

## Digital Storytelling (UP 494FM)

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**TA:** Qiushi Huang [qiushih3@illinois.edu](mailto:qiushih3@illinois.edu)  
**Class Times:** Tuesdays and Thursdays 9:30-10:50am  
**Location:** TBA  
**Office Hours:** Scheduled By Email

### Land Acknowledgement Statement

We begin this course by recognizing and acknowledging that we are on the lands of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, and Chickasaw Nations. These lands were the traditional territory of these Native Nations prior to their forced removal; these lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years. [https://chancellor.illinois.edu/land\\_acknowledgement.html](https://chancellor.illinois.edu/land_acknowledgement.html)

### Official Course Description

One of the primary requirements of planning education is to prepare students to understand and address multiple dimensions of social inequalities based on class, race, gender, age, religion etc. as they relate to urban realities. Toward that end, storytelling can play a central role in planning education and practice by democratizing knowledge, sharpening critical judgement, and expanding our practical tools.

But stories we tell are not innocent. How we frame our stories determines what we place at the center and what we place at the margin, and yet more what is left out. How we communicate our stories also determines who we reach and connect with and who we leave out or further alienate by intimidation. Stories have power and how we tell them are intimately connected to what message we want to convey and who we want to reach. Text is only one medium toward such goal, but academia by in large has driven on textual communication, which is more biased towards privileged groups.

This course by exploring other mediums of communication seeks to move beyond the hegemony of textual communication and introduce means that might further democratize both production and dissemination of knowledge. In this course we offer a range of digital communication tools that are critical to inclusive planning and education.

The course is offered in a mixed format. Some sessions are carried out as seminar and others as workshop with “hands-on” in-class activities. Students’ final project is a digital story that they produce along the way and present to class by the end of the semester. The course is organized in three main sections:

The initial section of the course (*Why Stories*) establishes the broader rationale for the course. Namely why stories and what kind of stories. Through series of readings and discussions, in this initial section of the course we establish the importance of ethnography as the base of just planning decisions: Firstly, the importance of storytelling as an epistemic shift which validates people’s direct voices in knowledge production. Secondly, why such knowledge base for inclusive planning needs to

be co-produced by all affected by planning decisions— namely stories that are told *with* people not *about* people.

The second section of the course (*How To Tell Stories*) is organized around specific hands-on exercises that expose students to broader range of storytelling tools. Within this broader field we will focus on four specific tools that expose students' to:

- (a) [Storymaps](#) and [Interactive Timeline](#);
- (b) Data storytelling;
- (c) Video and audio making and editing (Adobe Premier) and
- (d) Audio production and editing (Podcast software—eg Reaper)

\*An additional software tool for interactive storytelling [Twine](#) and its tutorial instructions are available on Compass. Students are encouraged to explore and experiment with that tool.

In the third and final section of the course (*Making a Digital Story*), we apply the understandings and skills we have learned in prior sections of the course to make and present a story of choice. This final section of the course offers students the opportunity to make and present a story from scratch and grapple with the critical elements of digital storytelling and framing.

## Learning Objectives

Over the course of the semester, students will learn:

- History and trajectory of ethnographic and story-based research and action;
- Critical elements in digital storytelling as a planning and communication skill;
- How to tackle issues of social justice as they relate to urban realities through digital storytelling;
- Mediums in digital storytelling and their varied possibilities and limitations;
- Inspiring projects and how they have used digital storytelling to make a difference in communities they serve.

## Course Requirements

- Synchronous online participation
- Free software available to UIUC students
- Regular and reliable access to computer and internet
- Regular and reliable access to computer and internet is essential for this class, both in respect to its online class time as well as class assignments. If you have any concerns in this regards please feel free contact me to talk about resources here at UIUC. There are certain programs that we will use for class assignments and final projects, those software will be free and available to UIUC students at no cost.
- **Slack:** due to the nature of this course and its interactive assignments we will use Slack. This is a free App accessible via a web address. Through Slack we can more easily share links related to our readings and check in on progress on major assignments. Slack can also be used for course-related conversations private messaging as well as group chat. During the first class we will discuss the use of Slack. Please contact me and the course TA ASAP if you

have questions or concerns about use of Slack or particular messages you've seen or received on Slack.

