

Semester at Sea, Course Syllabus
Colorado State University, Academic Partner

Semester: Fall 2016
Discipline: Theatre
Course Number and Title: TH 175 Storytelling (Section 1)
Course Level: Lower
Faculty Name: Kimberley Bouchard
Semester Credit Hours: 3

Prerequisites: None

COURSE DESCRIPTION

The purpose of this course is to study a wide range of examples of storytelling, folklore, myth, in order to capture the dynamic of storytelling, its "dialogue" with the culture in which it exists, and its diversity across cultures. The course will investigate the storyteller as a performer and author in the role of persuader, creative writer and, in everyday life, as the conveyer of information more personally, subjectively and effectively.

The course is designed to develop the critical listening, reading, viewing and research skills required when encountering and creating storytelling as performed texts. The course will suggest a way of approaching literary and performance-based stories in a process that will strengthen and deepen skills of observation, deep listening and awareness of cultural norms outside our individual cultural experiences, practices and knowledge. The principal sources of study are contemporary storytellers and spoken word artists in the US, Mediterranean Europe, Africa and Spanish-speaking countries in the Americas in a variety of storytelling categories: performance poetry, storytelling with music, dramatic monologues, rap and hip-hop, biographical representations and vocal choreography with multiple storytellers.

Through critical reading and active listening to the texts, we will study meaning as it is generated through

- the use of language with attention to word choice, rhythm, rhyme & tempo
- the use of gesture integrated or juxtaposed with text
- the use of the whole body in space.

The course content will include traditional and contemporary storytelling including

- poetry and prose performance, including "slam poetry"
- music and storytelling (Speak- sing; talking blues)
- rap, hip-hop, freestyling artists
- monologues, rants and sermons as storytelling
- character studies, personal and family storytelling (e.g.; Moth radio)
- Multiple voice storytelling performance

The course will also explore how storytellers use language to articulate alternative stances, politically and culturally, with special attention to issues of class, economics, social and political structures.

A strong emphasis will be the study of languages as manifested in oral and written traditions and how language is used to shape ideas, construct thought and create knowledge. Conversely, we will look for evidence of how language is changing, being created and continuously redefined by ideas, new thought and new knowledge.

LEARNING OBJECTIVES

By the end of the course, students will

- Understand and articulate the basic elements of narrative in a variety of storytelling styles and genres as experienced in the ports and on board.
- Practice and use various critical analysis and feedback methods;
- Identify the major terms and terminology, rhetorical devices and structural features of storytelling;
- Contextualize and situate literature and performance texts by culture, geography, politics, race, gender and class;
- Engage in close reading of sample storytelling texts that allow for a full exploration of all aspects of meaning, including writers' intent;
- Read and listen for autobiographical elements in the texts and understand how to incorporate these elements into storytelling.
- Appreciate creativity, use of language, structural excellence and innovation in contemporary storytelling in different parts of the world, specifically at the ports.
- Develop the craft of storytelling through experience and gain confidence in creating performances based on the styles, themes and storytelling structures that we study.
- Effectively use storytelling in a variety of settings: classroom, home, library, and other public settings;
- Use storytelling techniques for entertainment, education, and informal settings;
- Begin to articulate a worldview from an artist's point of view

REQUIRED TEXTBOOKS

AUTHOR: Amy Spaulding

TITLE: The Art of Storytelling: Telling Truths Through Telling Stories

PUBLISHER: Scarecrow Press

ISBN #: 978-0810877764

DATE/EDITION: 2011

TOPICAL OUTLINE OF COURSE

Depart Hamburg—September 10

B1—September 13: Introductions: Sharing Biographies.

In the first class students will be introduced to the course and to each other. The class will be introduced to the CORAS model of critical viewing that we will use to respond to the variety of theatre and performances we view, experience and create. Reading: Part I *Telling Truth, Telling Stories*

B2—September 15: First Storytelling- Introductions; Types of Stories, Part I

The class will complete the first storytelling assignment—Introductory personal narrative. The class will begin to investigate a variety of storytelling techniques, styles and artists. We will use video samples to study, compare, investigate and respond. Read: Part II, *How to become a Storyteller, Chapters 4, 5, 6.*

No classes September 16

B3—September 18: Types of Stories, Part II. Prepare for Greece

The class will continue the investigation of storytelling techniques, styles and artists. We will use video samples to study, compare, investigate and respond. We will look specifically at Aristotle's storytelling elements to understand the foundations of Western storytelling traditions. Read: Part II, *How to become a Storyteller, Chapters 7, 8, 9.*

Piraeus—September 19-23 Journal Assignment: Listening for sounds in language, rhythms, tempos and cadence of speakers. Write observations of 2 different speakers.

