College of Communication & Information Sciences

School of Library & Information Studies

LS 543: Traditional & Digital Storytelling
Interim 2020- Online

Instructor:	Dr. Jamie Campbell Naidoo
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I. Descriptive Information of Course:
A. *Course Number and Title*: LS 543: Traditional & Digital Storytelling
B. *Description*: Introduces a wide variety of storytelling techniques both traditional and digital (technology-based) and explores how these strategies can be used in library programs and services for children and young adults. Emphasis is placed on developing personal storytelling skills via technology and traditional resources.
C. *Course Credit*: 3 credit hours

II. Overview of Course Goals:
Students will be involved in activities throughout the course that will:
- Provide an overview of the history of storytelling as an oral tradition to maintain cultural heritage;
- Examine the history and use of storytelling in library programs for children;
- Explore the purpose and value of storytelling in a technology-based society;
- Explore the social, ethical, and literary concerns raised by sharing personal narratives and stories from cultures different from one's own;
- Examine the various models for both traditional and digital storytelling;
- Explore the power and potential storytelling holds for specialized audiences;
- Examine the importance of empowering children and marginalized groups to share their own stories;
- Examine the various print and digital resources available for locating stories to tell;
- Promote the use of digital technologies in the development and sharing of stories;
- Promote the use of puppets, props, music, and other media in the development and sharing of traditional stories;
- Introduce how to plan, prepare, promote, present and evaluate storytelling events/programs;
- Explore the role of digital stories in archiving the cultural heritage of a community.

III. Course Objectives and Student Outcomes:

During the course, students will:

1. Observe and critically analyze professional traditional and digital storytelling programs/presentations.

2. Read and critically reflect on a variety of topics related to social, cultural, ethical, political, theoretical, and practical concerns surrounding both traditional and digital storytelling.

3. Develop the necessary skills to overcome stage fright, performance anxiety, etc.

4. Share personal heritage stories via both traditional and technology-based strategies.

5. Plan, create, promote, present, and evaluate a storytelling program/event.

6. Read and evaluate professional resources related to traditional and digital storytelling.

7. Participate in various storytelling group techniques using drama, puppets, storytelling visuals/props, songs, and finger rhymes to better understand traditional storytelling strategies.

8. Create and utilize a storytelling aide/prop (puppet, costume, etc.).

9. Plan and tell three different types of traditional stories (cut paper, string, call-and-response, interactive, etc.) and one digital story.

IV. Required & Recommended Text and Materials:

Required Texts:
- Greene, Ellin and Janice Del Negro. (2009). *Storytelling: Art & Technique*. Westport, CT: Libraries Unlimited.
- Norfolk, Sherry and Jane Stenson. Eds. (2017). Engaging Community Through Storytelling: Library and Community Programming. Santa Barbara, CA: Libraries Unlimited. **Should be "Read" by May 8th.**
- Deedy, Carmen Agra. (2004). *Growing Up Cuban in Decatur Georgia*. Atlanta, GA: Peach Tree (Audio Book) – **Should be "Listened to" by May 8th.**
- Other Required Readings available on Blackboard.

Required Technology Equipment & Online Classroom:
- Students must have access to a webcam, photo and movie editing software, and computer microphone.
- Access to the online classroom is available via Zoom. Please use the following link to access our live classroom: https://uasystem.zoom.us/j/344729789
- Access to online readings, the discussion boards, and assignments is available via Blackboard. You'll submit all your assignments there.

Required and Supplemental Readings:
- Agosto, Denise. (2016). Why storytelling matters: Unveiling the literacy benefits of storytelling. *Children and Libraries*, 14(2), 21-26. Available online from University of Alabama Libraries' Electronic Databases.

ᘒ Alexander, Bryan. (2011). *The New Digital Storytelling: Creating Narratives with New Media.* Santa Barbara, CA: Praeger.

ᘒ Bell, Lee Anne. (2010). *Storytelling for Social Justice: Connecting Narrative and the Arts in Antiracist Teaching.* New York: Routledge.

ᘒ Bonin, G. (July/August 2009). Storytelling and puppets. *Story Works Group Newsletter.*

ᘒ Bruchac, Joseph. (1997). *Tell me a tale: A book about storytelling.* New York: Harcourt Brace & Company.

