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Design and Assessment in Multimedia Class Production:

Digital Storytelling Transfer Across Genres

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Abstract

Multimedia production in the classroom may energize students of the YouTube generation, but can prove frustrating for teachers whose training in assigning and assessing written literacy genres does not generalize well to the design and supervision of multimodal production. An interview with a professional videographer enrolled in a teacher education program offers pedagogical suggestions to help advance the aesthetics of digital production, from design and distribution to task specification and assessment.

Keywords: Multimedia, digital storytelling, digitized multimedia tools, ideologies of literacy, multimedia assessment, self-representation

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Multimedia production in the classroom provides a semiotic balance to other genres of instruction, at all levels of schooling. Even kindergarten students now use simple cartoon-strip-generating software to generate entertaining features. High school students are those who are now producing the most elaborate creations in such genres as digital storytelling, medium-length documentaries, full-length movies, music videos, video games and apps, and virtual-reality prototypes; elementary and middle school students are right on their heels (c.f., Daunic, 2011; Ager, 2013).

Students consume multimedia intensively; one researcher predicts that by the end of 2015, consumers on mobile devices and in homes will ask for and have delivered more than 15 hours of media, or 6.9 million-million gigabytes of information (equivalent to nine DVDs worth of data per person per day) (Zverina, 2013). Students often multi-task between several digital devices, maintaining multiple access simultaneously to a variety of digital delivery systems. The popularity of self-promotion and active participation channels such as Facebook, Instagram, Snapchat, and YouTube have given every consumer the avenue toward authorship.

Multimedia and Schooling: "Haves" and "Have Nots."

The gap between those who produce media and those who do not maintains the digital divide, but schools can offer bridges. Many classrooms are now equipped with notepad devices, so putting a multimedia tool in the hands of students in classrooms is more common; large desktop computers are being replaced with hand-held devices. Although the "computer chasm" still exists—the lush campuses of suburban schools still privilege those whose parents can supply

the funds to put electronic devices in every hand—the falling costs of notepads is helping to level the technology playing field.

After-school programs (c.f. Eccles & Templeton, 2002; Noam, Biancarosa, & Dechausay, 2003; Schultz, Brockenbrough, & Dhillon, 2005) have supplied some expertise to supplement the teaching of multimedia development in urban areas; these have often drawn in professionals without teaching credentials to work with inner-city youth. Such programs take the pressure off schools to supply training, even if as a consequence the curriculum of the schools is not pressed to innovate past a focus on print-only literacy.

Nonetheless, the ubiquitous nature of the hand-held media device and the mega-billion-dollar entertainment industry have teamed to create media consumption as a phenomenon across nearly every social class. Moreover, denizens of the digital world are increasingly seeking to use media as tools to voice their own narratives. As Erstad and Wertsch (2008) put it, this has created a transition from mass media to "personal media" (p. 32). School curricula, in comparison, may not be seen as exciting as other semiotic resources at students' disposal unless they incorporate digital technologies. In fact, Selwyn (2015) uses the term "digital re-schooling" to describe the process by which formal education is being reshaped into "forms that reflect the individually centred connected, fluid, creative qualities of the 'digital age'" (p. 230).

Technologies Shape the User

Theorists of technology use posit that technologies prescribe the actions of users: they are able to evoke certain kinds of behavior. Verbeek (2006) notes, "Designers [of technology] anticipate how users will interact with the product they are designing, and implicitly or explicitly, build prescriptions for use into the materiality of the product" (p. 362). He adds, "When a technological artifact is used, it facilitates people's involvement with reality, and in

doing so, it coshapes how humans can be present in their world and their world for them. In this sense, things-in-use can be understood as mediators of human-world relationships" (p. 234).

Verbeek describes two fundamental ways that technology tools can mediate: Technological tools can be embodied, in the sense that they become extensions of human organs of perception; they can also be transformative, in that they amplify or reduce what humans can perceive. Ethicists have warned that technology use has an indirect moral dimension: technology can seduce people to do certain things without overt use of force (Verbeek, 2006)—in other words, technology has the potential for manipulating human agency, in ways that are sometimes difficult to foresee or even detect. These three dimensions, the potential for embodiment and transformation, as well as the potential for mediation of agency, are an inescapable part of the technoscape.

Educators who incorporate multimedia into instruction often do so with the intent to reengage students' imagination in the service of literacy skills; that is, multimedia skills are taught not merely with the goal of expanding students' digital skills, but also to further reading and writing skills. Relying on narrative projects such as digital storytelling—particularly when the assignment is autobiographical in nature—assumes that requiring students to represent themselves digitally is a mediationally neutral enterprise.

