Nurturing Creativity and Agency in L2 through Digital Storytelling Projects
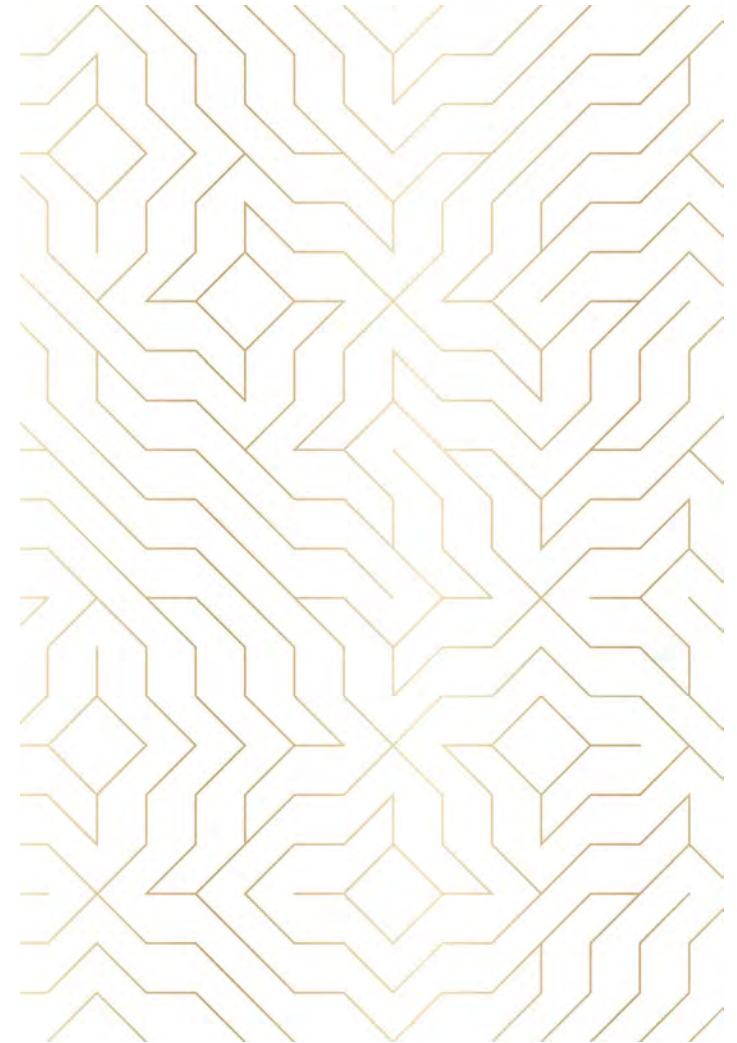
CERCLL Webinar Series 3/22/23

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OBJECTIVES

- Multiliteracies and Learning by Design

- Digital Storytelling & Language Learning

- Implementation
  - The planning: course content; curriculum; challenges
  - The recipe (the steps of assignments and assessments)

- Reimagining new ways of DS to fit into our teaching context and content

- Students' Projects

Multiliteracies Pedagogy
Why? What? How?

