



CM/LT 353 STORYTELLING

IES Abroad Barcelona

DESCRIPTION:

This course will examine Storytelling as a conceptualized discipline, a series of consistent techniques and a powerful communication resource. Storytelling will be explored through its applications across multidisciplinary and interconnected fields, from journalism to politics and communication studies, with the city of Barcelona as a privileged canvas.

The role of biographical elements and real life stories for prompting emotional connection will be recognized and defined. Universal themes and narrative structures will be analyzed in order to understand the patterns behind successful communication. The fundamental features in crafting, writing and presenting a story will be defined and integrated into practice: how to open and when to end, how to tell true stories and check information, why and how to change a preexistent narrative, the use of symbols and images, and the role of stories in shaping the city of Barcelona's global image.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF PRESENTATION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

Lectures, class discussions, student presentations, video screenings of interviews, course-related trips and dialogues with guest speakers, critical reading and discussions of short stories, essays and articles published in newspapers and magazines.

Students will be required to read the texts, corresponding to each class, beforehand so that there will always be a common topic for discussion and collaborative learning.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course participation - 10%
- Photo Project - 10%
- Video Project - 10%
- Oral Project - 10%
- Blog Posts - 20%
- Written Project - 20%
- Final Exam - 20%

Course Participation

Class participation is expected to stimulate and enrich class discussion; assessment will take into account every aspect of the student's performance, including preparation, contributions, effort and attentiveness.

Photo Project

Students will be required to create an autobiographical story by using 10 photographs, a three-word title and a one-word definition for each photo. Projects will be posted on course blog for students to be able to get and provide feedback from and to their classmates.

Video Project

Students will create a one-minute video, displaying a day in Barcelona with one up to three characters, clearly using a flashback and a flash-forward. Videos will be posted on course blog for students to be able to get and provide feedback from and to their classmates.



Oral Project

Students will give a 10 minutes talk (TED talk style) on “How to tell stories”, by putting into practice Storytelling techniques. Limited audiovisual support (up to 3 slides) will be admitted.

Written Project

Students will be required to write a fictional short story (2000 words), based on a universal theme and using a distinctive symbol. The plot structure will clearly include an exposition, a climax, a revelation and a resolution.

Blog Posts

Students will be required to post four entries (1000 words) on the course blog, as follows:

- Blog Post 1 - 5%: on course-related trip to the Museum of the History of Barcelona, critically analyzing the narrative (constructed, displayed and induced by the Museum, on the one hand, and experienced by the visitor on the other hand).
- Blog Post 2 - 5%: on dialogue with Altaïr Magazine Editorial Board, during the course-related trip to Altaïr Bookstore. Students will reflect on the specific storytelling techniques used in travel journalism and, specifically, in writing about and in Barcelona.
- Blog Post 3 - 5%: on course-related trip to the Barcelona Design Museum and the ‘Superblock’, highlighting the narrative shift operated with the launching of the 22@ business district and the specific storytelling strategies they have been able to identify.
- Blog Post 4 - 5%: on Photo and Video Projects. Students will reflect on the process of creating an autobiographical narrative (Photo Project) and a narrative representation of the city of Barcelona (Video Project).

Final Exam

The final exam will be structured as follows:

- Definitions: students will be asked to define specific vocabulary (ten words), in order to assess full understanding of Storytelling related terms;
- Three short essays (200 words): students will be required to analyze, interpret and elaborate on theoretical texts, for assessing their ability to identify the historical and cultural roots of contemporary storytelling;
- Scene commentary (500 words): after watching a 10-minute scene from a movie or TV series, students will be asked to analyze and comment on specific storytelling techniques, in order to assess their capacity of examining cultural products;
- Quote commentary (200 words): students will be asked to comment on a quote from a novel or short story, identifying the narrative distance mode.

Specific assessment rubrics and guidelines for each graded item will be provided by the instructor.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Identify the main storytelling techniques, as they are used in communication, advertising, journalism and management;
- Apply these techniques to their own written, oral and audiovisual productions;
- Develop consistent arguments in interpreting contemporary uses of storytelling;
- Demonstrate correct use of specific vocabulary;
- Outline the cultural and historical roots of contemporary storytelling;
- Interpret cultural products (literature, cinema, television) within the framework of narrative analysis.

