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Critical Literacy and Identities in World Language Education: Telling Reflective Stories of Digital Storytelling

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**CRITICAL LITERACY AND IDENTITIES IN WORLD LANGUAGE EDUCATION:
TELLING REFLECTIVE STORIES OF DIGITAL STORYTELLING**

A Dissertation Presented

by

KEIKO KONOEDA

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

February 2016

College of Education
Language, Literacy and Culture

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DEDICATION

To my parents who taught me the love of language and teaching

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ABSTRACT

CRITICAL LITERACY AND IDENTITIES IN WORLD LANGUAGE EDUCATION:

TELLING REFLECTIVE STORIES OF DIGITAL STORYTELLING

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This paper explores a digital storytelling project in world language education conducted as critical literacy (Janks, 1991; 2000). Digital storytelling here entails the analysis and production of short videos (called digital stories) that tell a storyteller's personally significant experience by digitally combining a voice-over, images, and music. In other words, this study theorizes digital storytelling in a world language as pedagogical opportunities to examine the effects of language in use and to transform their relations to language through the production of and reflection on "identity text" (Cummins et al., 2005). Two areas of guiding questions were: the design process and the range of identity options that the storytelling and its reflection makes possible.

This study took a narrative case study of seven students who participated in a digital storytelling project in a low intermediate college Japanese course in the U.S. where the author was the instructor. The two primary data sources are the participants' digital stories and reflective narratives. Additional data sources include instructional materials and the participants' in-process drafts and reflective

writings. Two methods of data analysis were used: inductive content analysis for the recurrent themes and discourse positioning analysis for the interactional achievements (Davies & Harré, 1990; Wortham, 2001).

The analysis indicated the purpose-driven use of various resources in different stages of digital storytelling, such as different aspects of the sample stories that matched their personal investment in storytelling. Academic literacy in other languages, meta-linguistic awareness, and media awareness also affected their design processes. They reported the use of iconic and symbolic images with different intents and effects respectively. These multimodal resources afforded multi-sensory engagement.

The analysis also indicated the participants' positionings of other characters to create identity positions for their old selves in the digital stories. The participants' shifting relations to the digital storytelling project were observed in their interview tellings as a series of assigned tasks and an "owned" project revealing the sense of agency. However, participants had different range of positions, suggesting the need to further consider the multiple layers of discourses that participants engaged. This adds to our understanding of shifting identity affordances.

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CHAPTER 1

INTRODUCTION

Background

What can classroom language learning mean to the students in the lives of students beyond the classroom walls? In my career as a language educator I have struggled to define classroom language learning in terms of its sociocultural context. My first teaching position was in a classroom of English as a foreign language at a private women's junior and senior high school in Tokyo, Japan. There I felt pulled in two polarized directions: either to follow the textbook and tests by focusing on syntax and lexicon of English language, or to focus instead on the students' lives. In language classrooms, I felt pressure to teach knowledge and skills without listening to what the students had to say about using English. I felt that this skill-focused teaching contradicted my humanist philosophy of education.

After I became interested in the multilayered sociocultural context surrounding any language classroom through my master's coursework, I revisited the high school to ethnographically explore the meanings that the students attached to studying English for my capstone project (Konoeda, 2005). Ethnographic interviews complemented with participant observation uncovered the shifting and competing meanings of learning English in this particular context. I discovered that the study of English and power were inseparable; there was a hegemonic belief in English study, and that it was based on the status of English as a highly-valued school subject and the role of English tests as a gatekeeping device in university admissions. A good performance on English tests worked as "symbolic capital"

(Bourdieu, 1991) that widened or limited the career options of the students. On the other hand, students talked about English as offering new “imagined identities” (Early & Norton, 2012) as speakers of English in a variety of imaginary future contexts outside of Japan. They imagined their idealized future selves speaking English, traveling the world or conducting business with non-Japanese speakers. This larger contextual view of language study provided by student perspectives was essential in uncovering the discourses surrounding the classroom that both afforded and limited the identity options from which students took up.

The context of Japanese language education at a U.S. college contrasts with that of high school English education in Japan in some ways. They are similar in that both languages are not spoken in the immediate community; in other words, they are “foreign languages,” and here I call them “world languages.” However, they are different in their symbolic capital, as well as in students’ imaginations of the language and culture. In recent years, many students of Japanese come to college Japanese classrooms with varied interests, desire, and expertise in Japanese popular culture, such as cartoons (*anime*), comic books (*manga*), dramas, music, fashion, and video games (Parker, 2004). This pop culture engagement has become a source of a wide-ranging knowledge of and identities for students of Japanese language in U.S. colleges (Fukunaga, 2006; Ohara, 2011). I started exploring critical approaches to world language in this background, hoping to capitalize on such literacies outside of the classroom (Heath, 1983) as productive resources for language education and to build on students’ lived experiences (González, Moll, & Amanti, 2005).

Critical Approaches to Teaching Languages

Critical approaches to language teaching attend to the relationship between language and power. Such approaches attempt to teach “not only the communicative and cultural aspects of language, but also the often implicit political and ideological issues related to language,” because “the foreign language classroom can either reinforce negative language attitudes and prejudices, or can be used to empower students to better understand the social roles of language in society” (Reagan & Osborn, 2002, p. 51). They aim to create relevance to students’ lives through teaching what can be accomplished with language (Janks, 1991).

Linguistic and Cultural Norm in Language Education

In their synthesis of critical approaches to world language education, Kubota and Austin (2007) discuss three major areas of attention, one of which is the linguistic and cultural norm. In the context of Japanese language education, the linguistic norm tends to be a constructed ideal “Standard Japanese,” which is often the only sanctioned linguistic variety in the classroom. This glosses over the geographical, socioeconomic, generational, subcultural, and gendered varieties of Japanese (for critical works, see Kubota, 2003; Matsumoto & Okamoto, 2003; Ohara, Saft, & Crookes, 2001; Sato & Doerr, 2008; Tai, 2003). The choice of a language variety, a part of how you do the speaking and writing, is an essential part of an “identity kit” (Gee, 1990). Therefore, limiting the language choice to a standard could hinder the development of a learner’s identities in the language. A related issue is the concept of “native speakers” as the source of this linguistic norm, which leads to a deficient view of learners as imperfect speakers (Doerr & Kumagai, 2009;

Kinoshita Thomson, 2010). An alternative perspective considers learners to be communicators who design their languages, selves, and future with the resources of multiple languages, cultures, and literacies (The New London Group, 1996).

This alternative perspective is empowering when we reflect on what kinds of communicators the language education should aim for in a present-day diverse, complexly unequal, and constantly changing world (Gee, 2000b). Kramersch (2014) also argues that taking into account such a social context of world language education “requires us to focus less on predetermined, stable, predictable facts of a linguistic, functional, or cultural nature, and more on such fluid discourse processes as comparison, contrast, analysis, interpretation, inferencing, and de- and recontextualization” (p. 308). Critical approaches help students to read not only the “word” but also the “world” (Freire & Macedo, 1987) by engaging students in the analysis and interpretation of the place of the language and culture in their social, historical, and political world (Kramersch, 2014).

Identities in Language Education

Attending to learners’ identities is vital in critical approaches to language teaching as it offers “ways to see the individual language learner situated in a larger social world” (Norton, 2014, p. 61). Using Moje & Luke’s (2009) metaphor of “identities as positions,” Norton defined identities as “the diverse positions from which language learners are able to participate in social life.” The analysis of these positions helps us to see “how power in the social world affects learners’ access to the target language community” (2014, p. 61) and to understand how this consequently offers the opportunity to use the language.

The underlying theory of identity here comes from poststructuralist feminist perspective that sees identities as multiple, non-unitary, shifting, and the site of struggle. According to this view, different contexts allow for a different range of identity options that offer “enhanced sets of possibilities for social interaction and human agency” (Norton, 2014, p. 65). In other words, “pedagogical practices have the potential to be transformative in offering language learners more powerful positions than those they may occupy either inside or outside the classroom” (ibid.).

In critical approaches to language education, students’ identities become one of the resources in negotiating power relations. Kumagai (2007) examined “moments of tension” in an ethnographic study of an intermediate Japanese language classroom in a U.S. college. What she called “moments of tension” happened when a highly stereotypical, essentializing, and static representation of Japanese culture and people “invoked a variety of unintended issues by forcing the students into particular reading positions” (p. 110). In such moments, even though students are positioned as a particular reader, they resisted such a positioning and attempted to take the initiative of the classroom discussion, contrary to the instructor’s agenda.

Critical Literacy

Critical literacy offers an intentional design in integrating the discussion of power into language education. Drawing on two models: Janks’s interdependent model of critical literacy (2002; 2010) and the New London Group’s pedagogy of multiliteracies (1996), I define critical literacy as a view of language as instrument of power through which people position themselves and others, and pedagogical

practice that raises such awareness, encourages analysis of the effects of language, and makes space for informed and purposeful design. Critical literacy pedagogy as is defined in this paper aims to foster a critical awareness of language in context and a transformative language use. However I refrain from calling these objectives ‘critical literacy,’ in order to avoid defining critical literacy as if there is an autonomous competence outside of its context (See Street, 1984, for the criticism for autonomous model of literacy). Instead, I reserve ‘critical literacy’ as a theory of language and an orientation to literacy pedagogy.