B4—September 25: Telling a simple story with sound and movement. Creating the second story.

The class will take the observations from Greece and discover how to use the journaling to create a story with an emphasis on sound and movement, and the use of the physical space in performance. We will extend the journaling to include observations in Italy.

Civitavecchia - September 26-28 and Livorno - September 29-30- Journal assignment: Continue the listening work for sounds, rhythms and tempos of speakers. Extend the observation to include observations of the physical nature of communication with particular attention to body stance and sculpture and gestural work. Record observations in the journal and be prepared to share observations of the physical.

B5—October 2: Telling a simple story with gesture. Creating the second story continued.

Students will share their observations and present the first draft of the second storytelling project based on choices of sound, movement in space and gesture. Read Chapter 10 "The Business of Storytelling"

Barcelona—October 3-7 Journal assignment: Observations of the Living Statues on the Rambla. Students will observe and note the storytelling inherent in the performers. Also note and record the business and economic aspects of the Living Statue performers.

B6—October 9: Share Observations from Barcelona. Second storytelling performance. Feedback. Prepare for Casablanca. Read: Part III *Why Bother Learning and Telling Stories, Chapters 11, 12, 13*

Casablanca—October 10-14. Journal Assignment: Observations of gestures in storytelling. Note how people are using their hands, arms, facial expressions, torso and stance as they engage with others in everyday communication.

B7—October 16: Share Observations from Casablanca. Creating the Narrative for storytelling. Exploring what makes a “good story”—elements, structure and narrative voice. Creating the third storytelling performance. Read: Chapters 14 and 15 “Storytelling in Times of Anxiety and Change” and “The Storytellers responsibility to the Audience”.

This class will delve deeper into the elements, structure and use of the narrative voice in storytelling in preparation for the third storytelling performance. Students will begin writing a story they are committed and compelled to perform for the SAS community. Issues of ethics and etiquette of the storyteller will begin.

B8—October 18: Why is audience important?: Writing to be heard. Ethical and moral responsibility to our audience.

The class will share their first draft of the story. Feedback with particular attention to the role of the audience will be given with more discussion on the ethics of storytelling with regard to audience.

B9—October 20: Second draft of story shared. Read: Part IV Farewell *Storytelling Values, the Value of Storytelling*.

Dakar—October 21-24 Field and Journal Assignment: Students will seek out performances and note what techniques are employed, who are the audiences and how the content is important to the storytellers and their audiences. Extensive journaling notes will be used as the basis for the next storytelling project.

B10—October 26: Rehearsal of third storytelling performance with feedback. Reflections on Dakar and the storytellers in the West African tradition.

No Classes—October 28

B11—October 29: Performance of the Third Story.

The class will perform for the ship board community their Third Story.

B12—October 31: Debrief the Performance

The class will give peer feedback and assessment of the Third Storytelling Performance and Field Class Assignment. Prepare for Salvador, Brazil field assignment

Salvador—November 1-6 Journal assignment: Observations of the markets in Salvador—using all 5 senses. Special attention will be noted to those foods, smells, tastes, colors and sounds that are new and distinct from our accustomed environment.

B13—November 8: Creating the fourth storytelling performance. Conveying the sensory world in storytelling. Using musical instruments in storytelling.

The class will share their observations of the marketplaces in Salvador. Students will begin to create the fourth storytelling performance incorporating sensory observations and musical instruments.

B14—November 10: First draft of fourth story with Peer Feedback. “Playing” with music

Students will share their first draft of the story and receive feedback. The class will “play” with the variety of onboard instruments to discover how to incorporate into storytelling.

B15—November 12: Second draft of fourth story, performing.

Students will perform the second draft of the fourth story with musical instruments and receive feedback using CORAS.

Prepare for Trinidad Tobago Field Class

Field Class November 13 Port of Spain, Trinidad Tobago

Students will engage in a cultural tour of the island of Trinidad. Students will participate in a workshop with Trinidadian storytellers and hear examples of storytelling in the Caribbean tradition. Students will have an opportunity to appreciate the distinctive qualities of the island storytellers. Students will have opportunities to experience daily life in Port of Spain that they can draw on for the fifth storytelling project.

B16—November 16: Observations and Experiential Learning experiences in Trinidad Tobago

Students will reflect on the Field Class Experience and discuss ways to incorporate the experiences into the fifth storytelling project.