ATTENDANCE POLICY:

Attendance is mandatory for all IES Abroad classes, including course-related excursions. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

CONTENT:

Session	Content	Assignments
Session 1	Introduction to the course. Assessment and evaluation. Once upon a time...: what is Storytelling?	_____
Session 2	Creativity and inspiration, originality and remix: how to use biographical elements for creating emotional connection.	<ul style="list-style-type: none"> • Calvino, <u>Six memos for the next millennium</u>, pp. 3-36 (essay). • Tompkins, <u>Aim for the Heart</u>, pp. 1-22 (essay). • <u>Everything is a remix</u> (documentary)
Session 3	Top Universal Themes (I): change, power and conflict. Lessons from political science and sociology.	<ul style="list-style-type: none"> • Polletta, <u>It was like a fever</u>, pp. 1-31 (essay). • Bourdieu, <u>Language and Symbolic Power</u>, pp. 171-202 (essay).
Session 4	Top Universal Themes (II): ambition, love and time. Lessons from theatre and literature.	<ul style="list-style-type: none"> • Shakespeare, <u>Macbeth</u>, Act V, Scene V (play) • Borges, "The garden of forking paths" (short story) • Ferrari, <u>The messages we send</u>, pp. 1-12 (essay).
Session 5	Crafting the narrative: structures and patterns. Exposition, climax and resolution. Analyzing patterns behind the Barcelona brand (1992-2018).	<ul style="list-style-type: none"> • Belloso, "The City Branding of Barcelona: a Success Story", pp. 118-123 (book chapter). • Lodge, <u>The Art of Fiction</u>, pp. 215-218 (essay). • Bal, <u>Narratology</u>, pp. 189-195 (essay).
Session 6	Course-related trip 1: the narrative in action. Guided tour of the Museum of the History of Barcelona (MUHBA).	<ul style="list-style-type: none"> • Wiszniewski, "City as Museum, Museum as City", pp. 130-144 (book chapter). • Hourston Hanks, "Writing Spatial Stories", pp. 21-35 (book chapter).
Session 7	Showing and telling: how to show (emotions) and when to tell (facts).	<ul style="list-style-type: none"> • Lodge, <u>The Art of Fiction</u>, pp. 121-129 (essay). • Hemingway, "The Art of Short Story", 1-15 (essay). • Alberts, <u>Showing and Telling</u>, pp. 87-92 (essay). • Blog Post 1 Due Date
Session 8	The opening and the point of view: lessons from Catalan journalist Josep Pla.	<ul style="list-style-type: none"> • Pla, <u>The Gray Notebook</u>, pp. 20-36 (memoir). • Lodge, <u>The Art of Fiction</u>, pp. 3-8 (essay). • Tompkins, <u>Aim for the Heart</u>, pp. 26-34 (essay).

Session 9	The sense of place: writing the space for news and advertising. Narrative and architecture at the Mobile World Congress in Barcelona.	<ul style="list-style-type: none"> • Gottschall, <u>The Storytelling Animal</u>, pp. 87-116 (essay). • Bou and Subirana (Eds.), <u>The Barcelona Reader</u>, pp. 347-380 (essays). • Photo Project Due Date
Session 10	Course-related trip 2: writing the narrative. Lessons from travel journalism. Meeting with Altair Magazine Editorial Board at Altaïr Bookstore.	<ul style="list-style-type: none"> • Lee Anderson, "Barcelona tourists become terrorism's latest victims" (magazine article) • Don, <u>Lonely Planet's Guide to Travel Writing</u>, pp. 12-52.
Session 11	Narrative distance and suspense. Lessons from literature and cinema.	<ul style="list-style-type: none"> • Poe, "The tell-tale heart", pp. 121-124 (short story). • Hare, <u>Hitchcock and the method of suspense</u>, 233-268 (essay). • <u>Psycho</u> (film). • Blog Post 2 Due Date
Session 12	The sense of time: narrative rhythm and precision. Lessons from Ernest Hemingway.	<ul style="list-style-type: none"> • Hemingway, <u>Hills like white elephants</u>, 2-25 (short story). • Barthes, "Introduction to the structural analysis of narrative", pp. 114-124 (essay).
Session 13	The title and the ending: how to start and when to close. Lessons from advertising.	<ul style="list-style-type: none"> • Salmon, <u>Storytelling</u>, pp. 2-38 (essay). • Harrington and Wardrip-Fruin, <u>Third Person</u>, pp. 313-323 (essay). • Tompkins, <u>Aim for the Heart</u>, p. 43-50 (essay).
Session 14	Find memorable characters: who and why. The narrative behind FC Barcelona.	<ul style="list-style-type: none"> • Abbott, <u>The Cambridge Introduction to Narrative</u>, pp. 67-78; 130-144. • Tompkins, <u>Aim for the Heart</u>, p. 57-71 (essay). • Quiroga, <u>Football and national identities in Spain</u>, pp. 128-154 (book chapter).
Session 15	Why pictures are so powerful and how to turn them into symbols. The story of the Catalan flag.	<ul style="list-style-type: none"> • Mathews and Wacker, <u>What's your story</u>, pp. 6-30 (essay). • Tompkins, <u>Aim for the Heart</u>, p. 137-148 (essay). • Video Project Due Date