Grounded in such view of language as instrument of power and pedagogy as potentially transformative space that encourages awareness raising and re-designing of literacies, Janks (2002; 2010) and The New London Group (1996) proposed balanced pedagogical models of critical literacy pedagogy consisting of four orientations. These four are not linear stages, but could inform the same activity simultaneously. For a successful form of critical literacy pedagogy, all the components are required, because they depend on each other.

Jank’s interdependent model of critical literacy consists of four orientations: “Domination,” “Access,” “Diversity,” and “Design.” As I explain in the following paragraphs, these are similar to the four components of the pedagogy of multiliteracies: “Situated Practice,” “Overt Instruction,” “Critical Framing,” and “Transformed Practice.”

Janks’s first orientation, “Domination,” recognizes language as powerful means of maintaining and reproducing relations of domination. This perspective examines language use for its ideological discourse functions that position different

groups differently (Fairclough, 1992), offering certain kinds of identities as readers of such text. “Critical Framing” in the pedagogy of multiliteracies echoes this orientation in examining values, ideologies, and interests in a particular use of language. This necessitates taking a step back from a text to locate it in its social, political, cultural, and economic context, to examine whose interests are served.

Janks’s second orientation, “Access,” argues that critical approaches need to ensure students’ access to the dominant language variety, knowledge, genres, modes, and cultural practices. Janks contends that “Access” needs to occur together with the critique of “Domination,” because “Access” without the “Domination” orientation leads to blind assimilation. Critical approaches engage students in analyzing the ideological consequences and inner workings of linguistic and cultural norms. This engagement makes it possible for students to access and critically appropriate the norm. This echoes “Overt Instruction” in the pedagogy of multiliteracies that entails providing metalanguage for the purpose of developing learners’ thoughts and actions, in order for them to develop better control and critique of texts.

The third orientation, “Diversity,” attends to differences as productive power. Drawing on the works of New Literacy Studies that uncovered the diverse “ways with words” (Heath, 1983) and the theory of multiliteracies that highlighted multilingual, multidialectal, multicultural, multimodal, and multimedia literacies (The New London Group, 1996), “Diversity” takes up the variety of literacies that students engage in at home and in local communities. This echoes with “Situated Practice” in the pedagogy of multiliteracies which encourages educators to build on students’ diverse literacies outside of school. This also works in balance with other

orientations; “Diversity” becomes creative resources, only with the critique of “Domination” that often belittles non-dominant literacies (e.g. vernacular and non-standard literacies, languages with lower social status) and the “Access” that encourages critical appropriation of the dominant language and culture. According to Janks (2002; 2010), “Diversity” without “Access” and “Domination” orientations leads to uncritical celebration that ghettoizes students and reproduces the unequal relations of power.

The fourth orientation, “Design,” looks to opportunities for transformative language uses. Making use of “Diversity” as a resource, critical approaches encourage students to “Design” their language use and their identities (The New London Group, 1996). The interdependent model posits that “Design” is only transformative when it is informed by the critique of “Domination,” the provision of “Access,” and the recognition of “Diversity.” This echoes “Transformed Practice” in the pedagogy of multiliteracies, which entails using a language for our own purposes in an informed, purposeful manner, with an awareness of what systems of resource they are using, and whose interests they are serving.

I see such text produced in “Design” as what Cummins et al. (2005) calls “identity text.” According to Cummins et al. (2005), an identity text is “the products of students’ creative work or performances carried out within the pedagogical space orchestrated by the classroom teacher” (p. 5). Students invest their identities in the creation of texts, which can be in any mode(s), created with or without the assistance of digital technologies. Students often receive affirmation of their identities by their audience because such a text “holds a mirror up to students in

which their identities are reflected back in a positive light” (ibid.). Cummins et al. argues that this investment and affirmation of “Diverse” identities by marginalized students to be essential for them to gain “Access” to positive identities and to appropriate the dominant language and culture.

Digital Storytelling as a Form of Critical Literacy

I see digital storytelling in world language education as one potential form of critical literacy pedagogy that culminates in the production of “identity text” (Cummins et al., 2005).

Digital storytelling entails the production of a short 3-5 minute video of personal narratives called digital stories. Although the stories are storytellers’ individual products, storytellers work in collaboration to brainstorm, draft, and prepare them. They create digital stories typically on a computer, combining an audio file of their narrative voice recording with their chosen music and images. It is a form of alternative media production where any ordinary person becomes a multimedia producer. This type of storytelling has a variety of benefits in the context of world language education: a multimodal composition (as opposed to a typical privileging of the linguistic mode), a meaning-focused, creative language use (as opposed to the over-preoccupation in accuracy, Konoeda, 2012), a personal meaning-making with language (as opposed to the decoding of authoritative texts), identity investments and affirmation (Cummins et al., 2005), a reflection on language and media use, to name just a few.

Digital storytelling has several promising potentials for critical literacy. The most salient feature of digital storytelling is that it is a real world literacy practice

that people engage in for authentic purposes. This nature has two benefits. First, bringing a digital story created for non-pedagogical purposes into the world language classroom for analysis allows students to examine language use as social practice. This has an affordance to raise students' awareness of language as instrument of power, because these digital stories are artifacts of purposeful language use in an authentic communicative context. They carry not only literal meanings that students can comprehend but also explicit and implicit messages that affect the audience. Second, being a real world literacy practice affords an opportunity for students to produce their own digital stories as transformative re-designing with purposes of impacting others through their language use. Students may participate in the community of digital storytellers by creating and publishing their stories. Participation in such literacy practice of media production affords potentials to put the awareness to use, to take up a new identity as purposeful users of the language, and to reflect on the effects of their digital story designs.

Furthermore, the genre, mode, and media features of digital storytelling align with critical literacy perspectives. First, it exemplifies a genre of personal past narratives, which is highly valued in the context of world language education. It is one of the language functions that ACTFL's Proficiency Guidelines require of Advanced level speakers (American Council on the Teaching of Foreign languages, 2012). Digital storytelling in the past personal narrative genre, when scaffolded properly, can facilitate the mastery of this genre, thus providing "Access" to a high-stakes genre. Second, it is a multimodal text, which broadens the notion of language and literacy in world language classrooms, more on which I write in the next

chapter. Lastly, it is a media format of moving images that contemporary students are immersed in. This allows building on students' strength and investing into a media format with high symbolic capital in their communities.

Using digital storytelling in a world language classroom, however, does not automatically become critical literacy pedagogy, even though it has these promising features. Many implementations in world language classroom focus heavily on the production and celebration of students' digital stories, without highlighting the social effects of such stories that position the storyteller and the audience in certain ways. In fact, digital storytelling projects in my early years had not taken advantage of such affordances.

In the Fall of 2012, I redesigned the pedagogical procedure of a digital storytelling project in an intermediate Japanese course at a U.S. college, informed by Janks's (2002; 2010) orientations of critical literacy, and to take advantage of digital storytelling as social practice.

First, the project started with the viewing and analysis of two digital stories in Japanese found on YouTube. Using these texts from a real life literacy practice, students sought to make sense of not only the language and storyline but also the contexts of production and distribution. This was for the purpose of drawing students' attention to "Domination." Students were invited to discuss the possible purposes of digital storytelling and publication on YouTube, the likely worldviews of the two storytellers, and the possible "reading" positions that these digital stories offered to their "readers."

Second, students were scaffolded in the examination of the past personal narrative genre. This was designed to provide “Access” to the genre of telling a past narrative. Students were guided to analyze and make sense of the sample story’s sequential organization in a descriptive manner.

Third, multimodal nature of digital stories was highlighted in the analysis of the pictures and music of the sample stories. Students were encouraged to discuss the effects of visual and music choice, as well as of the orchestration of multiple modes. This was for the purpose of promoting “Diversity.”

Lastly, students were each guided in their production of their digital stories (“Design”) through workshops, sharing ideas and learning technology tools, which culminated in the presentations of their videos and the reflections on the process and the products.

Purposes of the Study

This study examines this digital storytelling project informed by critical literacy. Taking the case of the redesigned project in the Fall of 2012, I specifically explore 1) the students’ “Design” processes in digital storytelling and 2) the range of identity options that the project and the students’ reflections of the project made possible to the students. The following are the two research questions.

1. What do the “Design” processes look like in this critical-literacy-informed digital storytelling project in world language education? In other words, how do the students make use of a variety of resources in creating their digital stories? And what do the variety of resources allow the students to accomplish?

2. What identity positions are made available to the students through this critical-literacy-informed digital storytelling project, both in designing digital stories and in reflecting on them?

Significance of the Study

This study is significant for its potential to 1) complicate the understanding of digital storytelling in world language education and 2) advance the analysis of digital narratives and meta-narratives as social practice.

First, this study complicates our understanding of digital storytelling by exploring what it means for multilingual and multicultural learners to read and write stories multimodally. A few research studies have explored the implementation of digital storytelling in world language education (reviewed in Chapter 3), but they are not from critical literacy perspectives. This study takes into account the multilingual storytellers' literacies in other languages and attempts to tease out the learning affordances when the students tell multimodal stories in their second language. This study also advances our understanding of the relations between the students' language practice and their identities.

Second, analyzing digital stories and post-storytelling reflective interviews as a dialogic social interaction would be significant for future research studies.

Although the curricular context and intended audiences shape the digital products in language classrooms, studies in world language education have a tendency to analyze the digital products out of their context, with exceptions in a few notable research studies (Davis, 2005; Hull & Katz, 2006; Vinogradova et al., 2011; Vitanova,

2013). This study analyzed digital stories as narratives that were constructed in concrete contexts for a certain audience.

