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Digital Storytelling in Family Literacy Programs
Angela Mooney and Esther Prins

Introduction

This practitioner's guide discusses what digital storytelling (DST) is and reasons for using it in family literacy (FL) programs. Examples of FL programs using DST effectively are provided, along with concrete steps for implementation. The guide concludes with important considerations for educators and a list of resources.

What is Digital Storytelling?

Throughout history, people have used stories as a way of knowing and making meaning of our experiences. We use stories to "transmit wisdom…knowledge, feelings, beliefs, and attitudes" (Pfahl & Wiessner, 2007, p. 9), both within and across family units. Stories also "construct and reaffirm one's identity and provide connections among generations" (Flottemesch, 2013, p. 55). We come to know and learn about ourselves and the world around us through storytelling.

The term digital storytelling was first used in the 1980s (Rossiter & Garcia, 2010, p. 37). Founded in 1994, the Center for Digital Storytelling was—and remains—a leader in DST, and encourages it as a means of "providing a voice for community groups (Flottemesch, 2013, p. 54). DST combines the "ancient art of telling stories" (Flottemesch, 2013, p. 54) with the abundance of digital media available today (Rossiter & Garcia, 2010). The end product is a short personal narrative that incorporates a combination of photos, graphics, video clips, written text, oral narration, animation, music, and other sounds, and that can be viewed on a computer or digital device. These stories may represent the emotions related to an experience or recount a particular event and its importance to the narrator (Pahl, 2011, p. 17). By offering multiple, creative tools

for self-expression, DST affords people new ways to make "sense of their world….[and to give] meaning to personal experiences"(Flottemesch, 2013, p. 55).

DST differs from traditional (oral or written) methods of storytelling in that it offers additional modes, or forms, for communicating stories. Multimodality means using two or more modes. These include *verbal* (spoken or written language), *visual* (e.g., photos, video, symbols, color, size), *aural* (e.g., sound effects, music, silence, volume), *spatial* (e.g., organization, arrangement, proximity), and *gestural* (e.g., facial expression, body language) (Janks, 2010). Each mode conveys different meanings. For instance, imagine the movie Jaws without the suspenseful music, or how using a *fancy font* or a *whimsical* one changes the words' meanings and tone. The availability of multiple digital modes allows narrators to choose those that align best with their cultural and linguistic practices. These choices reflect how they see themselves and wish to be seen by others (Pahl, 2011, p. 18). For example, studies of adult English language learners have shown that "using multiple media…helps such learners amplify their sense of authorship, as they find deeper meaning in what they want to say through the process of combining modes" (Warschauer & Liaw, 2010, p. 5).

Why Include DST in Family Literacy Programs?

DST has been used widely with children and youth (Di Blas & Paolini, 2013; Hull & Katz, 2006; Kieler, 2010; Smeda, Dakich, & Sharda, 2013), but less often with adult learners (Warschauer & Liaw, 2010, p. 4). However, there are three primary reasons for educators to incorporate DST into family literacy programs: (a) it is

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accessible, (b) it fosters intergenerational learning and interaction; (c) it activates multiple forms of knowledge, and (d) it provides new avenues for self-expression and social action.

Accessibility

People have an innate capacity for telling stories; this is the primary way that we make sense of our experience. For all typically developing adults, the ability to tell stories grows from childhood, regardless of one's level of formal schooling (Pfahl & Wiessner, 2007, p. 10). DST is especially well suited for learners from societies and cultures that transmit cultural practices primarily through the oral tradition. Since DST offers myriad modes for telling one's story, it is more accessible than written or oral storytelling alone for those who are developing their print literacy or English language abilities. Because the practice of storytelling crosses racial, cultural, social, linguistic, gender, and age boundaries, it provides a strong foundation for additional learning. Adult educators should "become more intentional in drawing upon human capacity for storytelling as an integral teaching and learning strategy" (Pfahl & Wiessner, 2007, p. 9) since every participant has stories to tell that can be used as a springboard to other learning.