Some media scholars question this assumption. Thumin (2009) addresses ways that public cultural institutions mediate self-representations; she evokes ongoing work by media theoreticians (c.f. Couldry, 2006; Fournas, 2009) who have described how the process of mediation changes the way people think about themselves. Schools, like other public institutions, shape the way people portray themselves and are, in turn, portrayed.

Simply changing the medium of literacy deployment in schools does not fundamentally change current ideologies surrounding literacy, yet it does introduce new possibilities and dangers to self-representation and one's sense of agency. Introducing a tightly packaged technology of digital autobiographical storytelling, as described below, can streamline the process of self-representation, simplifying assessment and structuring the instructor's mediational process to make the shaping of self-representation easier for the learner by providing a model of integrated use of multimedia tools.

Obsolete Ideologies of Literacy

Current literacy ideology puts reading the written word at the center of skill acquisition and a concomitant focus on writing the written word—particularly in the form of the academic essay—at the center of the curriculum (Díaz-Rico, 2014). However, one critic of the academic essay as a genre (Casanave, 2012) comments, "The generic academic paper may be of little use outside the English or writing class except for purposes of placement and exit exams" (p. 284) and meets the needs only of the college-bound.

Academic writing appears to be an act confined to academia; those who have been schooled have learned to write only to fulfill class assignments, and only recently (thanks largely to the whole language movement's emphasis on writing for an audience) even for peer consumption. In fact, Malinowski and Nelson (2011) suggest that language itself is a jeopardized delivery system: "language teaching…may be seen to be in something of an existential crisis, as it finds itself increasingly in the company of other, nonlinguistic modes of communication" (p. 52). With the advent of digitized multimedia tools, youth express themselves in a set of genres that they seem to embrace, based on visual images in genres that allow them to snap, post, and tag.

In addition to photos, the YouTube generation not only consumes vast amounts of streaming video but also produces it. Producing in a video mode bypasses the awkward task of encasing language in a code that must be deciphered as input and laboriously re-created as output, making not only writing, but also reading, unnecessary to the telling of one's story. In short, text-based literacy is struggling to maintain centrality or supremacy as students increasingly mesh visual-iconic representations with text. As Warschauer and Pace (2008) put it, "digital storytellers [are] finding a deeper meaning of what they want to say through the process of adding and combining modes" (p. 223). Stein (2008) describes the alternatives of modes to the written word now available: "image, speech, sound, writing, performance, action, movement, space, and a range of materials and media: books, screens, oil paintings, artifacts, video, web pages, booklets, photographs, film, and three-dimensional models" (p. 874).

A second somewhat obsolete ideology is the emphasis on linear composing processes. Multimedia composing is unlike the writing that takes place in the genres found in traditional schooling. The media development process may resemble superficially the widely taught "writing process" (a step from idea generation through drafting, editing, and revision), but this linear process has been criticized (Díaz-Rico, 2014) because it undervalues the constant iteration needed in the drafting and revising process, and ignores the continuous research and fact-checking that undergirds the process of composing non-fiction. Few professional writers confess to embracing any standard process. However, there simply is not a body of research to describe at this point any normative multimedia composing process.

From Literacy to Mediatized Self-Representation

Thumim (2008) defines *self-representation* as "the construction of a text that represents the maker" (p. 85). The term *text*, she indicates, can relate to many kinds of textual production:

"from readers' letters in newspapers, to audience emails displayed on television programmes, to blogs…indeed to many contributions now taking place on the Internet, described by the term 'Web 2.0'" (p. 85). Thumim goes on to describe a key insight gleaned from her study of young people creating autobiographical content for display at a public museum exhibit: the tensions inherent in young peoples' production of self-representational text in various media. They wanted freedom to express their emotions and self-created stories in their own way, yet they were acutely aware of the inevitable comparisons of their efforts with the high production values of professional media creations. As Thumim notes,

> …It was striking that many participants felt they could have produced a 'better' self-representation if they had had a second opportunity, now that they had some experience in doing so, and had developed the necessary skills—technical, intellectual, emotional, etc.—but also, they said, in terms of now knowing 'what was required.' That is, we could say, participants had learned some of the necessary skills to produce texts conforming to the genre of self-representation. (p. 99).