Similarly, although research interviews are discursive events themselves from constructivist epistemology, many studies of learner narratives in applied linguistics only report the represented content and not the subject positions that are co-constructed in the interview itself (Talmy, 2010; 2011). This study took up such a criticism and analyzed both represented and interactional positionings in the interview from sociocultural theories informed by Bakhtinian and poststructuralist feminist theories (Wortham, 2001).

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter presents the theories in two areas of identity and multimodality that I draw on in order to explore the world language students' design of digital stories as multimodal "identity texts" (Cummins et al., 2005) and to explore the identity options the digital storytelling project and the reflective interview offered.

In the first section, I present the perspectives on identity as related to language learning, grounded in poststructural feminist theories and Bakhtinian theories that view identities as performative, discursive, and inseparable from power relations that come with certain rights and duties. In the second section, I present the perspectives on multimodality and media as contemporary literacy practice. I draw on two complementary perspectives of social semiotic theories and critical media studies; the former provides the perspectives and tools for textual analysis as designers' interested action, while the latter embeds the former in the analysis of the sociocultural contexts of the text production and consumption. I conclude the chapter with the types of questions and research methods based on these theoretical perspectives in combination that I take up in my study.

Identity, Language, and Language Learning

As I wrote in Chapter 1, I see that identities provide analytical lenses as "ways to see the individual language learner situated in a larger social world" (Norton, 2014, p. 61). I view identity positions to be made available in discourses, drawing on the metaphor of "identities as positions" (Moje & Luke, 2009). The

position that the students understand themselves to be situated in has an impact on “the right to speak and be heard” (Norton & Toohey, 2011, p. 437).

Although “identity” has been theorized in a variety of ways, I follow broadly sociocultural and especially poststructuralist feminist perspectives, which view identities not as a given category but as connected to people’s performances in society. Gee (2000a) explained identity as “being recognized as a ‘certain kind of person’ in a given context” (p. 99), which falls on a continuum of ascription (i.e., others give a label to a person) and achievement (i.e., a person performs and is recognized as having such an identity). In this understanding, a person is recognized as a “certain kind of person” because the combined ways that a person speaks (or writes), acts, uses one’s body, dresses, feels, believes, values, and uses objects, tools, or technologies fit a recognizable kind of person in the Discourse (Gee, 1990; 2000a). This view of individuals in discourses derives from poststructuralist feminist theory of subjectivities that decenters the individuals and broadens the scope to the discourses.

Poststructuralist Feminist Theories of Individual and Language

Instead of presupposing an individual to have an essential, unique, fixed, and coherent core, poststructuralist feminist theories view an individual to be “diverse, contradictory, and dynamic; multiple rather than unitary, decentered rather than centered” (Peirce Norton, 1995, p. 15). Such decentered individuals are situated in multiple discourses, and thus have multiple identities that poststructuralist feminist theorists call subjectivities (Norton, 2000; Norton & Toohey, 2011; Peirce Norton, 1995). Weedon (1987) defined subjectivities as “the conscious and unconscious

thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world” (p. 32). They see that identities, experiences, and language are integrally connected. Language mediates our understanding of who we are and what we experience. These identities are also “constantly being reconstituted in discourse each time we think or speak” (Weedon, 1987, p. 33). This view that one’s senses of self are fluid and are mediated through discourses opens up identities to change (Weedon, 1987). Based on this view that language mediates one’s sense-making, one’s experience itself has no fixed meaning. Instead, it gains meaning through articulation in language, and these meanings are partial and temporary, always open to change in future representation. As Weedon (1987) writes:

Language offers a range of ways of interpreting our lives which imply different versions of experience. In the process of interacting with the world, we give meaning to things by learning the linguistic processes of thought and speech, drawing on the ways of understanding the world to which we have access. (p. 85)

One pedagogical approach based on this conception of discursive understanding of self and experiences is Kamler’s (2001) critical writing pedagogy. Kamler theorized that critical writing pedagogy aims for the transformative shift in subjectivity through the reflective rewriting of one’s experiences. Such pedagogy is “interested in the ways a writer’s personal experience can be represented in text, in the shifts in subjectivity that are made possible through rewriting and re-imagining the text” (Kamler, 2001, p. 47). From this understanding of critical literacy, rewriting is “not only crafted to produce a better text, but to produce new practices that serve the writer’s life purposes and challenge the communities in which she lives” (p. 182).

Bakhtinian Theories of Individual and Language

Bakhtinian theories add the sociohistorical nature of language use to this discursive view of identities and language. Language not only represents our subjectivities and experiences. Language is always multi-voiced (Wertsch, 2001) because its use carries the discourses of the voices from previous usages. Therefore it is inherently dialogic in that it is a response to the language used in the past, and yet is also in dialogue with future language use (Bakhtin & Holquist, 1981; Hall, Vitanova, & Marchenkova, 2005; Wortham, 2001). In other words, language use is a product of the past and a shaper of future language use. There is even another layer of interaction, where the speakers and listeners position themselves and each other in certain discourses. In his approach to the analysis of personal narratives, Wortham (2001) wrote:

For Bakhtin, then, every utterance contains "two texts" (1961/1986, p. 107). That is, people cannot interpret represented or narrated content alone. Interpretation of an utterance also requires construal of a second, interactional level, because the words used in any utterance have been spoken by others. Particular utterances or configurations of utterances are often associated with particular social groups because certain types of speakers characteristically use a particular type of utterance... Interpreters must attend not only to the represented content of speech but also to the position taken by the speaker in saying what he or she says. (p. 21)

As in this quote, Bakhtinian perspectives understand that speakers construct identities with both what they say ("represented or narrated content") and how they say it (i.e., certain way of speaking associated with social groups). Identities of a "certain kind of person" are constructed through the "voices" that the speaker appropriates (i.e., borrows and adds his or her own voices) through recontextualization (i.e., moving from the original context to a novel context).

Positioning Theory

Positioning theory builds on both poststructuralist feminist and Bakhtinian perspectives of identities, and attempts to uncover multi-layered dialectical identity work of positionings (Norton, 2014). Discourses provide subject positions for individuals to choose from, which provides the vantage point in story lines. At the same time, individuals consciously or unconsciously place themselves and other participants jointly in story lines (Davies & Harré, 1990).

With the goal to “more clearly identify the mechanisms through which linguistic and social processes become reified as observable products that may be glossed over by others as ‘identities’” (De Fina, Shiffrin, & Bamberg, 2007, p. 7), positioning scholars examine the four levels of positioning that together construct one’s identities: 1) relationships between the speaker and the narrated event (i.e., story content), 2) relationships between the speaker and the listener, 3) relationships among the story characters, and 4) relationships to dominant ideologies and social practices in Discourse (Gee, 1990).

Investment, Identities, Capital, and Ideologies

Norton’s concept of investment connects identities and language learning from poststructuralist feminist perspectives (Norton, 2000; 2014; Norton & Toohey, 2011; Peirce Norton, 1995). Norton problematized the static construct of “motivation,” and proposed the construct of investment in order “to make a meaningful connection between a learner’s desire and commitment to learn a language, and the language practices of the classroom or community” (Norton & Toohey, 2011, p. 415). Norton (2000; Peirce Norton, 1995) argued for the need to

attend to students' agency and the limiting effects of power structures, illustrated with the case studies of immigrant women in Canada who were highly "motivated" to learn English but, when they faced inequitable power relations, did not "invest" in the social interaction at their workplace or in the classroom language learning.

Darvin and Norton (2015) proposed a model that situates investment in the intersection of identity, ideology, and capital. This was for the purpose of placing investment in a larger social context, in order to highlight the nature of identity as "a struggle of habitus and desire, of competing ideologies and imagined identities" (p. 45). They argued that the interrogation of an ideology, or "dominant ways of thinking that organize and stabilize societies while simultaneously determining modes of inclusion and exclusion, and the privileging and marginalization of ideas, people, and relations" (p. 44), allows for a closer examination of power at work and its works of positioning people. By looking at investment in a context of ideological discourses, they argue that the question of investment encompasses wider questions of the positioning by the discourse, the power relations of such positioning, and people's reactions to the positioning.

At the same time, they argue that examining symbolic capital (Bourdieu, 1987) allows the analysis of what investments language students make using their capital from one context (e.g., economic capital, language skills, and social networks) and expect a certain return in the new context. Investment, when understood as an economic metaphor, makes one question the capital that students have and the imagined symbolic capital that they gain as benefits of investing their time, energy, emotion, and identities in language learning.

Identity Positions in Foreign Language Study

Although some scholars argue that foreign language study does not lead to construction of new identities in the language of study except in rare cases of advanced students or those who live in the community of foreign language speakers (c.f., Block, 2007), Kramsch (2010) argued that there are subjective dimensions of foreign language study, which impacts language students' identities. Drawing on foreign language students' memoirs, she argued that precisely because a foreign language is studied in isolation from the immediate community, it is a "potential medium for the expression of their innermost aspirations, awareness, and conflicts" (p. 4). Students can imaginatively desire a different reality and may find "a new mode of expression that enables them to escape from the confines of their own grammar and culture" (p. 14).

In a context where popular media from foreign countries is readily accessible, media is a potential site of negotiation and construction of identities for foreign language students. Ohara (2011) explored the wider range of identity options that Japanese popular media provides to the students of Japanese. The first-year students in the study paid attention to a variety of speech styles of cartoon characters and appropriated gendered language use for themselves in skit presentations. Even beginning level students of Japanese were found to be forming their identities as speakers of Japanese as a result of their Japanese media consumption.