Intergenerational Learning and Interaction

Digital storytelling presents ample opportunities for caregivers and children to work together and "intertwine their stories" (Pahl, 2011, pp. 24-25). For instance, parents can involve children in designing the DST (e.g., generating ideas, making design choices) and/or producing it (e.g., taking pictures, downloading music, using DST software). This allows parents and children jointly to develop technological, storytelling, and literacy capabilities. In so doing, they also jointly construct their identities (Flottemesch, 2013, p. 53) and develop a stronger relationship by learning about each other's perspectives, abilities, and life experiences. For example, a DST project between university students and their older family members helped them to feel more connected and to bridge the "emotional distance that occur[red]…due to family tragedy or personality differences" (Flottemesch, 2013, p. 57).

Parents may choose to use the DST project to communicate family and cultural values to their children. "Family stories remind people…who they are, where they come from and the values disseminated along the way. [These] stories create bridges connecting generations and create a sense of history that gives younger family members a sense of identity" (Flottemesch, 2013, p. 58).

Finally, presenting the stories in school-age children's classrooms or other public spaces exposes children, peers, teachers, and others to parents' abilities, knowledge, and life experience, and helps parents to see themselves as knowledgeable (Prins, 2015). This is crucial because parents have "funds of knowledge" (Moll et al., 2005) that may be invisible to teachers, children, and parents alike.

Multiple Forms of Knowledge

DST enables learners to use and develop multiple, interdependent forms of knowledge. These include: (a) *experiential* (knowledge arising from direct encounter, such as working with classmates and teachers to produce the story and presenting the story to others); (b) *presentational* (using verbal and non-verbal modes to express meaning with imagination, creativity, emotion, and intuition); (c) *practical* (developing skills and competencies such as using technological tools or composing a story); and (d) *propositional* (developing conceptual understandings; Heron, 1996). Learning is more powerful when it combines different ways of knowing.

As "a narrative method of facilitating learning" (Rossiter & Garcia, 2010, p. 38), DST not only enables adults to understand and communicate their personal experiences, but also to develop and apply knowledge about a topic and learn new skills—that is, to use practical and propositional knowing. DST cultivates this knowledge through an authentic activity, that is, one that has a real purpose. In DST, parents write and audio-record scripts, which can be used to reinforce language and literacy development, especially for beginning writers (Warschauer & Liaw, 2010, p. 5). Maintaining a focus on language and literacy goals is necessary so that technology supports, rather than distracts from, these goals.

In addition, DST can help learners develop skills required by the College and Career Readiness (CCR) Standards for Adult Education (Pimentel, 2013). For example, the CCR writing standards require learners to (a) "use technology, including the Internet, to produce and publish writing and to interact and collabo-

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rate with others" (Pimentel, 2013, p. 27, Anchor 6) and (b) "gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism" (p. 27, Anchor 8).

These standards were chosen because employers "noted the importance of students' ability…to organize, share information, and give and receive feedback" (Pimentel, 2013, p. 108), and because of the need to "adapt continuously to new media and technology and to use the most appropriate media tools" (p. 109). Further, CCR Anchor 5 for Speaking and Listening requires that learners "make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations" (p. 32). To develop a digital story, learners will script their narratives, choose relevant communication modes, and organize each component into a cohesive story using a variety of media tools, thus addressing many of the CCR standards.

The value of DST, however, goes beyond the development of required skills. Stories are relational. Learners' digital stories may "help adult educators understand experiential impacts that may affect learners' involvement in learning and work. Stories they share expand and diversify content of formal curricula" (Pfahl & Wiessner, 2007, p. 12). Therefore, DST provides an avenue not only for addressing CCR standards through a real-life activity, but also for supplementing important areas of learning outside of the standards.

> *Digital storytelling enables learners to use and develop multiple, interdependent forms of knowledge.*

Self-Expression and Social Action

Finding voice and expressing creativity. A foundational purpose of digital storytelling is to "allow unheard voices to be heard" (Gregori-Signes & Pennock-Speck, 2012, p. 3). Specifically, DST enables participants to use their physical voice to find their metaphorical voice. In fact, "the recorded voice of the storyteller telling their story makes what we call a 'digital story' a digital story—not a music video or narrated slideshow" (Lambert, 2010, p. 18). The narrator's physical voice is vital because it captures their individuality (Lambert, 2010, p. 18). Although some learners may be uncomfortable with recording or hearing their

own voices, this is "an important part of the digital storytelling process" (Rossiter & Garcia, 2010, p. 43). By "putting [themselves] out there for others to hear, understand, and perhaps judge" (Rossiter & Garcia, 2010, p. 43), learners begin to own their experiences, beliefs, and values. Manipulating the many creative elements of a digital story (presentational knowing), enables learners to exercise their narrative voice and deepen their distinctive style of self-expression (Lambert, 2010, p. 3). This is accomplished both through the story's content and through design choices about images, sounds, colors, text, narration, and the like. Together, these choices make "a creative, interpretive statement of meaning" (Rossiter & Garcia, 2010, p. 44) unique to each person and their story.

Social Action. Digital storytelling allows people to re-story or reinterpret their past experiences in light of their current situation. By remembering past experiences, constructing meaning from them, and using multiple modes to represent them, storytellers may "lay claim to the visual and musical symbols of the larger cultural narratives of their world" (Rossiter & Garcia, 2010, p. 45). To name and use those symbols for their own meaning making purposes is a "profoundly empowering act" (Rossiter & Garcia, 2010, p. 46).

Like participatory photography and video, DST can be used not only to tell individual stories, but also to document, analyze, and solve shared problems. For instance, survivors of violence have used DST to extend their voice beyond that allowed by traditional classroom assignments (Rossiter & Garcia, 2010, p. 38). A youth group in Sri Lanka created digital stories about community problems such as alcoholism and domestic violence (Tacchi et al., 2009). Social inequalities, such as those rooted in class, race, or gender, can also be addressed through digital stories as people tell their stories and express their values (Pahl, 2011). For instance, community organizers in Watsonville, CA initiated The Project to address social inequities through public learning processes that built "critical consciousness, organizational coherence, and the capacity for transformative action" (Beckett, Glass, & Moreno, 2012, p. 7). Digital stories were created based on the life experiences described in focus groups with 200 immigrant parents, youth, teachers, and community members. The stories were then used in community dialogue circles to collectively investigate and analyze "the limited conditions of their lives and on strategies for change" (Beckett et al., 2012, p. 7).

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The Project included Claudia's story of shame, discomfort, and fear when visiting her daughter's school, and detailed her resistance to being defined by these experiences. Her story highlighted problems with the dominant perspective of Latina parent involvement and encouraged other parents as they explored ways to overcome similar barriers. The digital stories and accompanying dialogue built relationships among participants and helped them realize how their lives were connected with one another and with the larger social world. These developing relationships and realizations are foundational to short- and long-term change on personal and societal levels (Beckett et al., 2012).

Examples of Digital Storytelling in FL

My Family: My Story

Five families with children aged 7-8 participated in the My Family: My Story project, a collaboration between an after-school program and a local museum in North Yorkshire, United Kingdom. After being introduced to the ways that objects in a museum's collection can tell stories, families created "digital stories together, drawing on images of special objects the families brought from home" (Pahl, 2011, p. 25). Parents and children co-created their digital stories, based upon interviews the children conducted with their parents. Participants also created All About Me mini story-boxes and family history timelines, took pictures of special objects at home, and talked about their lives and special objects with each other. The child-led interviews were "beneficial for bridging the worlds of children and adults and enhancing family interaction" (Pahl, 2011, p. 25). Allowing children to lead significant portions of the project opened "new spaces for learning…and respect for the [children's] 'funds of knowledge'" (Pahl, 2011, p. 25). The My Family: My Story website includes a session plan for creating a digital story.

