

Digital Storytelling in the Humanities

By Ethnic Layers of Detroit

February 19th, 2016

10:00 am - 2:00 pm

Foreign Language Technology Center

Introduction

(Krysta Ryzewski)

- What is ELD and who are we?
- Who are you?

Digital Storytelling

- What is digital storytelling?
 - “Digital storytelling is the practice of combining narrative with digital content, including images, sound, and video, to create a short movie, typically with a strong emotional component...Digital stories can be instructional, persuasive, historical, or reflective.”
 - Why should I watch/create digital stories?

Source: [7 things you should know about Digital Storytelling](#)

Example of a Digital Story



<https://www.youtube.com/watch?v=40XDx9l9Obk>

Example of a Digital Story



PuppetART: <https://www.youtube.com/watch?v=bHy-y7NtNcs&feature=youtu.be>

7 Elements of Effective Digital Stories

Seven Elements of a Digital Story

Source: <http://www.digitalstoryteller.org/docs/languagearts.htm>

During Writing	During Construction
1. A Point of View	5. Pacing
2. Dramatic Question	6. Gift of Your Voice
3. Emotional Content	7. A Soundtrack
4. Economy	

Overview of Today's Workshop


(Julie Koehler)

- 9:00 Networking and Coffee
- 9:15 Introduction of ELD group
- 9:25 Step 1: Identifying a topic
- 9:30 Step 2: Conducting archival research
- 9:45 Activity Part I: Practicing Archival Research
- 10:00 Coffee Break
- 10:10 Step 3: Understanding copyright
- 10:20 Step 4: Writing a Script
- 10:30 Step 5: Instructional Design (Storyboarding)
- 10:40 Overview of Multimedia Components
- 10:45 Activity Part II: Writing a Narrative and Creating a Storyboard
- 11:15 Debrief of Narrative and Storyboard
- 11:30 Storytelling Lunch (11:30 - 12:15)
- 12:15 Step 6: Multimedia Development
- 12:40 Step 7: Publishing and Publicizing Your Story
- 12:50 Step 8: Project and Time Management
- 12:55 Activity Part III - Create & Record Digital Stories; Post to YouTube
- 2:20 Step 9: Watching the Stories!
- 2:50 Evaluation and Wrap-up

CHOOSING A TOPIC

Step 1

Laura Kline and Alina Klin

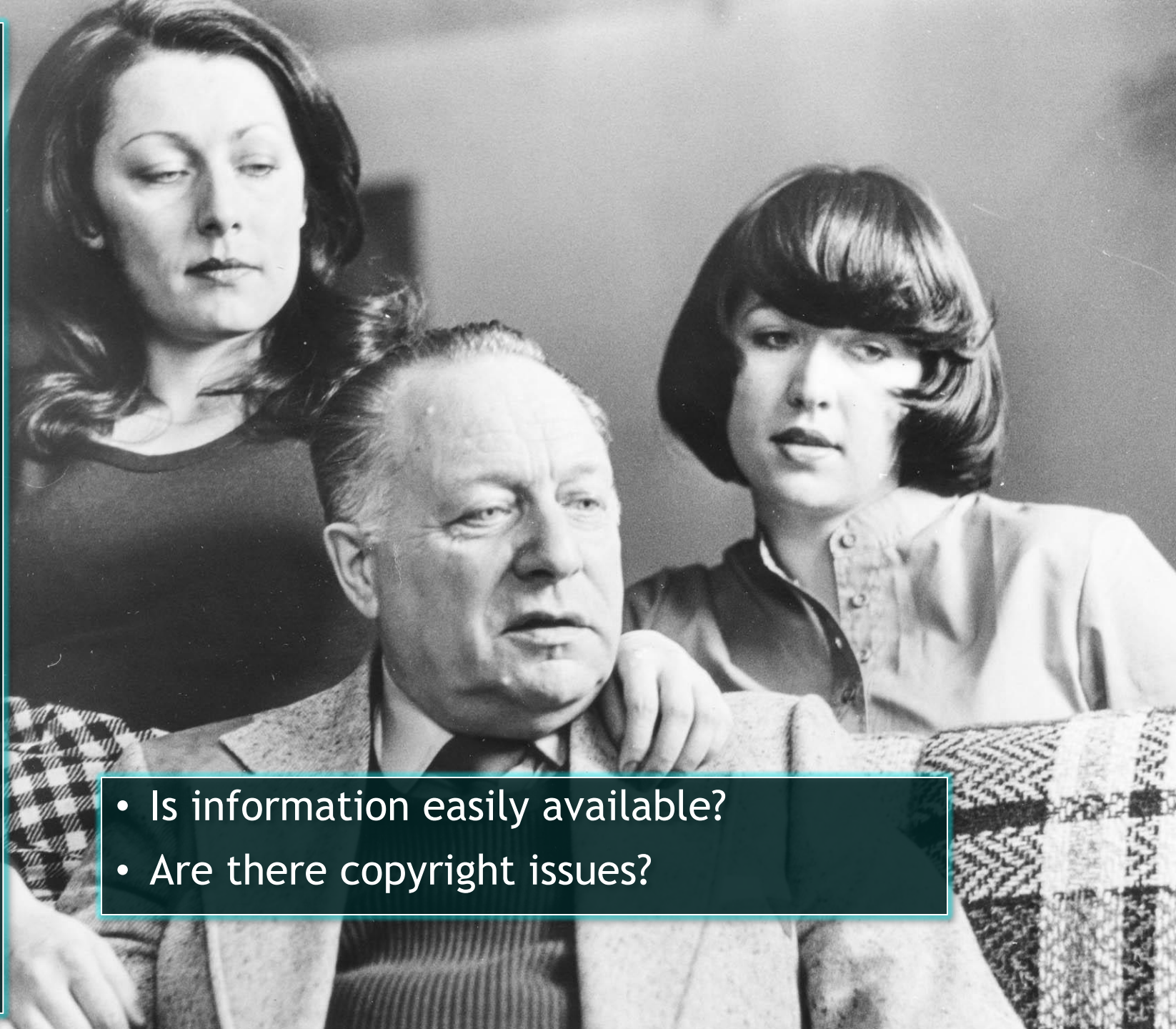
- 
- Personal interest
 - Not too broad
 - Take advantage of your resources!