Thumim (2008) makes the point that the technical skills and the literacy skills of self-representation in alternative media were intricately linked in the minds of the young people in her study, but there was a third factor: the capabilities of the technology per se. This triangle of literacy skills, technological mastery, and the quality of the technology itself influenced the satisfaction of the young people with the telling of their story. Backtracking to the instruction involved in producing these self-representations, it places a heavy burden on the educator as mediator of students' efforts to find a "sweet spot"—an assignment that focuses the demands of students' self-representation within a format that permits technological mastery of the medium

involved while avoiding the embarrassment of students' exhibiting on an inferior media platform.

Bringing Multimedia Skills into the Classroom

Comparing contemporary folk production of videos with the "Funniest Home Movies" output of even a decade ago, it is obvious that the overall game has been "ramped up." A generation immersed in video consumption seems to be more skilled in production as well. Composing a scene, shifting the point of view, alternating wide shots with close-ups, and so forth are all evidence of a general increase in movie filming and editing skills in the general population.

One might suppose that teachers could build on these skills in importing successful video production into the classroom. And many have; there seems to be some acceptance of a general pedagogy of planning, such as storyboarding, that many media-savvy teachers use. Instructional technology experts remind teachers that they must offer evaluative feedback, both formative and summative, on students' creative products (Egbert, 2009). Not only is pedagogical feedback essential, but also detailed assignment design specifications should be matched to assessment.

According to Militello and Guajardo (2013), digital story is "a process through which core elements of a social or cultural activity (like work, leisure, play, etc.) assume media form" (p. 83). The authors also explain that there are two forms of digital storytelling: the first is specific digital storytelling that relies on voice-over, stills and a particular form of organization. The second is the generic digital story, which includes online games as well as interactive DVDs. This paper addresses the generic digital story as described above.

The Centrality of the Story

Story-centered iconic images go back millennia (cave art with human images, about 25,500 B. C.), and oral folk tales and tribal histories are found in many human cultures. Extensive research in the psychology of narratives reveals that the need for narrative is an integral part of the human brain. "[Stories] are the most effective form of human communication, more powerful than any other way of packaging information" (Guber, 2011, p. 78). People need to tell stories now more than ever before, as identities take on more postmodern, shifting and flexible qualities (Weedon, 1987; Dimirescu, 2001; Kraus, 2000).

An entire division of psychological therapy is devoted to people's narratives (Josselson, Lieblich, & McAdams, 2007); however, many young people are using social media instead of psychotherapy to tell the stories of their lives and their identities, using elaborate profiles that are commented upon by their peers—as Boyd (2008) puts it, "so they can write themselves and their community into being" (p. 120). Using the purposeful story as the basis for a multimedia project is a simple way to communicate a powerful, personal message, a skill that resonates through the art of persuasion in many areas of life. Capturing this urge to narrate in class can be more compelling with multimedia tools because the emotional element is augmented with sound and image, and it is that enhanced emotional element that motivates learning.

Socially mediated forms of narrative are emerging that involve digital storytelling circles (Clark, Couldry, McDonald, & Stephansen, 2015; Thumim, 2009). Such narrative exchange is predicated on the development of a digital story to exchange. The process for creating such a product is widely available both to educators (through technology conferences, school district trainings, and educational texts and manuals) and to the general public (see, for example the website for the Center for Digital Storytelling, http://storycenter.org/[1]). Hall and Katz (2006)

explore in detail an example of ways that digital storytelling worked to develop a sense of agentive self in the English classroom, a report that supports a sociocultural process of identity construction.

The particular suggestion made below does not treat the larger issues of agentive development and sociocultural learning. The goal is somewhat constrained: to provide a template for an alternative format for presenting digital storytelling that provides a quick, fast-paced model that is relatively easy for teachers to mediate and assess.

A Genre Featuring the Quintessential Story

The genre of digital storytelling, however, is not confined to the classroom. Outside the halls of academia, multimedia production abounds in a number of popular genres. These genres can inform classroom instruction if we can accomplish "high road transfer" (Salomon & Perkins, 1988, p. 25), abstracting the lessons learned from a rather different context and performance and applying them to classroom instruction. Studying as an exemplar a short multimedia video might be effective in demonstrating best practice in a short feature. A unique genre—the trailer for a wedding video—provides an example of a short storytelling episode. Extracting features of this genre and applying them to digital storytelling in the classroom permits study of the medium. In short, it is not the message in this case, it is the medium itself.