ᘒ Carrington, V. and M. Robinson. (2009). *Digital Literacies: Social Learning and Classroom Practices.* Los Angeles: Sage.

ᘒ Collins, R. and P. J. Cooper. (1997). *The power of story: Teaching through storytelling.* Boston: Allyn & Bacon.

ᘒ Czarnecki, K. (October 2009). Digital storytelling in practice (6 articles). *Library Technology Reports*, 45(7). Available online from University of Alabama Libraries' Electronic Databases.

ᘒ Del Negro, Janice. (2014). *Folktales Aloud: Practical Advice for Playful Storytelling.* Santa Barbara, CA: Libraries Unlimited.

ᘒ Diaz, K. and A. M. Fields. (2007). Digital storytelling, libraries, and community. In N. Courtney (ed.) *Library 2.0 and beyond.* Westport, CT: Libraries Unlimited, 129-139.

ᘒ Drotner, Kirsten. (2008). "Boundaries and Bridges: Digital Storytelling in Education Studies and Media Studies." In Knut Lundby (ed) *Digital Storytelling, Mediated Stories: Self-representations in New Media.* New York: Peter Lang, 61-81.

ᘒ Dwyer, Liz. (August 19, 2011). "Can Storytelling Keep Kids Hooked on Science." *Education* Magazine. Available: https://www.good.is/articles/can-storytelling-keep-kids-hooked-on-science

ᘒ Frazel, Midge. (2010). *Digital Storytelling: Guide for Educators.* Eugene, OR: International Society for Technology in Education.

ᘒ Freeman, Judy and Carol Feller Bauer. (2015). *The Handbook for Storytellers.* Chicago: American Library Association.

ᘒ Gottschall, Jonathan. (2012). *The Storytelling Animal: How Stories Make Us Human.* New York: Houghton Mifflin Harcourt.

ᘒ Haven, Kendall and MaryGay Ducey. (2007). *Crash Course in Storytelling.* Westport, CT: Libraries Unlimited.

ᘒ Huff, Mary Jo. (2003). *Storytelling with Puppets, Props and Playful Tales.* Carlton South Vic (Australia): Curriculum Corporation.

ᘒ Lambert, Joe. (2013). *Digital Storytelling: Capturing Lives, Creating Community.* 4th Ed. New York: Routledge.

ᘒ Lipman, Doug. (1999). *Improving Your Storytelling: Beyond the Basics for All Who Tell Stories in Work and Play.* August House. Little Rock, AK: August House.

ᘒ MacDonald, M. R. (2008). *Tell the world: Storytelling across language barriers.* Westport, CT: Libraries Unlimited.

ᘒ MacDonald, M.R. (1986). *Twenty tellable tales: Audience participation folktales for the beginning storyteller.* New York: H.W. Wilson.

ᘒ Natsiopoulou, T., Souliotis, M., and A. Kyridis. (2006). Narrating and reading folktales and picture books: Storytelling techniques and approaches with preschool children. *Early Childhood Research and Practice,* 8(1). Available: https://files.eric.ed.gov/fulltext/EJ1084962.pdf .

- Negro, Janice and Melanie Kimball. (eds). (2017). *Engaging Teens with Story: How to Inspire and Educate Youth with Storytelling*. Santa Barbara, CA: Libraries Unlimited.
- Norfolk, Sherry and Lyn Ford (eds). (2017). *Storytelling Strategies for Reaching and Teaching Children with Special Needs*. Santa Barbara, CA: Libraries Unlimited.
- Norfolk, S., Stenson, J., and D. Williams (eds). (2009). *Literacy Development in the Storytelling Classroom*. Santa Barbara, CA: Libraries Unlimited.
- Ohler, Jason. (2013). *Digital storytelling in the classroom: New media pathways to literacy, learning, and creativity*. 2nd Ed. Thousand Oaks, CA: Corwin Press/SAGE.
- Pellowski, Anne. (1984). *The Story Vine: A Source Book of Unusual and Easy-to-tell Stories from Around the World*. New York: Aladdin. Available full text from: http://www.arvindguptatoys.com/arvindgupta/stringstories.pdf.
- Roney, R. C. (2001). "Sharing Stories Through the Use of Props." In *The Story Performance Handbook*. Mahwah, NJ: Lawrence Erlbaum Associates, 79-112.
- Roney, R. C. (2001). *The story performance handbook*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Spaulding, Amy. (2011). *The Art of Storytelling: Telling Truths through Telling Stories*. Lanhan, MD: Scarecrow Press.
- Sturm, B. (1999). The enchanted imagination: Storytelling's power to entrance listeners. *School Library Media Research* 21. Available: http://www.ala.org/ala/mgrps/divs/aasl/aaslpubsandjournals/slmrb/slmrcontents/volume21999/vol2sturm.cfm
- Taub-Pervizpour, Lora. (2009). "Digital Storytelling with Youth: Whose Agenda Is It?" In J. Hartley and K. McWilliam (eds). *Story Circle: Digital Storytelling Around the World*. Chichester, West Sussex (UK): Wiley-Blackwell, 245-251.
- Trostle Brand, S. and J. M. Donato. (2001). *Storytelling in emergent literacy: Fostering multiple intelligences*. New York: Delmar.