### **Course Materials and Readings**

Course reading are outlined in the semester calendar. Readings will generally be accessed in two ways: via course syllabus where some material is hyperlinked (in some cases if you are not on campus you need to be logged onto VPN); and via course Compass site where I will upload those texts that are not hyperlinked in the syllabus.

### **Additional Resources: Inspiring Example of Digital Storytelling**

There will be a set of examples on Compass where you can draw inspiration for your final projects. Some of these examples will be very professional and are meant to be viewed with a critical mind and you are not expected to reach that level of sophistication in this class. We suggest that you view these resources early in the semester in order to develop initial ideas for your final project. We will experiment with some of these mediums in form of our class activities throughout the semester as well.

### **Course Policies**

I expect my students have signed up for this elective course because they are interested in the subject matter and as much of the learning for this course happens during the class time I expect students' regular attendance, participation in class discussions, keeping up with the readings and assignments, active presence in Slack for peer exchange and peer learning. I expand on these expectations below. If you have concerns about your ability to meet particular course requirements or assignment due dates, please email me during the first week of classes.

Course Grades: Basically, an A grade goes to a student who thoughtfully contributes to class discussions, reads the texts carefully and thoroughly, conducts research, and writes intelligent reflections and term project for the course. The less the student works, the lower the grade. To get a decent grade, students must always attend class; but attendance alone is not adequate for a good grade. By the end of the semester, your final grade will reflect the quality of the work you have produced. I encourage you to make appointments with me throughout the semester to discuss any questions you may have about the class and your work.

Total Points to Letter grades will be according to the schedule below:

<u>A</u>	<u>93-100 percent</u>	<u>C+</u>	<u>77-79.9 percent</u>
<u>A-</u>	<u>90-92.9 percent</u>	<u>C</u>	<u>73-76.9 percent</u>
<u>B+</u>	<u>87-89.9 percent</u>	<u>C-</u>	<u>70-72.9 percent</u>
<u>B</u>	<u>83-86.9 percent</u>	<u>D+</u>	<u>67-69.9 percent</u>
<u>B-</u>	<u>80-82.9 percent</u>	<u>D</u>	<u>60-66.9 percent</u>

Attendance. **Attendance is mandatory and a pre-requisite for passing the class.** Students can miss up to three sessions without need for a justifying reason. If you miss more than three sessions without a valid (and documented) excuse you cannot get an A; if you miss five or more sessions you cannot receive a B; if you miss more than seven sessions you cannot receive a C.

Please note it is the instructor's decision as to when a student's absences become excessive and should be reported. If in the opinion of an instructor the attendance of a student becomes so irregular that his or her scholarship is likely to be impaired, the instructor may submit an [irregular](#)

[attendance form](#) to the Associate Dean of the student's college. A copy is forwarded to the student, who should contact the instructor immediately to work out a solution. If irregular attendance continues without excuse, the instructor may request the student be withdrawn from the course. This request for withdrawal would result in a grade of E for the course. Extenuating circumstances will always be considered when supporting evidence is presented. See [Rule 1-501](#) and [Rule 1-502](#) in the Student Code for more information.