Session 16	Course-related trip 3: the narrative in progress. Barcelona Design Museum and the 'Superblock' (Poblenou Neighborhood).	<ul style="list-style-type: none"> • Hu, "What New York can learn from Barcelona's 'superblocks'" (newspaper article) • Margolies, "In Barcelona, a New Draw for Design Fans" (newspaper article) • Duncan McColey, "A narrative journey", pp. 312-324 (book chapter). • Bausells, "Superblocks to the rescue" (newspaper articles).
Session 17	Managing the narrative (I): communication and crisis.	<ul style="list-style-type: none"> • Andrews-Dyer, "The real 'Olivia Pope', Judy Smith talks about her non-traditional career path" (newspaper article). • Selected scenes from Shonda Rhymes, <i>Scandal</i> (TV series). • Jordan-Meier, <u>The four stages of highly effective crisis management</u>, pp. 47-69. • Blog Post 3 Due Date
Session 18	Managing the narrative (II): communication and persuasion.	<ul style="list-style-type: none"> • Fernandes, <u>Curated stories: the uses and misuses of storytelling</u>, pp. 16-37. • Reissner and Pagan, <u>Storytelling in Management Practice</u>, 17-40.
Session 19	The 'true' narrative: the art of fact-checking.	<ul style="list-style-type: none"> • Abbott, <u>The Cambridge Introduction to Narrative</u>, pp. 145-158 (essay). • Goldfield, "The arts of fact-checking" (newspaper article). • Harrison Smith, <u>The Fact Checker's Bible</u>, pp. 64-86. • Blog Post 4 Due Date
Session 20	Oral Project Presentations	_____
Session 21	The New Journalism: storytelling lessons from Tom Wolfe and Gay Talese.	<ul style="list-style-type: none"> • Talese, <u>High Notes</u>, pp. 115-150 (article). • Wolfe Tom, <u>New Journalism</u>, pp. 5-38 (essay).
Session 22	Framing the narrative: tell the story with social media and online.	<ul style="list-style-type: none"> • Higgs, "The importance of storytelling in the digital age" (newspaper article) • Tompkins, <u>Aim for the Heart</u>, p. 255-279 (essay). • Halpern and Potter, <u>Advancing the Story</u>, pp. 167-191.

Session 23	The future of Storytelling: the future of Barcelona.	<ul style="list-style-type: none"> • Gottschall, <i>The Storytelling Animal</i>, pp. 177-200 (essay). • Baudrillard, <i>Simulacra and Simulation</i>, pp. 95-103. • Written Project Due Date
Session 24	Wrap up and course conclusion. What will your story be?	_____

Final Exam

COURSE-RELATED TRIPS:

Museum of the History of Barcelona (MUHBA)

The Museum aims to spread knowledge about the city's history, from its origins to the present day – from the Roman colony of Barcino and its walls to the Gothic buildings; from the testimonies of the industrial revolution to Cerdà's Eixample district and the works of *Modernisme* and Gaudí, and from the creative Barcelona of the early 20th century to the city of the Olympic Games. The Museum is understood to be a mirror of Barcelona and aims to reflect the changes and continuities that have shaped the city's urban life over the course of the past 2,000 years. It encourages a more detailed understanding of its historic and artistic heritage. Students will be able to identify storytelling strategies used in guiding the visit, and critically analyze the narrative behind architectural space, history and politics, as displayed by the Museum.

<http://ajuntament.barcelona.cat/museuhistoria/en/>

Altair Bookstore and Altair Magazine Editorial Board

Altair, founded in 1979, is the largest and most renowned travel bookstore in Barcelona. Altair Magazine, a unique magazine about global travelling culture, was named after the bookstore. Published online since 2013, acts as a pathway to understand the cultural, natural and political complexities of the world. Packed with photo-essays, audio-visual content and travel columns, the magazine goes beyond the topics of tourism by defending a complex and multidisciplinary narrative.