For ELD:

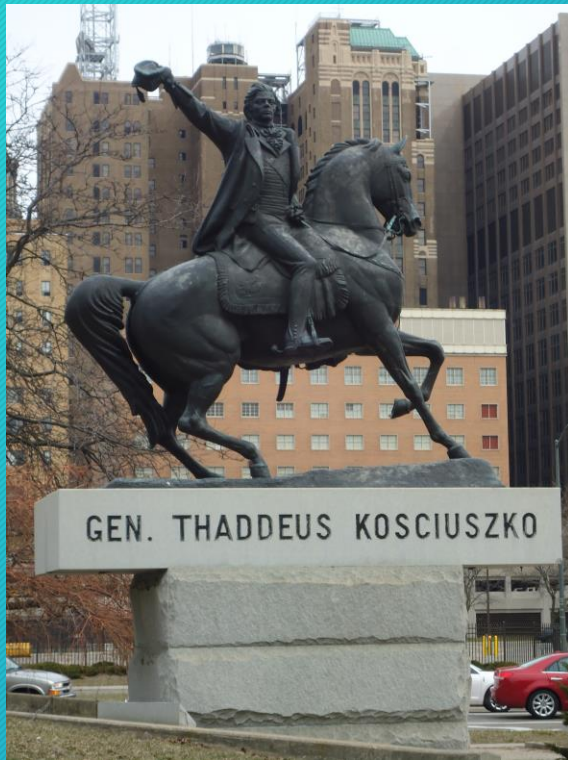
- Topic that hasn't been done
- OR add something new
 - New photographs? New research? Interviews?
 - Connections to other stories
- Tied to a specific physical site
- Get our instructions
- Will be reviewed for inclusion

What Will Your Research Involve?

- Is information easily available?
- Are there copyright issues?



Has this story been told before?



- The story of the man on the horse: yes, **MANY TIMES** but in books, articles, not as a digital story
 - The medium makes the story more accessible, introduces it to different audiences
 - A digital story may also offer a different perspective
 - (In this case: a story of the people from the Polish- American community who were behind this project: when, who, why, obstacles, how they raised money, etc.)
- And THIS story has not yet been told**
- **Some stories are hiding in plain view, waiting to be told**

Importance of the local ethnic communities

- As target audiences “Ethnic Pride”
- As great sources of inspiration and ideas
- As sources to interview
- Local social and cultural organization
- Archives, heritage rooms, and members willing to share their memories and stories



“Objective” versus “P.S”. Stories

- Research and fact based
- Narrated in third person
- P.S.
Personal Stories/Post Scriptum
- Personal, could be narrated in first person,
- More impressionistic, less factual
- Less research involved (based on memories, recollections)
- For me (an immigrant from Poland): a story of how Detroit has changed during my time here; describing my personal relation/experience with the city (places, people, etc.)