Engage Me! Building Family Connections through Digital Storytelling

The West Babylon family literacy program is supported by the Long Island, NY district's ESL department. The hands-on Engage Me! program "provides English Language Learners and their families the opportunity to develop positive self-esteem, academic skills, and technological skills so as to compete competitively in a changing world" (Duarte, Kinnear, Varsalona, & Yturraspe, 2011, Introduction, n.p.). As part of the pro-

gram, families engage with culturally-relevant texts and meaningful discussions about family history. Then, they document their own family stories. Digital storytelling is used to capture these stories during ESL Family Tech Camp nights, which focus on developing language proficiencies and gaining experience with various digital technologies. Each Tech Camp runs for 8 weeks. Educators and participants have noted increased feelings of community and the recognition that although families' stories may be different, each has an important story to tell (Duarte et al., 2011, A Trusting Environment is the Key to Success, n.p.).

Clare Family Learning Project

The Clare Family Learning Project, a European leader in family literacy, offered a 9-week class on digital storytelling for parents of children at an elementary school in Ennis, Ireland. Parents were encouraged (but not obligated) to involve their children in designing and producing the story. Of the three parents who finished the class, two involved their children in some way, for example, by helping decide which story to tell, locating photos, and recording sounds. In the class, parents first reviewed online examples of digital stories and tools for making them. Using Movie Maker, they created a mock digital story about the school that incorporated photos they took or found online, written text, and other modes. In the remaining class sessions, they created their own digital stories in Movie Maker, with individualized instruction from the teacher. Two parents then presented their stories in one or both of their children's classrooms. These presentations showed the students and teachers that parents were both knowledgeable *and* lifelong learners, and fostered the parent's and their child's pride in the parent's creative work.

Figure 1: Clare Family Learning Project

All three stories happened to focus on a country other than Ireland. An Indian immigrant father's story depicted the holiday he and his wife took to Shimla, India and facets of Indian culture he deemed important. A Bosnian immigrant mother showed personally meaningful locations in her country, followed by the devastation wreaked by flooding in spring 2014 and Bosnians' resilience in the aftermath of civil war and natural disasters. A native-born Irish mother told about a backpacking trip to the Galapagos Islands, where she encountered natural beauty, an unexpected scary rat under her bed, and a less materialistic way of life.

Prins (2015) argued that the class incorporated three elements of Janks' (2010) four-part interdependence model of critical literacy. Although the class did not analyze or critique dominant forms of literacy, language, or technology, it did incorporate *access* (parents gained access to common technologies, technology-related knowledge and abilities, and greater confidence in their technological and other abilities, etc.), *diversity* (stories highlighted cultural diversity, class validated parents' knowledge and culture, etc.), and *design* (parents exercised "productive power" by designing and producing a multimodal digital story). In this way, the class offered parents "access to dominant literacies, powerful technologies, and the means of production" (Janks, 2010, p. 171).

Implementing Digital Storytelling

<u>First Steps</u>

The following suggestions are provided for practitioners who want to begin implementing DST into family literacy or parent involvement programs.

- **Consider the learning environment**. As with most learning situations, adults must feel comfortable with both the teachers and other participants before they may be willing to share more personal or meaningful stories of their lives (Pfahl & Wiessner, 2007, p. 11). Although many digital stories describe significant life events or convey deep emotions, educators should consider the dynamics of the learning environment and allow learners to tell the stories with which they feel comfortable.

- **Focus on oral storytelling**. Within the current standards movement, the focus of lessons has shifted strongly toward non-fiction reading and

argumentative, analytical writing. As such, the art of storytelling is likely excluded from most programs. However, FL educators can reintroduce it by building upon the traditional activity of telling oral stories within families. For example, adult learners can be asked to orally recount life experiences that can be recorded and written down (Pahl, 2011). They might focus on childhood events or their ideas about life or society that they wish to pass on to their children. These life stories can be used as text in authentic literacy lessons (e.g., reading, writing, grammar, and spelling) for beginning readers or as in text-analysis lessons for more advanced learners. In this way, adults will become more comfortable with recalling and telling their stories in an academic setting.

- **Start with class activities.** Learners can begin working toward DST through class activities such as sharing photographs or interviewing. For example, educators can provide photographs of interest to adults. Class members can select a photograph and then spend time talking about it with a partner or in a small group. They might discuss why they chose the photo, what it reminded them of, or what they like or dislike about it. These discussions can lead to storytelling (Lambert, 2010, p. 3) and can also be integrated into other learning objectives related to reading and writing.

An interviewing activity (Lambert, 2010, p. 4) can help learners become more comfortable with recording and hearing their own voice. Students can be given a list of questions about a particular topic or aspect of their lives (e.g., hobbies, work, children). They can read the questions and record their answers using a digital recorder or audio recording app for mobile phone or iPad (e.g., Voice Record Pro). Alternatively, learners could audio-record while someone interviews them, which may elicit more natural answers.

- **View examples of digital stories**. To understand the possibilities available through DST, educators can view examples on the Center for Digital Storytelling website. This page contains a featured digital story and a playlist organized by topics such as adoption, refugees, education, identity, family, mothers, and fathers. Clicking on any of the playlist topics takes you to the Center's YouTube channel, where viewers can view a multitude of

digital stories. For example, the Family list includes 38 digital stories recounting what the creators learned from their grandparents and the importance of food to their understanding of family heritage. The stories are emotional, personal, and insightful. Viewing examples can help educators and adult learners understand what makes an effective digital story.

- **Create a digital story as a class**. Before beginning a DST activity, educators need to be aware of the learners' facility with various technologies. If many students have little experience using the requisite hardware, software, or Internet search tools, then creating a digital story together as a class is an important first step. For instance, in one case students were provided with digital cameras and "encouraged to take snapshots of their daily home routines" (Iddings, 2009, p. 309). After sharing the photographs in class, the teacher wrote a synopsis of their narratives, which was used for grammar and reading lessons. The photographs and text were compiled digitally for the class to view. Alternatively, a class could work together to create a digital story about their community or a common experience such as a field trip or going to the grocery store. During each part of the DST process, the educator could provide mini-lessons on technology tools and skills (e.g., digital cameras, video cameras, uploading audio and video files, sharing files among devices, selecting music, creating graphics). Creating a digital story in this way would help participants learn to use unfamiliar technology, which would be useful beyond DST.

Moving Forward

Educators may choose to begin with some of the digital storytelling ideas described above and then implement a more complete DST component into their program or offer a separate DST course. The *Digital Storytelling Cookbook* (Lambert, 2010) is an excellent resource for educators desiring detailed information about this process. Although not directed at FL programs, the *Cookbook* is intended for people leading storytellers in conceptualizing and creating a DST. Following is a summary of Lambert's seven fundamentals of digital storytelling:

1. **Owning your insights**. A storyteller must first choose one of the many stories of their life for the DST project. Some may immediately identify a choice, while others will need to spend time considering a range of possibilities. Suggestions include: stories about an important person, event, or place in their life (pp. 5-7); stories about what they do; or more personal stories of love, recovery, or discovery (p. 7). After making a choice, learners may need guidance in understanding what their story is really about. Educators can assist in this discovery process by asking, "Why this story? What makes it your version of the story? Who is it for? How does this story show who you are?" (p. 10).

2. **Owning your emotions**. Each story includes myriad emotions. To better understand the purpose of the DST, learners should be encouraged to identify the emotions in their story by answering the following types of questions: "As you shared your story…what emotions did you experience?….Which emotions will best help the audience understand the journey contained within your story? Can you convey your emotions without directly using 'feeling' words…to describe them?" (p. 12). Once emotions are selected for inclusion, learners can decide "how they would like to convey them to their audience" (Lambert, 2010, p. 12).