Academic Integrity: Plagiarism of any kind will be investigated and penalized in accord with the University's Code of Policies and Regulations Pertaining to All Students. Penalties include failing the course and having a letter inserted into your permanent file. All students are responsible for familiarizing themselves with the Code's definitions of infractions of academic integrity. According to the Code, "ignorance is no excuse." The Illinois Student Code states: "It is the responsibility of the student to refrain from infractions of academic integrity, from conduct that may lead to suspicion of such infractions, and from conduct that aids others in such infractions." Note that you are subject to the Honor Code, as well as procedures for addressing violations to the Code, regardless of whether you have read it and understand it. The student guide to academic integrity may be found here: <http://www.provost.illinois.edu/academicintegrity/students.html>

On citation, quotation and copying (how to use a source) please consult <http://isites.harvard.edu/icb/icb.do?keyword=k70847&pageid=icb.page342054>

Respect in the classroom and other learning environments: By enrolling in a course at the Department of Urban and Regional Planning, students agree to be responsible for maintaining a respectful environment in all DURP activities, including lectures, discussions, labs, projects, and extracurricular programs. We will be governed by the University Student Code. See Student Code Article 1—Student Rights and Responsibilities, Part 1. Student Rights: §1-102

Counseling and support Please beware and if needed consider the availability of the Counseling Center at our campus, <https://counselingcenter.illinois.edu/>. Their services are free and are paid for through the students' health services fee. The Counseling Center at a UIUC campus is committed to providing a range of services intended to help students develop improved coping skills in order to address emotional, interpersonal, and academic concerns. The Counseling Center provides individual, couples, and group counseling. The Counseling Center offers primarily short-term counseling, but they do also provide referrals to the community when students could benefit from longer term services.

## **Major Assignments**

### **Major Assignments and Grading Breakdown**

- 20% Reflection on assigned readings or audiovisual material, posing questions
  - 10% Leading class discussion (at least one session)
  - 5% Class participation
  - 25% Short in-class exercises (5 in-Class Activities)
    - 1 story of injustice (done in pairs) + 4 tools tutorials
- [Declare the final project "client" (Sept 14)]
- 40% Final Digital Storytelling Project:
    - 10% Research about "your client" (Due Oct 3)

- 10% Medium and narrative description (Due Oct 30)
- 20% Final digital stories (Draft due Nov 12<sup>th</sup>, Final due Nov 30<sup>th</sup>)

**Reading Reflection and Question (20% of final grade —due by noon on the day class meets):**

The purpose of these reading reflections is not to summarize the entire reading for the day (though some summary or quotation can be included in order to make the reflection more effective). The main goal of a reading reflection is to provide your perspective on the reading(s) for the day in a way that you think creates a constructive setting for class discussion. Please in 150-200 words convey the main take away point of the reading for you: what were the main arguments and what stood out for you (argument, evidence, approach); how did the reading challenge your thinking, if that is the case. And make sure you include your question for further class discussion clearly labeled at the bottom of your reflection as Questions for class discussion. Submit your reflection in the space on Compass labeled as READING REFLECTIONS.

Expected readings for Undergraduate and Graduate students:

When more than one reading is assigned for a session, undergraduates choose one, graduate students choose two. The assigned lead discussants read two.

**Leading Class Discussion (10% of final grade)**

This course is carried out partly in a seminar format and partly in a hands-on workshop format. For sessions carried out in a seminar format we will have one or two lead discussants to facilitate discussion of the assigned material. Lead discussants will also bring to class any audiovisual representation of the assigned text that might be available to public and valuable to the class discussion of the assigned readings for that session. See Guideline for Lead Discussant and Participation on course Compass.

**Participation and Reflective Sharing (5% of final grade)**

Participation. Students are expected to be active participants in their seminar meetings as well as the weekly lectures. Although attendance is necessary for participation; it is not a sufficient indicator of students' participation. Students are expected to actively take part in opportunities for class discussion by sharing their reflections on the relationship between the class material, the assigned readings, the students' own experiences or knowledges.

See Guideline for Lead Discussant and Participation on course Compass.

**In-Class Exercises (25% of final grade):** Starting in the second section of the course, "How to Tell Stories", we will have five in-class activities, one focused on developing your written storytelling skills (without bringing in software), and four focused on learning different digital storytelling tools. We'll experiment with different forms of digital storytelling, efforts designed to get you thinking about your final project and the various factors informing approaches to storytelling in digital contexts.