What follows is based on an interview with a master's in teaching (MAT) candidate who has her own video editing company, specializing in wedding videos. To those who may be tempted to disparage this folk genre, one can defend its contribution to the world economy by imagining the fee that wedding videographers can charge in the context of a single $125,000 wedding. Including the pre-wedding set-up event in which settings are scouted and the couple engage in planning, the ceremony itself, and post-event editing, the result can be time-

consuming, highly creative, and lucrative. So studying the way a short video tells a story in this context provides useful input to classroom teaching of multimedia production.

Context of the Interview. Using a portable content loader, Rita Saikali, the professional video editor, demonstrated several wedding video "trailers" in the context of a 45-minute interview in order to demonstrate the key features of this genre. Because both sample trailers were proprietary—the property of the wedding couple—the demonstration consisted of careful screening of both examples in order to extract the principal features of the genre. Gaining a fuller knowledge of the social context of the process of creating the wedding video and its shorter form—the trailer—and discussing what distinguished a successful exemplar was the goal of the interview; however, as it turned out, the possibility of transferring the format of the genre to the classroom was the most fruitful aspect of the exchange. What follows is a description of what aspects of the genre might prove most useful to the process of mediating and evaluating an autobiographical digital storytelling assignment as a literacy genre. Classroom teachers at the middle and high school levels, as well as undergraduate and graduate English teachers, might find this information useful.

The Wedding "Trailer" as an Example Literary Genre

Unlike the wedding itself, an ephemeral memory, the video of the wedding supplies a permanent record of the blissful and costly event. Because stakes are high—retakes of a scene are impossible in the weeks after the event—the multimedia production must be of high quality and shot in "one take." This high-stakes production itself must be as carefully planned as the event it captures. Perhaps peeking over the shoulder of the entrepreneur-videographer can offer some pedagogical insight into better classroom multimedia production and evaluation.

The genre that is the focus of this investigation is the wedding "trailer," a 3-4 minute condensed version of the wedding. The wedding video itself is linear, providing over an hour of event highlights in three parts: first, a visit to the bride's residence to view the ritual of dressing the bride; next, a visit to the groom's house to record the groom's preparation; then the ride to the church and the ceremony (for Christian weddings) or the ride to the bride's house to pick her up (Muslim weddings), then the reception. The sound track for this consists of the sounds of real life, such as the bride talking with family and bridesmaids, the music of the wedding itself, and the music and goings-on at the reception.

In contrast, the trailer is fast-paced and fast-edited; it samples the best shots from the wedding video with an added sound track of contemporary music, themed to reflect the couple's taste. The trailer serves several purposes. It is delivered to the client as soon after the wedding as possible, to serve as a stopgap before the longer wedding video is completed. Focusing only on the highlights, it is the length of a music video, the genre it most resembles. The music chosen establishes the couple as "hip," which cannot always be said for the music played at the wedding or reception. Viewing the trailer provides a quick way to relive the experience in a condensed and lively format—it "tells the story" of the event to the participants or to those who did not actually attend, as a kind of personalized entertainment. Lastly, it demonstrates the services of the video production company effectively for word-of-mouth promotion and sales.

So what is it about editing the trailer that transfers pedagogically? The trailer corresponds in length to the ideal length of a classroom video product, about three minutes. It tells a story with an emotional arc. The elements correspond to the genre of storytelling, with a familiar convention (the ceremony), a plot, setting, and characters. It provides a satisfactory product without the need for a verbal script or speaking actors. The musical sound track eliminates the

need to record sound events as they happen, so it is not necessary to control ambient sound on an accompanying audio sound track. Each of these elements can be easily transferred to the classroom to fulfill the pedagogic need for a carefully detailed assignment and assessment. Therefore the genre of wedding trailer is an ideal model for a classroom digital project.

The Three-Minute Story

The trailer is unique to the particular circumstances of each wedding, but like all weddings, some features are characteristic of the genre and some are innovations. Contemporary couples strive to tailor their nuptials to their own tastes, within the constraints of the expectations of parents and community and of their budget for the event, so some trailers display more elaborate settings, changes of costume, and cast of characters. My informant's business has been focused on editing for a videographer very popular in Palestinian weddings that take place in Florida, so several examples will be drawn from that context.

Overall, one might visualize the trailer in the following manner: An opening symbol, whether it be the bride's nosegay, the monogrammed cover of the wedding invitation, or a close-up of the intertwined hands of the bride and groom. A long shot slowly zooms in to the sight of the bride and groom walking hand in hand. A fleeting glimpse of the bride sees her smiling and chatting with her mother; in the case of a Palestinian wedding, of the bride, her sisters, and her friends applying the decorative henna using supplies that have been sent by the groom's family. At the groom's house, the groom's family and friends are shown singing and dancing the *dabka*, a traditional wedding dance.