Students will have the opportunity of interacting with the Editorial Board, whose members (Director and Editor-in-Chief) will explain the magazine's narrative through specific storytelling techniques. <https://www.altair.es/es/index.php>

<https://www.altairmagazine.com/>

Barcelona Design Museum and 'Superblock' (*Superilla*)

The Museu del Disseny de Barcelona was created in 2015 as a result of merging the collections from four of the city's museums, with the object as its meaning as common denominator: from conception, creation and production. Far from following a chronological discourse based on a conventional museography, featuring a single itinerary and a selection from all the collections, exhibition spaces illustrate the overall museum narrative in a plural and flexible way.

As part of the launching of the 22@ Technological District, in September 2016, the first 'Superblock' was implemented as part of the current plan for urban renewal. Students will engage in critical analysis of the urban ecology narrative, while identifying patterns in telling and branding the story of the 21st century Barcelona.

<http://ajuntament.barcelona.cat/museudeldisseny/en/>

REQUIRED READINGS:

- Abbott, Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2008 (essay).
- Alberts, Laurie. *Showing and Telling*. Cincinnati: Writers' Digest Books, 2010.
- Andrews-Dyer, Helena. "The real 'Olivia Pope', Judy Smith talks about her non-traditional career path". *The Washington Post*, 22 May 2014, online publication (on communication crisis).
- Bal, Micke. *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto Press, 1985 (essay).
- Barthes, Roland. "Introduction to the structural analysis of narrative", in *Image, Music, Text*. New York: Hill and Wang, 1978, pp. 114-124 (essay).

- Baudrillard, Jean. Simulacra and Simulation. Ann Arbor: The University of Michigan Press, 1994 (essay).
- Bausells, Marta. "Superblocks to the rescue: Barcelona's plan to give streets back to the residents". *The Guardian*. 17 May 2016 (online publication).
- Beloso, Juan Carlos. "The City Branding of Barcelona: a Success Story", in Dinnie, Keith (Ed.). City Branding. Theory and Cases. London: MacMillan, 2011, pp. 118-123 (essay).
- Borges, Jorge Luis. Ficciones. New York: Grove Press, 1962 (short stories).
- Bou, Enric and Subirana, Jaume (Eds.). The Barcelona Reader. Cultural Readings of a City. Liverpool: Liverpool University Press, 2017.
- Bourdieu, Pierre. Language and Symbolic Power. Cambridge, MA: Harvard University Press, 1991 (essay).
- Calvino, Italo. Six memos for the next millennium. Cambridge, MA: Harvard University Press, 1988 (essay).
- Don, George. Lonely Planet's Guide to Travel Writing. Melbourne: Lonely Planet Publications, 2013.
- Duncan, Tom and McColey, Noel. "A narrative journey: creating storytelling environment with architecture and digital media".
- Macleod, Suzanne (Ed.). Museum Making. Narratives, Architectures, Exhibitions. New York: Routledge, 2012, pp. 312-324.
- Fernandes, Sujata. Curated stories: the uses and misuses of storytelling. Oxford: Oxford University Press, 2017 (essay).
- Ferrari, Giovanni. The messages we send: social signals and storytelling. Oxford: Oxford University Press, 2017 (essay).
- Goldfield, Hanna. "The art of fact-checking", *The New Yorker*, 9 February 2012, online publication.
- Gottschall, Jonathan. The Storytelling Animal. How stories make us human. New York: Houghton Mifflin Harcourt, 2012 (essay).
- Halpern, Debora and Potter, Deborah. Advancing the Story. Journalism in a Multimedia World. Washington: CQ Press, 2012 (essay).
- Hare, William. Hitchcock and the method of suspense. Jefferson, North Carolina: McFarland & Company, 2007.
- Harrington, Pat and Wardrip-Fruin Noah. Third Person: authoring and exploring vast narratives. Cambridge, MA: MIT Press, 2009 (essay).
- Harrison Smith, Sarah. The Fact Checker's Bible. New York: Anchor Books, 2006.
- Hemingway, Ernest. Hills like white elephants. Toronto: Harper Collins, 2013 (short story).
- Hemingway, Ernest. "The Art of Short Story". Benson, Jackson (Ed.). New Critical Approaches to the Short Stories of Ernest Hemingway. Durham: Duke University Press, 1990, pp. 1-15.
- Higgs, Anna. "The importance of storytelling in the digital age", *The Guardian*, 17 November 2014, online publication (on digital tools).
- Hourston Hanks, Laura. "Writing Spatial Stories: Textual Narratives in the Museum". Macleod, Suzanne (Ed.). Museum Making. Narratives, Architectures, Exhibitions. New York: Routledge, 2012, pp. 21-35.
- Hu, Winnie. "What New York can learn from Barcelona's 'superblocks'," *The New York Times*, 30 September 2016, online publication (on the Poble Nou neighborhood).
- Jordan-Meier, Jane. The four stages of highly effective crisis management. How to manage the media in the digital age. Boca Raton: Taylor and Francis, 2011.
- Lee Anderson, Jon. "Barcelona tourists become terrorism latest victims", *The New Yorker*, 17 August 2017, online publication (on the attacks in Barcelona).
- Lodge, David. The Art of Fiction. New York: Penguin Books, 1992 (essay).
- Margolies, Jane. "In Barcelona, a New Draw for Design Fans," *The New York Times*, 14 May 2015, online publication (on the Barcelona Design Museum).
- Mathews, Ryan and Wacker, Watts. What's your story. Storytelling to move markets, people, audiences and brands. New Jersey: Financial Time and Pearson Education, 2008 (essay).
- Ochs, Elinor and Capps, Lisa. Living narratives. Creating lives in everyday storytelling, Cambridge, MA: Harvard University Press, 2001 (essay).
- Pla, Josep. The Gray Notebook. New York: New York Review of Books, 2014 (memoir).
- Poe, Edgar Allan. "The Tell-tale Heart". Poe, Edgar Allan. Complete Stories and Poems. New York: Doubleday, 1984, pp. 121-124.
- Polletta, Francesca. It was like a fever: storytelling in protest and politics. Chicago: University of Chicago Press, 2006 (essay).