For these exercises, the previous class session will include discussion of the tool and how it has been used for the purpose of storytelling, as well as providing students with resources on the tool. The next class session will be devoted to producing a basic version of this storytelling medium. All in-class exercises should be achievable within the class period, but the assignment submission will be open until the following class session if students wish to put on any finishing touches. The last part of class will provide an opportunity for a few students to present their work.

As previously mentioned, the 5 in-class exercises will cover

- Using the narrative structures and strategies learned in class to write the “story of an injustice” you care about.
- Using online tools developed from both ESRI and Knight Labs (Storymaps and Interactive Timelines), to experiment with telling a story through maps.
- Using software introduced for Data Storytelling, to experiment with telling a story through data.
- Using video and audio editing software (Adobe Premier), to experiment with making a brief, documentary style-video.
- Using Reaper or alternative podcast software, to experiment with making a brief podcast.

More information on all of these assignments will be provided on the course Compass page, particularly the Assignments tab. Further resources will also be uploaded to the Resources tab or sent to you via Slack. The assignments will also be submitted via Compass. In some cases, you may have specific files to upload for submission, while in others, you will simply share the link to your online creation.

### **Final Digital Storytelling Project (40% of final grade):**

For the final project, you will develop and create a public-facing digital storytelling project. The course is structured so that the final project is developed through benchmarks established throughout the semester allowing you to brainstorm, research, draft, and refine these efforts over time. You will be required to articulate your project’s aims, audience(s), and metrics for success.

- You will choose a “client” that has some sort of online presence, i.e. there are digital materials such as photos, videos, etc. to work with. This semester our “clients” are among social movement and grassroots organization that do not have explicit governmental or market-based institutional support or infrastructure.
- Throughout the project, you should think about what is useful to this social movement. This project is about giving back and not just building a portfolio. This is meant to be an engaged digital storytelling project. You should ask yourselves: How does my project help this movement to better tell their core story?
- Students should use the course material to help build and critically reflect on their own project throughout the semester.

### Component 1: Research (10% of course grade)

- Approximately 1000 words
- Introduce the Final project’s social movement. Tell us why you selected this group; what is the core story there? In short share the outcome of your research about the group: their history, their cause, their struggle and composition, their goals and aspirations, philosophy and principals that guide their strategy and practices. For this section you need to have identified and reviewed any books, papers, newspaper articles, audiovisual documentaries produced about them, as well as the group’s own social media and online presence (FB, Instagram, twitter, website...).
- What is the message they want to communicate?
- How can you help them in putting forth their story/their message?

- Who is the audience they are trying to reach with your digital story?

Component 2: Medium and Narrative Description (10% of course grade)

In approximately 500-750 words address the following two main themes:

- Narrative Structure (Story Arc)
  - Using the knowledge we have gained about narrative structure and how to tell a good story, communicate the basic structure/arc of your final project narrative. This can be an outline, diagram, or other structure that you find helpful in describing your story.
- Choice of Medium
  - What is the medium or combination of mediums you chose?
  - Why did you select that?
  - What opportunities does this provide?
  - How does this medium might limit you?
  - How does this tool help you better illustrate your story?
  - What is your level of proficiency using this tool and how are you planning to improve that?
  - Is this compatible with what this social movement needs?

Component 3: Final Digital Story (20% of course grade)

Using the tools and strategies learned throughout the class, you will present a digital narrative about your chosen group. Although the digital project itself can be longer or more expansive, you should be prepared to summarize and present the project in 5 minutes for the final class session

Grading components **tentatively** include the below but is subject of participatory rubric decision making (open to students input prior.