Because conservative families may choose a wedding in which men and women's parties are held at different venues, the trailer might show highlights of the moment the groom enters the women's party to give his wife the wedding ring and golden presents and attend the cake show.

Then we might see the cutting of the cake, and if appropriate, the groom and bride dancing. Despite the linear nature of the event, the trailer eschews a serial narrative and is interspersed with pictures of the happy duo, posing by the pool, the patio fountain, in front of his and her Mercedes, in front of various mansions, and so forth. One would think the video would end with the "getaway" car festooned with streamers, but for a Muslim wedding, a more appropriate ending might be the couple reverently kissing the Koran.

Meanwhile, the musical sound track features some traditional ethnic music—especially if ethnic dance is shown--but for the most part, romantic songs are the norm, geared toward music those in their mid-twenties might enjoy, as well as the kind of up-tempo numbers more characteristic of gym workout mixes. Clips vary in length depending on the micro-message of that moment, and alternate between long, medium, and close shots. Because the musical clip is sustained over a period of time allowing for, say, a verse of the song, the clips matching that tempo are grouped, so the up-tempo clips might feature video elements showing brisk group activities or crowd shots, people going from place to place, or a series of short shots spliced so that the duration of each clip matches the rhythm of the music. Overall, the trailer is episodic, yet communicates the central story line clearly: two people are in love, and their community supports their marriage.

Transfer to the Classroom

The length of the clip—about three minutes—seems to be an ideal length to sustain a simple narrative without scripted speech, and allows for about four different songs as the musical score, each designed to carry the story forward and maintain the emotional framework. The point of the story—the convention on which it relies—can be drawn from a number of standard plotlines; for young children it can involve trying to get a family pet to do a trick, highlights of a

sports game, or a walk around the block. Older students might build a brief autobiographical segment on a literature-based satire (such as a parody of a scene from Homer's *Odyssey* [n.d.]), a home cooking show, or a description of "My Multiple Identities" (student, ethnicity, brother to young brother, brother with older sister, landscaper, etc.). Storytelling is key. Overall, the key is to create a delimited assignment that is chosen for its compatibility with the "three-minute rule."

Getting Ready

The Technology. Some preliminary training is in order. If smartphones are used to capture video, simple operation of the camera feature and its video options is helpful, including transfer and maintenance of video files. Moreover, some teaching about placement of the focal point within the viewfinder, lighting and shadow, the quality of shots (close, medium, and long), and how to pan and zoom are in order. A brief overview of the way the editing software works helps students to understand how the visual input can be modified in post-production. If other students, friends, or neighbors appear in the video, explain how and when permission to film may be needed, and make a standard video permission slip available. For the final viewing, make sure that a large screen display is available.

The Stance, the Aesthetic, the Audience. Several key differences are evident between use of the "wedding trailer" format and other prescriptions for digital storytelling. First, the stance of the producer shifts freely between what Goffman (1959) called the *author*, the *producer*, and the *animator*. At times the story originates from first-person narration; sometimes there is music, but no narration; at other times, someone else may be filming the producer, who then becomes objectified. Rapid editing creates a rough visual and aural equivalence between these stances. Second, using the rubric as formative evaluation, the instructor is able to participate in shaping and commenting on both the aesthetic and technical production aspects.

Third, the audience can be local or virtual, because the product is easily exportable and quick on the patience both for friends and strangers—whoever is the target audience.

Getting Started

The "wedding trailer" format works within a body of unedited footage provided by the videographer, and this is not a bad way for classroom productions to start. Rather than requiring a full storyboard, having students construct a list and brief description of desirable shots is helpful, especially to ensure that some kind of narrative sequence is in mind before shooting starts. If there is to be a voice-over narration, that part could be written first, with the shots designed to match.

Starting with music might give those with "writer's block" some way into the project. One favorite song—and the favorite part of that song—is a way in for some. Looking at all the footage comes next; the editing software has a mechanism for marking the beginning and end of each shot to see what is usable and which sections have the maximum image quality and impact. Cobbling together a series of beautiful shots without a working story line is probably better than having a complicated plot but mediocre visuals.

During production, a wise teacher ensures that students are backing up their files, viewing files in an orderly way and keeping notes, and that the video quality is good enough to sustain the product. Sampling these elements is vital. A benchmarked timetable is also useful to keep students moving along. For some groups, a bonus class viewing time may be a useful reward for finishing on time.