Multimodal Media, Identities, and Positionings

With the advancement of information technology, the literacy in “new times” is becoming further multimodal (Kress, 2003; New London Group, 1996). Multimodal literacy is the use of multiple modes of representation and communication such as “image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects” (Kress, 2010, p. 79). Multimodality has two important aspects regarding our view of language: its partial meaning in multimodal texts and its internal multimodality. First, multimodal theory of literacy views that the linguistic meaning is only a part of the meanings made through the “orchestration” of “multimodal ensemble” (p. 162). As the multimodal texts make meanings across modes, within a mode, and between modes, the examination of all modes are necessary to interpret their full meaning-potential. Second, multimodal theory views language itself as multimodal. For example, writing makes use of a variety of meaning-making resources, such as font size, font type, position on a sheet, and sequencing, each of which has meaning-potential. Similarly, spoken language is also a multimodal system in its uses of “pace, pitch-variation, rhythmic variations, [and] tone of voice” (p. 186). Such an approach to understanding language as a multimodal system “requires factoring-out” (p. 193) of meaning-making modes in language use. This complicates research on language use, necessitating an analysis of how a variety of resources in language (e.g., font size, font type, pace, pitch) contribute to a learner’s potential to make meanings.

One of the ways that the relationships between language and identities are captured is the concept of “designing” in Kress’s social semiotic theory. It expresses

not only its multimodal nature, but also the intentionality of the meaning-maker. Kress (2010) posits that a designer is motivated in composing or interpreting with purpose, imagined audience, power, affect, available resources, apt mode, and media. The act of designing reconstructs the social environment and the resources for meaning-making. Therefore, the designer's potential for producing meaning has altered, and the subjectivities of the designer, or "who he is and who he can be" (Kress, 1996, p. 237), undergoes a change. In short, language users' identities are reconstructed and renegotiated by the act of designing (The New London Group, 1996).

There are two major theoretical perspectives that have been used to study multimodal literacies: social semiotics and situated literacies. In a synthesis of different approaches to the analysis of multimodal literacy, Jewitt notes that social semiotics perspectives see signs (e.g., talk, gestures, and text products) as "residues of a sign-maker's interests" (2009, p. 30), and, therefore, their primary analytical focus is on the sign-maker's choices of semiotic resources in a particular context. Placing the sign-maker at its center, they view a multimodal sign as "a window onto its maker" (ibid.). In other words, the analysis of the signs helps us uncover the sign-maker's "interpretive and design patterns and the broader discourses, histories and social factors that shape them" (ibid.).

Identities are strongly connected to multimodality not only in the interests of the sign-makers but also in the sensory nature of multimodal signs. Multimodal approach recognizes that human beings are embodied subjects whose senses of sight, touch, feeling, taste, and hearing are fundamental to our sense-making (Kress,

2010; Stein, 2004). Language users make meanings as interested action using such embodied semiotic resources that “carry memory, history, and affect” (Stein, 2004, pp. 104-5).

This raises under-examined issues related to analyzing multilingual and multicultural designers’ texts. When sign-makers’ choices are interpreted, we need to pay attention to the resources that sign-makers draw on. The resources that multilingual sign-makers have in making their choices may be vastly different from that of monolingual sign-makers. To begin with, designers in a second language may not have the full range of linguistic system in the second language to choose from. At the same time, they have additional resource of linguistic system(s) in their first language(s). The same is true about visual, aural, and multimodal systems, as these are culturally constructed. In addition, the memory, history, and affect of semiotic resources would be varied in the diverse communities that multilingual and multicultural designers have inhabited. These issues suggest the need to examine multilingual and multicultural designers’ designs based not on the insights gained from the studies on monolingual designers’ designs, but from these multilingual and multicultural designers’ design patterns and their perspectives.

While social semiotics theories tend to examine multimodal texts for their producers’ motivated designing, scholars from situated literacy perspectives have criticized this text-centric approach and argued for ethnographic methods to examine the literacy practices that involve multimodal texts. For example, Bazalgette and Buckingham charged that “a social semiotic analysis typically infers the intentions of the text’s producers and makes assumptions about its meaning

based simply on an analysis of the text itself” (2013, p. 99). Anderson (2013) contrasted two scholarly approaches to multimodality and examined their different priorities in methodology. While social semiotics approach (based on Systemic Functional Linguistics) examines texts for their meaning potential, situated literacies approach examines social practices around text. Leander and Boldt (2013) criticized social semiotic theories of multimodality for domesticating bodies as rational, and instead, highlighted the embodied, spontaneous, non-representational, and affective natures of multimodal media engagement. These studies argue for the need to examine the processes where such multimodal texts are produced and consumed. I take up these criticisms, and analyze not only the multimodal final texts but also the social practices of producing and consuming texts through the analysis of drafts in production and reflective interviews.

These approaches attend to the discourses around the texts, while decentering the designers’ interests. The examination of the discourses allows for critical questions of the contexts in which the texts circulate, the positioning works of the audience by the media texts, and the diverse audience’s responses such as identification and resistance. Lemke proposed extending social semiotic analysis “from those which look at single works to those which look across transmedia clusters, and from those which focus on the formal features of the media themselves, to ones which place the experience of media within a political economy and a cultural ecology of identities, markets, and values” (2009, p. 140). My approach resonates with Lemke’s proposal to “extend” social semiotic analysis rather than discard it. Through the analysis of patterns found across seven participants’ cases, I

analyze the discourses that circulate the foreign language classroom in a U.S. college as well as the participants' diverse responses.

Scholars of critical media literacy (c.f., Alvermann & Hagood, 2000) have studied the relationships between popular multimodal media and viewer' identities. They understand that multimodal media convey a certain worldview that consists of and omits certain kinds of people, thus offering certain positions that the viewers can take up in order for them to take pleasure in the media. The media texts are interpreted differently in relation to the audience's different situations and positioning (e.g., adult, child, teenager, male, female, race, ethnicity, socio-economic status) and cultural contexts (Luke, 1997; Alvermann & Hagood, 2000).

Studying World Language Students' Identity Texts and Positioning

These theoretical perspectives on identities and multimodality help refine the two research questions that I posed in Chapter 1. In the following, I repeat the questions, and give extended questions guided by the theoretical framework.

1 What do the "Design" processes look like in this critical-literacy-informed digital storytelling project in world language education? In other words, how do the students make use of a variety of resources in creating their digital stories? And what do the variety of resources allow the students to accomplish?

1.1 What do world language students' choices of semiotic resources suggest about their interests in designing their digital stories, seeing these stories as "residues of a sign-maker's interests" (Jewitt, 2009, p. 30)? How do these interests match their explanation of their designing process in the reflective interview?

- 1.2 How are these interests in designing related to each student's investments in the study of world language and in this specific project? What benefits of investment do students perceive, and to what kind of learning can their capital give access (Darvin & Norton, 2015)?
- 1.3 What do world language students' digital stories suggest about the bodily and sensory aspects of multimodal designing? How do their "innermost aspirations, awareness, and conflicts" (Kramsch, 2010, p. 4), memories, histories, and affect (Stein, 2004) become resources in designing?
- 1.4 How does the context of this particular digital storytelling project shape the students' design interests? What discourses predispose the students to certain ways of thinking, acting, and speaking (Darvin & Norton, 2015; Gee, 2000a)?
- 2 What identity positions are made available to the students through this critical-literacy-informed digital storytelling project, both in designing digital stories and in reflecting on them?
 - 2.1 At the level 1 (De Fina, Shiffrin, & Bamberg, 2007) of the relationships between the speaker and the narrated event (i.e., story content), how do the students of world language talk about their digital storytelling project process in the interview? How do they evaluate their process? What range of identity positions is available for students in the reflective interview?
 - 2.2 At the level 2 of the relationships between the speaker and the listener, how do the participants and the interviewer position themselves and each

other in the interview? How does this affect the range of identity positions in telling the reflective narrative of the digital storytelling project process?

2.3 At the level 3 of the relationships among the story characters, how do the world language students position their old selves and other story characters in their digital stories? What identities are reflected in this identity text (Cummins et al., 2005)? How does this (re)writing allow for “shifts in subjectivity that are made possible through rewriting and re-imagining the text” (Kamler, 2001, p. 47)?

2.4 At the level 4 of the relationships to dominant ideologies and social practices in Discourse, what discourses impact the ways the participants tell in the digital story and in the interview?

Answering each of these questions will produce a layered discursive account of both the learners’ textual production and the learners changing dynamic relation to the production. In the next section I will review research studies on digital storytelling for language learning in order to situate and inform my study.

CHAPTER 3

REVIEW OF RESEARCH STUDIES

Digital storytelling as a technology-integrated pedagogical project is relatively new to language classrooms, but is rising in popularity (Godwin-Jones, 2012). This chapter reports on the review of research studies on digital storytelling for language learning. To situate myself as a reviewer, I bring my subjectivities as a teacher of Japanese language and as a researcher enthusiastic about the potentials of digital storytelling for language learners. As a researcher, I am interested in language learners' media consumption and production, as I believe that language learners assume new positions to engage with the target language and culture in ways that are more agentive than in classrooms using traditional literacies.

For these reasons I examined recent research studies of classroom case studies where language learners engaged in digital storytelling as a part of the curriculum. In order to make clear the trends in the research studies, to situate my study in the context of research studies, and to inform my study, I asked the following questions.

1. What are the areas of research focus in the research studies on digital storytelling for language learning?
2. What research designs do the research studies take, with what strengths and limitations?