- **Quality of Research** – Are you demonstrating a deep understanding of your focus group and the issues that they face?
- **Utilization of Storytelling Tool** – Is the medium that you selected effective for communicating your story? Have you made the most of the specific abilities in that medium?
- **Quality and Clarity of Narrative** – Is your narrative structured in such a way to illicit the feelings or response that you wanted? Does the user have a clear understanding of your focus group after experiencing your narrative?
- **Incorporation of Course Content** – Does this project demonstrate an understanding and application of the course content from readings, lectures, and discussions?
- **Design and Professionalism** – Is your final project refined, proofread, and edited? Does the final interface demonstrate comprehension of your storytelling medium? Does it appear to be professional work that your chosen group would be proud to publicize and share?



## **2022 Schedule and Readings**

### **Digital Storytelling UP494-FM**

**Please Note: When more than one reading is assigned for the session, undergraduates choose one, graduate students choose two and the assigned facilitators/ lead discussants read all three.**

#### **T. 8/ 23: Introduction to the course**

##### ***I. Why Stories***

#### **Th. 8/ 25: Why stories? History and role of storytelling in society and academia**

Zobel Marshall, Emily (2016) Resistance through ‘Robber-Talk’, *Caribbean Quarterly*, 62:2, 210-226, [doi/abs/10.1080/00086495.2016.1203178](https://doi.org/10.1080/00086495.2016.1203178)

Conquergood, Dwight. 2002. “Performance Studies and Interventions and Radical Research” the *Drama Review* 46(2): 145-156.

[skim through couple of entries] Terkel, Studs 1972. *Working: People talk about what they do all day and how they feel about what they do*. NY: Balantine Books.

#### **Additional resources**

Stone-Mediatore, Shari. 2016. Storytelling/Narrative. In *The Oxford Handbooks of Feminist Theory* edited by Lisa Disch and Mary Hawkesworth. DOI: 10.1093/oxfordhb/9780199328581.013.27

Banks-Wallace J. 2002. Talk that Talk: Storytelling and Analysis Rooted in African American Oral Tradition. *Qualitative Health Research*. 12(3):410-426. [doi:10.1177/104973202129119892](https://doi.org/10.1177/104973202129119892)

Moore, K. (2013). Exposing hidden relations: Storytelling, pedagogy, and the study of policy. *Journal of Technical Writing and Communication*, 43(1), 63–78. <https://doi.org/10.2190/TW.43.1.d>

Collie, Natalie (2011) Cities of the imagination: Science fiction, urban space, and community engagement in urban planning, *Futures*, Volume 43, Issue 4, Pages 424-431, <https://doi.org/10.1016/j.futures.2011.01.005>

Laura Harjo (2018) *Spirals from the Stars*. Introduction and Chapter 4 “Emergence Geographies.”

#### **T. 8/ 30: Planning and storytelling**

Sandercock, L. (2003). Out of the Closet: The importance of stories and storytelling in planning practice. *Planning Theory and Practice*, 4(1), 11–28. <https://doi.org/10.1080/1464935032000057209>

van Hulst, Merlijn. (2012). Storytelling, a model of and a model for planning. *Planning Theory*, 11(3), 299–318. <https://doi.org/10.1177/1473095212440425>

#### **Additional resources**

Moore, K. (2013). Exposing hidden relations: Storytelling, pedagogy, and the study of policy. *Journal of Technical Writing and Communication*, 43(1), 63–78. <https://doi.org/10.2190/TW.43.1.d>



Potter E. 2020. Contesting imaginaries in the Australian city: Urban planning, public storytelling and the implications for climate change. *Urban Studies*. 57(7):1536-1552.  
doi:[10.1177/0042098018821304](https://doi.org/10.1177/0042098018821304)

Klaebe, Helen and Foth, Marcus and Burgess, Jean and Bilandzic, Mark (2007). Digital Storytelling and History Lines: Community Engagement in a Master-Planned Development. In *Proceedings 13th International Conference on Virtual Systems and Multimedia (VSMM'07)*, Brisbane. [8985.pdf \(qut.edu.au\)](#)

Sarkisian, Wendy 2010. ““The Begging of Something”” Using Video as a tool in community engagement” in Sandercock, L. and G. Attili (Eds.) 2010. *Multimedia Explorations in Urban Policy & Planning: Beyond the Flatlands* Dordrecht Netherlands; New York: Springer. (Chapter 8 pp. 153-168).

