Transcript- Digital Storytelling in Education

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Slide 1: Throughout history the art of storytelling has been a form of communication that has passed stories and traditions from generation to generation. Storytelling has been a vital part in communicating from person to person for centuries. It began with a personal story told among a gathering of people, but over previous years technology has become an integral part of our society (Hamilton, 1999). Today, stories are not only told orally anymore...

Slide 2: “Digital Storytelling is the practice of using computer-based tools to tell stories. As with traditional storytelling, most digital stories focus on a specific topic and contain a particular point of view. However, as the name implies, digital stories usually contain some mixture of computer-based images, text, recorded audio narration, video clips and/or music” (University of Houston, 2011).

Slide 3: The digital storytelling process is simple and easy for students of all grade levels to follow. Students can plan their projects using storyboards, progress with gathering multimedia materials, and finally putting it together to make a digital story.

Slide 5: As many elements in society evolved to include aspects of technology, storytelling has evolved as well. With technology, individuals are able to create and share compelling stories with audio, visuals, and personal voice (Sadik, 2008).

Slide 6: Among the first researchers to integrate digital storytelling were Joe Lambert and Dana Atchley. They began their ventures by developing a multimedia autobiography, NEXT EXIT. They then took their partnership to Berkeley and established the Center for Digital Storytelling in 1998. From here this organization expanded and shared their innovation with other multimedia companies, educational institutions and business corporation (Center for Digital Storytelling, 2011).

Slide 7: There are some obstacles that have been encountered by the developers as well as the by the intended market for the innovation. These obstacles include availability of technology, time, training and maintenance (University of Houston, 2011).

Slide 8: Digital storytelling was promoted through various websites, organizations, training seminars, and social media. Some of the organizations and supporters of digital storytelling include Facebook, YouTube, and Center for Digital Storytelling, KQED Digital Storytelling Initiative, and Upstate Digital Storytelling Academy (Center for Digital Storytelling, 2011).

Slide 9: The decision process “consists of a series of choices and actions over time through which an individual or a system evaluates a new idea and decides whether or not to incorporate the innovation into an ongoing practice” (Rogers, 2003, p. 168).

Slide 10: The Center for Digital Storytelling was founded in 1998 collaboratively by Dana Atchley and Joe Lambert. The center has played a vital role in the expansion and exposure of digital storytelling in the 21st century (Center for Digital Storytelling, 2011).

Slide 11: Atchely and Lambert, held training workshops at the American Film Institute in 1993 to educate documentary film makers on the positive aspects of digital storytelling. This knowledge then expanded to educators, students, business executives and medical professionals (Center for Digital Storytelling, 2011).

Slide 12: In 1993, Joe Lambert’s digital storytelling workshops were adopted as a method of training by the San Francisco Bay Area Center for Digital Storytelling. These methods were also integrated worldwide into public broadcasting (Center for Digital Storytelling, 2011).

Slide 13: In 1998, these workshops began incorporating digital stories with personal home movies. This allowed mainstream society to create and share their personal stories using basic technology.

Slide 14: Graduate students and professors at the University of Houston created an extensive resource that provides information on the educational uses for digital storytelling. Now, conferences are held all over the world to spread the knowledge of digital storytelling.

Slide 15: The S-Curve of digital storytelling represents the rate in which the innovation was adopted. Although, it has increased slowly over the past 25 years, the curve is normal.

Slide 16: The innovators of digital storytelling in education are the members of the board of education who select and implement internet access and software purchases that would make the development of digital storytelling possible. Early adopters in the diffusion process include teachers and instructors that implement digital storytelling (Rogers, 2003).

Slide 17: The Laggards of digital storytelling are instructors that are hesitant to implement new strategies or technology in the classroom. This group will often only change their ways and adopt new technology when it is required (Rogers, 2003).

Slide 18: Providing short tutorials and workshops on digital storytelling will allow the late adopters and laggards to see how this tool can be easily implemented into instruction and is suitable for all ages.

Slide 19: The perceived attributes Compatibility and Observability are relevant to digital storytelling due to the fact that teachers do not need complex technological tools to create a story, and once the teachers observe the process teachers will be more prone to try the innovation (Rogers, 2003).

Slide 20: Digital storytelling would best be diffused through a decentralized diffusion system because this innovation originated from numerous local technology sources and continued to evolve (Rogers, 2003).

Slide 21: Critical mass has been met when 10-20% of individuals have adopted an innovation so that the rate of adoption has become self sustaining (Rogers, 2003). When requests and the demand for software and training on digital storytelling heighten, critical mass is met.

Slide 22: The critical mass for digital storytelling in education was met when the number of national and international requests for trainings and workshops grew substantially beginning in 1999 (Center for Digital Storytelling, 2011). The demand for digital storytelling is far greater in business, medical fields, and media, than in education today.

Slide 23: Critical Mass for digital storytelling in the educational setting will be met… when 10-20% of educators incorporate digital storytelling in all subject areas, the idea and enthusiasm spreads to other educational institutions, and the ideas and enthusiasm continue to spread until there will not be a need for further convincing (Rogers, 2003).

Slide 24: Key change agents for the innovation of digital storytelling in education include classroom teachers, administrators, media specialists, technology specialists, and board members who have adopted the innovation and influence others to incorporate digital storytelling into education (Rogers, 2003).

Slide 25: You can be a champion…

Slide 26: The ‘Champions’ or change agents include lead teachers, and staff who implement this innovation in cross- curricular assignments. These champions will develop an agenda to encourage others to get on board with the incorporation of digital storytelling.

Slide 27: The role of the champion will be to …

Identify students reading and writing abilities and weaknesses

Discuss strategies in place to promote student achievement

And show how knowledge of digital storytelling can increase student’s performance through digital storytelling.

Slide 278 The need for digital storytelling in education is endless.

Slide 29: This innovation assists students who struggle with the writing process express their ideas in a variety of ways. It allows students to build skills and gain exposure to 21st Century technology that will be applied in future educational experiences as well as in the work field.

Through the development of digital stories, students are able to form an individual voice.

As part of classroom instruction, storytelling has the potential to inspire and develop imagination and oral fluency, encourage visualization, improve public speaking skills, enhance listening skills, and ultimately, inspire students to write (Sylvester & Greenidge, 2009).

Slide 30: So… What’s your digital story?

Slide 31: References

Slide 31: student made digital story.

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