Selected Web Resources: *(Many more available on Blackboard!!)*
- The Art of Storytelling Show: http://www.artofstorytellingshow.com/
- Center for Digital Storytelling: http://www.storycenter.org/
- Race Bridges Studio: http://racebridgesstudio.com/stories-by-theme/
- Edtech Teacher's Digital Storytelling Information: https://edtechteacher.org/?s=digital+storytelling
- The Monti Storytelling Tips & Example Stories: http://themonti.org/about/storytelling-tips
- National Storytelling Network: https://storynet.org/
- National Storytelling Festival – Jonesborough, TN: http://www.storytellingcenter.net/festival/
- Effective Storytelling: A Manual for Beginners: http://www.eldrbarry.net/roos/eest.htm
- Story Arts: https://storyarts.org/
- Smithsonian Learning Lab Storytelling Training Series: https://learninglab.si.edu/search?st=storytelling+training&st_op=and&item_type=collections

ೞ The Web of Silence: Storytelling's Power to Hypnotize:
http://healingstory.org/the-web-of-silence-storytellings-power-to-hypnotize/

ೞ Tim Sheppard's Storytelling Links for Storytellers:
http://www.timsheppard.co.uk/story/tellinglinks.html

ೞ Aaron Shepard's Storytelling Page:
http://www.aaronshep.com/storytelling/index.html

ೞ Digital Storytelling Resources: http://mediaprof.org/d-storytelling.html

ೞ Digital Storytelling How-To Guide, Software, and Resources:
http://electronicportfolios.org/digistory/index.html

ೞ ARC Stories: www.arcstories.com/

ೞ Oyate – Living Stories from the Oyate People:
http://oyate.org/index.php/resources/45-resources/living-stories/

ೞ Educational Uses of Storytelling: Includes current software and tools, examples of digital stories, tutorials, basics, and more
http://digitalstorytelling.coe.uh.edu/

V. **Administrative Details:**

Americans with Disabilities Act - Student Assistance
If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss necessary course accommodations. If you have a disability, but have not contacted the Office of Disability Services, please call (205) 348-4285 or visit their website http://ods.ua.edu/.

Academic Responsibility
You agreed by enrollment in UA to strictly adhere to the academic responsibility code of the University as described by the Capstone Creed (available at: https://sa.ua.edu/about/the-capstone-creed/), and the Academic Misconduct Disciplinary Policy (available at: https://provost.ua.edu/academic-misconduct-disciplinary-policy/). All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. All acts of dishonesty in any academic work constitute academic misconduct. This includes, but is not limited to, the following: cheating, plagiarism, fabrication, and misrepresentation. The Academic Misconduct Disciplinary Policy will be followed in the event that academic misconduct occurs.

THE CAPSTONE CREED:

"As a member of The University of Alabama community, I will pursue knowledge, act with fairness, integrity and respect; promote equity and inclusion; foster individual and civic responsibility; and strive for excellence in all I do."

Statement of Diversity & Inclusion
The instructor and students in this course will act with integrity and strive to engage in equitable verbal and non-verbal behavior with respect to differences arising from age, gender, sexual orientation, race, physical

ability, religious preferences, and individual perspectives and points of view. Our goal is to create a supportive and inclusive class environment conducive to open discussion, learning, and achievement.