Conducting Archival Research

Step 2

Krysta Ryzewski and Jesse Lopez

Step 2: Conducting Archival Research

(Krysta Ryzewski and Jesse Lopez)

- Planning Your Search and Overview
- [Archival Online Resource Handout](#)
- Visiting the Library
- Keeping Track of Your Finds! (Bibliography Software)
- Today's Mini-Project: Detroit and Car History

Activity Part I: Practicing Archival Research

Conducting Archival Research

Julie Koehler and Jesse Lopez

UNDERSTANDING COPYRIGHT

Step 3

Julie Koehler and Laura Kline

Step 3: Understanding Copyright

(Julie Koehler and Laura Kline)

- Citing Text
 - If quote or reference a text, you should cite it. You should not simply copy any text!
 - Style Guides (APA, MLA, Chicago Style)
<https://owl.english.purdue.edu/owl/section/2/>
- Citing Images, Audio, Music, Video
 - You still need to cite these items, even if you do not need permission to use them
 - Original location (Wikipedia, Library of Congress)
- Public Domain
 - Most works published before January 1st, 1923
 - For Exceptions see here:
<https://copyright.cornell.edu/resources/publicdomain.cfm>
 - Fair Use: Copyrighted material may be used in certain circumstances including: research, teaching, and reporting
<http://www.law.cornell.edu/uscode/text/17/107>
 - Fair use is decided on a case by case basis.

- Creative Commons

- Flexible internet copyright which explains which rights a creator maintains and which he or she waives

This file is licensed under the Creative Commons Attribution-Share Alike 2.0 Generic  license.

You are free:

- **to share** – to copy, distribute and transmit the work
- **to remix** – to adapt the work

Under the following conditions:

- **attribution** – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).
- **share alike** – If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.



The logo features the 'CC' symbol, the text 'SOME RIGHTS RESERVED', and two icons: a person (BY) and a circular arrow (SA).

- Requesting Permission

- First check the date! If it's before 1923 and doesn't fall under the exceptions, then your ok!
- After 1923: Look around. Is there a form? Or a statement? ([Burton](#), [VMC](#), [Wikipedia](#), [FMA](#), [Prelinger](#), [Benson](#))
- If not, find a contact person and send an email.
- Email again after a month
- Moving forward without permission . . .

When you need consent...

- Your photos and videos of places and things
- Your photos, videos & audio recordings of people
 - The “Release And Consent Form”
 - Includes “public” events inside private establishments

Work with the
local community!



WRITING A SCRIPT

Step 4

Alina Klin

Helena Modjeska story



- Helena Modrzejewska/Modjeska (1840-1909) performed in Detroit in the Old Detroit Opera House in the 1890s
- The reasons for doing this story (“Ethnic pride”)
- Katie did the research and wrote the first version

Two versions of the story:

SHORT VERSION FOR VIDEO

- Ms. Modjeska preferred to be called by a shortened form of her last name, Modrzejewska. Her son Rudolph also shortened his name to Modjeski, and his name's legacy survives with his bridge building endeavors in Detroit and beyond.
- Modjeska was a huge figure in the entertainment scene throughout Europe and the United States in the 19th century, and Detroit newspapers frequently gossiped about her even when she was not in town. Some articles focused on her performances and some were interview-style articles, but she was also often mentioned in the "Sayings and Doings" section. They reveal that Modjeska entertained Polish-American visitors and attended St. Albertus Polish Catholic Church when she was in Detroit. Modjeska mostly performed in English at the old Detroit Opera House, but these performances were a source of Polish pride.

LONGER VERSION FOR SITE

- Helena Modrzejewska, a very accomplished actress and a beautiful woman, came to America in 1876, with her husband, a young son and a group of friends seeking a new, simpler life in California. A year later renamed as Helena Modjeska, she gave her first American performance in San Francisco. She was 37 and her knowledge of English was still rather rudimentary, nevertheless her brilliant rendition of Adrienne Lecouvreur had the audience standing and moved to tears.
- The famous Shakespearean actress performed in the Detroit Opera House many times, and was a frequent subject of articles in Detroit newspapers. During a typical, three- to four- day-long Detroit engagement Modjeska played in up to five different plays. At the end of January 1892 for example Modjeska played Rosalind in *As You Like It* in the Saturday matinee, and the same day, Lady Macbeth in the evening performance; both to glowing reviews. She was the first artist in the US to use her own train car to travel; such arrangement often allowed her to play every day in a different city.
- Her tours, and she did 23 of them, were very demanding. To stay fit and trim the great actress took long walks, swam, rode horses, and bathed every morning in icy-cold water to treat her nerves. This popular 19th century regimen, known as the "Kneipp Cure" made her on occasion gravely sick; nevertheless she adhered to it religiously.