Being literate is the ability to read and produce varied texts across a set of social and cultural contexts through multiple digital devices.
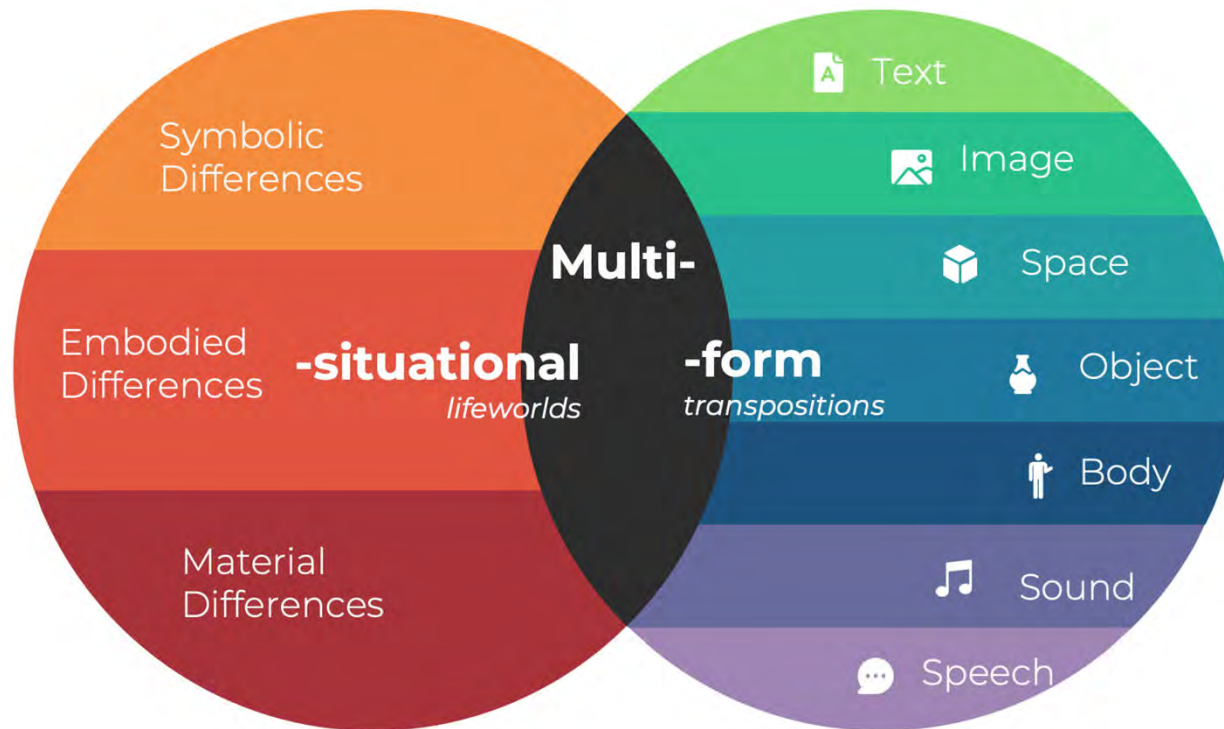
Texts are produced, distributed, and consumed through multiple modes which communicate meanings, achieve specific purposes, and reach certain audiences.

Language – in its linguistic dimension – can no longer be considered the sole mode of conveying messages.

Cope and Kalantzis (2009, 2015); New London Group (1996)

The Two "MULTIS" of Multiliteracies

LEARNER DIFFERENCES

FORMS OF MEANING

Symbolic Differences

Embodied Differences

Material Differences

Multi-

-situational *lifeworlds*

-form *transpositions*

Text

Image

Space

Object

Body

Sound

Speech

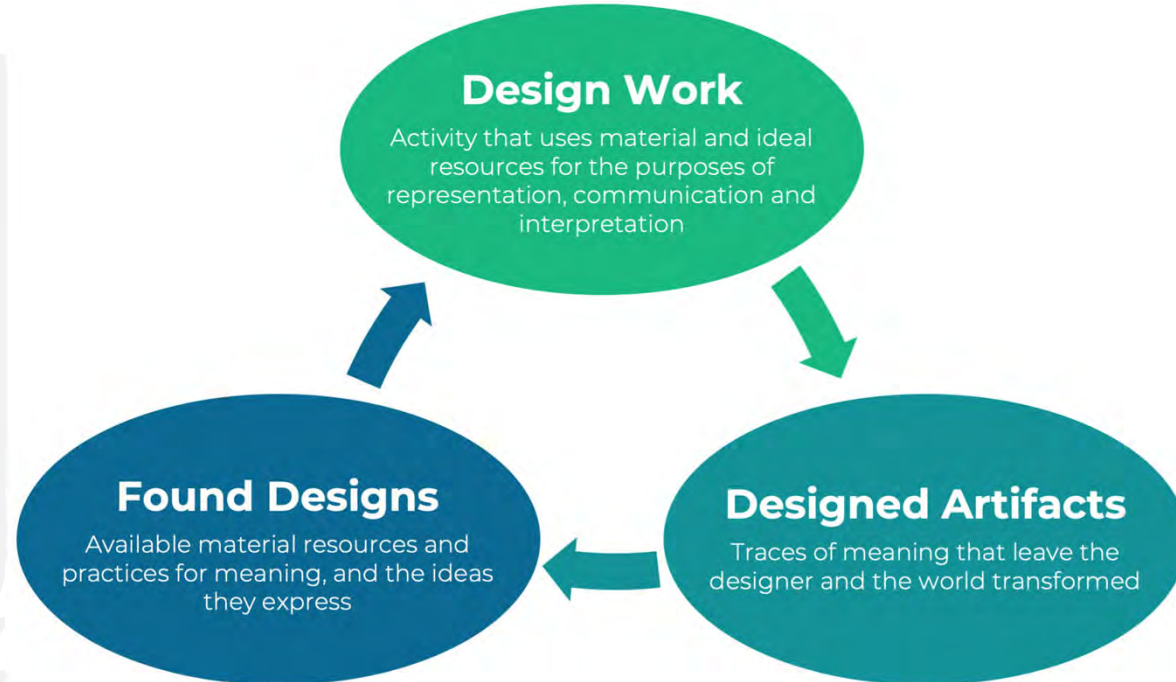Source: https://newlearningonline.com/multiliteracies/visual-overview

LEARNING BY DESIGN
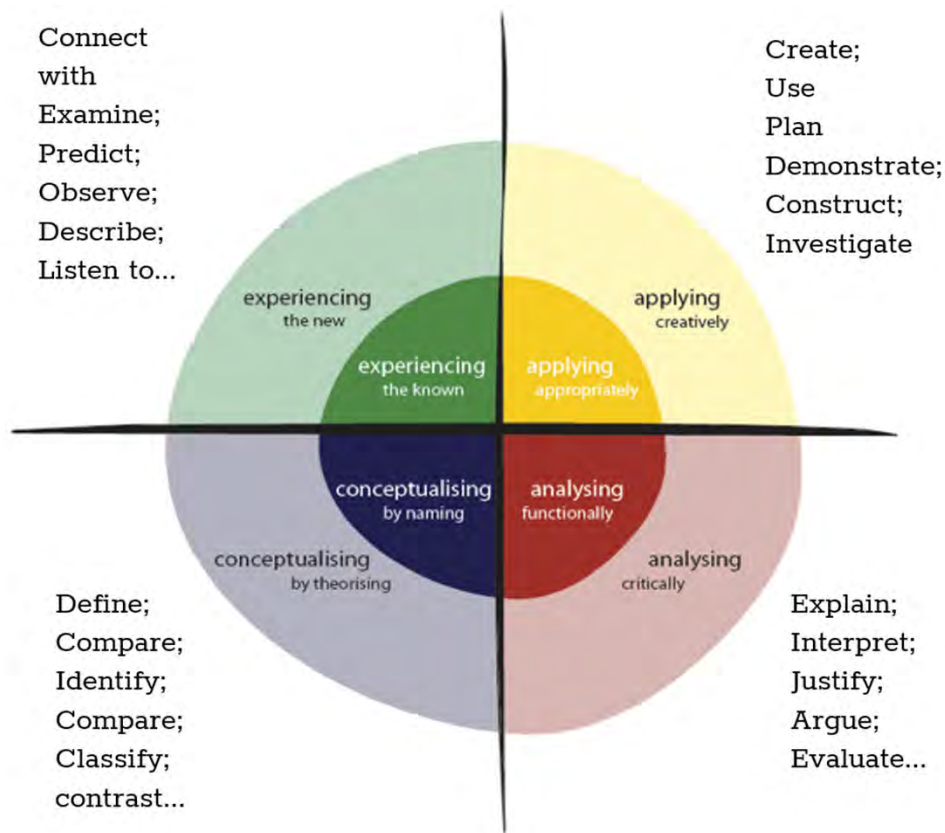(Cope & Kalantzis, 2009, 2015; Kern, 2015)

- ✓ Active process of transformation from the known to the new
- ✓ Inclusive approach to learner diversity
- ✓ Through acts of designing and redesigning, students build knowledge
- ✓ Students move back and forth among modes and make meanings
- ✓ Learning emerges from mode switching
- ✓ Students gain the ability to make intentional choices

Classroom application

Design Work
Activity that uses material and ideal resources for the purposes of representation, communication and interpretation

Found Designs
Available material resources and practices for meaning, and the ideas they express

Designed Artifacts
Traces of meaning that leave the designer and the world transformed

Source: https://newlearningonline.com/multiliteracies/visual-overview

KNOWLEDGE PROCESSES

Connect with
Examine;
Predict;
Observe;
Describe;
Listen to...

Create;
Use
Plan
Demonstrate;
Construct;
Investigate

experiencing the new

applying creatively

experiencing the known

applying appropriately

conceptualising by naming

analysing functionally

conceptualising by theorising

analysing critically

Define;
Compare;
Identify;
Compare;
Classify;
contrast...

Explain;
Interpret;
Justify;
Argue;
Evaluate...

http://newlearningonline.com/learning-by-design/pedagogy

Experiencing …
the known – learners reflect on their own familiar experiences, interests, and perspectives.
the new – learners observe or take part in something that is unfamiliar; they are immersed in new situations or contents.

Conceptualizing …
by naming – learners group things into categories, apply classifying terms and define these terms.
with theory – learners generalize using concepts and connect terms in concept maps or theories.

Analyzing …
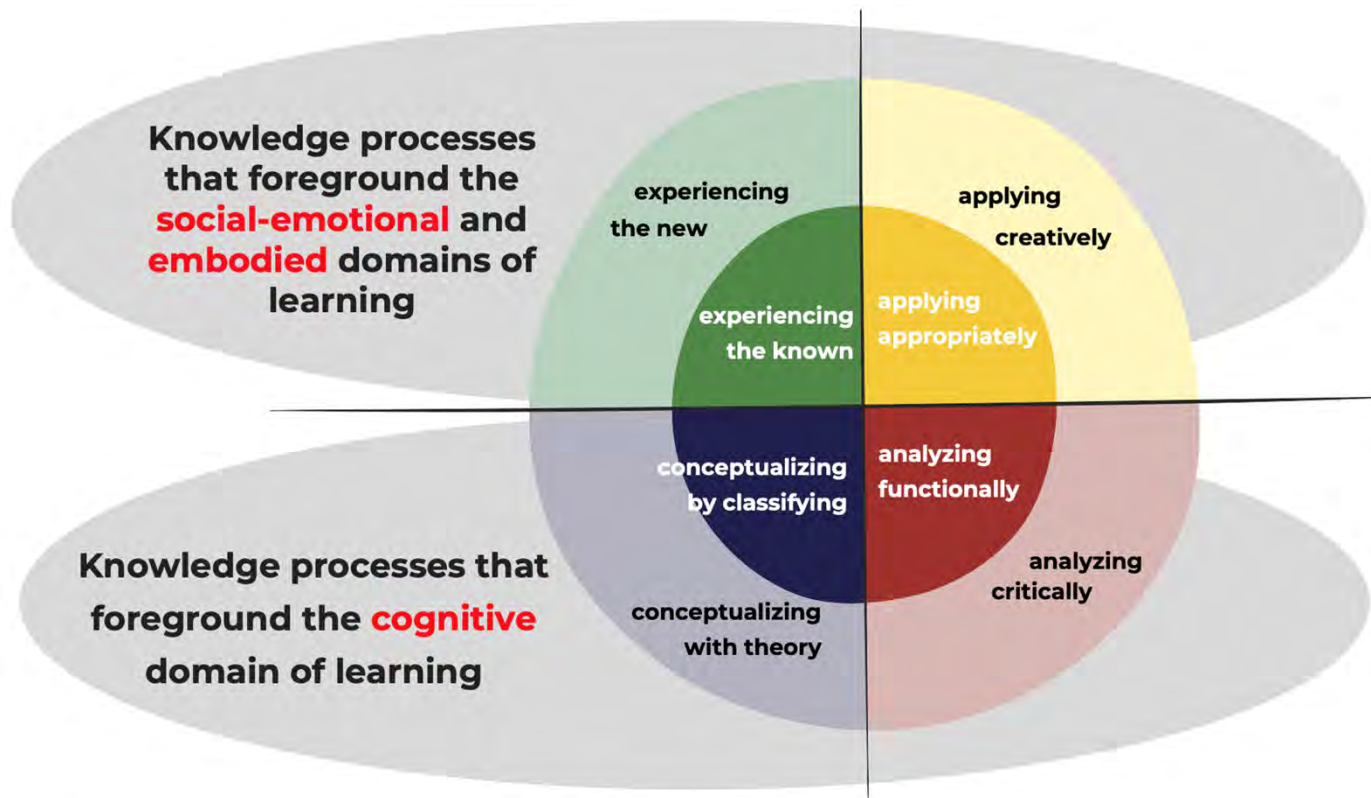functionally – learners analyze logical connections, cause, and effect, structure, and function.
Critically – learners evaluate their own and other people's perspectives, interests, and motives.

Applying …
appropriately – learners apply new learning to real-world situations and test their validity.
creatively – learners make an intervention in the world that is innovative and creative or transfer their learning to a different context

DOMAINS OF LEARNING

Knowledge processes that foreground the **social-emotional** and **embodied** domains of learning

Knowledge processes that foreground the **cognitive** domain of learning

experiencing the new

experiencing the known

applying creatively

applying appropriately

conceptualizing by classifying

conceptualizing with theory

analyzing functionally

analyzing critically

✓ **Teaching using multimodal – authentic – texts**

➢ **Teaching how to read and write multimodal texts**

➢ Focusing on analyzing and applying

ANALYZING

Becoming critical consumer of media

Becoming *prosumer* (Toffler, 1980; Jenkins, 2006)

Analyzing ...

Functionally – learners analyze logical connections, cause, and effect, structure, and function.

Critically – learners evaluate their own and other people's perspectives, interests, and motives.

analyzing functionally

analyzing critically

Critical Framing
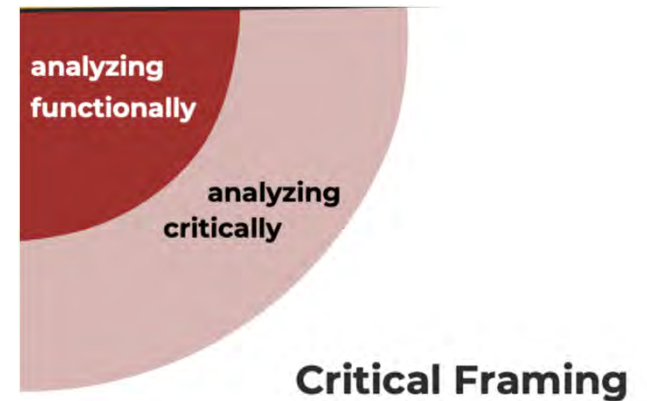
APPLYING

Becoming alert producer

Applying …
appropriately – learners apply new learning to real-world situations and test their validity.
creatively – learners make an intervention in the world that is innovative and creative or transfer their learning to a different context

Transformed Practice

applying
creatively

applying
appropriately
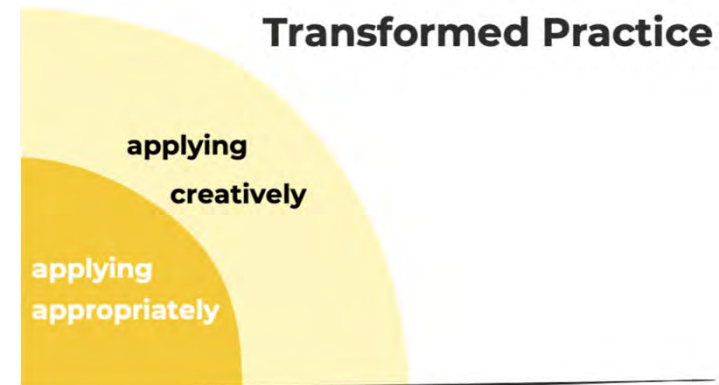
ANALYSING

APPLYING

Promotional posters of the Museum of Immigration of Paris

Student's production

"Is it possible that "we" and "them" coexist?"

Digital Storytelling (DS)

DS consists of "short, **two to three-minute** mini-films usually based on **still photos** brought into **a multimedia format**, with **a textual narrative** that is **read with the narrator's own voice**"
(Lundby, 2008, p. 366)

What We Do

Mission Statement: We create spaces for listening to and sharing stories, to help build a just and healthy world. Our public and custom workshops provide individuals and organizations with skills and tools that support self-expression, creative practice, and community building.

✓ According to Lambert (2013), the **multimodal dimension** of a DS empowers **digital storytellers** who **engage with multiple modes of representation that have an "exponentially more complex impact" on themselves and their audience.**

✓ **Storytelling process is a journey**, and being part of a Story Circle supports storytellers' connections to share ideas and work through the seven steps together.

✓ **Format constraints:** 250 – 375 words and less than 20 images or video segments.

DIGITAL STORYTELLING & LANGUAGE LEARNING

Digital Storytelling projects have a beneficial impact on students' cognition, language learning, technology, media, and social competencies

In developing their digital stories, students learn how to collect information or search in the 'real' world by taking pictures, composing music, recording sounds, and interviewing members of their communities

Through their production, students combine various modes (soundtrack, voiceovers, and images) and genres (interviews, documentaries, and moving and still images).

They develop coherent narratives in which they can express their emotions and values and perform orally.

(Anderson et al., 2018; Burgess, 2006; Jiang, 2017; Podkalicka & Campbell, 2010; Vinogradova, Linville, & Bickel, 2011).

COMMUNICATIVE SKILLS

WRITING

Selective linguistic choices in terms of genre conventions, morpho-syntactic features, language register, and discourse appropriateness.

→ number of words constraint

→ multiple-draft approach (Paulus, 1999)

SPEAKING (and listening)

Practice pronunciation, work on intonation, speak accurately and give presentational and interpersonal performances.
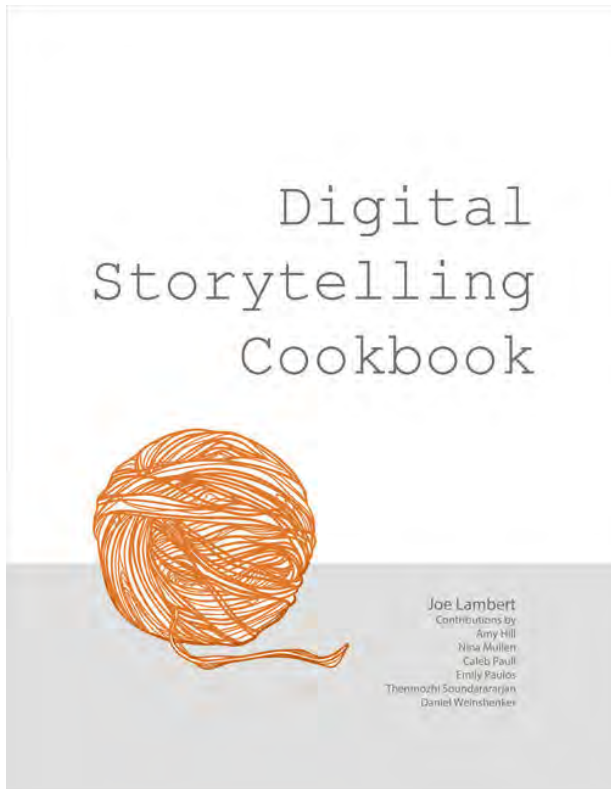
VIEWING & SHOWING

Make choices around design elements including color, font, layouts, background, and transition effects

Combine resources to create meanings

Communicate through sounds and visuals

Envision projects, anticipate audiences' reactions, and manage challenges

Digital Storytelling Cookbook

Joe Lambert
Contributions by
Amy Hill
Nina Mullen
Caleb Paull
Emily Paulos
Thenmozhi Soundararajan
Daniel Weinshenker

Story Center's Seven Steps

Owning Your Insights

Owning your emotions

Finding the moment

Seeing your story

Hearing your story

Assembling your story

Sharing Your Story

IMPLEMENTATION

PLANNING

Course Content, Curriculum, and Challenges

SOME CONSIDERATIONS

DS development takes time and should be integrated into the curriculum for greater efficiency. There are several factors that should be considered: how much time I am ready to commit to the project?

What level and topics do I teach?

How this project could be included in the curriculum?

What do I want my students to learn from the project (goals and objectives)?

How many students are enrolled in my course?

What are the resources available to my students?

Could I collaborate with colleagues?

CHALLENGES

Technology & materials	Target Language	Learners	Teachers
• User-friendly; accessible; free • Presentation software (e,g., Powerpoint) • Audio recording software • Collections of semiotics resources (e.g., Pixabay) • Share documents platform (e.g., Google Drive)	• Writing • Speaking/pronunciation • Accuracy/translation • Proficiency • Fluency	• Being vulnerable • resistance based on language learning and teaching beliefs • Following the instructions & deadlines	• Pace the work to allow time for providing feedback • Integrate workshops in your classrooms • Use office hours to help/give feedback and support to students • Developing clear and detailed instructions

IMPLEMENTATION

THE RECIPE

Analyzing (input)

Applying (output)
→ Steps of assignments
and assessments

ANALYSING

Homework

Reflection: Go to the Story Center website, explore the themes, and select one story to watch. Then write a short reflection around these guideline questions: What story did you watch? Why did you choose this story? What elements called your attention? How did you feel while watching? Did the story resonate with you? Why or why not? What are your afterthoughts?

In class

Warm-up: discuss the story you watched with your classmates.

Exploring

1. Teacher selects a DS, and presents it without sounds. Students take notes of their feelings, emotions, and questions they could have. → activity to discuss the importance of the design elements and their part in the story.
2. Show the DS a second time with the sound → what changes? Does the sound bring something new? Etc.
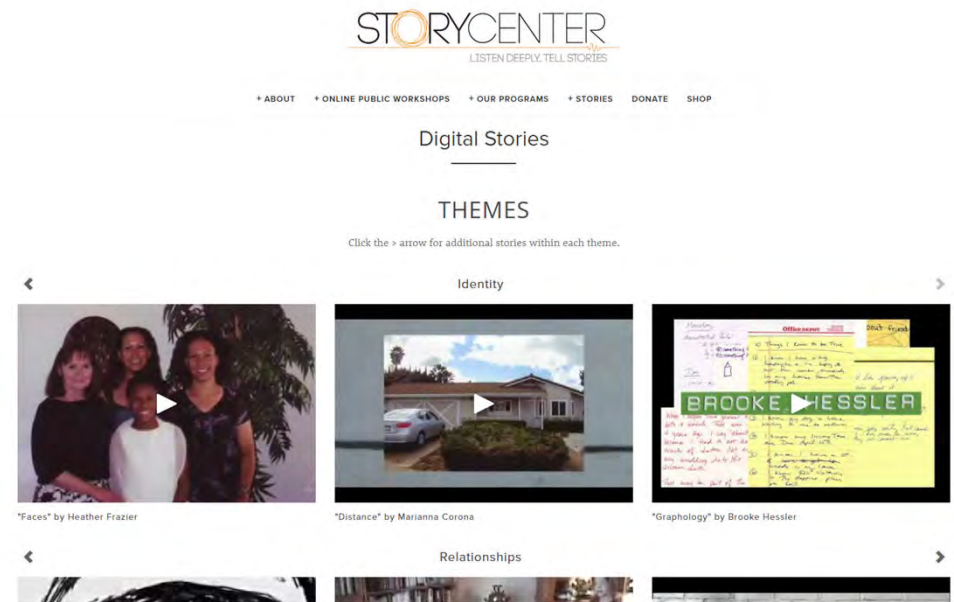
APPLYING

ASSIGNMNENTS

Adapting the seven steps

1. Owning Your Insights
2. Owning your emotions
3. Finding the moment
4. Seeing your story
5. Hearing your story
6. Assembling your story
7. Sharing Your Story

1. **Proposal idea(s)** – **student <-> instructor – individual feedback**
   - Tentative Title
   - Audience (beyond classmates and instructor)
   - What is the message? Why would you like to share this story? What will be the tone of your story? What emotions will it bring?
2. **Story Circle** – **student <-> peers' feedback**
   - Based on the instructor's feedback refine your proposal and present your story to your peers. Ask for/give feedback
   - Reflect on finding the moment of transformation/acknowledgment → what change occurs? When does it happen in your story? What tone/emotions does it bring?
3. **Storyboard** – **Student <-> instructor – individual feedback**
   - Seeing your story → complete storyboard template → collect images and sounds and select animations and transitions. Allow subtitles/captions
4. **Script Writing** - **student <-> instructor – individual feedback**
   - Write your story (by slide/google drive) – limit the number of words
5. **Script Recording** - **student <-> instructor – individual feedback**
   - Record your story (by slide)
6. **Assembling** - **student <-> peers' feedback**
   - Class workshop
7. **Sharing**
   - Class screening
   - Discussion forum

1. **Proposal idea(s)** – **student <-> instructor – individual feedback**
   - Tentative title, audience, and message

2. **Story Circle** – **student <-> peers' feedback**
   - Present your story to your peers, and reflect on finding the moment of transformation.

3. **Storyboard** – **Student <-> instructor feedback**
   - complete storyboard template by collecting images, sounds, animations, etc

4. **Script Writing** - **student <-> instructor – individual feedback**
   - Write your story

5. **Script Recording** - **student <-> instructor – individual feedback**
   - Record your story

6. **Assembling** - **student <-> peers' feedback**
   - Class workshop

7. **Sharing**
   - Class screening

ASSESSMENTS

1. Completion grade - **detailed feedback**

2. **Participation** grade

3. **Crucial step** of the process – students start to build their story and visualize it. They make production decisions and select different design elements. They need to **reflect and pay attention to details**.

4. **Multiple drafts** (at least two drafts; possibly a third one with peer review)

5. **Practicing** before recording. Give (oral) feedback and allow students to redo some slide recordings.

6. **Participation** grade

7. **Attendance** grade + **rubric** for the final project.

DIGITAL STORYTELLING RUBRIC

	BRAVO! 3 pts	ALMOST THERE! 2 pts	NEEDS WORK! 1 pt
TOPIC & TITLE	The topic & title of the story is evident to the audience.	The topic & title become clear to the audience towards this end	The topic & title is unclear to the audience
MESSAGE & AUDIENCE	The message is clear and resonates with the audience who can relate to the story.	The message is confusing and doesn't allow the audience to relate to it.	The message is missing, and the audience cannot reflect on the topic, or relate to the story.
ORGANISATION	The story is presented in an organizational and logical manner. The audience can follow along easily.	Parts of the story do not flow, and the audience may have a hard time following along with the story easily.	The story is not presented in an organizational and logical manner. The audience is not able to follow along easily.
ORAL NARRATION (L2)	The tone and pace of the narration are clear and easy to understand and add to the audience's enjoyment.	Parts of the narration are not always easy to understand. The tone and pace are flat and do not add to the audience's enjoyment.	The narration is not easy to understand. The learner should practice and re-record with attention to the tone.
WRITTEN SCRIPT (L1 or L2)	Written script and captions present a range of rich vocabulary, appropriate grammatical structures, attention to detail, and proofreading.	Written script and captions present basic vocabulary and grammatical structures, and some misspellings or grammatical errors.	Written script and captions present many misspellings or grammatical errors and should be re-written.
MODALITY & MECHANICS	The story presents various modes of representation which enrich the story and adds to the audience's enjoyment.	The story lacks various modes of representation which weaken the comprehension of the story and the audience's enjoyment.	Modes of representation are missing in the story which makes comprehension of the story difficult to understand.
CREDITS	The story contains a cited page with all the sources used.	The story contains a cited page with some (but not all) sources used.	The story does not contain a cited page with the sources used.
CREATIVITY & FEEDBACK	The project shows a large amount of creative work and originality & the learner took feedback into account to improve their project.	The project shows a certain amount of creative work and originality & the learner did not always take feedback into account to improve their project.	The project lacks creative work and originality & the learner did not take feedback into consideration to improve their project.
COMMENTS			TOTAL _____/28 Points

Project name: **Student name:**

Design elements: Images Music/effects Animation/transition		
Narration:	Narration:	Narration:

Narration:	Narration:	Narration:

STORYBOARD TEMPLATE

Google Images (presented in storyboard)	Original Pictures (drawn from Maize's DST)

EXAMPLES

Adapting DS to Teaching Context & Content

EXAMPLE 1 – Second semester French – group project

Social Reading and Digital Storytelling
→ based on Philip Delerm's short stories studied in class.
→ collaborative reading and writing

Adapting DS to Teaching Context & Content

EXAMPLE 2 – Fourth semester French – Individual Project

French Grammar and Composition
→ creative writing and accuracy

Adapting DS to Teaching Context & Content

EXAMPLE 3 – Advanced French – Individual Project

French phonetics, pronunciation, and performance
→ based on a trailer of the movie "Amelie" studied in class.
→ listening, speaking, and writing

TO CONCLUDE

Societies and institutions tend to standardize individuals, dictating their behavior and beliefs through media. We, educators, need to remedy this ideological globalization, as we quickly forget that students who enter our classrooms are more than students. They are individuals who carry their own experiences and backgrounds, making them who they are and, therefore, different from others.

Regardless of the subjects we teach, we should provide learners with a way to express and position themselves as human beings, citizens of society, and active participants in social change. Digital storytelling is one way to celebrate the diversity present in our classrooms and a springboard to give students voices of empowerment and agency.

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How could you adapt Digital Storytelling in your teaching context?

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