UA ACT Ethical Community Statement
The University of Alabama is committed to an ethical, inclusive community defined by respect and civility. The UAct website provides a list of reporting channels that can be used to report incidences of illegal discrimination, harassment, sexual assault, sexual violence, retaliation, threat assessment or fraud. For more information, refer to https://www.ua.edu/campuslife/uact/

Syllabus Contract & Changes Statement
This syllabus is a contract between the students and instructor. In the event of extenuating circumstances or necessary modifications to create the best learning experience for the students, this syllabus and schedule are subject to change. Changes in due dates or assignments will not be made if they put students at a disadvantage. Any changes or modifications will be communicated to students in class and via the "announcements" section of Blackboard.

Attendance Policy
Classrooms are houses of collaborative and cooperative learning. This course is constructed around interactions requiring students' regular class attendance. You are expected to be on time and prepared for each class. You are also expected to actively participate by taking part in class discussions, promptly completing readings **before** class, and submitting assignments by the due date listed on the class schedule. Class participation points are determined by your attendance and involvement in all activities.

Attendance will generally be taken within the first 15 minutes of class. A student is considered "tardy" if he/she "arrives" after attendance has been taken or if she/he must step out of class for any period of time. If you arrive after attendance has been taken, it is your responsibility to speak with me after class to ensure I have changed your attendance for that day from "absent" to "tardy." Two tardies will be counted as one unexcused absence. Only one unexcused absence is permitted without penalty to the course grade. An unexcused absence is an absence without an official document from an appropriate agency. It is the student's responsibility to inform the instructor in writing (e-mail) of the reasons for excused absences preferably before the missed class. **Students who miss more than one class period for any reason should make an appointment with the instructor to make up work. Considering the very condensed nature of this course, no student missing more than one class will receive a passing grade for the course except in extremely unusual circumstances**.

VI. Academic Course Requirements and Assignments:

During this course, student progress and understanding will be assessed using the assignments listed below. Each bullet represents an assignment for which student performance will be assessed.

- Required Readings: A focal point of this course is reading of the assigned research articles/textbook chapters and consistent, engaging, and informed participation in class discussions of the readings. A percentage of the course grade is based upon participation in the in-class discussions evidenced by (1) your critical reflections on what you have read, (2) your response to the reflections of other students, (3) your questions and suggestions of further classroom extensions, and (4) your engagement with the ideas raised for consideration by yourself and others. The readings are due on the dates described in the course schedule and are considered part of your class participation grade. **(It is <u>VERY</u> important that you do your assigned readings for the course.)**

- Sharing Childhood Memory/Embarrassing Moment: To help students get comfortable with sharing and telling stories to a large group, they will engage in an informal, icebreaker activity on the first day of class. For this assignment, students will share an embarrassing story or childhood memory with the class. This assignment is considered part of the class participation grade. **DUE DATE: May 6th**

- Discussion Book and Discussion Audio Recording: To gain a better understanding of the many ways that storytelling can be used in library and educational settings to engage with communities, students will read *Engaging Community through Storytelling* and listen to an audio recording of professional storyteller Carmen Agra Deedy's *Growing Up Cuban in Decatur, Georgia*. As a group, we will be discussing these two sources and how they apply to the creating and sharing stories in meaningful ways for both the storyteller and the audience. This assignment is part of the class participation grade. **DUE DATE: May 8th.**

- Professional Storytelling Resource Evaluation: Part of being a librarian involves life-long learning and professional development. There are numerous professional resources available related to both traditional and digital storytelling in libraries and classrooms. Select a professional resource (print or digital), claim it on the corresponding discussion thread in Blackboard [no duplicates please!], read/explore the resource, critique the overall quality and practicality of the resource for current librarians/educators, and prepare an informal critical evaluation of the resource to be shared with the class on the date outlined in the course schedule. This assignment is worth **10 points. DUE DATE: May 11th.**

- Personal Heritage Story: One of the most basic types of stories that storytellers often share is related personal heritage. For this assignment, select a personal story, memory, embarrassing moment, etc. that relates to your heritage, culture, or who you are. Prepare a 3-5 minute version of this story to share with the class on the date outlined in the course

schedule. This assignment is part of your class participation grade. **DUE DATE: May 11th.**

