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英語創意敘事在數位參與框架中的應用  
Creative Narrative and Storytelling in a Digital Engagement Framework

(配合課程名稱/Course Name)  
英語數位敘事實作  
Digital Storytelling Practicum

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## 英語創意敘事在數位參與框架中的應用 Creative Narrative and Storytelling in a Digital Engagement Framework

### 1. 研究動機與目的(Research Motive and Purpose)

The motivation behind this teaching project arises from rethinking the relevance of the humanities to students in an increasingly globalized and digital era. Global digitalization has been ongoing for at least two decades, yet there has been little initiative within the humanities curriculum to align student learning with the forms of digital technology that students engage with on a daily or hourly basis. It appears that traditional approaches are at the risk of being instantaneously marginalized with the rise of the “digital natives” – that is, students who have been born into the Internet and have immersed their entire lives in digital technology (Palfrey & Gasser, 2008; Prensky, 2010). Another widespread term to describe this new social formation is “Net Geners,” referring to the first generation to have grown up digitally (Tapscott, 2009). Humanities teaching in higher education, having been slow to change and resistant to recalibration, will experience the impact *en masse* as the post-millennial generation enters the freshman classroom in 2018-2020.

One might assume that digital technology would open up a host of new and creative possibilities in learning (Collins & Halverson, 2009). However, many researchers have found digital natives lacking in the learning objectives set by institutions of higher education. According to Luckin (2009), there has been little involvement in producing and sharing self-created content. More recently, Gurung & Rutledge (2014) also argue that “their leaning engagement is limited, lacking technology-mediated productivities such as self-created learning content, research skills, and using computers as cognitive tools.”

While most students are experts at performing searches and retrieving information as consumers of online data, relatively few students actively engage in the *production* of new knowledge as creators of content. That is the essential intervention that this current project seeks to undertake: to train students to become digital content *creators* of contemporary social relevance. Furthermore, in thinking through the creative process, the project will draw on the established strengths of literary studies to assist students in generating powerful and memorable narratives. The integration of the humanities and digital technology will be realized in a new university course designed to meet the

challenges of the Net Geners as well as the next generation of digital natives. The research seeks to break new ground at the pedagogical intersection of humanities and technology: students in the liberal arts will be empowered with pragmatic skills to engage their digital environment in a personally fulfilling and socially meaningful way.

## 2. 文獻探討(Literature Review)

In recent years, digital storytelling has emerged as a new and influential media form among educators, artists, and social activists. Joe Lambert, one of the most vocal proponents of digital storytelling, wants to explore “how authorship creates agency in life and social interactions... We want to help everyone use the power of storytelling to project their authority, to expand their sense of being celebrated, of becoming at whatever level, a celebrity within their community” (2013, p. 2). Authorship, authority and celebrity are intimately connected through the practice of narration, allowing creativity and self-fulfillment to flourish online. Lambert defines seven characteristics of his particular brand of digital storytelling: it is 1) self-revelatory, 2) told in the first-person, 3) about lived experience, 4) combined with still images, 5) accompanied by a soundtrack or ambient sound, 6) brief, minimal, raw and direct, 7) privileges self-awareness and self-expression (2013, p. 37-38). Whether or not Lambert’s prescriptions are followed precisely, one may more generally define digital storytelling in relation to pedagogy as short videos that “incorporate imagery, data, and narrative stories to teach complex content in an approachable way” (Shelton, 2016).

Most applications of digital storytelling in teaching involve digital content created by the instructors and educators for application in flipped classroom settings. The content is to be consumed by students outside of class in a flipped learning environment (Robin, 2008). Various modes of interactions (pop-up questions, prompts and reviews) are then included and monitored to assess the effect of interaction (Shelton, 2016). Studies have shown how digital storytelling can be effective in expressing the more personal aspects of academic research (Rambe, 2014), and in augmenting the social presence of the instructor (Lowenthal, 2010). Digital storytelling has also been tested on English language learners with a noticeable boost in student motivation (Yoon, 2013). These applications are essentially extended versions of the flipped classroom in which instructors create digital content that students can easily digest outside the classroom (O’Flaherty, 2015).

### 3. 研究方法(Research Methodology)

The teaching practice will be carried out through designing a new course on digital storytelling. The course contents will consist of three interrelated phases:

- A. CREATION: In this phase, the teaching focuses on narrative and storytelling techniques. Students will select a theme with personal and social relevance, experiment with different narrative methods, and create a story to be narrated verbally.
- B. PRODUCTION: In this phase, students will convert their verbal narratives into digital content, recording themselves and adding visuals and sound while adjusting their stories for use as digital media.
- C. DISSEMINATION: With the successful production of digital content, students think about how best to propagate their message online, to reach a wider audience, and to make a social impact.