3. **Finding the moment**. Once the storyteller has explored the importance of their story and its attendant emotions, they can select a particular moment from the story that illustrates these insights. Compelling moments that can be described in detail are best suited for DST so that learners can "construct scenes to show how change happened, how they deal with it, what they were like before the change, and what they are like after" (Lambert, 2010, p. 14). Such descriptions allow the audience to relive the experience with the storyteller while asking questions of their own experiences (Lambert, 2010).

4. **Seeing your story**. At this point, storytellers should be encouraged to select images important to their story. They can describe the images that come to mind when recalling their story and then determine how those images contribute to telling the story. Why are *those images*, and not others, important to the story? Then, they find or create the images and decide how they can be used in the

digital story. Educators should encourage learners to be purposeful and thoughtful when choosing images. They may use *explicit* imagery (e.g., a picture of the house where they grew up) when the details of the image are needed for the audience to understand the story (Lambert, 2010, p. 16). *Implicit* imagery can be useful in conveying abstract ideas (e.g., a video of a soaring eagle to describe feelings of freedom). By doing this step before writing the script, learners can use the images to do some of the "heavy lifting of the storytelling" (Lambert, 2010, p. 17) and can ensure that the images enhance rather than distract from the story (Rossiter & Garcia, 2010, p. 41).

5. **Hearing your story**. Storytellers must think about whether sounds in addition to their voice (e.g., music, sound effects) would enhance their story. Educators can suggest that the storyteller experiment with adding other sounds and then consider whether or not it enhances the story. Well-chosen background sounds can help the audience to better experience the moment for themselves. When deciding which sounds to select, storytellers might think of the sounds that were present in the moment they are retelling.

6. **Assembling your story**. Once the story, relevant images, sound clips, and other elements have been chosen, learners must decide where the story starts and its sequence. Storytellers should create a basic outline, write a script, and create a storyboard to show how the visual and audio pieces and the script go together to tell the story (Lambert, 2010, p. 20; See the *Digital Storytelling Cookbook* for detailed information). Pacing is an important consideration. The audience must have enough information to remain engaged, but not so much that they become bored and tune out. The storyteller knows" "where the treasure (insight) is hidden" (Lambert, 2010, p. 20) and must give their audience encouragement to continue looking for it . Ideally, digital stories should be limited to 250-375 words "and fewer than twenty images or video segments" (Lambert, 2010, p. 21). The Center for Digital Storytelling recommends 2-5 minutes as an ideal length, although this may be adjusted to suit the storyteller's and program's purposes.

7. **Sharing your story**. Storytellers must consider their audience when determining how the digital story will be presented. For example, an unfamiliar audience needs more background information than one that knows the storyteller. In addition to presenting their digital stories for classmates or other groups in the FL program, stories can also be presented in community settings such as children's schools, community organizations, museums, or art galleries, or posted on the Internet:

> In addition to YouTube, some other Web 2.0 sites useful in this process include VoiceThread…, which allows people to post presentations with images, documents and videos and to comment using voice, text, audio file or video; Glogster…, which allows the creation of public or private "glogs" mixing graphics, photos, videos, music and text; and Authorstream…, which allows students to create flash versions of PowerPoint presentations that they can host at that site or incorporate into their own blogs.
> (Warschauer & Liaw, 2010, p. 5)

Important Considerations before Implementing Digital Storytelling

Technology

The software that learners will use needs to be up-to-date and compatible with available hardware and other technologies. For example, if students are using smartphones or digital cameras to take pictures or record audio for their digital story, computers need to be able to accommodate transferring those files. For instance, in the Irish DST class (above) parents could not transfer some files from their digital devices to the school computers' older Windows operating system. Even these challenges, though, can be educational, since understanding what went wrong and trying different ways to fix it are vital technological problem-solving skills.