In the next section, I describe of the procedure of the literature review before presenting a summary of the research studies.

Method of literature review

The research studies were located through online databases such as ERIC, Education Complete, Academic Search Premier, Communication & Mass Media Complete, Humanities International Complete, MLA Directory of Periodicals, MLA International Bibliography, Social Sciences Abstracts, and Google Scholar. Combinations of key terms were used, such as 'new literacies,' 'multiliteracies,' 'digital,' 'technology,' 'computer,' 'multimodal,' 'multimedia,' and 'media.' I also conducted manual search on select journals of relevance, such as *CALICO Journal*, *Computer Assisted Language Learning*, and *Language Learning & Technology*. In addition, references in relevant articles were also sought for. The criteria for the review were the following.

1. The study needed to be published after 2005 to keep the review current.
2. The article needed to be a case study research article involving systematic collection of data in response to research questions, and not merely a curriculum model or a teacher's anecdote.
3. A case study needed to report on a project where learners created a digital story for language learning.
4. A case study needed to be conducted in language learning classrooms, either English as a second language (ESL), English as a foreign language (EFL), or other foreign language classrooms.

The 15 published studies that met these criteria were case studies conducted in ESL, EFL, and other foreign language classrooms in the U.S. and Australia (Japanese as a foreign language, Spanish as a foreign language), from primarily

universities, but also secondary and elementary schools. The context of the case study and the publication is summarized in the Table 1 below. The studies came from a variety of journals on second language teaching and technology. The year of publication ranged from 2006 to 2014.

Languages & Countries	Course context	Publication
ESL: 6 in U.S.: 6 EFL: 5 in Japan: 2 in Indonesia: 1 in Singapore: 1 in Taiwan: 1 Japanese: 2 in Australia: 1 in U.S.: 1 Spanish: 2 in U.S.: 2	[Institutional level] University: 10 Secondary School: 4 Elementary School: 1 [Course context] Non-credit setting: 3 Part of all skills course: 6 Part of writing course: 4 Part of speaking course: 2	Book chapters: 3 <i>TESOL Journal</i> : 2 <i>CALICO Journal</i> : 1 <i>Computers and Composition</i> : 1 <i>Critical Inquiry in Language Studies</i> : 1 <i>Electronic Journal of Foreign Language Teaching</i> : 1 <i>Innovation in Language Learning and Teaching</i> : 1 <i>Language in India</i> : 1 <i>Language Learning & Technology</i> : 1 <i>Occasional Papers by the Association of Teachers of Japanese</i> : 1 <i>Pedagogies: An International Journal</i> : 1 <i>TESOL Canada Journal</i> : 1

Table 1: 15 case studies on digital storytelling by the language, the context, and the publication

In addition to these 15 studies, I included six studies that did not meet the above criteria (#3 and #4) because these five reported on digital storytelling projects not designed for language learning. However, they were relevant to this study through its contribution to the analysis of multimodal texts (Hull & Nelson, 2005), and their reports on the identity work in digital storytelling (Davis, 2004; Hull & Katz, 2006; Nelson, Hull, and Roche-Smith, 2008; Skinner & Hagood, 2008; Ware, 2006). These six studies shared the same focus research areas, which I will describe in the next section.

Summary of the Research Studies

Because of its short history, the research studies in digital storytelling for language learning are still developing. Therefore, many published studies are exploratory and concerned about its pedagogical design and feasibility. They were also concerned about participants' perspectives and opinions as a part of feasibility.

Besides these exploratory studies, three areas received researchers' attention: students' orchestration of modes in multimodal composition, identity performances in digital storytelling, and the ideological tension that came with conducting a digital storytelling project in specific contexts. In the following four sections, I will give a summary of the points raised in 1) exploratory feasibility-centered papers, followed by the findings in regards to 2) the multimodal meaning-making, 3) the identity performances, and 4) the ideological tensions with digital storytelling in language classrooms. I conclude with the questions that still remain and how my study fit in the context of these research studies.

Benefits and Challenges of Digital Storytelling

Many of the published papers on digital storytelling for language learning explore the feasibility and pedagogical benefits of digital storytelling. These studies come from a variety of contexts (e.g. EFL in Indonesia and Japan, ESL in U.S., Spanish in U.S.), but all agree that creating digital stories in the language of study is a powerful student-centered project that can enhance skills in presentational speaking and process writing, as well as vocabulary knowledge. Afrilyasanti and Bashomi (2011) piloted a case study in an Indonesian secondary school where five selected students created digital stories in English in an experimental workshop

setting outside of regular classes. Using student questionnaires and observation, they report that the students became further motivated to speak in English, expanded their vocabulary, and improved their pronunciation and fluency. Alameen (2011) conducted a classroom case study of implementing a web-based digital storytelling project in an ESL academic writing course at a U.S. university. In this study, students of 18-21 years old admitted to the university but required to take ESL courses due to low TOEFL scores (L1: Chinese, Korean) told web-based digital stories and gave feedback to each other as a part of course assignments. Using the researcher's observation and student questionnaires, the study reports on the student-centered and collaborative nature of the digital storytelling process.

Some studies that report their pedagogical designs, grounded on the Pedagogy of Multiliteracies (New London Group, 1996), highlight the possible advantages of digital storytelling, which encourages students to utilize multiple languages and tap into out-of-classroom communities. Vinogradova et al. (2011) introduced the pedagogical practices of implementing Multiliteracies-informed digital storytelling at an English language center's advanced ESL course that prepares for students' admission into a U.S. university. Using the researchers' observation, journaling, students' products, and interviews, they reported that students (L1: Chinese, Korean, Arabic) explored the power of multimodality, reflected on the use of English and other languages, and incorporated social and academic discourses. Similarly, Angay-Crowder et al. (2013) introduced the pedagogical procedure of implementing Multiliteracies-informed digital storytelling in a summer program in the U.S for middle school ESL students (L1: Spanish,

Bengali, Tagalog). Based on the researchers' observation, they report that the students were encouraged to code-switch in their narrative writing. They also report that some students consulted with their parents and other community members about their heritage culture and the community's social issues while creating digital stories. These Multiliteracies-informed studies suggest the affordances of digital storytelling to bridge languages, literacies, and cultures.

Especially significant for the present study due to the similarity in the curricular context are those conducted in non-English world language classrooms (Castañeda, 2012; 2013; Hayes, 2011; Konoeda, 2012; Oskoz & Elola, 2014), even though a majority of studies that implemented digital storytelling were in classrooms of English language learning. These exploratory and practical papers in world language classrooms highlighted both learning affordances and the challenges of content-centered digital storytelling. I argue that this is significant in world language contexts where the focus on discrete linguistic forms tends to be over-emphasized.

Castañeda (2012; 2013) presented an ethnographic case study implementing a semester-long digital storytelling project integrated into fourth-year Spanish courses at a high school in the U.S. Partnering with a high school Spanish teacher, Castañeda observed, co-taught, facilitated focus group interviews, and implemented questionnaires in order to investigate the students' experiences and perspectives. The researcher reported that digital storytelling was not only an effective communicative task for language students (ten learners with L1 English and Intermediate Low Spanish proficiency and two heritage language learners with

varying Spanish proficiency), but also a catalyst for shifting the students' focus from the form to the content. The author observed an epistemological shift in learners' "understanding of the purpose of the digital storytelling task in the sense that the learners' focus change[d] from the elements of language and technology to a meaningful project as a whole" (2012, p. 44).

Similarly, another classroom case study of implementing digital storytelling projects in an advanced Spanish writing course (Oskoz & Elola, 2014) indicated the significance of the meaning-centered and personal nature of the task. This study came from a university Spanish major capstone course where six students (including one heritage language learner and one native speaker) created digital stories based on one of the academic essays that they had written for the course. Using the students' online journals, questionnaires, reflective writing, and the digital story products, the researchers investigated the genre differences between traditional writing and digital storytelling and the students' perception of digital storytelling for writing development. The study also looked into the students' storytelling process, and reported that the students became personally involved with digital storytelling from the moment they realized the personal importance of their topic, although their realization came at different points in the process.

While Castañeda (2012; 2013) and Oskoz and Elola (2014) report on the studies of digital storytelling as a capstone project in the context of most advanced courses in each institution (e.g., high school, university), other studies report on digital storytelling in the context of second-year low-intermediate Japanese courses at a university in the U.S. (Konoeda, 2012) and in Australia (Hayes, 2011).

Complementing the analysis of students' digital stories and interviews with teacher-researcher's observation, Konoeda (2012) explored creativity in low-intermediate students' digital stories and reported that students borrowed genre structures and fixed expressions from the textbook and the classroom interactions. This study highlighted how the classroom instruction provided resources for learners to tap into and digital storytelling afforded opportunities to appropriate and make such expressions their own.

Similarly, Hayes (2011) reports on digital storytelling in second-year intermediate Japanese courses at a university in Australia. The paper primarily aimed to introduce the pedagogical design of digital storytelling, but it also provided preliminary findings of an ongoing study with questionnaires and interviews. The author argued that the biggest challenge for intermediate learners was expressing their opinions and emotions, which was a major goal of the project. Even though they have come to become proficient at telling a sequence of events, they still found it difficult to state their opinions, emotional responses, and the reasons behind their responses. One of the students in this study said in the interview that he understood that he should not give a mere summary of events, but "found it hard to get an angle on the topic" (Hayes, 2011, p. 296) even with feedback focused on encouragement to elaborate on their emotional responses and opinions. Using Japanese for such a purpose would stretch the students to go beyond simply listing the actions.