Assessment for the course will be outcome-based. Learning outcomes will be measured through criterion-referenced evaluation: To what extent have students achieved the goals of digital storytelling and engagement as described? Thus students' final projects will account for a large percentage of their overall assessment. Criteria for assessment will encompass three components: 1) Instructor assessment by a grading rubric for storytelling content; 2) Peer assessment according to a similar grading rubric; 3) Results of digital engagement, as measured quantitatively by online statistics, and qualitatively by compiling and categorizing engagement comments. Data collection and analysis of digital engagement will be described in the following section.

The tentative grading rubric for storytelling content will include the following categories: 1) IDEA: How original and innovative is the story? Can the broader relevance be demonstrated? Does it captivate an audience? 2) NARRATIVE AND RHETORIC: How well is the story told? Does the narrative deploy elements of effective storytelling? How well is the story articulated in language? Does the narrative use speech and rhetoric effectively? 3) PRESENTATION: How does the digital content add to the story? How effective are the slides? Are the ambient sounds suitable to the content? Is the visual content appealing to audiences? A final version of the grading rubric that builds on these ideas will be developed in consultation with assessment experts and professionals across the education and university system.

Learning outcomes for the course will include the following:

1. Develop innovative approaches to addressing a complex social issue
2. Generate original narratives that uses compelling storytelling techniques
3. Communicate an idea in English with effective rhetorical strategies
4. Create visually and sonically appealing digital content for a wide audience
5. Gain skills in digital engagement to achieve greater social impact

#### 4. 教學暨研究成果(Teaching and Research Outcomes)

##### (1) Teaching Practice and Results

A one-semester course, “Digital Storytelling Practicum,” was designed according to the project proposal and approved by the Department of Foreign Languages and Literatures as an elective course in literary and cultural studies. The course was successfully offered in the Spring semester of 2019.

In order to establish the connection between literary theory and digital practice, two overall course objectives were proposed:

1. To explore the connections between literary narrative and digital media
2. To produce a polished piece of digital storytelling incorporating civic engagement and sociocultural relevance

A detailed syllabus was designed to accomplish those objectives, which was divided into three course modules over the 18-week semester:

1. Weeks 1-6 focused on literature and narrative theory, covering modes of storytelling in fairy tales, mythology, modern fiction, character and plot. These traditional modes of literary storytelling would form the foundation of exploring storytelling through digital media.
2. Weeks 7-12 focused on film narrative as the basis for digital production. Readings covered the semiotics and symbolism of film narrative, which extended into film shooting and editing techniques. By understanding cinematic language and form, students were inspired to incorporate film techniques into their projects, which enhanced the professional caliber and production values of projects.

3. Weeks 13-18 were dedicated to creating original student projects. The previous weeks had prepared students for project planning through brainstorming, storyboarding and storycharts, organizing narrative content and interview segments, as well as technical aspects such as shot lists, shooting angles, lighting, and microphone placements.
4. In the final class meetings, rough cuts of student projects were viewed multiple times while instructor and peer feedback was given to each student. This “polishing” procedure allowed students to vastly improve their final cuts, premiered during the last class meeting.

### Syllabus for Digital Storytelling Practicum, Spring 2019

Week	Date	Subject
Week 1	2/21	Introduction: <b>Literature / Digital storytelling</b>
Week 2	2/28	NATIONAL MEMORIAL DAY
Week 3	3/07	<b>Fairy tales &amp; storytelling psychology</b> Reading: Bruno Bettelheim, <i>The Uses of Enchantment</i> Brothers Grimm fairy tales Assignment: Video sharing
Week 4	3/14	<b>Mythology &amp; the hero's journey</b> Reading: Joseph Campbell, <i>The Power of Myth</i> Hesoid, <i>Theogony</i> and Ovid, <i>Metamorphoses</i> Assignment: Video CV/resume rough cut
Week 5	3/21	<b>Modern fiction &amp; character</b> Reading: <i>Essentials of the Theory of Fiction</i> (James, Woolf, Forster) Selected short stories Technical: Fonts and typefaces as stories <i>Why Fonts Matter</i> Invited speaker: Michael Dolan, producer and director
Week 6	3/28	<b>Modern fiction &amp; plot</b> Reading: <i>Essentials of the Theory of Fiction</i> (Booth) <i>20 Master Plots</i> Short stories continued Assignment: Revised Video CV/resume; Project Brainstorming
Week 7	4/04	NATIONAL HOLIDAY
Week 8	4/11	<b>Review</b> ; modern fiction continued
Week 9	4/18	<b>Interviewing techniques</b> Reading: <i>Interviewing for Journalists</i> , Ch. 3, 4, 8