Not everything that you discover should go into your story

- Some “juicy bits” that I did not put in the Modjeska story:
 - Discrepancy between Modjeska’s recollections of Edwin Booth (nothing but accolades) and Booth’s depiction of the actress and their relationship that emerges from his letters (“old bones”, suspicions of Modjeska spreading rumors of his improper behavior towards her for publicity sake, etc.)
 - Modjeska and Booth toured together in 1889-90



Looking at a story with a fresh eye..

In the very last edit this sentence:

- People of all ethnicities could enjoy the Opera House, but Helena Modjeska of Poland often stole the show.

Was replaced with:

- Famous actors and opera singers from all over the nation and Europe performed at the Opera House. One such actress was Helena Modjeska of Poland.

How to write a good story?

Some tips

- Knowing much more about the topic than you will end putting in the story
- Rewriting, distancing yourself from the story, looking at your story with a fresh eye and making changes
- Discussing your projects with others
- Having an editor/friend who will do the above and offer a critique
- Giving yourself a considerable amount of time to write it

Instructional design

Step 5

Sangeetha Gopalakrishnan

A.D.D.I.E

- Analysis
- Design
- Development
- Implementation
- Evaluation

STORYBOARD

• What is a storyboard?

- “is simply a set of specifications detailing what happens on each screen” and
- Illustration of video presentation structure with thumbnail sketches of each scene.

• Why do you need a storyboard?

- “are the blueprints for the production that follows” (Cennamo & Kalk, 2005, p. 235).
- Production process efficient in time and resources

• How detailed must it be?

- “Storyboards need a great deal of attention” (p. 235).
- Since storyboards “are going to serve as a blueprint, they must be comprehensive and accurate” (p. 235).

Storyboard (contd.)

• What should it include?

- Notes of proposed transition, special effects, sound, and title tracks include: text, background color, placement & size of graphic, fonts - color, size, type for text and headings.
- Notes about proposed dialogue/narration text
- Sketches should be numbered and a logical sequence indicated

• When should you create a storyboard?

- Before MM development or the production phase!
- Get go ahead for storyboard BEFORE proceeding with MM development phase!

Source:

- Cennamo, K. (2005). Real world instructional design. Belmont, CA: Wadsworth/Thomson Learning.
- Jennifer Richardson, EDCI 566: Educational Applications of Multimedia, Learning Design & Technology program, Purdue University

