memories from Writing Assignment

Week XIV

- Apr. 19**
- Reading Notes **Due:** “Crafting Childhood” article by Bill Harley
- Apr. 21**
- Visualizing and Drawing a Favorite Place
 - **Note: Have the topic of fourth story you plan to tell selected by Monday.**

Week XV

- Apr. 26**
- Reading Notes **Due:** Ch. 8 “Applications”
 - Mining for Personal Stories: Life Stories Game
- Apr. 28**
- Crafting Personal Stories

Week XVI

- May 1**
- **In-Class Telling Personal Stories**
 - **Outside of Class Telling Reports DUE**
- May 3**
- **Storytelling Event Reports DUE**
 - **In-Class Telling Personal Stories**
 - **Any Extra credit due today.**

Week XVI

- May 9**
- Final Exam Period: **Final Essay Due:** “What I Have Learned & How I Might Use It” **due today**
 - Class Evaluations and Post Assessments



The Oral Tradition Today

An Introduction to the
Art of Storytelling

Liz Warren

Custom Publishing

New York Boston San Francisco
London Toronto Sydney Tokyo Singapore Madrid
Mexico City Munich Paris Cape Town Hong Kong Montreal

Table of Contents

Acknowledgements	iv
How to Use This Book	v
Stories and Storytelling	vi
Chapter 1: What is Storytelling?	1
Chapter 2: Getting Started	17
Chapter 3: How to Tell a Folktale	33
Chapter 4: How to Tell a Myth, a Legend or a Hero Tale	56
Chapter 5: How to Tell a Story in Public	74
Chapter 6: How to Tell a Fact-based Story	88
Chapter 7: How to Tell a Personal Story	103
Chapter 8: Applications of Storytelling	123
Works Cited	143
List of Stories	147
Appendix A: Chapter Questions	149
Appendix B: Forms	183
Index	195