

Research – Development – Innovation Syllabus

1. General Informations	Course title: Creative storytelling and business branding				
	Course coordinator(s) / lecturer(s): Adam LeBor Contact details: adamlebor@gmail.com				
	Level and Code: B-KF-401-A- 242502-04	Position in the Curriculum: BA/MA	Recommended semester:	Credits: 5	Teaching hours: 48 Student workload: 102
	Related codes: M-KF-301-A- 242502-04 M-KF-E-301-A- 242502-04	Type: lecture/ seminar/practice /combined	Is it open to sign-up as an elective?	Specific pre-conditions to sign-up as an elective:	
Interlinkages / prerequisites, parallel units:					
2. Targeting	<p>Aims and principles of the course:</p> <p>Human being are hardwired to tell stories. From the first caveman sitting around the fire, recounting his adventures through grunts and signs to the complexities of a Shakespeare play, storytelling touches something deep inside all of us. We yearn for a protagonist with whom we can identify, a larger than life antagonist, dangerous clashes, a perilous journey and a satisfying resolution. But storytelling is more than entertainment. The best stories enthrall us because they follow a set of guidelines. Mastering these boosts creativity, clarity of thinking and communications skills.</p> <p>This course is an in-depth introduction to storytelling. It will provide the essential building blocks of storytelling, including crafting the protagonist, antagonist, obstacles and narrative drive. It will look at the mission and motivation of different characters and how they shape the story. This course is creative and practical. It will be based around lectures, presentations, class room exercises and group work. It will require a sustained level of participation from those enrolled, who will bring their own creative ideas. It will also examine books, short stories, films and other media, and classics both modern and older. The first eight classes will be based around building up the introductory skills of storytelling, and the final three will focus on crafting a narrative either for a creative project or a business or brand.</p>				
	<p>Intended learning outcomes / professional and transitive competencies:</p> <p>Knowledge: Understanding and practising the basics of storytelling and crafting a narrative arc. The ability to read or watch creative content and understand how it was constructed and write an informed critique.</p> <p>Skills: The ability to create a protagonist, antagonist, obstacles, climatic event and resolution. The ability to understand the mission and motivation of each character in the narrative. The ability to weave these together and create an engaging narrative. The ability to write creatively and evocatively. The ability to apply these creative principles to a business or brand.</p> <p>Attitudes/attributes: Students should be curious, creative and eclectic consumers of different creative content, from literature to plays, films and long-form journalism. Students should be open-minded and ready to participate in creative exercises and group work. The resulting skill set can be</p>				

	<p>applied to both creative projects – such as fiction/films/plays – and also to business marketing for products and brands.</p> <p>Autonomy and Responsibility: Students should be driven, focused and dynamic as well as always ready to question accepted wisdom and mainstream thinking. Students should be respectful of others and able to listen productively but not be afraid to express their opinions.</p>
3. Itinerary	<p>Course content (topics and themes):</p> <ol style="list-style-type: none"> 1. What is a story and how do we tell it? Why do we tell stories? And what is the reward? 2. Creating the protagonist – who drives the story? What is his/her back story? Looking at strong, engaging (or unsympathetic) protagonists in real life and fiction. 3. Mission and motivation – what is the aim of the protagonist and why does he or she want to achieve it? 4. Creating the antagonist – who is opposing the protagonist? What is his/her mission and motivation? Looking at strong, engaging (or unsympathetic) antagonists in real life and fiction. 5. Obstacles – what is preventing the protagonist from achieving his/her mission? How does each obstacle – and the path to overcome it – reveal a different aspect of the protagonist’s character? How do the obstacles catalyse character growth and change? 6. Secondary characters – how do they influence and shape the story and impact on the protagonist and antagonist? What is their mission and motivation? 7. Climactic event – the decisive clash between the protagonist and antagonist that decides the outcome of the story. 8. Resolution – the protagonist (usually) triumphs, but at what cost? How is she/he different after her/his journey? What lessons have been learned? 9. Applying the principles of storytelling to a brand: part one, focusing on the protagonist and antagonist and their missions and motivations. 10. Applying the principles of storytelling to a brand: part two: what is the journey and what obstacles have been faced and overcome? 11. Applying the principles of storytelling to a brand: how do we capitalise and project the story to maximum effect?
	<p>RDI methods and tools used in the course: Individual assignments, deep reading, films and documentaries, course work and group work.</p>
	<p>Specificity of the learning process: Each class will be four teaching hours (160 mins). The anticipated structure will be one teaching hour of interactive lecture, meaning that questions and reflections will be encouraged. The remainder will be exercises, either single or group, or a mix. Overall, this course will be practical, highly inter-active and demand sustained engagement and participation from those attending.</p> <p>In general students should aim to post questions on the google classroom at least 24 hours before the start of the class. However if they are related to live current events and media coverage, questions can be posted twelve hours before the start of the class., ie 11.00pm the previous day.</p> <p>Course tutor will share readings and content before each session by the latest at 10.00am Wednesday morning on Google Drive (depending on news agenda/current events/topicality of material). Students must read anything posted on Google Drive before the next session.</p>