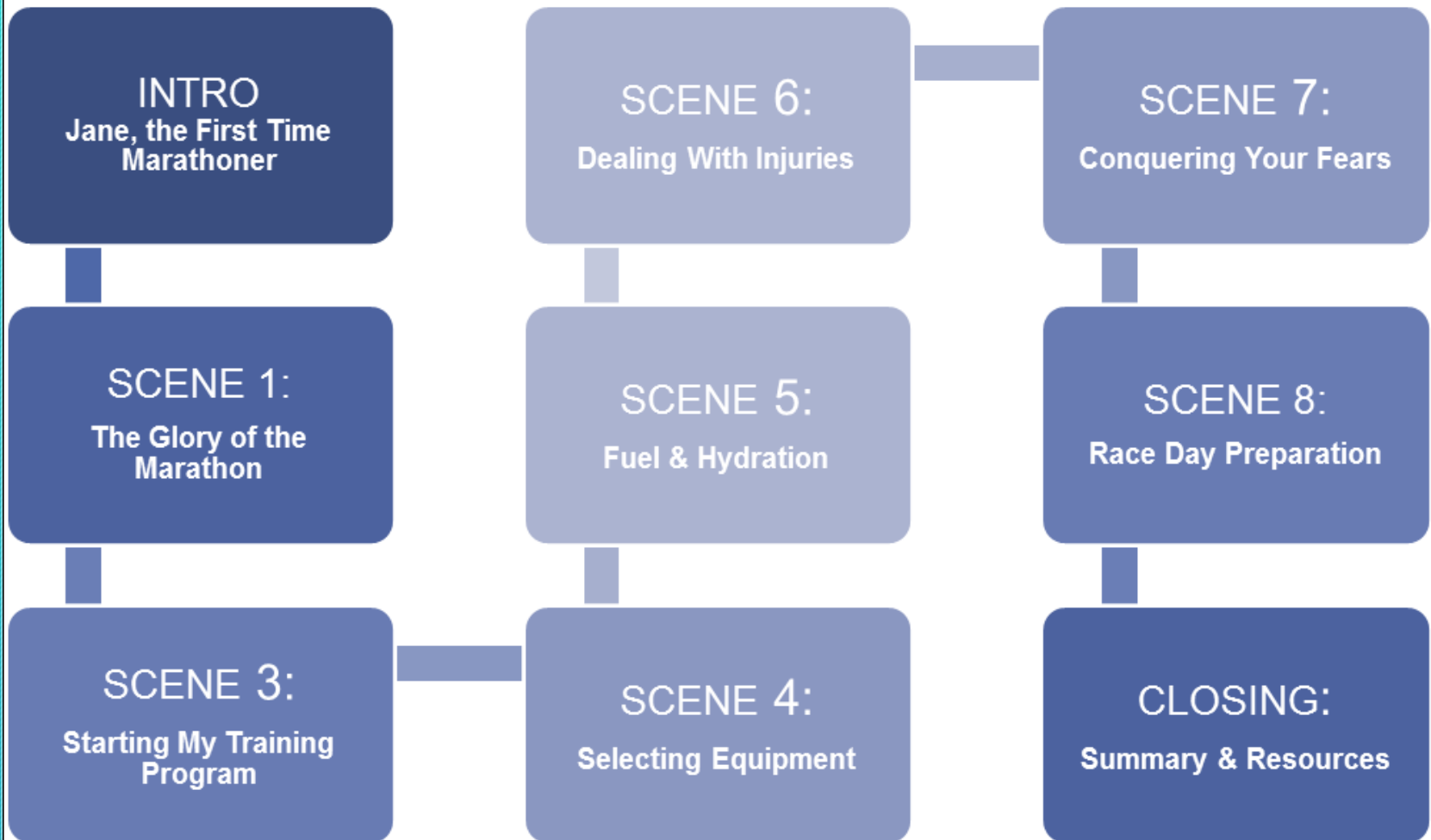
Example: **STORYBOARD**

TRAINING TO RUN YOUR FIRST MARATHON



Source: Kirsten Barrera, Learning Design & Technology program,
Purdue University

STORYBOARD OVERVIEW



INTRO:

JANE, THE FIRST TIME MARATHONER

Images / Video	Transition / Special Effects	Narration	Audio / Soundtrack	Estimated Time
<p>GRAPHIC:</p> <p>Show photograph of woman runner, fit, in running clothes, age 30 to illustrate our marathoner "Jane"</p>	<p>Fade in from title slide</p>	<p>Introduce Jane, the first time marathoner.</p> <p>"Hi, my name is Jane and I've just successfully completed my first marathon. I'm going to tell you about my journey..."</p>	<p>Running footsteps, marathon cheers in the background continuing from title slide, soft audio behind narration voice.</p>	<p>30 seconds</p>

SCENE 1:

THE GLORY OF THE MARATHON

Images / Video	Transition / Special Effects	Narration	Audio / Soundtrack	Estimated Time
<p>VIDEO:</p> <p>Show snippet of the start of the LA Marathon, elite runners crossing the start line]</p>	<p>Cross dissolve transition from previous scene</p>	<p>Reference number of runners who race every year, most popular races around the world.</p> <p>“Runners from all over the world come together with a single purpose – to run 26.2 miles. From New York to San Francisco, Paris to London...”</p>	<p>Video audio track playing softly behind narration, hear the sound of the starter gun go off.</p>	<p>30 seconds</p>

Storyboard Templates

- *StoryboardThat, Digital Storytelling, Powerful Visual Communication, Made Easy*, <http://www.storyboardthat.com/>
- Ultimate List of Free Storyboard Templates for eLearning - <http://elearningindustry.com/free-storyboard-templates-for-elearning>
- StoryBoard Pro software, “Atomic Learning's FREE Video StoryBoard Pro is designed to give teachers, students, and home movie makers a tool to plan ahead when creating video projects”
<https://www.atomiclearning.com/storyboardpro>
- Australian center for the moving image, Storyboard Generator, <http://generator.acmi.net.au/storyboard>
- Storytelling tips:
- Pixar's 22 Rules of Storytelling - <http://aerogrammestudio.com/2013/03/07/pixars-22-rules-of-storytelling/>

5 MM Principles

1. Coherence Principle:

People learn better when extraneous words, pictures, and sounds are excluded rather than included

2. Signaling Principle:

People learn better when cues are added that highlight the organization of the essential material

3. Redundancy Principle:

People learn better from animation and narration than from animation, narration, and on-screen text

4. Spatial Contiguity Principle:

People learn better when corresponding words and pictures are presented near rather than far from each other on the page or screen

5. Temporal Contiguity Principle:

People learn better when corresponding words and pictures are presented simultaneously rather than successively

Activity Part II: Writing a Narrative and Creating a Storyboard

Sangeetha Gopalakrishnan

MULTIMEDIA DEVELOPMENT

Step 6

Julie Koehler

Step 6: Multimedia Development

(Julie Koehler)

- Cinematography Tips:
 - Be aware of your surroundings (light, sound, safety)
 - Visit location at an earlier date and take a sample footage
- Audio Editing
 - Recording Studio
 - Audacity sample
- Video editing
 - iMovie (available on all Macs in lab), Moviemaker (available on all PCs in lab), Final Cut Pro (in recording studio)
 - Recreate your storyboard for images, video, text
 - Integrate sound
 - Adding titles, credits, effects (Ken Burns)

Publishing & publicizing your story

Step 7

Sangeetha Gopalakrishnan

Step 7: Publishing & publicizing your story (Sangeetha Gopalakrishnan) Where to publish?

- Website such as Geostoryteller.org
- Cloud: YouTube
- YouTube: Public, private, unlisted

Project & time management

Step 8

Sangeetha Gopalakrishnan

Step 8: Project & time management

Keep in mind:

- Measure TWICE cut ONCE!
- FRONT LOAD
- Never jump into multimedia production right away!
- Storyboard
- Get approval for storyboard BEFORE proceeding with MM development
- Budget time for each step
- Submit storyboard to instructor, peers, clients
- Remember MM projects take WAY WAY WAY more TIME! START EARLY!

Activity Part III: Creating and Recording Digital Stories and Post to Youtube

Julie Koehler and
Sangeetha Gopalakrishnan

Watching the films!

Step 9

Sangeetha Gopalakrishnan

WORKSHOP EVALUATION

To access the evaluation form go to:

<http://tinyurl.com/ds-winter2016>

Bibliography & resources

STORYBOARD TEMPLATES

- *StoryboardThat, Digital Storytelling, Powerful Visual Communication, Made Easy*, <http://www.storyboardthat.com/>
- Ultimate List of Free Storyboard Templates for eLearning - <http://elearningindustry.com/free-storyboard-templates-for-elearning>
- StoryBoard Pro software, “Atomic Learning's FREE Video StoryBoard Pro is designed to give teachers, students, and home movie makers a tool to plan ahead when creating video projects” <https://www.atomiclearning.com/storyboardpro>
- Australian center for the moving image, Storyboard Generator, <http://generator.acmi.net.au/storyboard>
- Storytelling tips: Pixar’s 22 Rules of Storytelling - <http://aerogrammestudio.com/2013/03/07/pixars-22-rules-of-storytelling/>

Resources & bibliography (cont.)

RESOURCES ON DIGITAL STORYTELLING

- 7 THINGS YOU SHOULD KNOW ABOUT DIGITAL STORYTELLING
- [Educational Uses of Digital Storytelling](#) by the College of Education, University of Houston
- [Digital Storytelling in Language Arts](#)
- Digital Storytelling Cookbook by [Center for Digital Storytelling, Berkeley, CA](#)
- A Workshop on the Art of Digital Storytelling, Dr. Jennifer C. Richardson & Nikki Kim, Purdue University
- **“Powerful Tools for Teaching and Learning: Digital Storytelling**, a MOOC (Massive Open Online Course) on digital storytelling. A free five-week fully online course. It “introduces educators to digital storytelling and explores ways to use digital stories to enhance students’ learning experience.” To read more: <https://www.coursera.org/course/digitalstorytelling>

Bibliography

- Cennamo, K., & Kalk, D. (2005). *Real world instructional design*. Belmont, CA: Wadsworth/Thomson Learning.
- Mayer, R. E. (2011). Applying the Science of Learning to Multimedia Instruction. *Psychology of Learning and Motivation*, 55, 77-108. doi: 10.1016/b978-0-12-387691-1.00003-x