ೞ Storytelling Aide/Prop: Storytelling is greatly enhanced with the use of visual aides or props. For this assignment, students will select a story for children (of any age) that they would like to share with the class. Next they will create a storytelling prop (such as a finger/stick/hand puppet) or costume (such as head bands or face masks) that will visually enhance their story. Students will share their stories and storytelling aides/props with the class using their webcam on the date outlined in the course syllabus. This assignment is worth **25 points**. **DUE DATE: May 13h.**

ೞ Professional Storytelling Critique: Students will observe both traditional oral and digital storytelling programs/presentations in their local area and/or online. Using evaluation criteria discussed in class, students will critically analyze and evaluate the performance, commenting on the storyteller's ability to affect the power of story. This assignment is worth **10 points** (5 points pass/fail for a traditional story critique and 5 points pass/fail for a digital story critique) and is due on the dates outlined in the course schedule. **DUE DATES: May 13th (Traditional Storytelling Critiques) and May 22nd (Digital Storytelling Critiques)**

ೞ Traditional Method Stories: There are various methods and strategies for sharing traditional stories with groups. Some of these include call-and-response stories, interactive stories, string stories, drawing stories, and cut paper stories to name a few. For this assignment, students will choose three different methods for delivering traditional (face to face) stories and will share three stories with the class using the webcam. Additional information will be provided in class. This assignment is due on the date outlined in the course schedule and is worth **45 points**. **DUE DATE: May 18th.**

ೞ Storytelling Program or Event: It is important for librarians to know how to plan and implement library programs for children, teens, families, and adults. For this assignment, students will plan, create, promote, present, and evaluate a hypothetical storytelling program/event intended for children, teens, or adults. Specific requirements for this project will be discussed in class. Storytelling Programs/Events are worth **40 points. DUE DATE: May 20th**

ೞ Digital Story: As a youth or school librarian, it is important to know how to effectively use web 2.0 technologies to reach reluctant readers and encourage the love of reading. Students will use PhotoStory, I-Movie, or similar software to create a digital story, which includes audio, pictures, graphics, music, etc. Stories can be on any topic, should be 3-5 minutes in length, and must be engaging enough to hold the attention of children or teens. More information will be provided in class including evaluation criteria. This assignment is worth **40 points** and is due on the date outlined in the course schedule. **DUE DATE: May 22nd.**

VII. Evaluation and Grading:

Performance assessment will be based on both submitted assignments and participation in online discussions. Students are expected to demonstrate knowledge of course content and to practice effective communication skills.

Grades will be determined by using the activities and points listed above in the **"Academic Course Requirements and Assignments"** section. Assignments not given a points value are considered evidences of class participation. Failure to participate in or to complete any of the course activities and assignments will result in a failing letter grade. Consistent attendance and class participation will significantly influence the determination of final grades. Note that rubrics for most all of the assignment are provided under the "Assignments" tab of Blackboard.

Student projects and assignments will be evaluated as follows:

Class Participation, Personal Heritage Story, Embarrassing Moment/Childhood Story, & Required Readings **(30 points)**
Digital Story **(40 points)**
Professional Storytelling Critique **(10 points for both)**
Professional Storytelling Resource Evaluation **(10 points)**
Storytelling Aide/Prop **(25 points)**
Storytelling Program/Event **(40 points**)
Traditional Method Stories **(45 points)**

Total 200 possible points

**All assignments will be reviewed for content, organization, and mechanics. Written assignments should be typed and exemplify correct grammar. Points will be deducted from assignments that do not meet these criteria. You are working towards a higher degree. Please write accordingly.

It is your responsibility to maintain a copy of all graded and returned materials should there be any future question concerning grades.

Make-up Policy/Due Dates
Assignments are due on the date listed in the class schedule. Students may elect to turn in late work for evaluation, but 2 points will be deducted from that assignment grade for each calendar day (not each class meeting) beyond the due date that the assignment is late. Unless the student has received an extension, no assignment which is more than one week late will be accepted for grading and a zero will be recorded for that assignment.