	<p>Teaching method: Lectures, presentations, workshops, readings.</p> <p>Schedule: 8.20am to 11.20am Each session will be composed of a mix of presentations, journalistic/writing exercises, individual and group work.</p> <p>Tasks and assignments (with student notional workload): The work load will be Writing Exercise One (1500 words) at four weeks, Writing Exercise Two (1500 words) at eight weeks and a final assignment (2500-3000 words) at the end of the course – the word count builds up as students learn to write longer content. I will comment and respond to Exercises One and Two but only the final assignment will be marked for the course grade. However Exercises One and Two are essential for course completion. There will be extensive additional reading, films and documentaries to be watched.</p> <p>Learning environment: Classroom, outside exercises and MS Teams.</p>
	<p>Assessment:</p> <p>Assignments: Written</p> <p>Assessment method: Assessment will be based on participation in class, evidence of creativity and original thinking and submission of written works. Class work will be a mix of individual, pair and group work.</p> <p>Assessment criteria: Understanding the principles of storytelling, applying them, creative and original thinking, originality of ideas and content, writing ability in English.</p>
4. Evaluation	<p>Calculation of grade: (weights of the achievements, assignments; ranges of rates or points)</p> <p>On a scale of 1- 5. Class participation 40% (= max 2 points) Assessment (including evaluation of application of principles) 60% (= max 3 points)</p>
	<p>Prior learning recognition (based on application):</p>
	<p>Recommended readings:</p> <p>CRAFT OF WRITING/STORYTELLING EGRI, Lajos: The Art of Dramatic Writing. London, 1972. HOLTJE, Jim: The Power of Storytelling. London, 2011. KARIA, Akash. Twenty three storytelling techniques from the Best TED talks. London, 2015. LOIZOU, Andreas. The Story is Everything: Mastering Creative Communication for Business. London, 2022. McKEE, Robert: Story. London, 1999. YORKE, John: Into the Woods: How Stories Work and Why We Tell Them. London, 2014. STORR, Will. The Science of Storytelling. London, 2019.</p>

	<p>Initial further readings, documents, sources:</p> <p>LONG FORM JOURNALISM HERSEY, John. Hiroshima, New Yorker, August 1946. DEV, ATUL. Profile of Amit Shah, Narendra Modi’s right-hand man. The Guardian, May 2024. WALKER, SHAUN. Journalist or Russian Spy – the Strange Case of Pablo Gonzalez. The Guardian, October 2024. LEBOR, Adam. Goering’s List, Sunday Times, October 1998.</p> <p>FICTION LEBOR, Adam. Dohany Street, London, 2022. MCCLOSKEY, David. Damascus Station. London, 2022.</p> <p>MEMOIR ORWELL, George. Homage to Catalonia. London, 1938 PALOCZI-HORVATH, George. The Undefeated. London, 1959.</p> <p>Drama films Casablanca (1942) The Godfather parts 1 and 2 (1972, 1974) Citizen Kane (1941) The Shawshank Redemption (1994) Schindler’s List (1993) Seven Samurai (1954) Hamlet (1996) Henry V (1944) Macbeth (2015)</p> <p>Television series The World at War (1973) The Day of the Jackal (2024) The Bureau (2015-2020)</p>
	<p>Additional information:</p>
	<p>Schedule and venue for personal consultation: Friday during term time 12.30pm and 2.00pm</p>