Software programs such as Movie Maker (for PCs), iMovie (for Macs), Photoshop, Final Cut Express, and Photo Story are useful for creating digital stories. Educators must build in time to teach participants how to use these types of software. In addition, educators must be familiar with photo and video sharing apps or programs (e.g., Snapfish, Shutterfly, Picasa, Flickr, Pho-

tobucket, YouTube) so that students can move their photos and videos between devices. Teachers must also consider the availability of technology at home. Will students easily be able to transfer their work between computers at home and the program? Learners may need instruction in how to save and transfer files between home and program technology devices.

Copyright

Students need to ensure they are giving proper credit to photos, visuals, quotations, and music retrieved from the Internet (Lambert, 2010, p. 19). Educators may need to help learners understand copyright issues and how to find fair use content. The Goodwill Community Foundation provides an easy-to-read explanation about these issues and practical tips for using online content legally. Suggestions for finding images include Public Domain Photos, Totally Free Images, and flickr: Creative Commons.

Publicizing the DST class

If the DST class is optional, educators must consider how to advertise it to students. Learners who want specific computer skills may assume that the DST course, with its focus on storytelling, will not give them what they desire. Teachers need to be able to explain to students—especially those who want or expect a traditional computer class—how they will learn computer or technology skills *through* creating a digital story. It might be helpful to consider describing the course as project-based learning.

Differing Reactions

Some students may find the digital storytelling process distressing (Lambert, 2010). This can be caused by the personal, emotional nature of their stories. For example, survivors of violence may feel empowered, traumatized, or both as they relive their experiences during the DST process. Some students may feel stress because they believe that what they "have to say is not entertaining or substantial enough to be heard" (Lambert, 2010, p. 2). Others may be intimidated by the need to use unfamiliar technology or by using technological devices in new ways. As such, teachers must be attuned to learners' emotional responses and provide adequate emotional and technical support.

Conclusion

Digital storytelling is a powerful teaching and learning tool (Robin, 2008) that should be used in FL and parent engagement programs. It elicits stories that need to be told, and heard. It provides educators with an authentic way to teach language, literacy, and technology skills to all program participants. Simultaneously, parents and children can tell their stories and express their beliefs, values, and opinions in creative ways not afforded by traditional assignments. Further, DST contributes to deeper connections between family members and across family units in communities.

Digital Storytelling Resources

In addition to the resources mentioned above, these websites and books offer useful suggestions for creating and using digital stories.

- 64 Sites for Digital Storytelling Tools and Information (Julie Grellner)

- 8 Steps to Great Digital Storytelling (Samantha Morra)

- Creative Educator

- Digital Approaches to Academic Reflection (Joint Information Systems Committee, Leeds Metropolitan University and the University of Leeds, 2012)

- *Digital Storytelling: Capturing Lives, Creating Community* (Joe Lambert, 2013, 4th ed.)

- Digital Storytelling Teaching Guide (Microsoft in Education, 2009)

- How-To-Guide: Digital Storytelling Tools for Educators (Silvia Rosenthal Tolisano, 2009)

- Kathy Shrock's Guide to Digital Storytelling

- University of Houston, College of Education – Educational uses of digital stories

- University of Illinois library – How to create a digital story

- Wikipedia – digital storytelling

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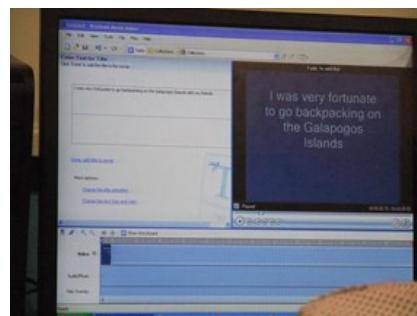
Figure 2: Using Movie Maker to create the digital story

Figure 3: Reviewing and editing the digital story