Documentary Films and Videos, Ch. 11-13		
Week 10	4/25	<b>Storyboards and storycharts</b> , writing and narration
		<b>Film narrative</b>
Week 11	5/02	Reading: <i>How to Read a Film</i> , "Signs" Assignment: Interview practice segment
		<b>Film narrative</b>
Week 12	5/09	Reading: <i>How to Read a Film</i> , "Syntax"
Week 13	5/16	<b>Film editing</b>
Week 14	5/23	<b>Film editing continued</b>
Week 15	5/30	<b>ROUGH CUTS DUE</b>
Week 16	6/06	Copyright issues
Week 17	6/13	<b>FINAL PROJECT DUE</b>
Week 18	6/20	Digital engagement and learning reflections

### Sample of student digital storytelling projects, Spring 2019

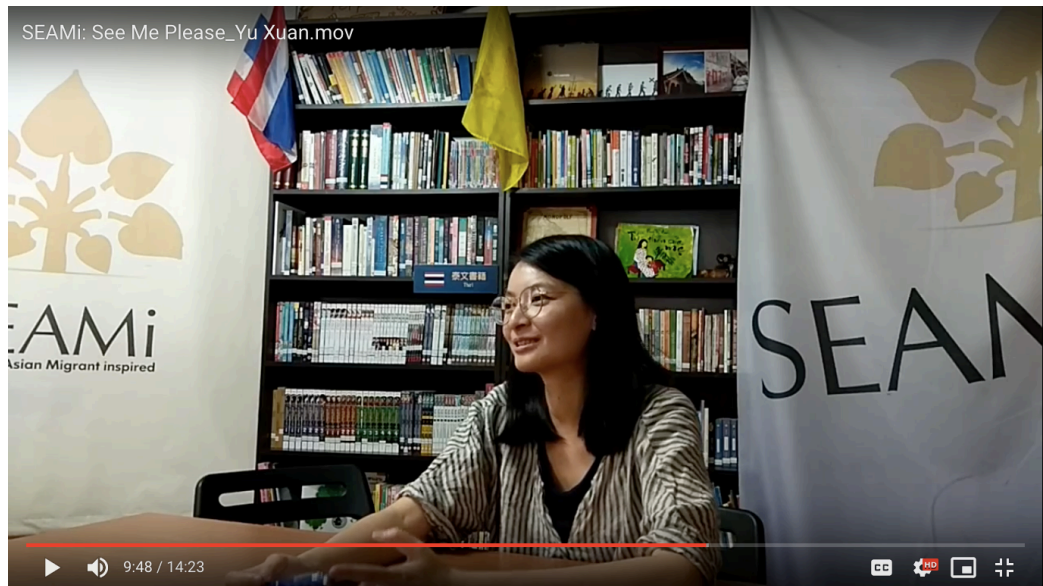
#### 1. Inked Stories

An exploration into the emerging tattoo culture in Taiwan, including an interview with a tattoo artist, a visit to the tattoo studio, and interviews with NTU students about the significance of their tattoos.



#### 2. South East Asian Migrant Inspired Bookstore

An interview with the staff and customers of a local bookstore dedicated to South East Asian culture for migrant workers who want an intellectual taste of home. The extended interview captures the bookstore's mission for fostering a diverse and harmonious local culture.



### 3. Through the Lenses, Keenly

This documentary project narrates the experiences and challenges of an amateur photographer and showcases a variety of photography projects including urban life and natural habitat in Taiwan. It also provides a lens into the rich culture of amateur photography that has become a favorite pastime for many locals.



### 4. A Non-native Speaker's Journey of Writing

An in-depth interview with a student in the Department of Foreign Languages and Literatures at NTU who writes stories exclusively in English – a non-native language for the writer. The film project explores a writer's creative process utilizing a foreign culture and reflects on English education in Taiwan.



## (2) Student Learning Feedback and (3) Pedagogical Reflections

Overall student response for the course was very positive. The course received an overall score of 5.00 out of 5.00 in the NTU evaluation system. Among the survey results:

100% of students totally agreed that the course was well organized (score of 5.00);

100% of students totally agreed that the instructor arranged the course appropriately (score of 5.00);

100% of students totally agreed that the instructor utilized good instructional skills (score of 5.00);

100% of students totally agreed that the instructor was devoted to teaching (score of 5.00)

100% of students totally agreed that the assignments and learning activities of the course were helpful (score of 5.00);

100% of students totally agreed that this was overall a good course (score of 5.00).

Since the number of students who enrolled the course resulted a small sample size of eight, some variation in the repeatability of learning outcomes is to be expected in future studies. The small class size may have also provided a positive boost to the results, since each student project was given close attention by both the instructor and the peer group. Despite the above factors, however, the unanimous positive response sufficiently demonstrates the viability and success of such a course design.

Among the qualitative student feedback received, one suggestion was to provide assistance with film editing early on in the course. Since the present course design focused more on theoretical aspects of digital storytelling and less on the technical side of film editing, future iterations may incorporate technical workshops on film editing using popular software packages. This would be a good opportunity to utilize the teaching resources of the university's Digital Learning Center.

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