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, field studies 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 - 15%
- 3 Blog Posts - 15% (5% each)
- 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 (1000 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 three entries (500 words), structured as stories, on the course blog, as follows:

- Blog Post 1 - 5%: Drawing + 250-500 words on the relationship between images, words and spaces, about perception and telling stories, analyzing the narrative aspects of urban sketching, as experiences with the workshop with Lapin.
- Blog Post 2 - 5%: 250-500 words on planning, designing and creating your Photo and Video Projects.
- Blog Post 3 - 5%: 250-500 words on the experience of playing the D-Stories Board Game, reflecting on games and processes of collective co-creation of stories.

Students are expected to deliver assignments by the established due date. For every day the assignment is late after due date, 15% of the maximum will be deducted from the assignment score. No assignments will be accepted once they are three or more days late.

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 minutes 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.

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Global brilliance begins here.
Institute for the international Education of Students
Africa | Asia Pacific | Europe | Latin America
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<td>Session 2</td>
<td>Creativity and inspiration, originality and remix: how to use biographical elements for creating emotional connection.</td>
<td>- Calvino, <em>Six memos for the next millennium</em>, pp. 3-29 (essay).&lt;br&gt;- Tompkins, <em>Aim for the Heart</em>, pp. 1-22 (essay).&lt;br&gt;- <em>Everything is a remix</em> (documentary. Duration: 50.20 minutes.)</td>
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| Session 10 | Course-related trip 2: The Eixample neighborhood through its passageways, with Jordi Carrión. | - Sullivan, “Psycho. The music of terror”, pp. 20-28 (journal article).
- Psycho (film. Duration: 109 minutes.).
- Hu, “What New York can learn from Barcelona’s ‘superblocks’” (newspaper article)
- Margolies, “In Barcelona, a New Draw for Design Fans” (newspaper article)
- Bausells, “Superblocks to the rescue” (newspaper article).

- Bou and Subirana (Eds.), The Barcelona Reader, pp. 347-380 (book chapter).
- Photo Project Due Date


| Session 13 | The title and the ending: how to start and when to close. Lessons from advertising and music. | - Simmons, Annette. The Story Factor, pp. 1-25 (essay).
- Harrigan and Wardrip-Fruin, Third Person, pp. 313-323 (essay).
- Simmons, Whoever tells the best story wins, pp. 175-182; 186-193 (essay).

- Pont, “The meaning of More than a Club” (journal article).
- Hatum and Silvestri, “What makes FC Barcelona such a successful business” (journal article).
- Video Project Due Date

| Session 15 | Why pictures are so powerful and how to turn them into symbols. The story of the Catalan flag. | - Mathews and Wacker, What’s your story, pp. 1-6 (essay).

| Session 16 | Course-related trip 3: writing the narrative. Lessons from travel journalism. | - Anderson, “Barcelona tourists become terrorism’s latest victims” (magazine article).
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<td>Goldfield, “The arts of fact-checking” (newspaper article).</td>
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<td>Talese, <em>High Notes</em>, pp. 115-150 (article).</td>
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<td>Session 22</td>
<td>Framing the</td>
<td>Framing the narrative: tell the story with social media and online.</td>
<td>Higgs, “The importance of storytelling in the digital age” (newspaper article)</td>
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**COURSE-RELATED TRIPS AND GUEST SPEAKERS:**
Drawing stories, with Lapin

We'll have a special session with the great Urban Sketcher Lapin, a french artist living in Barcelona. Lapin defines himself as a mobile illustrator. He uses sketchbooks and a small sketching gear to capture the essence of the streets, cafes, museums and location he visits. He has travelled around the world, and has published many books about his observations.

Students will have the experience of drawing an urban scene and to learn about perception, feeling and storytelling though the process.

https://www.lesillustrationsdelapin.com/contact

The Eixample neighborhood through its passageways

The area is an extension to the city that benefits greatly from its ingenious urban planning at the hands of Catalan engineer Ildefons Cerdà in the 1850s. Cerdà had a fondness for straight lines, and the whole area is set out in a grid with each block having an inner courtyard. Magical and ritual spaces at once, the passageways hidden through the Eixample neighborhood, will allow student to understand Barcelona’s urban texture, history and stories.

Students will have the opportunity to walk some of these streets with catalan writer Jordi Carrión, who published the Book “Barcelona: the books of passages” (Galaxia Gutenberg) in 2016.

Storytelling as a participatory method of co-creation

In the last years, storytelling has been embraced by different disciplines outside literary studies as a tool to develop communitary processes of creation. Designers, urbanists, antrophologists and educators, among other professionals use storytelling as a method to represent unseen realities and imagine better futures.

In in this context, students will be able to experience in first hand a board game designed by researchers from the Catalonian Open University (UOC) to promote civic engagement and participation. Dr. Toni Roig, professor of this University, will guide us through this experience and will talk about the research projects he has conducted using storytelling as an educational and design tool for co-creation.

REQUIRED READINGS:

- Bausells, Marta. “Superblocks to the rescue: Barcelona’s plan to give streets back to the residents”. *The Guardian*. 17 May 2016 (online publication).


• Polletta, Francesca. It was like a fever: storytelling in protest and politics. Chicago: University of Chicago Press, 2006 (essay).


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

RECOMMENDED READINGS: