

Adapting digital storytelling for Higher Education



Daniela Gachago, Fundani CHED May 2014
@dgachago17

The universe
is made of
stories, not
of atoms.

Muriel Rukeyser

Center for Digital Storytelling



listen deeply



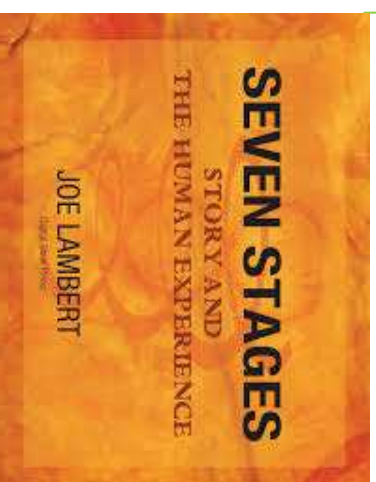
tell stories

Center for Digital Storytelling



CENTER
for DIGITAL
STORY
TELLING

<http://storycenter.org/shop>



Joe Lambert

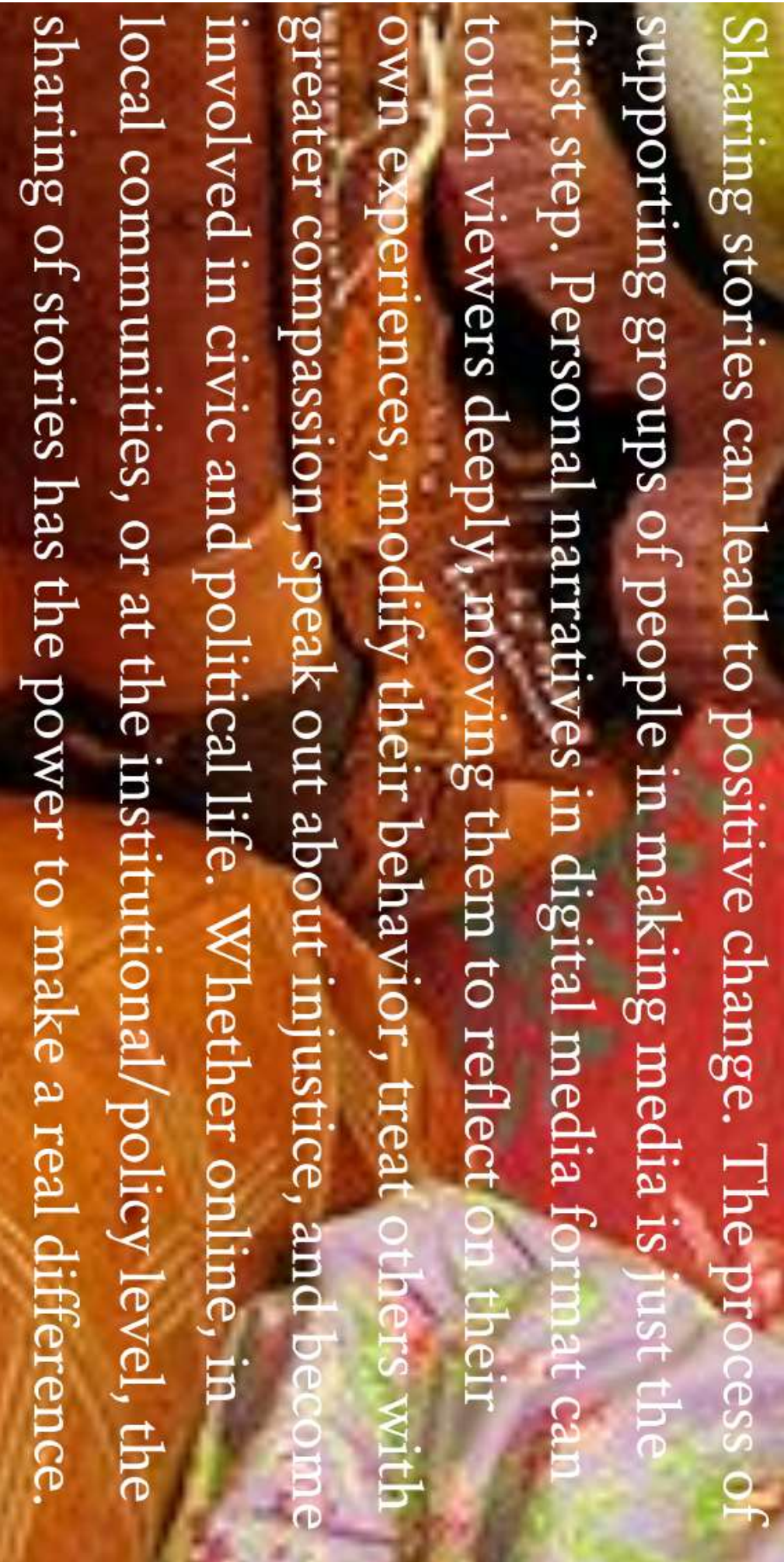


CENTER
for DIGITAL
STORY
TELLING

**We listen to stories
in order to be changed**

(Krog, Mpolweni, Ratele 2009)

Digital storytelling for social change



Sharing stories can lead to positive change. The process of supporting groups of people in making media is just the first step. Personal narratives in digital media format can touch viewers deeply, moving them to reflect on their own experiences, modify their behavior, treat others with greater compassion, speak out about injustice, and become involved in civic and political life. Whether online, in local communities, or at the institutional/policy level, the sharing of stories has the power to make a real difference.

Storytelling and social change



digital story (dig-i-tal sto-ry)

A short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds.

digital storyteller (dig-i-tal sto-ry-tell-er)

Anyone who has a desire to document life experience, ideas, or feelings through the use of story and digital media. Usually someone with little to no prior experience in the realm of video production but time to spend a few days attending a workshop and developing a story with creative support and technical assistance from compassionate, highly experienced facilitators.

Digital storytelling

"Stories move in circles. They don't move in straight lines. So it helps if you listen in circles. There are stories inside stories and stories between stories, and finding your way through them is as easy and as hard as finding your way home. And part of the finding is getting lost. And when you're lost, you start to look around and listen."

15

— Corey Fischer, Albert Greenberg, and Naomi Newman
A Travelling Jewish Theatre from Coming from a Great Distance
Excerpted from Writing for Your Life by Deena Metzger

Story circle

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Ethical Practice in Digital Storytelling

Core Principles

Digital stories can do many things, including celebrate triumphs, preserve memories, and help storytellers unearth and integrate painful experiences. We are strongly committed to high ethical standards for our own work and within the larger global community of digital storytelling practitioners. The following principles are intended as an evolving set of recommendations for ethical practice in digital storytelling. We recognize that the ethical considerations arising within each project and storytelling workshop are unique. As with all such statements of principle, this one is shaped to protect those who are at greatest risk. It grows out of the practices of countless allied professionals working across sectors of health, human services, and human rights. We hope that you will engage in a dialogue with us about how best to ensure the safety and dignity of digital storytellers worldwide.

Well-Being

Storytellers' physical, emotional, social, and spiritual well-being should be at the center of all phases of a project. The process of creating stories within a workshop is as important as the *end products* (media pieces) resulting from the workshop. Strategies to ensure the well-being of vulnerable participants are particularly important; the digital storytelling process is not appropriate for individuals currently experiencing strong symptoms of [Post Traumatic Stress Disorder](#). Those storytellers who are sharing stories about especially painful life experiences should be supported in approaching their narratives from a position of strength rather than from a vantage point that reinforces

Informed Choices

Storytellers must have the ability to make informed choices about the content, production, and use of their work. Storytellers should be provided with the information they need to make these choices and should have the right to withdraw their stories from public circulation at any time, recognizing the constraints of withdrawal from Internet forms of distribution. Facilitators must strive to offer guidance in these decision-making processes in a way that protects the dignity and safety of storytellers.

Ethical Practice



Adapting the DST model to Higher Education

- Larger groups
- Time constraints
- Integrated into curriculum / specific topics / specific outcomes, critical readings
- Limited support / ethical considerations
- Limited access to technology / BYOD
- Follow-up – reflective essay, debriefing sessions
- Assessment

Challenges?

DST vs dst
(Lewis 2014)

Digital curriculum stories
(Bellis 2014)

Digital narratives
(Clarke and Thomas 2012)

Content based stories

How to define a DCS? / 2

An evidence based tool to raise the self-awareness of your own professional skills and competencies focusing on a professional achievement describing your uniqueness.

It's an additional tool to complete a traditional CV.





we are the stories we tell

Kuropatwa 2014

Personal / experience based stories at CPUT

- Staff workshops
 - Traditional 3-5 day workshops
 - Condensed 1 day workshop with individual follow-up
- Student projects
 - 3-5 day workshops
 - Workshops over 6-9 weeks

Examples of DST models at CPUT

ECP Architectural Technology lecturers

my journey

Tasleema Mohammed

4th year Education students

BROKEN FENCES

ECP Architectural Technology students

Examples of DST models at CPU

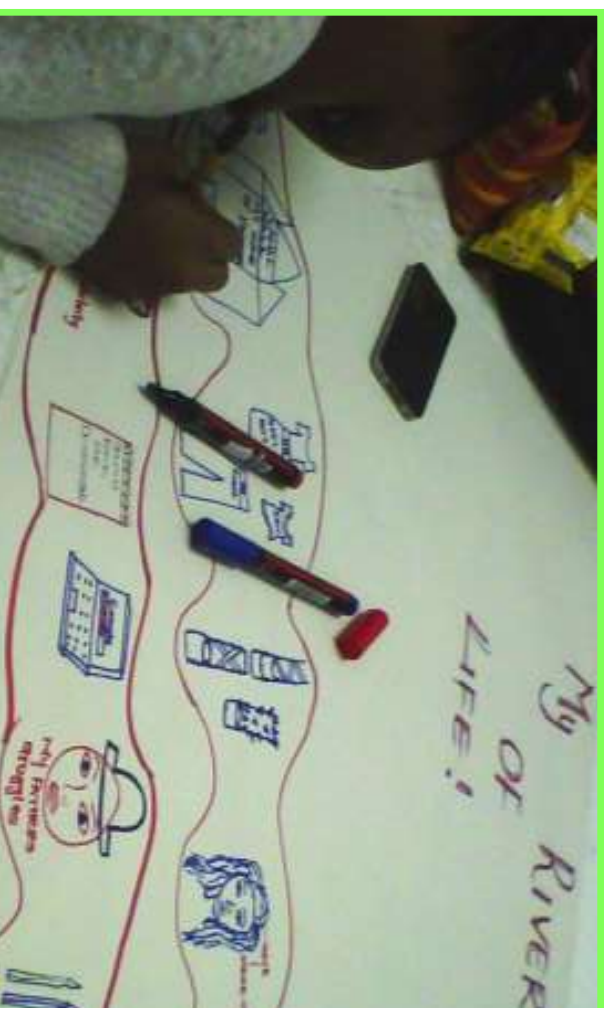
Adapted DST workshop model based on standard 3-day digital storytelling workshop developed by the Center for Digital Storytelling (see

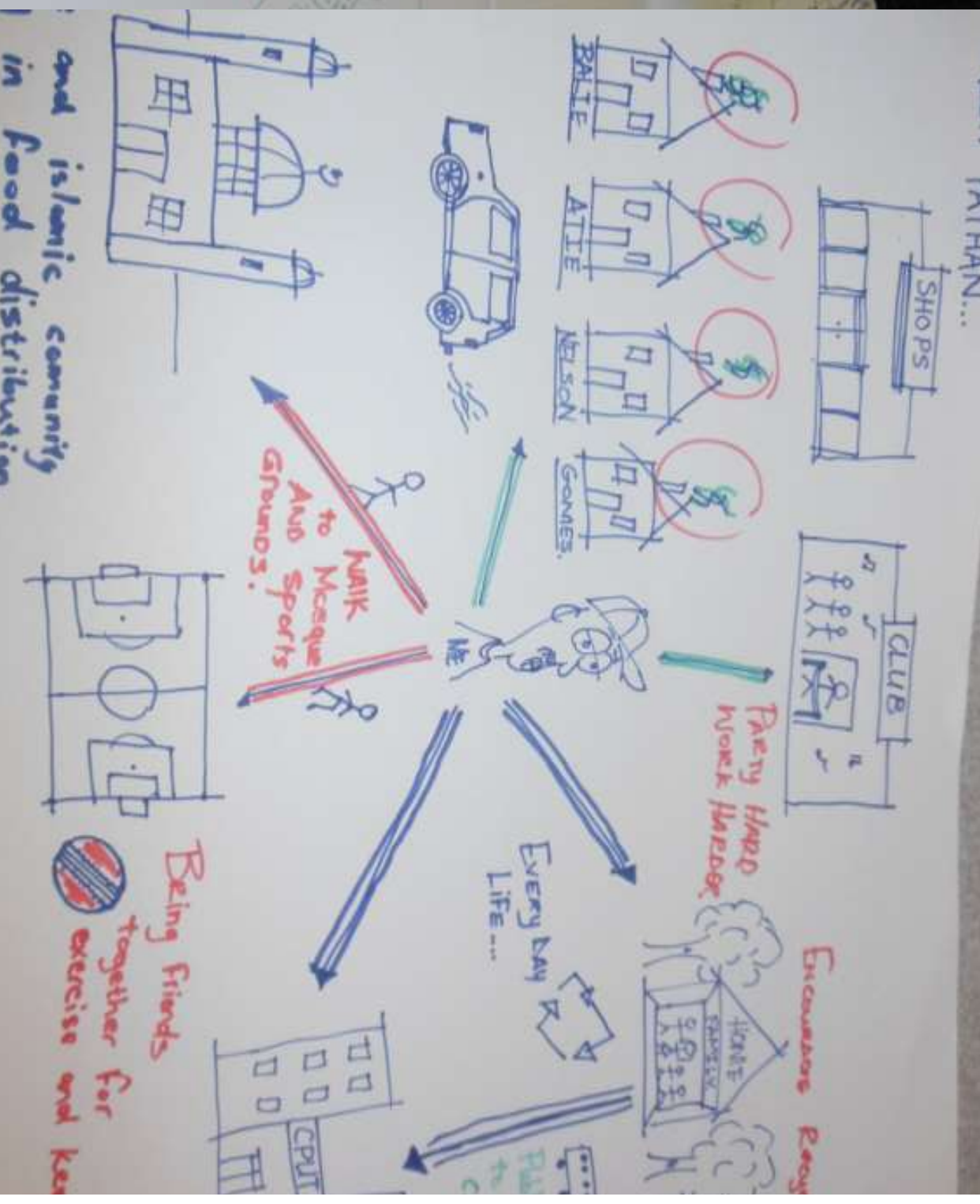
<http://storycenter.org/standard-workshop/>)

Day 1	Day 2	Day 3	Day 4	Day 5
Participant and Facilitator Introductions	Checking in	Checking in	Checking in	Checking in
Presentation on The Seven Steps of Digital Storytelling; Viewing of Sample Stories	Brainstorming around critical reflection	Critical media literacy / reading images - input	Digital editing (Photostory) tutorial	Ethical practice of DST / counseling and supporting students
Overview over PHD research	Writing prompt	Creative commons input / Image Preparation Tutorial	Individual Digital Story Production / recording of stories (Begin Rough Story Edits)	Complete Rough Story Edits
Rules of engagement	Story Circle: Group Script Sharing and Feedback, with Facilitator Guidance	Storyboarding input		Explore Transitions, Motion Effects, Music, and Titles
Intro to PLA techniques	Digital file organization	Individual Script Work and Image Preparation (Storyboarding, Scanning and Organizing of Images)		Complete Final Story Edits
Social issue in Education: theatre of the oppressed	Writing			Story Screening
River of Life	Counter-storytelling input			Vision exercise
Owning your emotions vs. sentimentality input / discussion				
Writing with critical friend				
The power of vulnerability: Brene Brown			Background music	
Reflection – journaling	Reflection – journaling	Reflection – journaling	Reflection – journaling	Focus group/ final reflection
At home: engagement with critical texts				

4th year pre-service Education students

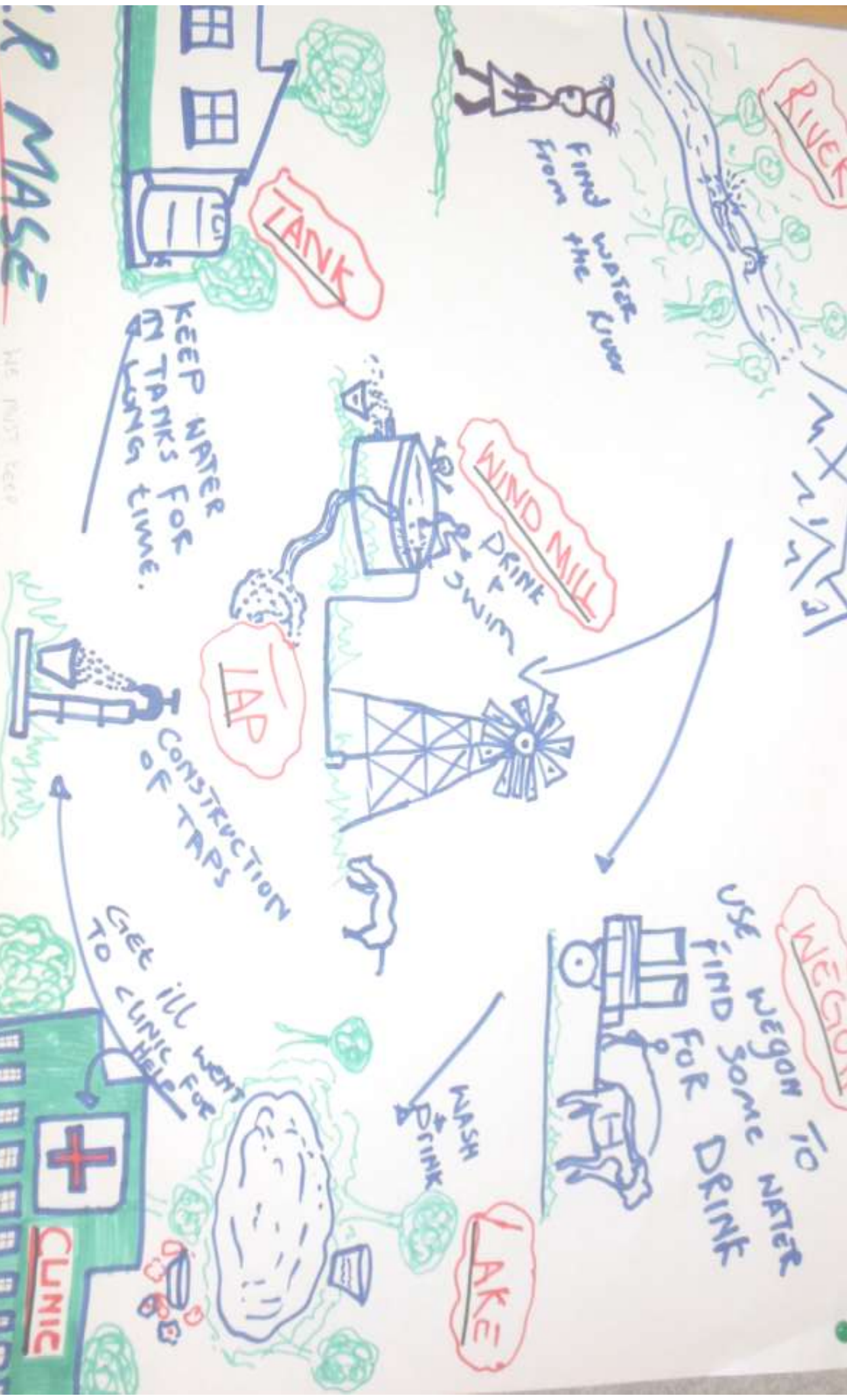
Participatory Learning and Action Techniques





Community mapping - urban

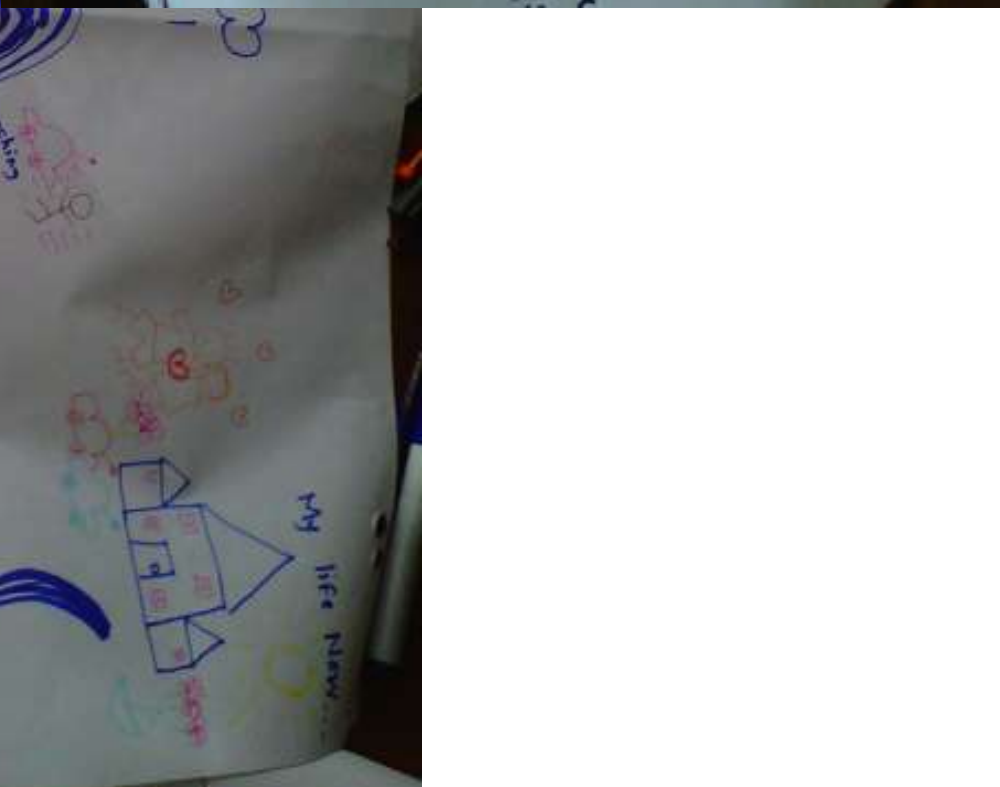
Community map - rural





River of Life

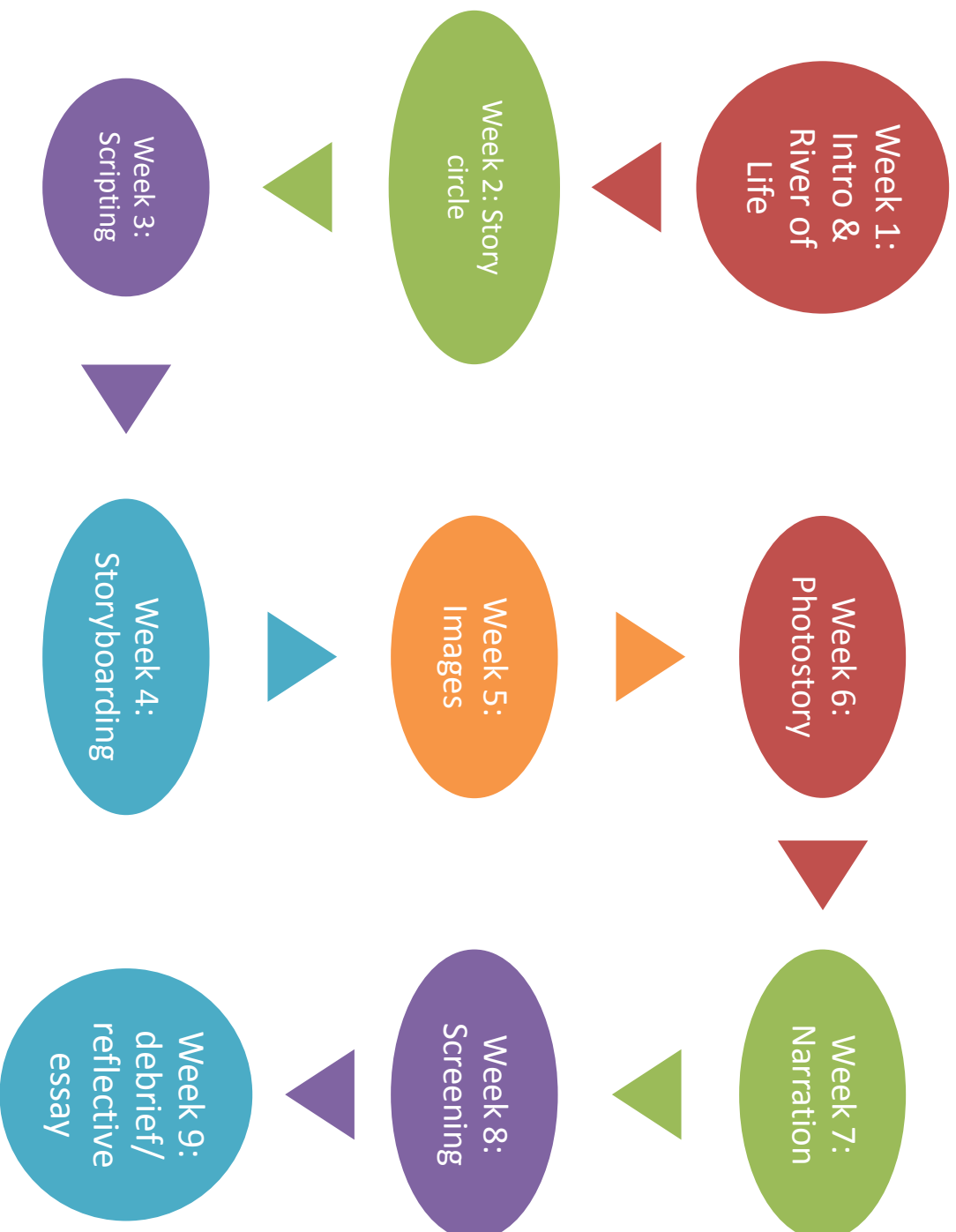
River of Life



cc licensed (BY NC ND) flickr photo by "Naomi & Malc"
http://flickr.com/photos/naomi_pincher/2715582636/



(Kuropatwa 2014)



4th year pre-service Education students

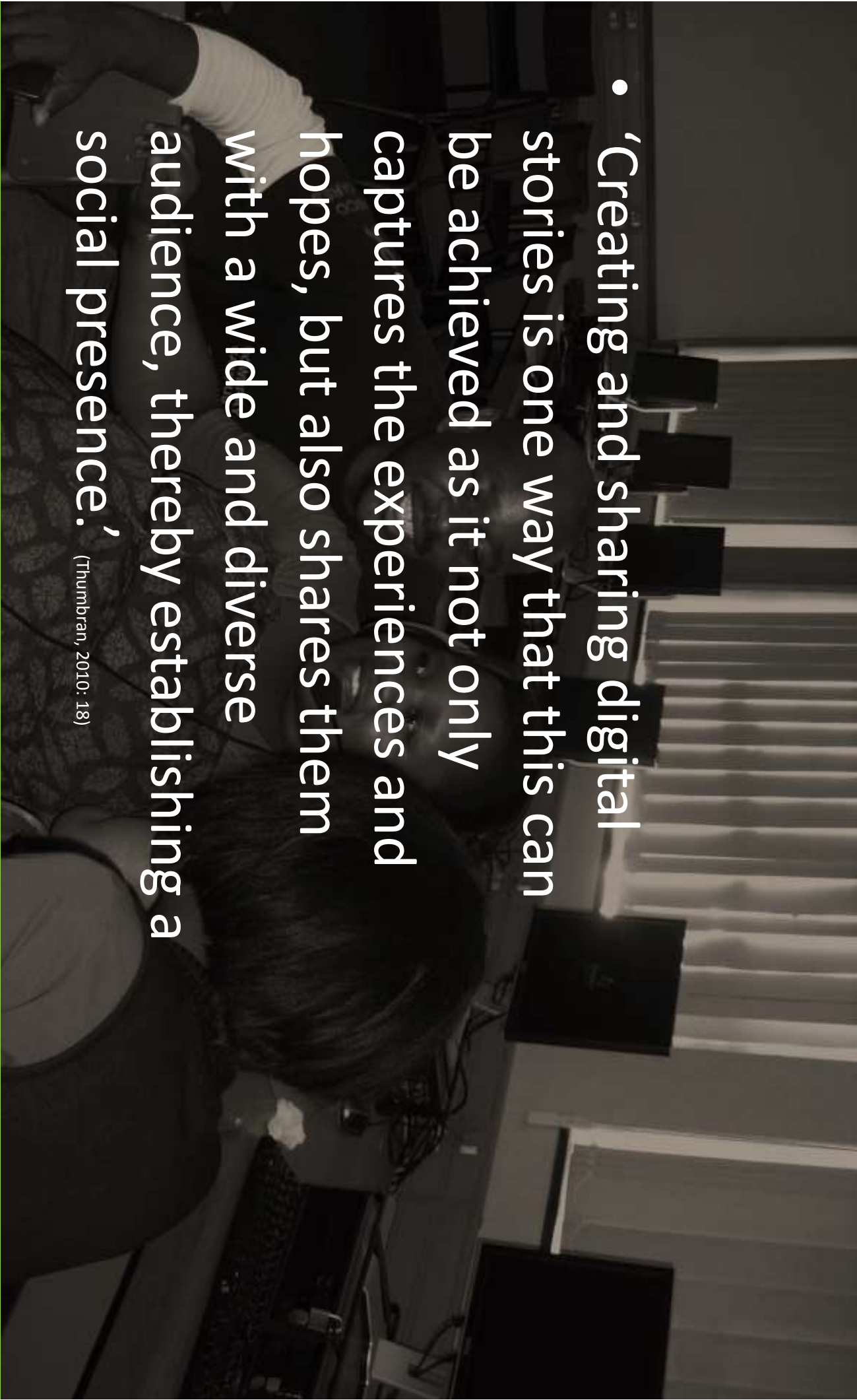
- **Focus on voice** (Simsek 2012)
- **Student identity / agency** (Hull and Katz 2006)
- **Critical reflection** (Long 2011, Ivala et al 2013)
- **Engagement with diversity** (Koyabashi 2012; Condry et al 2011)
- **Social cohesion / social pedagogy** (Benmayor 2008)
- **Interplay of emotional and cognitive labour** (Coventry 2008, Opperman 2008)
- **Pedagogy of discomfort** (Gachago et al 2013)
- **Counterstorytelling / alternative capital** (Vaseduvan 2010, Gachago et al. 2014, Yosso 2005)
- **Social justice education** (Simsek 2012; Condry et al 2013, Gachago et al 2013, Gachago et al in press)

Benefits of digital storytelling

There is no
greater agony
than bearing
an untold story
inside you.

-Maya Angelou



- 
- ‘Creating and sharing digital stories is one way that this can be achieved as it not only captures the experiences and hopes, but also shares them with a wide and diverse audience, thereby establishing a social presence.’ (Thumbram, 2010: 18)

Breaking the silence

Everybody has their own story to tell. So digital story allows you to tell your specific story and share it amongst everybody in your classroom.

So yes, if you get exposed to another person's culture, surely you will respect that culture eventually and you will learn about that person and you see that person with more respect and in a better light.



Sharing and respect

When my story was played along with everyone's story, I could not help but get emotional, for the first time in four years I cried and felt very proud and less ashamed of my background...and another thing that made me feel very proud was when some colleagues of mine were touched and inspired by my story. I will never forget that Wednesday, because I got to know my fellow students more, they got to know me more...

(2011 final year education student)



Human connection

I just want to say now that:

It gives me **hope** for the future in South Africa
because looking at the 70 odd teachers
that are moving out of here next year.

A lot of them identified social issues
but not just identify ...

**they have actually given proactive suggestions
to what is happening,**

how to better those issues that our country is facing

I think that itself is hope right there.

That there people that are thinking of way, improvements,

I think that is why they are people out there

who want to make a difference in the community

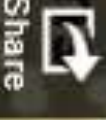
even if it is just one change there its like one change that can make changes

(2013 final year education student)

Start of a collective sense of capability?

“The human species thinks in metaphors and learns through stories.”

Mary Catherine Bateson



(Kuropatwa 2014)

Content based stories / digital narratives

4th year BTECH



0:06 / 3:10

TAX INCENTIVE: GLORY OR GLOOM

ECP Nursing



0:07 / 2:24

Say No to Gangsterism

3rd year GIS course



The colonial world of the 1600s
An introduction to the South African story

0:03 / 4:47

1st year Ind Design



0:02 / 2:39

The adventures of the mild steel man

- Flexibility / Adaptability
- Digital literacies (Ohler 2006)
- Authentic acquisition of content
- Alternative assessment tool
- Link to communities – bridging academic content and personal lives
- Engaging 21st century students (Robin 2008)
- Multimodality (Brushwood 2014, Hull 2005, Vaseduvan 2010), learning with all senses
- Development of local content



Why digital narratives?



Thembani: I feel like the video it's kind of good way of learning like I will prefer the video like in anything.

Interviewer: Why?

If you're reading something and you get to watch it, so you're absorbing it, hearing it and you're doing it especially because part of you were doing the whole thingy. So as **you're doing it, you're learning from it** and it was fun like most videos it was fun.
So you kind of want to play the video over and over and you know... it was the fun part like apply what you learnt into the movie ...

Student feedback

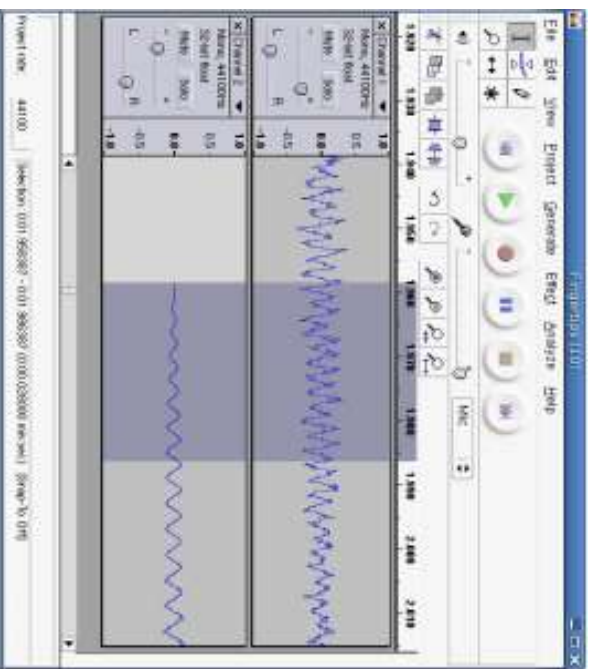
TECHNOLOGY TIMBER MOVIES

08 JUNE 2011

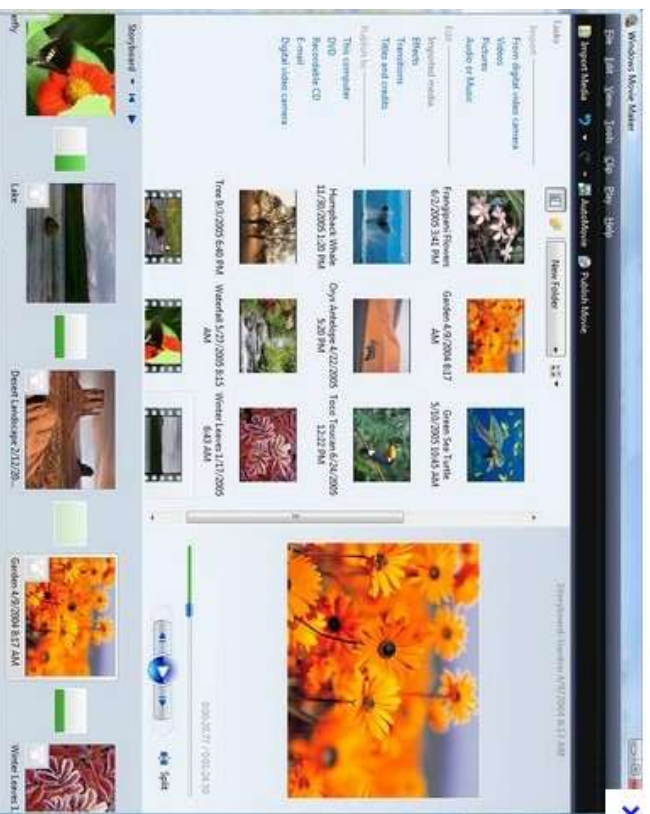
Student Names:					
Subject:					
Introduction		HIGHLY COMPETANT/MBRIT	COMPETANT/CREDIT	BORDERLINE	NOT YET COMPETANT/FAIL
Introduction to the Movie	/ 5	4 +	3	2	1 -
		Excellent, concise, relevant introduction. Introduced the topic and group in a clear, confident way.	Mostly relevant, clear introduction. Introduced the topic and group.	There is an introduction. Introduction is barely audible, intelligible or irrelevant. May have introduced the group.	Unacceptable. No introduction or the speaker was inaudible/ irrelevant. No introduction of the group.
MOVIE:	/ 10	7 +	6	5	4 -
Visual impact		Very creative, inspirational film. Keeps the audience interest for its length.	Creative, interesting film. Mostly holds the interest of the audience.	A hint of creativity, not very interesting film. Barely holds the interest of the audience.	Uncreative, uninteresting film. Does not inspire or hold the interest of the audience in the topic. Boring.
MOVIE:	/ 10	7 +	6	5	4 -
Logic and sequencing		Well ordered presentation of information. Excellent continuity. Logical presentation of content.	Good, ordered presentation of information. Reasonable continuity. Mostly logical presentation of content.	There is some order of information. Some continuity. Almost logical presentation of content.	There is little/ no order of information. Little/ no continuity. Unordered presentation of content/ chaos.
MOVIE:	/ 20	14 +	12	10	9 -
Content		Excellent coverage of the topic, including examples. Has included additional, relevant information.	Good coverage of the topic, including some examples. May have additional relevant information.	Minimal coverage of the topic, including few examples. May include irrelevant information.	Lack of coverage of the topic, no examples included. Includes content that may be irrelevant.
NOTES:	/ 15	11 +	9	7	6 -
Content		Excellent coverage of the topic, including examples. Has included additional, relevant information.	Good coverage of the topic, including some examples. May have additional relevant information.	Minimal coverage of the topic, including few examples. May include irrelevant information.	Lack of coverage of the topic, no examples included. Includes content that may be irrelevant.
NOTES:	/ 5	4 +	3	2	1 -
Referencing		Excellent referencing. Perfect format of in text references and list of references.	Good referencing. Mostly correct format of in text references and list of references.	Adequate referencing. Sometimes correct format of in text references and list of references.	Unacceptable. There may be no in text references and/ or list of references. Plagiarism.



Work in progress



- Focus on open source / **freely available** software on the web
- Audacity & MovieMaker
- Photostory



Software & media used



Recording stations

Create precious memories

Capture, edit and share videos from any device

START FOR FREE »

Tell your Personal Story



Edit from any device. Beautify your videos with an extensive set of filters, transitions and themes. Share in one click with friends or on YouTube or Vimeo.

[Learn more »](#)

Transform your Business



Edit and share footage between team members. Store your footage safely in the cloud. Brand videos with your company logo. Benefit from live customer support.

[Learn more »](#)

Cowbird

A witness to life.

Please support us.
Become a Citizen.

Stories

Featured

- Recommended
- Most loved
- Most viewed
- Most recent
- Places

Topics

- Aging 19
- Animals 32
- Audio 21
- Bedrooms SAGA
- Best of Cowbird 25
- Bizarre 17
- Friendship 21
- Funny 25
- Illness 19
- LGBTQ 21
- Love 28
- Marriage Equality SAGA
- Mentors SAGA
- Military 27



MAY 20

Seeing The Change
Katie Worden



MAY 19

Heart Shaped Freckle in My
Shawna Coronado



MAY 18

At
Sarah



MAY 12

Blue Whale
Annie McEwen



MAY 11

Oh, Mom.
Elis Bradshaw



MAY 10

The Or
Jl



MAY 4

Some are more equal than
Jenny Lindahl



MAY 3

Soldier's Heart
Susan Petty



MAY 2

Bobby Picot
Rich

Trend towards web-based / mobile



Find content you can share, use and remix

Enter your search query

I want something that I can... ☐ use for commercial purposes,

☒ modify, adapt, or build upon.

Search using:

Europeana
Media

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Image

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Image

Google
Web

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Jamendo
Music

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Learn how to switch to or from CC Search in your Firefox search bar.

English

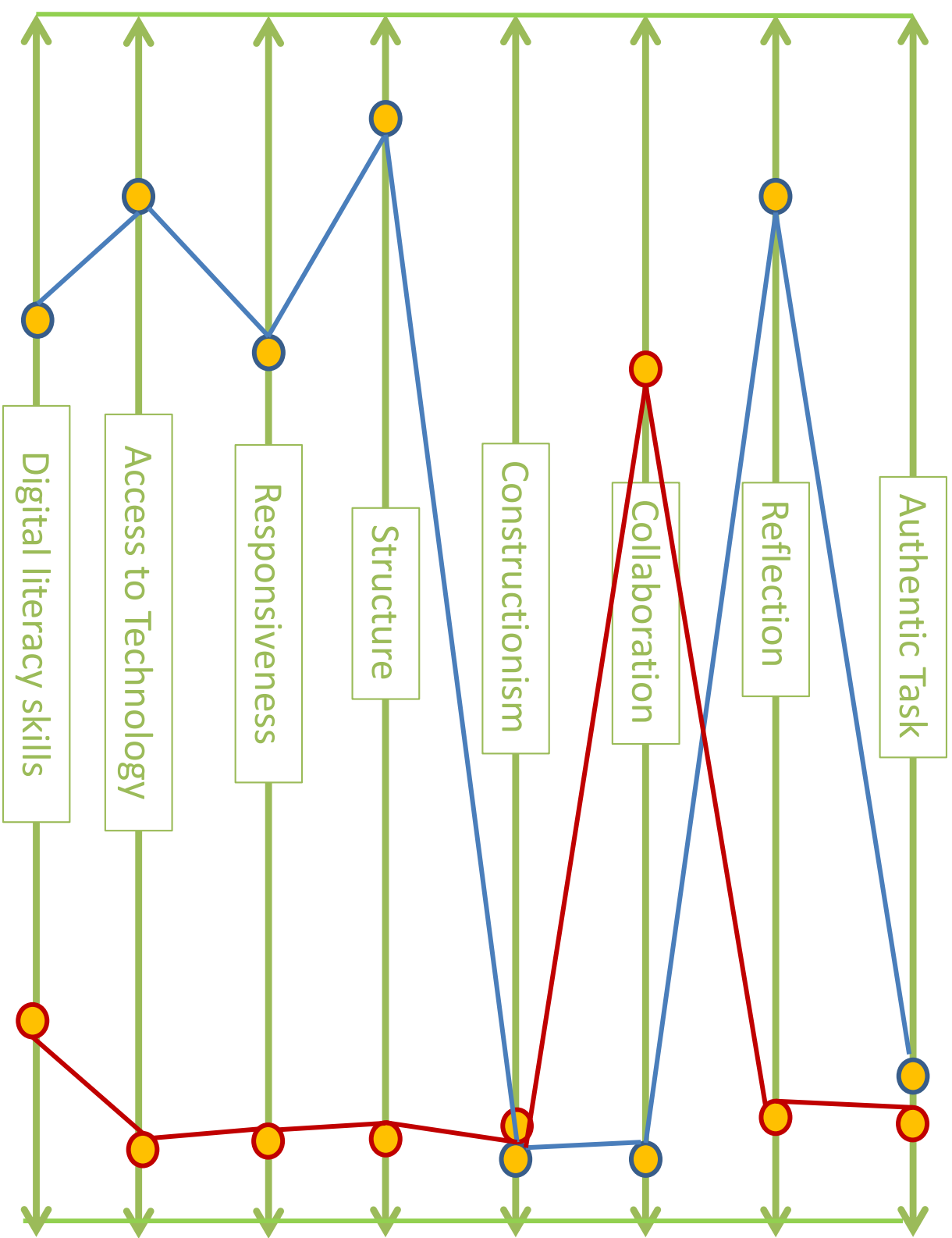


Help Translate

Creative commons

- Technology
- Assessment
- Time
- Quiet recording space
- Diverse literacy skills – importance of team teaching
- Support – peer facilitators
- Adapting model to specific discipline
- Process vs product
- Dissemination of stories (access, copyright)
- Ethical issues (counselling etc)

Challenges of DST projects



Content-based stories

Experience-based stories



In the end,
we'll all become stories.

Margaret Atwood

Any questions?

- ETU blog:
 - www.cput.ac.za/blogs/edutech
 - <http://www.cput.ac.za/blogs/edutech/digital-storytelling-resources/>
- YouTube channel:
 - <http://www.youtube.com/user/CPUTstories>
- Contact: gachagod@cput.ac.za, 460 3795

Contact us



CPUtStories

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Uploads

Playlists

Feed

Comments

View



Comment on this channel



Digital Storytelling YouTube Channel

3
528
video views

About CPUtStories

CPUtStories is a YouTube channel for digital stories developed by students and staff at the Cape Peninsula University of Technology. Playlists have been set up for individual courses creating digital stories. Examples of digital stories range across...

more

by CPUtStories

Latest Activity

1 Nov 2012

Date Joined

10 Sep 2012

Location

Cape Town

Country

South Africa



2012 Design Foundation
24 videos | 4 days ago



2012 Food Technology
No videos | 5 days ago



2012 Industrial Design
15 videos | 4 weeks ago



2012 ECP Architectural Tech...
20 videos | 1 month ago



2011 Final year Education pr...
3 videos | 1 month ago



2012 Final year Education pr...
16 videos | 1 month ago

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