### **Th. 9/ 1: Storytelling and de-colonial planning**

Throgmorton, J. A. (2003). [Planning as persuasive storytelling in a global-scale web of relationships](#). *Planning Theory*, 2(2), 125–151.

Ortiz, Catalina. "Storytelling otherwise: Decolonising storytelling in planning." *Planning Theory* (2022): 14730952221115875 .

### **T. 9/ 6: Introduce OCAD ([Organized Communities Against Deportation](#))**

Villanueva, George, Carmen Gonzalez, Minhee Son, Evelyn Moreno, Wenlin Liu & Sandra Ball-Rokeach (2017). Bringing local voices into community revitalization: engaged communication research in *Urban Planning, Journal of Applied Communication Research*, 45:5, 474-494, DOI: [10.1080/00909882.2017.1382711](https://doi.org/10.1080/00909882.2017.1382711)

### **Th. 9/ 8: Stories and counter-stories (Race and Gender) [introduce Antiracism archival project]**

Salo, Elaine. 2018. *Respectable Mothers Tough Men and Good Daughters Producing Persons in Manenberg Township S Africa*. Intro (Desiree Lewis) and Ch 1.

Trouillot, Michel-Rolph. 1995. The Power in the Story. In *Silencing the Past: Power and Production of History*. Boston: Beacon Press.

#### Additional resources

Lam-Knott, Sonia (2020). Reclaiming urban narratives: spatial politics and storytelling amongst Hong Kong youths, *Space and Polity*, 24:1, 93-110, DOI:[10.1080/13562576.2019.1670052](https://doi.org/10.1080/13562576.2019.1670052)

López, Monique, Adonia Lugo, Omar Vargas, Allison Mattheis (2018). Counter Narratives of Community-Based Advocacy as Sources of Knowledge for Urban Planning *e-journal of Public Affairs* 7(2).

### **T. 9/ 13: Digital storytelling and social justice work [Recorded lecture by Sarah Bassett, MUP alumni 2013: co-director of [Peoples Culture](#), an arts-collective in Chicago and New York]**

Recommended (optional) Hallenbeck, Jessica 2010. “Social Justice and Video: Imagining as a Right in Vancouver’s Downtown Eastside” in Sandercock, L. and G. Attili (Eds.) 2010. *Multimedia Explorations in Urban Policy & Planning: Beyond the Flatlands* Dordrecht Netherlands; New York: Springer. (Chapter 7, pp. 131-152)

➤ **Wednesday Sept 14 Declare the “client” for your final project**

## I. *How to Tell Stories*

**Th. 9/15: Makings of a Good Story I** [[form two person groups in prep for next session](#)]

Dr. Kate McDowell <https://uofi.app.box.com/s/xf9sga6sb7hgjgk9dzixnv9vvoom6unz> (recorded lecture 1)

Dr. Kate McDowell <https://uofi.app.box.com/s/3dqctemuak7e72uepcpaea1flk9vwguk> (recorded lecture 2)

[Jason B. Ohler](#) 2013. Part II: The Art and Practice of Storytelling (Chapters 5 to 10) in [Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity](#) ebook UIUC library). Reach chapter 6.