Assessment

Using a formative rubric for the project (see Appendix) clearly delineates the production values of the assignment. Detailing the important parts—plot, setting, music, visual quality, shot variation, narration (if any), ethics, creativity—helps to provide structure and communicate expectations. As this rubric is used formatively, the categories of evaluation drive the feedback, and when the project is done, the rubric becomes the basis for the summative evaluation.

It is useful to have colleagues, a parent, or a staff member with some level of expertise in video production who can help to view and assess partial products. To find them, ask students to bring in videos made by someone in the family; then send home a note in praise combined with a request for help. Or befriend a local video film editor, or write a grant to fund an afterschool program and then hire skilled help. For a sample of a wedding video, look up "wedding videographers" on the World Wide Web.

Comparison with Other Forms of Digital Storytelling. Table 1 compares the "Trailer" format with another—normative—form of digital self-representation as conveyed in the website http://digitalstorytelling.coe.uh.edu/[2]. This website provides an excellent source of platforms, instructional tools and media.

Table 1

Comparative Features of the Formats for Digital Storytelling

	Other Digital Storytelling Formats	**"Trailer" Format**
Platform	Windows Media Video (.wmv) file; other platforms are listed as resources	Various
Length of production	No specific time limit	3-minute limit
Preparatory scripting	Photos, audio sources, and oral narration only	Photos, audio sources, filmed video segments, music, and oral narration
Process	Linear—using story layout format	Nonlinear editing; sequence is assembled post hoc from a set of footage
Ownership of prevailing aesthetic	Not specified	Student and teacher together
Assessment	Not specified	Use of evaluative rubric
Audience	Not specified	Instructor, peers, public at large or restricted to private publication media
Point of View	First-person only	First-, second- or third-person, or mixed
Voice/stance	Personal	Author, principal, animator (Goffman, 1981)

Developing Talent

Although teachers may find that students with superior organizing skills, ability to elicit parental help, or other academic success factors are also successful in multimedia projects, film production may elicit talents that may not be obvious from the academic performance of students. Sound editing, musical sensibility, the visual eye for color, shape and figure—these talents are often overlooked in traditional school lessons and may be a source of delight and self-discovery if they are encouraged.

Ethical and Aesthetic Aspects of Multimedia Projects

Working on the three-minute project is also an opportunity to teach ethics. When one films others, what is an ethical approach? How do others want to be portrayed? In telling one's own story, what shots should be taken, and others passed over? What is one's ethic—duty—to one's own story? How is what one treasures enough to commit to video to reflect on personal values and ideals? Students may need instructional assistance to work through these questions.

In the long run, however, it is the aesthetic sense of the teacher that is most developed by multimodal forms of literacy. And after all, the aesthetics of teaching is to hone the fine art of teaching; the fostering of others' talents and interests, ethics and aesthetics. A digital story helps to bring out intrinsic motivation in students, so they are freer to be themselves.

Although video-based input will not supplant verbal literacy (for now), its role in the classroom can be to energize, to develop talent, and to help students explore themselves as literate producers of meaning, especially the meaning in their own lives. Showing one's community in a video creates solidarity and support for schooling. In the use of multimedia, however, one must not succumb to the pressure to circulate obsolete ideologies of writing—the emphasis on linearity and the tyranny of the written word. Aesthetics and meaning emerge from authentic communication of one's inner sense of beauty and order. These are available in the classroom using visual, music, and iconic sensibilities, so long as teachers deploy a full range of pedagogical tools, including fully detailed assignments and evaluation as well as aesthetic appreciation.

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Appendix

Rubric for Digital Storytelling Project

(Name of Course/Program Goes Here)

Project Specification Rubric

Candidate_____ Assignment: *(Name of Assignment Goes Here)*

Name of Film_____	Point Value/Critique
Title and Credits • Specific to the film; adequately previews content • Contains appropriate credits for producer & actors • Includes credit for material from other sources • Title/credits display creativity	**_____/15**
Content • Clearly conveys required content • Contains adequate and interesting scenes • Language is used accurately • Audio content aligns with visual displays • Content demonstrates creativity • Content is suitable for general audience	**_____/20**
Technical Quality • Camera angles and framing are accurate • Lighting is adequate • Sound quality is good	**_____/15**
Editing • Effort has been made to look smooth: no jumpy or jerky edits; music, if used, is well integrated	**_____/15**
Display • Film smoothly distributed via digital media • Delivery for feedback/grading purposes is on time	**_____/10**
TOTAL	**_____/75**

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