Grades for assignments will be posted on Blackboard. Final grades will be assigned according to the University Grading Scale (shown below in total points value out of 200):

    A (180-200)
    B (160-179)
    C (140-159)
    D (120 -139)
    F (0 -119)

Incomplete Grades

Incomplete grades will not be given for this course unless there are critical circumstances affecting a student's ability to meet course requirements. Students, who believe they need an incomplete, should notify the instructor as early in the term as possible. The instructor may ask for documentation regarding the critical situation, which led the student to request an incomplete grade for the course. In cases where an incomplete grade is assigned, it is the student's responsibility to complete all course requirements within the timeframe established by the instructor and/or university.

Contacting the Professor

I encourage you to take advantage of the many ways to contact me in order to receive constructive feedback on your works in progress. I am very happy to discuss the work for our class at any point in the semester. The quickest way to reach me is generally by e-mail, which I check multiple times a day unless I am traveling. If you send me an email, PLEASE ensure that you include **"LS 543"** in your subject heading. I receive hundreds of emails per day and if your email is not labeled, I may miss your important message or question.

Important Reminder:

Please be sure to keep a sense of humor, an open mind, and a young heart during your learning explorations for this course. We have a lot of work to do but let's have fun while we are doing it!

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Digital
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Assignment	Points Value	Due Date
1. Sharing Childhood Memory/Embarrassing Moment	Part of Class Participation Grade	May 6th
2. Discussion of *Growing Up Cuban in Decatur, Georgia* and *Engaging Community through Storytelling*.	Part of Class Participation Grade	May 8th
3. Personal Heritage Story	Part of Class Participation Grade	May 11th
4. Professional Storytelling Resource Evaluation	10 points	May 11th
5. Professional Storytelling Critique – <u>*Traditional Storytelling*</u>	5 points Pass/Fail	May 13th
6. Storytelling Aide/Prop	25 points	May 13th
7. Traditional Methods Stories	45 points	May 18th
8. Storytelling Program/Event	40 points	May 20th
9. Professional Storytelling Critique – <u>*Digital Storytelling*</u>	5 points Pass/Fail	May 22nd
10. Digital Story	40 points	May 22nd
11. Class Participation: Required Readings, In-Class Discussions, & Audio Book.	30 points	On-going as specified in the Course Schedule

Tentative **Course Schedule:**

LS 543: Traditional & Digital Storytelling
Interim 2020 – Synchronous Online
5:30 p.m. – 10:30 p.m. CT

May 4th:
Read for Today's Class: Chapters 1-3 of Greene & Del Negro textbook.
Today's Topics:
- Course Introduction and Overview;
- Webcam Introductions;
- Discuss Readings;
- Storytelling vs. Storytime and Read Alouds;
- Defining Digital Storytelling;
- Purpose of Storytelling in Library Programming;
- Oral Tradition and the Origins of Storytelling;
- History of Storytelling to Children in Libraries;
- Augusta Baker and Pura Belpré: Pioneers of Cultural Storytelling;
- Professor sharing of *Ralph Tells A Story* and *The Storyteller's Candle*.

Do For Next Time: Readings, Select an embarrassing moment story or favorite childhood story to share with the class.

May 6th:
Read for Class: Chapters 4-6 of Greene & Del Negro textbook.
Today's Topics:
- Discuss Readings;
- Simple sharing of childhood memories/embarrassing stories;
- Locating & Selecting Stories;
- Professor telling the story "Sody Sallyratus; "
- Jackie Torrence's "The Golden Arm"
- Story Starters with *The Imaginaries: Little Scraps of Larger Stories* by E.W. Martin (in class activity)
- Locating Stories to Tell and sharing in small groups (in class exercise);

Do for Next Time: Readings; Listen to *Growing Up Cuban in Decatur Georgia*.

May 8th
Read for Class: *Engaging Community through Storytelling* book; Bonin readings "Storytelling with Puppets" and "15 Suggestions for Working with Puppets;" Roney reading "Sharing Stories Through the Use of Props."
Today's Topics:
- Discuss Readings;
- Class Discussion of *Engaging Community through Storytelling* book;
- Personal Heritage and *Growing Up Cuban in Decatur Georgia* Discussion;
- Storytelling techniques: Call and Response Storytelling, Interactive Storytelling, String Stories, Cut-and-Tell Stories, Cut-and-Fold Stories, Draw-and-Tell Stories, and Storytelling with Puppet & Props (see handout for resources)
- Begin Creating Your Storytelling Aide/Prop (Discuss Aide/Prop Assignment)
- Professor sharing of *Martina the Beautiful Cockroach* and storytelling aide along with other prop examples (**See special recording on Blackboard under the Supp Materials tab**);