**T. 9/20: Makings of a Good Story II** [[In class activity with FM](#)]

[Prior to class read/watch the below, [in-class draft stories](#)]

Useful for elements of good story (Pixar). <https://www.khanacademy.org/computing/pixar/storytelling>

Baum, H. (2017). To learn to plan, write stories. *Planning Theory and Practice*, 18(2), 305–309. <https://doi.org/10.1080/14649357.2017.1297554> [Must read before coming to class]

Additional resources

Powell, K. (2010). Making sense of place: Mapping as a multisensory research method. *Qualitative Inquiry*, 16(7), 539–555. <https://doi.org/10.1177/1077800410372600>

**Th. 9/22: Digital Story Mapping: Knightlab Storymaps and Interactive Timeline** [[In-class activity](#)-- QH]

Story Maps and Timelines - [ArcGIS Storymaps](#) + [Knightlab Tools](#) + [HistoryPin](#) + ...

- Overview of Knightlab tools <https://knightlab.northwestern.edu/projects/>
- Introduction to storymap: Build a trial storymap in class <https://storymap.knightlab.com/>
- Introduction to Interactive Timeline <https://timeline.knightlab.com/>  
<https://neatline.org/about/> (extra and more advanced resource for students who are interested to learn more about interactive timeline.)

**T. 9/27: Digital Story Mapping in Planning** [FM/QH]:

[Share and discuss your digital story]

**Th. 9/29: Data Storytelling I** [Recorded lecture by [Ouafa Benkraouda](#), PhD fellow DURP]

Ramasubramanian, Laxmi and Jochen Albrecht (2018). Chapter 1 “Planning as Storytelling.” [Essential Methods for Planning Practitioners Skills and Techniques for Data Analysis, Visualization, and Communication](#). Springer International Publishing.

\*Selected chapters in Ramasubramanian and Albrecht (2018) TBD.

- [\[Week of October 3. meeting with instructor to discuss your advancement with your final project\]](#)

**T. 10/4: Data Storytelling II** [[In-class activity](#), QH]

**Th. 10/6: Share and discuss your data storytelling** [FM and QH]

**Th. 10/11: Audio Storytelling: Podcast** [[Recorded lecture by Kim Nederveen Pieterse](#), podcast producer at TED, shows include the TED Interview, TED Business, Far Flung].

[Session includes [in-class activity FM and QH](#)] Students need to experiment/practice with the [Reaper software](#) prior to attending this class. Last part of session, you will get help with your Reaper questions/ troubleshooting.

Thomas, June Manning. 2004. [Neighborhood Planning: Uses of Oral History](#). *Journal of Planning History*, Vol. 2 (1) p. 50-70.

\*Podcasts to listen to TBD

Also explore Story Corps Chicago <https://storycorps.org/>

**Th. 10/13:** [[In-class activity QH and FM](#)] **Share and discuss your podcasts**

**T. 10/18: Video storytelling** >>> Humanizing Deportation Project

<http://humanizandoladeportacion.ucdavis.edu/en/> (Web site of the UC Davis Humanizing Deportation Project. includes many short clips about peoples stories.)

<https://youtu.be/ncpoHcSmiiE> One hour tutorial about video digital storytelling. Its not about tech of digital, its about how to capture the heart of the story. How the interaction between the interviewee and interviewer goes. Dynamic of digital documenting. So in class we discuss the dynamics of that relationship and how the methodology facilitates or frustrates certain relationship.

Vacchelli E, Peyrefitte M. (2018). Telling digital stories as feminist research and practice: A 2-day workshop with migrant women in London. *Methodological Innovations*.  
doi:[10.1177/2059799118768424](https://doi.org/10.1177/2059799118768424)

**Th. 10/20: Audio Visual Storytelling** [[In-class activity](#)--QH]

Working with Adobe Premier—Video making video and audio editing

**T. 10/25: Audio Visual Storytelling** [class activity continued QH]

Working with Adobe Premier—Video making video and audio editing

**Th. 10/27:** interactive session discuss/share your plans for final project

**Additional resource and medium:** Interactive storytelling <http://twinery.org/> 20 min tutorial  
Build a trial interactive story <https://youtu.be/pZsUYirII2U>

