

Unit outline for HSW100.5 Storytelling & Communication Foundations

Name of unit
Storytelling & Communication Foundations (HSW100.5)

Unit description
The unit will explore the concept of storytelling and its function within societies and communities as a method of socialization, information sharing and identity formation. Students explore different types of stories and how they have evolved over time to perform particular roles in both supporting and challenging familial, spiritual and political structures. Additionally, principles for clear and effective spoken and written communication across a range of contexts (creative, academic and professional) will be identified and rehearsed, contributing to a solid foundation for effective creative writing and communication practice.

SECTION 1 – GENERAL INFORMATION (CORE)

Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Diploma	semester	1 st semester	James Cooper

Core or elective unit

Indicate if the unit is a:

core unit

elective unit

other (please specify below):

Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
6	48

Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3	6	9

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.

(2) Total time students are expected to spend per week in studying, completing assignments, etc.

(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: 0 hours per week

Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

Yes No

SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit
On successful completion of this unit students will be able to:
1. Research and discuss different modes of storytelling and the role of narrative in personal, social and cultural [trans]formation
2. Generate, evaluate and present stories for specific audiences utilising a range of media – e.g. written, spoken, visual, multi-media
3. Analyze classic and popular narratives in order to critique liminal and subliminal forms of communication
4. Identify and apply principles for clear and effective communication across a range of creative and academic contexts

Topics included in the unit	
History of stories Story in culture and society Myths for children of all ages, life-saving stories and nursery rhymes. Superheroes and anti-heroes, cautionary tales	Oral, spoken and visual communication Understanding genres: academic and creative Principles for effective communication

Assessment tasks			
Type (1) (see examples noted below this table)	When assessed – year, session and week (for example, year 1, semester 1, week 1)	Weighting (% of total marks for unit)	Cross reference to learning outcomes
Storytelling Workshop: Find a classic text (story, poem, song etc.) and present an analysis of its origin and purpose. Conclude your presentation with a considered/sympathetic performance of the text. (1000 words equiv.)	throughout	25%	1, 3, 4
Comparative Essay (1500 words) Select two versions of a popular or classic narrative text and explain the highlighting possible reasons for the differences in light of lecture content and readings	Week 14	35%	1, 3, 4
Creative Artefact Develop a creative artefact (poem, story, performance piece) that serves a deliberate purpose (e.g. an allegory, a metaphor, a cautionary tale etc.) and that is aimed at a specific audience (demographic, age group or gender). 2000 wds	Week 8	40%	2, 3, 4

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

Required Text

Grellier, J. & Goerke, V. (2010). *Communication Skills Toolkit: unlocking the secrets of tertiary success*. Melbourne, VIC: Cenage Learning.

Recommended Texts

Adler, M. & van Doren, C. (1972). *How to Read a Book: The Classic Guide to Intelligent Reading*. New York, NY: Simon & Schuster.

Bausch, W.J. (1999). *Storytelling Imagination and Faith*. Mystic, CT: Twenty-third Publishing.

de Las Casas, D. (2008). *The story biz handbook*. Englewood, CL: Libraries Unlimited.

Felce, J. (2012). *Storytelling for life: why stories matter and ways of telling them*. Edinburgh: Floris Books.

Gillard, G. (2003). *Empowering Readers: Ten Approaches to Narrative*. Adelaide, SA: Wakefield Press.

Gottschall, J. (2013). *The storytelling animal*. US: Houghton Mifflin.

Lankow, J., Crooks, R., Ritchie, J. (2011). *Infographics: the power of visual storytelling*. Hoboken, NJ: John Wiley & Sons.

Elsheimer, J. 2001, *The Creative Call*, Colorado Springs, CO: Shaw Books.

L'Engle, M. (2001). *Walking on Water: Reflections on Faith and Art (5th Ed)*. Colorado Springs, CO: Waterbrook Press.

McKay, H. & Dudley, B. (1998). *About Storytelling: a practical guide*. Sydney, NSW: Hale & Iremonger.

Ryken, L. (2000). *Windows to the World: Literature in Christian Perspective*. Eugene, OR: Wipf & Stock.

Ryken, P.G. (2006). *Art for Art's sake: a call to recover the arts*. Phillipsburg, NJ: P&R Publishing.

Ryken, L (Ed.). (2002). *The Christian Imagination: The Practice of Faith in Literature and Writing*. Colorado Springs, CO: Waterbrook Press.

Sayers, D. L. (2005) *Mind of the Maker*. London, UK: Mowbray.

Simmons, A. (2006). *The story factor*. Cambridge, MA: Basic books.

Tredinnick, M. (2006). *The little red writing book*. Sydney, NSW: University of NSW Press.

Veith, G. (1990). *Reading Between the Lines: A Christian Guide to Literature*. Wheaton, IL: Crossway Books.

Voegler, C. (2007). *The Writer's Journey: Mythic Structures for Writers*. Studio City, CA: Michael Weise Productions

Zinsser, W. (2011). *Going on Faith: Writing as a Spiritual Quest*. New York, NY: Marlowe and Company.