- Group Storytelling;

Do for Next Time: Readings; Read and Evaluate Professional Storytelling Resource; Prepare Personal Heritage Story

May 11th:
Read for Class: Chapters 7-9, 11-12 of Greene & Del Negro textbook.
Today's Topics:
- Discuss Readings;
- Planning, Implementing, and Evaluating Storytelling Programs for Children, Teens, and Families;
- Examples of Storytelling Programs (Noche de Cuentos, etc.);
- Describe Storytelling Program Assignment;
- <mark>Student Sharing of Professional Storytelling Resource Evaluation;</mark>
- <mark>Student Sharing of Personal Heritage Stories (with web-cam);</mark>
- Professor sharing of *My Abuelita*.

Do for Next Time: Readings, Finish Storytelling Prop/Aide to Share with Class on the 13th; Observe Professional Storytelling Performance (Traditional) and write critique.

May 13th:
Read for Class: Natsiopoulou et al article "Narrating and reading folktales and picture books: Storytelling techniques and approaches with preschool children;" Sturm article "The enchanted imagination: Storytelling's power to entrance listeners;" and Del Negro articles "Cooperation and Community," "Intensity and Honor," "Storyplay," and "Surprise and Laughter." Note that the URL for some of these may be posted on the syllabus under required and supplemental readings.
Today's Topics:
- Discuss Readings;
- Discuss Traditional Methods Story Assignment
- Influence of Storytelling on Teller & Listener;
- <mark>Student Introductions of Storytelling Aide/Prop and sharing corresponding story (with web-cam);</mark>
- <mark>Sharing Professional Traditional Storytelling Critiques (small group).</mark>

Do for Next Time: Readings.

May 15th:
Read for Class: Diaz and Fields reading "Digital Storytelling, Libraries, and Community;" Frazel reading "Introduction to Digital Storytelling;" Taub-Pervizpour reading "Digital Storytelling with Youth: Whose Agenda Is It?" AND Lambert "Ch 10: Applications: Reflections of the Meaning and uses of Digital Storytelling;" SKIM Czarnecki articles (6 in all but only a total of 40 pages).
Today's Topics:
- Digital Storytelling in the Library – Why do it?;
- Purpose & Potential of Digital Storytelling;
- How to Do Digital Storytelling;
- Problems & Pitfalls;
- Examples of Digital Storytelling;
- In-Class Observations and Brain-Storming with Digital Stories (Small Group).

Do for Next Time: Readings; Prepare and be ready to present your traditional method stories in class on the 18th.

May 18th:

Read for Class: Frazel reading "Digital Storytelling: A Bridge to the Community" and Alexander reading "Story Flow: Practical Lessons on Brainstorming, Planning, and Development."

Today's Topics:
- Student Storytelling of Traditional Method Stories with web-cam (Part 1); *Note that we will keep presenting traditional method stories until the end of class. Please be ready to present all three stories time-permitting.*
- Constructive Critiques of Traditional Method Stories.

Do for next time: Prepare and be ready to present your digital stories in class on the 22nd; Be ready to share your Storytelling Program Event teaser with the class on the 20th.

May 20th:

Read for Class: Nothing.
Today's Topics:
- Student Storytelling of Traditional Method Stories with web-cam (Part 2);
- Constructive Critiques of Traditional Method Stories;
- Student sharing of Storytelling Program Event teasers (actual program plans to be submitted by midnight.

Do for next time: Observe Digital Storytelling online and write critique (note these are not observations of classmate digital story projects but observations/critiques of professionally created digital story projects such as the Digital Story Station project in California); be prepared to share your digital stories on the 22nd.

May 22nd:

Read for Class: Nothing.
Today's Topics:
- Sharing Digital Storytelling Critiques (small group);
- Student showcase of personally created digital stories;
- Course Evaluations.

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Thanks for all the hard work!!
Have a great Summer!

The Syllabus is your friend & will answer most any question you have. If it doesn't, <u>ASK</u> me or email me: jcnaidoo@slis.ua.edu!

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