No Classes—November 18

B17—November 19: Begin the fifth story: Daily Life

The fifth story will make use of poetic devices with a focus on rhythm, rhyme and repetition. Students will discuss and compare storytelling traditions we have experienced and encountered up to this point with particular attention to the variety and possibilities for how to create stories that make deliberate use of poetic devices.

B18—November 21: First draft and performance of the fifth story. Peer response and feedback.

The class will share their first draft and receive feedback for further development. Prepare for Callao/ Lima, Peru.

Callao/ Lima, Peru—November 22-26 Journal Assignment: Listening in Spanish. Observe how Spanish language sounds and rhythms can affect and influence storytelling.

B19—November 28: Second draft of Daily Life- the fifth story.

What influences from Spanish, with attention to rhythm and sound, can be incorporated into the fifth story? Rehearsal of “Daily Life”.

B20—November 30: Final draft of “Daily Life”

Students will perform their final draft of “Daily Life” for the SAS community and receive feedback. Prepare for Guayaquil, Ecuador.

Guayaquil—December 1-4 Journal assignment: Animal observations. Students will pay attention to and record animal life and behaviors in the unique environment of Guayaquil and its surrounds.

B21—December 6: Observations of Animal behaviours. Discuss Parameters for Final Performance and determine groups– “The Story of our Journey”.

The class will share observations and identify how the animal behavior can be adapted for human storytelling. Animal-esque movement and stories told by “animals” will be the source of study. Prepare for final performance.

B22—December 8: Present Options for the Final Multiple Voice Performance “The Story of our Journey”

Prepare for Puntarenas, Costa Rica.

Puntarenas—December 9-13 Journal Assignment: Sounds of the environment. Students will note the variety of sounds found in the natural world and record them.

B23—December 15: Share observations of Sounds. Prepare for Final Performance.

B24—December 17: Rehearsal with feedback for Final Performance.

No Classes—December 18 Study Day

B25—December 20; B Day Finals: The Final Storytelling Project- Stories of our journey in multiple voices. SAS community invited. Response immediately following.

San Diego—December 22

FIELD WORK

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and will be developed and led by the instructor.

FIELD CLASS AND ASSIGNMENT

Storytelling in the Caribbean tradition, Port of Spain, Trinidad Tobago – Sunday, 13 November

Students will participate in a workshop with Trinidad and Tobago storytellers and hear examples of storytelling in the Caribbean tradition with a traditional storyteller and a contemporary hip-hop influenced artist. This introduction to Caribbean storytellers will allow for an appreciation of the distinctive qualities of storytellers in the Americas and will expand our knowledge and experience with a variety of storytelling traditions outside of the European and Euro-American model. It will create opportunities for students to experience life in Trinidad Tobago that they can draw on for their own creative storytelling.

FIELD CLASS ASSIGNMENT

Using the models of storytelling from the workshops in Trinidad Tobago each student will write and perform a new story that reflects a particular aspect of their cultural “home”. The writing and

performance will be a process that will be receive feedback and be developed for performance on board for an invited audience.

INDEPENDENT FIELD ASSIGNMENTS

In each port, students will observe and write their experience of the social, economic and cultural practices as evidenced. Different ports will foreground a particular aspect of storytelling—for example; language and rhythms, movement, vocal variety, music, style of storytelling. Students will bring their written observations and responses to the next storytelling assignment.

METHODS OF EVALUATION / GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent (1000-900 points)</u>	<u>Good (899-800 points)</u>	<u>Satisfactory/Poor (799-600 points)</u>	<u>Failing (below 600 points)</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
94-96%: A	84-86%: B	70-76%: C	
90-93%: A-	80-83%: B-	60-69%: D	

Grading:

Journal Daily Writing and Assignments (daily journaling, storytelling drafts and observations at ports) :
300 Points total

Five storytelling performances- 100 points each; 500 Points total

Final Performance Project: Multiple Voices - 200 Points

Total: 1000 Points

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than July 19, 2016 to academic@isevoyages.org.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

RESERVE BOOKS AND FILMS FOR THE LIBRARY

AUTHOR: Akash Karia
TITLE: TED Talks Storytelling: 23 Storytelling Techniques from the Best TED talks.
PUBLISHER: CreateSpace Independent Publishing Platform; 3 edition (January 11, 2015)
ISBN #: 978-1507503003
DATE/EDITION: 3rd edition (January 11, 2015)

ADDITIONAL RESOURCES

There will be a number of video clips from a broad variety of storytelling styles and different spoken word artists that will be available to view.