To summarize, the recent and exploratory published reports agree that digital storytelling is feasible and advantageous in developing skills in presentational speaking, process writing, and expanding vocabulary in world

language classrooms. The studies also report the additional benefit of being able to tap into the students' lifeworlds (New London Group, 1996). Especially in non-English language classrooms, the focus on a personal life story is reported to function as a catalyst for meaning-centered communication in the target language. This results in challenges to express their life experiences and emotions, which rarely happens in other classroom activities.

Multimodal Meaning-Making in Digital Storytelling

One of the areas that have received attention is the students' multimodal orchestration and their motivations behind the design. Hull and Nelson (2005), Nelson (2006), and Yang (2012) drew on Kress's notions of transformation and transduction (2003; 2010) to analyze the multimodal meaning-making strategies and their effects. According to Kress, transformation and transduction are complementary semiotic processes. Whereas meaning potentials are moved within a mode in transduction (i.e., re-ordering elements within the same mode), meaning potentials are moved across modes in transformation (i.e., re-articulating meanings in another mode).

The groundbreaking work by Hull and Nelson (2005) examines the source of the expressive power of multimodal text by analyzing the relationships between modes in a digital story. Even though this was not for language learning, the study had an impact on research studies of digital storytelling for language learning. Focusing on the pairing of words and images in one focus digital story, Hull and Nelson illustrated the multiple and simultaneous functions that the visuals served. The visual channel played the role of punctuation signs, made thematic statements,

aroused memories of global and local issues, and filled concrete pictures into ambiguous spoken words, among others.

Nelson (2006) examined the processes of transformation and transduction in the digital stories from an elective ESL composition course “Multimedia Writing” at a university in the U.S. for first year university students (L1: Cantonese, Mandarin, Korean, Hmong). The study reported that certain images were repeatedly used within the same digital story and that the students were aware of the different meaning potentials each appearance of the same image had due to what has been spoken between the appearances. In other words, the identical image carried more or less meaning potential depending on the way it was sequenced and combined with the spoken story.

Furthermore, the study reported how the movement of meaning potentials across modes (i.e., transduction) allowed students to deepen their stories. One student Emma searched images on an online search engine using a keyword “two-faced” with her original intention of telling her experiences living between two cultures. However, she did not feel that the collection of the images that the search returned was a proper representation of her, because the images with two faces presented two divided personalities. These pictures helped her realize that the keyword didn’t capture her point because she felt she was a mixture of two cultures. This encouraged her to modify the linguistic metaphor in a more nuanced way and to refine her presentation of herself as a cultural broker bridging two cultures. Another student Bonnie struggled to add details to her argument in the essay but became able to find a theme through the collection of her photographs. Laying out

and examining her photographs from the past helped her to become aware of a theme to tell the story. By translating this visually represented theme, Bonnie was able to add substantive details to the voice-over writing. In these two cases, the transduction between linguistic and visual modes allowed them to get at qualitatively different linguistic representations (e.g., modifying metaphors, adding thematically coherent details).

Yang (2012) conducted a case study of digital storytelling in an advanced English course at a university in Taiwan. The study examined the process of creating multimodal stories and the authorial intents behind their design. One of the kinds of authorial intents the study reported was the expression of the changes in the character's emotional stances. The changes in the characters' emotional stances were expressed through the process of both transformation (within one mode) and transduction (across modes). One of the case students transformed the audio mode (e.g., tempos, rhythms, and tones of the voice-over) to communicate her feelings of the character's emotional stances such as hopes and frustration. This student also used the process of transduction by adding written words on the image, which orchestrated with the pace and intonation of her voice-over. For example, she added "Creative?" "Embarrassed?" "Unsuccessful?" to an image of a person walking on a rocky road, the words appearing when the voice-over narrated the emotion. In other words, the students were aware of multimodal design resources, potential effects on audience, and how to use the resources to achieve desired effects.

While Hull and Nelson (2005), Nelson (2006), and Yang (2012) explored the meaning-making strategies of transformation and transduction that creates

meaningful and coherent multimodal ensemble, Nelson and Hull (2009) raised challenging and complicating aspects of multimodal composition, using the cases of two EFL students at a university in Japan who created digital stories in an elective credited English language course. They argued that digital stories as a new and hybrid genre pose challenges to “balance between the convention and invention in language use” (p. 125). They explained the multiple goals of one participant’s, Nagako, competing against each other; the comprehensive language design (i.e., the detailed essay to be written/spoken) and the iconic image choice to communicate the story clearly produced a video with too many images that did not make a coherent storyline on their own. Another participant, Mutsuko, decided not to use the images that she originally intended to use even though they reflected her experience and point of view. Instead, she decided to use highly generic, conventional, and stereotypical images, expecting that the images associated with her own memories were not literal enough for the audience.

Performing Identities in Digital Storytelling

Some studies on digital storytelling have shed light on the ways the storytellers perform their identities. Gubrium and Harper conceptualized digital stories as identity performances because the stories “are crafted with an audience in mind and integrally connected to the wider conditions and circumstances in which they are situated” (2013, p. 129). The case studies suggest that multilingual and multicultural digital storytellers “drew upon their sociocultural identities” (Skinner & Hagood, 2008) and shaped a new version of the story about the self that affords agentive identities (Davis, 2004; Hull & Katz, 2006).

Skinner and Hagood argued that digital storytelling could provide opportunities for English language students to reflect on their multicultural identities, “bringing their own cultural resources, agendas, and purposes to literacy learning” (2008, p. 2). One of their participants, Allie Feng, a female Chinese-American high school student in the U.S., created a digital story independently at home. The story juxtaposed her life in China and in the U.S. They argued that the use of photographs taken during a trip to her hometown in China, which “evoked emotions and memories that she had forgotten or had shelved away” (p. 27) allowed Allie a space to reflect on her identities at that particular moment in time. Similarly, Mina (2014) explores the display and enactment of identities by international exchange undergraduate students in a U.S. university’s composition course for multilingual students. The focal international students with Chinese L1 enacted identities of “international students who speak English as a foreign language and live and study in the US for the period of their exchange program” (p. 155).

Hull and Katz explore how digital storytelling in community-based organization “help[s] to position these participants to articulate pivotal moments in their lives and to assume agentive stances toward their present identities, circumstances, and futures” (2006, p. 44). Their study is grounded on the theoretical framework that posits that individuals can “fashion identities as competent actors in the world able to influence the direction and course of their lives” (p. 47) through the use of language in interaction in such settings as digital storytelling workshops, multimodal composing, and presenting digital stories to the audience. They argued that the participants’ decontextualization and recontextualization (i.e., borrowing

and repurposing) of semiotic means (e.g., texts, images, photographs, music) allowed them to “populate” (Bakhtin, 1981) other’s words with their own intentions, critically commenting on the texts they borrow.

Davis (2004) is an ethnographic case study that explores the processes of jointly constructing identities of participants in digital storytelling projects in an after-school program for middle school students. He argues that digital storytelling, with its TV-like medium that appeals to youth, affords students opportunities to create a symbolic resource to develop self-understanding through telling a version of their experience with the guidance of adult tutors. Based on the understanding that “spinning out their tellings through choice of words, degree of elaboration, attribution of causality and sequentiality, and the foregrounding and backgrounding of emotions, circumstances, and behavior, narrators build novel understandings of themselves-in-the-world” (Ochs & Capps, 1996, p. 21), Davis analyzes how the interaction between adult tutors and young storytellers shapes a certain version of their narratives, probing the social and personal interpretations of the critical events.

Nelson, Hull, and Roche-Smith (2008) argue the importance to attend to the “fixity” and “fluidity” of the meanings that audience make of digital stories. Even though the digital stories are fluid in how different audience interpret the stories differently, they tend to “fix representations of identity” (p. 436), due to the semiotic fullness of digital stories where multiple modes interact with each other. In a five-year ethnographic case study, a focal participant created a digital story of his childhood when he was 12 years old that represented only a dimension of the

participant. However, this digital story had a long-term effect over the next five years on how both adults and peers in the community viewed the participant.

These studies indicate the ability of digital storytelling to especially pay attention to the storytellers' identities. First, it takes the form of an autobiographical narrative, which encourages reflections on who the storytellers are, and what stories and forces have shaped their senses of selves. Second, as the process involves multiple drafts of their stories, the writing encourages intentional decontextualization and recontextualization (i.e., borrowing and repurposing) of semiotic means, making new meanings of their past experiences. This transformation in writing is also encouraged by the collaborative nature of digital storytelling that includes workshops, story circles, or tutors. Third, the multimodal nature of the story allows for audio and visual representations of themselves, giving a fuller meaning and going beyond the limits of linguistic representation. This is emancipatory in a way as it invites the employment of less privileged modes, but could have consequences in mis-representing the participants through its fixity. As a multimodal identity text that communicates a fixed sense of a storyteller to the audience, its influence on the audience (e.g., classmates in a cohort in case of a language program) is significant.

Ideological Tensions with Digital Storytelling

Some of the studies included in this review reported on the ideological tensions, or how digital storytelling conducted in out-of-school settings might clash with the social purposes of storytelling in a local community, the expectations of in-school literacy, and the expectations of the local norms of language learning.