- Quiroga, Alejandro. Football and National Identities in Spain. London: MacMillan, 2013.
- Reissner, Stefanie and Pagan, Victoria. Storytelling in Management Practice. Dynamics and Implications. New York: Routledge, 2013.
- Salmon, Christian. Storytelling: bewitching the modern mind. New York: Verso Books, 2010 (essay).
- Shakespeare, William. Macbeth. Cambridge: Cambridge University Press, 2007 (play).
- Simmons, Annette. The Story Factor. Inspiration, Influence, and Persuasion through the Art of Storytelling. Cambridge: Basic Books, 2002 (essay).
- Simmons, Annette. Whoever tells the best story wins. New York: American Management Association, 2015 (essay).
- Talese, Gay. High Notes. Selected Writings. New York: Bloomsbury, 2017.
- Tompkins, Al. Aim for the Heart. Writing, Ethics, Reporting, Photojournalism for TV and Online. California: Sage Press, 2018.
- Wiszniewski, Dorian. "City as Museum, Museum as City: mediating the everyday and special narratives of life". Macleod, Suzanne (Ed.). Museum Making. Narratives, Architectures, Exhibitions. New York: Routledge, 2012, pp. 130-144.
- Wolfe, Tom (Ed.). The New Journalism. New York: Harper and Row, 1973 (essay).

FILMOGRAPHY:

- Alfred Hitchcock, *Psycho*, 1960 (film).
- Kirby Ferguson, *Everything is a remix*, 2012 (documentary).
- Shonda Rhymes, *Scandal*, 2012-2018 (television series).

RECOMMENDED READINGS:

- Corrigan, Paul. Shakespeare on Management. Dover: Kogan Page Limited, 1999.
- Gitner, Seth. Multimedia storytelling for digital communicators in a multiplatform world. New York: Routledge, 2016.
- Manovich, Lev. The language of New Media. Cambridge, MA: MIT Press, 2002.
- Miller, Carolyn. Digital Storytelling: a creator's guide to interactive entertainment. Boston: Focal Press, 2008.
- Mittel, Jason. Complex TV: the poetics of contemporary television storytelling. New York: New York University Press, 2016.
- Ryan, Marie-Laurie (ed). Narrative across media. The languages of storytelling. Lincoln: University of Nebraska Press, 2004.
- Schank, Roger. Tell me a story. Narrative and Intelligence. Cambridge, MA: Northwestern University Press, 1991.
- Shook, Frederick. Television field production and recording: a guide to visual storytelling. Abingdon: Routledge, 2016.