

Unit outline for HSW100.8 Storytelling & Communication Foundations

Name of unit
Storytelling & Communication Foundations (HSW100.8)

Unit description
The unit will involve a critical analysis of storytelling: its function within societies and communities as a method of socialization, information sharing and identity formation. Students research different types of stories/narrative 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 at an advanced level.

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
Graduate Certificate Graduate Diploma Masters	1 semester	Introductory	Dr James Cooper

Core or elective unit

Indicate if the unit is a:

core unit

elective unit

other (please specify below):

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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	24 Grad Cert 48 Grad Dip 96 Masters

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

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. Critically evaluate the role of narrative and storytelling in personal, social and cultural [trans]formation
2. Work collaboratively and independently to generate, evaluate and present stories for specific audiences utilising a range of media – e.g. written, spoken, visual, multi-media.
3. Critically analyze classic and popular narratives in order to uncover and critique liminal and subliminal forms of communication.
4. Demonstrate technical and theoretical knowledge of 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 (1500 words equiv.) Find a classic text (story, poem, song etc.) and present an analysis of its origin and purpose (15 min). Conclude your presentation with a considered/sympathetic performance of the text. Submit your workshop presentation as a written essay.	throughout	30%	1, 3, 4
Creative Artefact (1500 words) 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).	Week 8	30	2, 3, 4

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
<p>Personal History Presentation</p> <p>Undertake research and interviews to document the personal history of a family member, notable person, or organization in your community. Develop your findings into a creative narrative utilizing a range of media to present your personal history to a specific audience for a specific purpose (2500 words)</p>	Weeks 10-14	40	2 & 4

2.1 Prescribed and recommended reading

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

Required texts

- Simmons, A. (2006). *The story factor*. Cambridge, MA: Basic books.
 Grellier, J. & Goerke, V. (2010). *Communication Skills Toolkit: unlocking the secrets of tertiary success*. Melbourne, VIC: Cengage Learning.

Recommended Reading

- 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.
 Disher, G. 2003, *Writing fiction*, Crow's Nest, NSW: Allen & Unwin.
 Elsheimer, J. 2001, *The Creative Call*, Colorado Springs, CO: Shaw Books.
 Grellier, J. & Goerke, V. (2010). *Communication Skills Toolkit: unlocking the secrets of tertiary success*. Melbourne, VIC: Cengage Learning.
 Kooser, T. (2007). *The Poetry Home Repair Manual: Practical Advice for Beginning Poets*. Nebraska, USA: Bison 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.
 Prose, F. (2007). *Reading Like a Writer: A Guide for people Who Love Books and Those Who Want to Write Them*. New York, NY: Harper Collins.
 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: Waterbook Press.
 Sayers, D. L. (2005) *Mind of the Maker*. London, UK: Mowbray.
 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.