Ware (2006) presents a case where digital storytelling in a community-based organization privileged certain forms of storytelling, while working against the social purposes of other types of community storytelling. Using ethnographically collected data of various literacy practices at the organization including digital storytelling, the author contrasted two nine-year old participants with different storytelling styles. While one participant was comfortable with digital storytelling, another participant took little interest in digital storytelling because he cared about the social purposes of shared and spontaneous storytelling with peers more than a calculated single-teller type of storytelling. Contrasting the engagement of the two, Ware cautions the researchers and practitioners to attend to “the social purposes and dynamics of storytelling” (2006, p. 45) in a technology-rich classroom.

In another study, Ware (2008) presented a case in which in-school literacy expectations that were vastly different from the literacy in after-school digital storytelling may be merged for a productive result. Ware compares ESL students’ multimedia literacy in and after school at an urban middle school in the U.S. with ethnographically collected data (e.g., observations, questionnaires, interviews and student-produced texts). While students engaged in highly collaborative, self-initiated literacy crossing modes in the after-school digital storytelling project, Ware reported that in-school multimedia literacy tended to be individual work, narrow in focus (i.e., information display), and of reproductive nature. Ware points out possible tensions in replicating a digital storytelling project in schools, such as its untested effectiveness in supporting the students’ writing development, the limited number of genre types typically utilized in digital storytelling (i.e., personal

narrative), and its time intensive nature of production in the context of pressures for high-stakes testing. Ware proposed an alternative that blends pedagogy such as “genre-transformation activities in which students rewrite textbook lessons into comic strip dialogue or rework endings of hyperlinked stories to exploit the reader-driven, multiple perspective-taking approaches made available in this genre” (2008, p. 49), carefully examining what is gained and lost by a certain use of multimedia.

Anderson and Wales (2012) similarly documented ideological clashes that happened in the context of digital storytelling workshops, however, in a different cultural context. The authors conducted workshops for elementary school students at a community center in Singapore, informed by the Pedagogy of Multiliteracies (The New London Group, 1996). They report on the compromises in the workshop, caused by the differing definitions of literacies and learning between the two groups: the workshop leaders from Australia and the community center staff members that mediate the town’s needs, which were derived from national policy on English learning as well as the cultural norms of what constitute a proper way of studying language.

These studies make at least two things clear. First, digital storytelling workshops do not happen in a vacuum. The discourses in the context, including the ways we view literacy, learning, and storytelling, impact the way a particular digital storytelling workshop is conducted. Second, each digital storytelling workshop has its histories and expectations, which position storytellers in a certain way. As these studies all recommend, an ethnographic study of digital storytelling workshops that

attends to the values and discourses inside and outside the workshops are necessary for the exploration of these ideological tensions.

Designs, Resources, Designing Positions, and Discourses

In this study I build on the previous studies and ask questions in two major areas of design processes and positions in discourses. The study is both informed by previous studies and is different in its foci and goals.

First, I take up the exploratory perspective in examining language students' process of designing their digital stories. However, I examine the design resources and their functions, grounded in the Multiliteracies perspective that sees language students as communicators who design their languages, selves, and future with the resources of multiple languages, cultures, and literacies (The New London Group, 1996). This shifts the goal of studying multimodal composition from those that describe the make-up of multimodal text to those that describe the function of different semiotic resources in designing the digital stories and the impact of such text on the producers and the audience.

Second, I examine the identity positions in digital storytelling as do the studies reviewed in this chapter. However, I do so not only through the analysis of the multimodal text but also through their reflective interviews. This adds the layer of what the students tell one year after the digital storytelling. Juxtaposing the digital stories themselves and the students' descriptions of the stories allow the analysis of the discourses surrounding the classroom digital storytelling project, both those that the students brought with them from outside the classroom and those that I brought in as the instructor.

CHAPTER 4

METHODOLOGY

This case study involves seven college students learning Japanese who participated in a critical-literacy-informed digital storytelling project, embedded in an intermediate Japanese course where I was the instructor. The primary data sources were narratives of two kinds – their digital story videos and the post-project interviews with them. Complementary data sources included the instructional materials, the student-produced drafts and reflection, and the informal observation by the researcher/instructor. This chapter describes my methods of data collection and analysis.

Data Collection

In order to collect the data of student engagement in digital storytelling as critical literacy in world language education, I redesigned and implemented a digital storytelling project in a college third semester Japanese course that I taught in Fall 2012. After the project completion, I recruited former students of the course to become participants of the research study. In the following sections, I first explain the course and the digital storytelling project that the research participants engaged in as students. Then, I introduce the seven participants. Lastly, I describe the methods of data collection.

Course and Project

This course was offered at a women’s liberal arts college in the Northeast U.S. The college, with “global competence” as one of its missions, requires all students to enroll in two semesters of foreign language study and has a Language Resource

Center equipped with a computer lab with newest computers, multimedia studios, a bilingual director, and student workers.

The intermediate Japanese course met 5 days a week for 50 minutes each, and used the second volume of an elementary textbook that presented target vocabulary, grammar structures, and communicative functions in each chapter. All 16 students were female. Being a third semester Japanese course, no student was taking the course to fulfill the language requirement. The enrolled students were between 18 and 22 years old, ranging from first year to fourth year college students. Of the 16 students, 10 were from the U.S., 4 from China, and 1 each from Thailand and Mexico.

The digital storytelling project consisted of two interlinked types of activities: 1) reading and analyzing sample digital stories, and 2) designing own digital stories (See Figure 1 for its graphic summary). In what follows, I will explicate on each activity in the two phases.

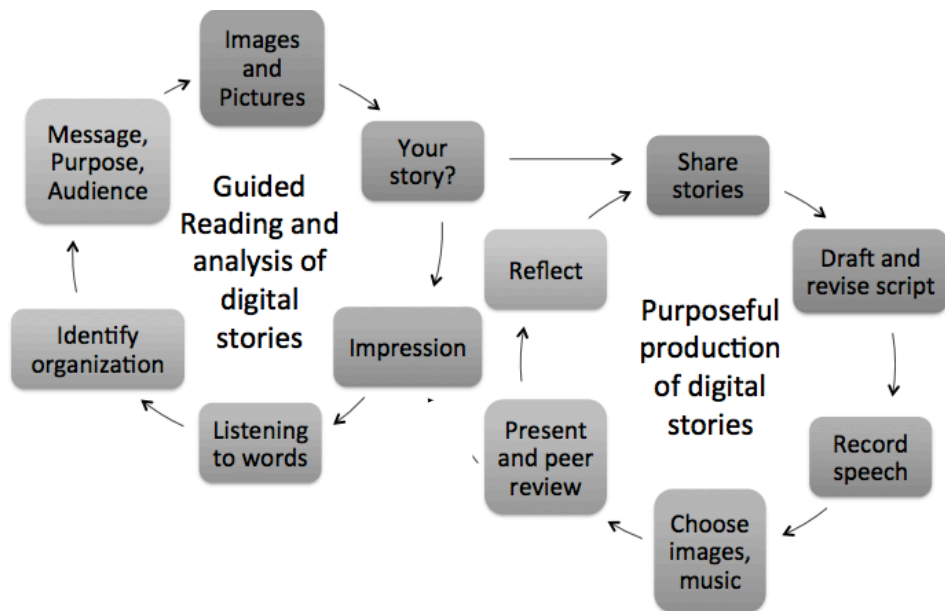


Figure 1: Pedagogical Model of Critical Reading and Designing

The project started with a guided reading and analysis of two sample digital stories. As I wrote in Chapter 1, the purpose of analyzing digital stories from a real life literacy practice was to raise critical literacy awareness of language as an instrument of power with social effects on the audience. In order to show both a genre-specific convention and a variety within the genre, I chose two digital stories in Japanese on YouTube created by Japanese young women¹. The transcription and English translation of the two stories are found in the Appendix A.

In order to guide the reading of these videos in ways that facilitate the multiple literate repertoires (Luke & Freebody, 1999) and critical media literacy, I created and used a handout that would guide the critical reading of multimodal stories, as well as a Japanese-English glossary of words and expressions (See Appendix B for the handouts and worksheets). The six activities explicated below took place in Japanese unless otherwise noted. Activities for reading took an hour and half for each of the stories, conducted in late October and early November of 2012.

After watching the story as a whole class, the students were first asked about their impressions, before they read the transcripts and the glossary. One of the purposes of placing this activity before comprehension of the text word-by-word was to encourage a situated practice (The New London Group, 1996), thus positioning the students as participants in making meaning. Another purpose was to

¹ “*Watashi-no Taisetsu-na Koto* (What is important to me)”

<http://www.youtube.com/watch?v=37Q1lOIJh7E>

“*Higashi Nihon Daishinsai Borantia Taiken* (Experience of East Japan Great Earthquake Volunteering)” <http://www.youtube.com/watch?v=40NW1aWGKKg>

take notice of the multimodal effects of music, images, and the tones of voice, and to connect with the students' multimodal meaning awareness brought from their literacy practices.

Following this general discussion, the students worked closely with the video in pairs, reading along with the script and filling in the blanks. This activity encouraged actively engaging with the language in the video, playing, pausing, rewinding, and replaying to focus on the linguistic forms used in the digital story. The aim was to encourage the understanding of the message by scaffolding transcript and word list, paying attention to the choice of words and textual composition.

After identifying the message, the students examined the paragraphs on the transcript for their function within the digital story, thus raising the awareness of the textual features such as the organization and composing parts of the genre of a digital story in Japanese. The format of matching the paragraph number and the paragraph function from the list written in English was chosen to scaffold the awareness raising while also to minimize the time required for this activity. The examples of the paragraph function were "the author's main message," "the critical incident," and "what the author learned from the critical incident."