➤ **Due Sunday Oct 30<sup>th</sup> 11:59pm: Medium and Narrative Description**

**T. Nov.1: Photo Diaries** [Recorded lecture: **Penn Tsz Ting Ip** is Assistant Professor at the Dept of Cultural Industry & Management in the School of Media & Communication, Shanghai Jiao Tong University.] Using Photo Diary as a feminist methodology” <https://www.voxphotoproject.com/>

Clark-Ibáñez, Marisol. 2004. Framing the Social World With Photo-Elicitation Interviews. *American Behavioral Scientist* 47(12): 1507-1527 DOI: 10.1177/0002764204266236

Harper, Douglas. 2002. Talking about pictures: A case for photo elicitation, *Visual Studies*, 17:1, 13-26, DOI: 10.1080/14725860220137345 To link to this article:  
<https://doi.org/10.1080/14725860220137345>

#### Additional reading

Pink, Sarah (2011) Sensory digital photography: re-thinking ‘moving’ and the image, *Visual Studies*, 26:1, 4-13, DOI: 10.1080/1472586X.2011.548484 To link to this article:  
<http://dx.doi.org/10.1080/1472586X.2011.548484>

#### **Th. 11/3: Multimedia explorations in planning**

Sandercock, Leonie 2010. “From Campfire to the Computer: An epistemology of multiplicity and the story turn in planning” in Sandercock, L. and G. Attili (Eds.) 2010. *Multimedia Explorations in Urban Policy & Planning: Beyond the Flatlands* Dordrecht Netherlands; New York: Springer. (Chapter 2 pp. 17-38).

Attili, Giovanni. 2010. “Beyond the Flatlands: Digital ethnographies in the planning field” in Sandercock, L. and G. Attili (Eds.) 2010. *Multimedia Explorations in Urban Policy & Planning: Beyond the Flatlands* Dordrecht Netherlands; New York: Springer. (Chapter 3 pp. 39-55).

#### Additional resources

Wagner, Jacob 2010. “Digital Media and the Politics of Disaster Recovery in New Orleans” in Sandercock, L. and G. Attili (Eds.) 2010. *Multimedia Explorations in Urban Policy & Planning: Beyond the Flatlands* Dordrecht Netherlands; New York: Springer. (Chapter 6 105-130).

**T. 11/7:** Campus resources: Digital humanities + Scholarly Commons

Intro to Scalar + Omeka etc.

Jason B. Ohler Chapter 15: Copyright, Fair Use, and UOPS: Living in the Gray Zone, Doing the Right Thing, and Protecting Yourself. In *Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity*. Chapter  
DOI:<http://dx.doi.org/10.4135/9781452277479.n15>

#### **Th. 11/9: Community engaged storytelling**

[Explore Independent Media Center or Hip Hop express]

<https://publish.illinois.edu/hiphopxpress/>

Oladimeji, M. (2018). Using Arts-Based Learning as a Site of Critical Resistance. In N. N. Wane & K. L. Todd (Eds.), *Decolonial Pedagogy: Examining Sites of Resistance, Resurgence, and Renewal* (pp. 93–112).

Taylor, Crystal; Wei, Qinghong. 2020. "Storytelling and Arts to Facilitate Community Capacity Building for Urban Planning and Social Work" *Societies* 10, no. 3: 64.  
<https://doi.org/10.3390/soc10030064>

## ***II. Making a Digital Story***

➤ **Due Sunday Nov 12: Draft of final project for peer review**

**T. 11/14:** In class trouble shooting on draft of your final project with QH and FM)

**Th. 11/16:** In class student peer review (Final project draft)

**Nov 22 to 24 NO CLASS Fall break—Thanksgiving**

**T. Nov 29:** In class student peer review (Final project draft)

➤ **Due Nov 30<sup>th</sup> 11:59pm: Final project (max 5 minutes deliverables)**

**Th. 12/1 and T. 12/6** Final presentations