

Intensive unit: DE1001P, DE2001P, DS1001P, DS2001P 1, 8, 15, 22, evening 28, 30 May, Fri 19 June

### Description

The Spiritual discipline implicit in the telling of sacred stories rests in narrative theology. This unit considers performance, contemplative listening and storytelling tools of memory and recollection. These tools will be developed and applied, drawing on a repertoire of sacred narratives, sacred texts and poetry drawn from major religious traditions. Students will engage in reflective practice within the process of story selection and application to context. The unit addresses performance skills, contemplative listening and tools for storytelling from memory. There will be the opportunity to apply these tools in field work and in-class storytelling. Attention will be paid to verbal and non-verbal elements, building students' confidence and capacity to create storytelling events and engage their audiences.

### Learning outcomes

Upon successful completion of this unit, it is expected that **Level 1** students will be able to:

1. Identify appropriate passages from Christian scripture and other sources and convey their meaning in small and large groups.
2. Identify and apply learning practices in kinaesthetic, visual and auditory modes to map and recall stories.
3. Develop a critical awareness of context and appropriate choice of story material for audience engagement.
4. Understand how to modulate for different audiences and contexts in vocal delivery and non-verbal communication
5. Recognise within existing texts the language elements that work for memorability and audience connection.

Upon successful completion of this unit, it is expected that **Level 2** students will be able to:

1. Identify appropriate passages from Christian scripture and other sources and convey their meaning in small and large groups.
2. Identify and apply learning practices in kinaesthetic, visual and auditory modes to map and recall stories.
3. Develop a critical awareness of context and appropriate choice of story material for audience engagement.
4. Understand how to modulate for different audiences and contexts in vocal delivery and non-verbal communication, and offer peer feedback on these elements.
5. Recognise within existing texts the language elements that work for memorability and audience connection.
6. Describe the reciprocity of telling and listening in self-reflection and peer review.

### Assessment

Assessment Type	Weighting
<b>Level 1</b>	
Report – review storytelling performance using rubric (1000 words)	10%
2 X 15 mins oral presentation from memory equivalent to 1500 words 2 examiners and video/audio recordings	50%
Storytelling Event in context (field work) Field Work Report outlining story selection, rehearsal notes, preparation of space, self-evaluation includes photos, sound/video recording 1500 words	40%
<b>Level 2</b>	
Report – review storytelling performance using rubric (1000 words)	10%
2 X 15 mins oral presentation from memory equivalent to 2000 words 2 examiners and video/audio recordings	50%
Storytelling Event in context (field work) Field Work Report outlining story selection, rehearsal notes, preparation of space, self-evaluation includes photos, sound/video recording (1500 words)	40%

Pre-requisite: none

Lecturer: Julie Perrin and Christina Rowntree

### Recommended reading

\* = set texts recommended for purchase

Armstrong, Karen. *A Short history of Myth*. Melbourne: Text, 2005.

Bausch, William. *Storytelling Imagination and Faith*. Mystic: Twenty third publications, 1986.

Boomershine, Thomas. *Story Journey, an Invitation to the Gospel as Storytelling*. Nashville: Abingdon, 1998.

Cathcart, Michael and Darian-Smith, Kate, eds. *Stirring Australian Speeches*. Melbourne: Melbourne University Press, 2004.

Crossan, John Dominic. *The Dark Interval, Towards a Theology of Story*. Farmington: Polebridge, 1988.

Kelly, Lynne. *The Memory Code*. Sydney: Allen and Unwin, 2016.

O'Brien, Dominic. *Learn to Remember*. London: Duncan Baird, 2009.

Ong, Walter. *Orality and Literacy, the Technologizing of the Word*. London: Routledge, 1982.

Ramsden, Ashley and Hollingsworth, Sue. *The Storyteller's Way*. Stroud: Hawthorn Press, 2013.

Silf, Margaret. *One Hundred Wisdom Stories*. Oxford: Lion, 2011.

DE8001P/ DS8001P  
The Art and Practice of Oral Storytelling

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Intensive unit: DE8001P, DS8001P

1, 8, 15, 22, evening 28, 30 May, Fri 19 June

### Description

The Spiritual discipline implicit in the telling of sacred stories rests in narrative theology. This unit considers performance, contemplative listening and storytelling tools of memory and recollection. These tools will be developed and applied, drawing on a repertoire of sacred narratives, sacred texts and poetry drawn from major religious traditions. Students will engage in reflective practice within the process of story selection and application to context. The unit addresses performance skills, contemplative listening and tools for storytelling from memory. There will be the opportunity to apply these tools in field work and in-class storytelling. Attention will be paid to verbal and non-verbal elements, building students' confidence and capacity to create storytelling events and engage their audiences.

### Learning outcomes

Upon successful completion of this unit, it is expected that students will be able to:

1. Integrate appropriate passages from Christian scripture and tradition as well as other sources to convey their meaning in small and large groups;
2. Identify and apply learning practices in kinaesthetic, visual and auditory modes to map and recall stories;
3. Critically evaluate various contexts for oral storytelling and explain the selection of appropriate material for audience engagement;
4. Analyse the strategies of vocal delivery and non-verbal communication that modulate a text for different audiences and contexts in vocal delivery and non-verbal communication;
5. Analyse the language elements within texts in order to identify triggers that enable memorability and audience connection;
6. Describe and analyse the reciprocity of telling and listening in self-reflection and peer review.

### Assessment

Assessment Type	Weighting
Level 1	
Report – review storytelling performance using rubric (1000 words)	10%
2 X 15 mins oral presentation from memory equivalent to 2000 words 2 examiners and video/audio recordings	40%
Report of 1000 words identify and analyse oral qualities of language in a speech	10%
Case study report [outlining story selection, rehearsal notes, preparation of space, reflection on practice and self-evaluation, including photos, sound/video recording 2000 words	40%

**Pre-requisite:** none

**Lecturer:** Julie Perrin and Christina Rowntree

### Recommended reading

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Armstrong, Karen. *A Short history of Myth*. Melbourne: Text, 2005.

Cathcart, Michael and Darian-Smith, Kate, eds. *Stirring Australian Speeches*. Melbourne: Melbourne University Press, 2004.

Crossan, John Dominic. *The Dark Interval, Towards a Theology of Story*. Farmington: Polebridge, 1988.

Hauerwas, Stanley, and L. Gregory Jones. *Why Narrative?: Readings in Narrative Theology*. Grand Rapids, Mich: W.B. Eerdmans, 1989.

Kelly, Lynne. *The Memory Code*. Sydney: Allen and Unwin, 2016.

O'Brien, Dominic. *Learn to Remember*. London: Duncan Baird, 2009.

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