The students were then encouraged to identify the storytellers' overall message and the purpose of story production. I further raised the awareness of the audience and about the motivated design of the author by asking the students, "Why do you think the author created this digital story? Who do you think the audience was when she uploaded it to YouTube?"

Lastly, the students were guided to focus on the multimodal choices that the author made, after they had understood the global meaning of the story. The purpose was to identify and evaluate how different modes contributed to the orchestration of meanings. The students discussed potential motivations in image and music selection, and evaluated the effectiveness of the selection.

As the students transitioned from a guided reading and analysis of two sample digital stories to a purposeful production of their own digital stories, the final set of questions encouraged the thematization of the sample stories and finding resonating life stories. For example, the questions asked, “What is important for you? How did you come to think that way?” This was intended to enhance intertextual borrowing and scaffold the storytelling through thematic connection.

After viewing the two stories, one on “what’s important for me” and the other on “unforgettable experience,” the students were asked to each choose one of the two prompts, to produce their own stories. The production was done in a process approach, with feedback from interested listeners/readers. The activities explicated below took place in November and early December 2012.

The students first discussed ideas and shared feedback in small group speaking sessions. Students told their own stories to each other, while the listener listened for meaning, commented on what they liked, and asked for clarification or details about what they wanted to hear more of. Most of the discussion took place in Japanese due to the nature of the small class sessions, but the use of other language (i.e. English or Chinese) was encouraged when they felt they needed to.

Based on the sharing session and the peer oral feedback, they were asked to draft a narration script in Japanese. Either typing on a computer or handwriting was accepted. At this stage, the students were encoding the experience that they shared, while producing new meanings. After the first draft was submitted, I, the instructor, read the draft for content, organization, and language. I marked the grammatical and lexical problems with grammatical codes, and wrote in comments about the content and organization. Students were encouraged to meet individually with the instructor to discuss the content and to receive help on revision.

When the draft of the story was complete, I asked the director of the language resource center to conduct two in-class workshops: first on the audio recording software, Audacity, and second on the movie editing software, iMovie. In the first workshop, the students learned to record their voice on Audacity and did a trial recording in class, and later recorded in full outside of class. In the second workshop, the students learned how to combine the images, music, and narration, to produce a video file. Each student started the project in class and continued after the class.

On the last two days of class, the students presented their finished digital stories in front of their classmates and other Japanese instructors. They gave a very brief introduction, and answered the questions from the audience. They also gave peer evaluation in writing to each other, on the impression they received watching the story, what they thought were the messages, and any comments reflecting the prompts used for the guided reading. They also wrote a self-reflection outside of class, reflecting on what aspects they paid conscious attention to, what they noticed

in the peer feedback, and what they would like to do differently if they were to tell another digital story. This was done as homework due to time constraints.

Participants

The participants were recruited via individual email after I secured the approval of the Dissertation Committee and the College of Education's Human Subjects Review. I contacted 13 students out of the 16 who took the course, after removing three students who were frequently absent or had graduated. 7 of them responded to the email invitation, and I scheduled individual interview sessions with them. The 7 included 3 U.S. students (Alicia², Amy, and Kendra) and 4 international students (Cornet and Ming from China, Julia from Mexico, and Nok from Thailand). I conducted the interview in February of 2014, in a mutually negotiated location. 4 of them preferred to meet at the participants' college, and I conducted interviews at one of the multimedia studios located at the Language Resource Center. I conducted an interview with Ming at a nearby college, where she was taking courses, and I met Alicia and Nok virtually through Skype, as Alicia was in her hometown before her study abroad that started in April 2014, and Nok had graduated from the college in December 2013 and returned back to Thailand. Below is a short introduction of each participant, based on their reports in the interviews and on my first-hand knowledge as their former instructor.

² All the names that I use in this study are pseudonyms for the confidentiality of the participants.

Alicia

Alicia was a second-year student at the college, and majored in International Relations and East Asian Studies. She was Chinese American, from New York City, and had a twin sister at the same college who was studying Chinese and Korean. Alicia had taken the first-year Japanese courses at the college. In class, she was very shy, and she spoke so softly that I sometimes had to go near her to hear her well. She had several close friends in the Japanese class, including Julia and Kendra. She liked drawing and often drew in her notebook in class. After this course, Alicia continued studying Japanese and studied abroad in Japan in the Spring of 2014.

Amy

Amy was a first-year student at the college, and intended to major in computer science and English. She was European American, with a Finnish mother, and visited Finland often. Japanese was her third language. She had taken four years of Japanese at a high school in Florida, and was placed in the second year Japanese course based on her performance in the placement test. In class, she was attentive, but didn't speak up much. She was strong in conversational Japanese, but did not participate in extracurricular Japanese events at the college. She stopped taking Japanese courses after this year due to time conflict with the courses in her prospective majors.

Cornet

Cornet was a first-year student at the college, and intended to major in Computer Science. She was an international student from Sichuan, China, who had studied at a high school in Singapore. Japanese was her third language. She had

studied Japanese on her own with a textbook in China without taking any classes, and was placed in second-year Japanese based on her performance on the placement test. She was an avid fan of Japanese cartoons, or *anime*, and Japanese video games. She was also starting to take Italian in college, and she said that it was confusing to take two language courses at the same time. In class, she was very active and tended to answer most of the questions addressed to the whole class. She took only one semester of Japanese at the college, and stopped taking a Japanese course, saying that she would concentrate on Italian courses and continue with Japanese on her own with *anime*.

Julia

Julia was a second-year student at the college, majoring in International Relations and East Asian Studies. She was an international student from Mexico. Having German ancestral roots and having attended an English-medium international school in Mexico, she spoke three languages fluently: Spanish as a community language, German as a heritage language, and English as a language of instruction. She took the first-year Japanese at the college, which became her fourth language. In class, she was attentive but quiet. She was highly organized and studied at her own pace. She had close friends in the Japanese class, including Alicia. She continued taking Japanese after this course, and studied abroad in Japan in the Fall of 2014.

Kendra

Kendra was a second-year student at the college, and majored in Neuroscience. She was European American and from a suburb of Boston. She was on

the college's boat team, for which she had daily practice in the morning. She studied French in high school, taught herself Japanese in high school, and took first-year Japanese courses at the college. She often showed up to class in very unique and fashionable gothic rock attire and either listening to music with earphones or chatting with her classmates. In class, she was one of the most verbal students, both in English and in Japanese, voicing both excitement and complaint.

Ming

Ming was a second-year student at the college, and intended to major in Economics and Statistics. She was an international student from Fujian, China, and had studied at a high school in Singapore. Because she was admitted in the Spring semester, she studied the first semester's Japanese on her own, in order to take a second semester Japanese course in the Spring semester. Japanese was her third language. She was an avid fan of Japanese TV shows, especially the variety shows that featured *Arashi*, a group of young male singers. She didn't speak up very often in class, but she was attentive and often asked questions outside of class. She was a regular at the weekly Japanese Table, and she spoke Japanese most fluently of all the participants. She continued taking Japanese after this course, and studied abroad in Japan in the Fall of 2013.

Nok

Nok was a third-year student at the college, majoring in International Relations. She was an international student from Thailand. Japanese was her third language. She studied a little Japanese in high school and took first year Japanese courses at the college. She prepared very well for the class and was always attentive

in class. Her hobby was traveling, and she traveled the whole summers by herself to Japan, Korea, China, and Vietnam. She continued taking a Japanese course in the Fall of 2013, and graduated from the college in December of 2013. She was applying to graduate schools in Japan at the time of the interview.

Pseudonym	Alicia	Amy	Cornet	Kendra	Julia	Ming	Nok
Year in college	2	1	1	2	2	2	3
Major	IR, East Asian S.	CS, English	CS	Neuroscience	IR, East Asian S.	Econ, Stats	IR
Home	NYC, US	Florida, US	Sichuan, China	MA, US	Mexico	Fujian, China	Thailand
Home Languages	English	English, Finnish	Chinese	English	Spanish, German	Chinese	Thai
Japanese language learning history	High school 1 course, college 1 year	High school 4 years	Self study with textbook	Self study on software, college 1 year	College 1 year	Self study with textbook, college 1 semester	High school 1 course, college 1 year
Initial interest in Japanese	Manga and drawing	Different language	Anime and video game	Anime opening music	Interest in culture	Interest in culture	Interest in visiting

Table 2: Summary of Participant Profile

Data Collection Methods

In order to study the world language students' multimodal designing and positions in a critical literacy project, I used three kinds of data: 1) student-produced digital stories, 2) post-project interviews about the process and product of digital storytelling, and 3) supplementary data to develop and confirm interpretations of the process.

First, I asked for the students' permission for me to analyze the digital stories that they produced, along with their drafts, written self-reflection, and peer feedback that I had access to as their instructor. Second, I conducted individual semi-structured interviews to elicit reflective narratives. Lastly, I used the copies of

the instructional materials (i.e., media and handouts) to aid in the analysis of the process.

Interview

For the purpose of collecting the students' narratives on their digital storytelling experience and their interpretations of the digital stories, I conducted qualitative, ethnographic, individual, and semi-structured interviews. Unlike more standardized types of interviews, qualitative interviewing is a kind of guided conversation where researchers listen for the meanings constructed in the interview (Rubin & Rubin, 1995). Furthermore, ethnographic interviewing aims to "understand another way of life from the native point of view" (Spradley, 1979, p. 3) and listen for the emic meanings of interviewees' language use, which fits my objective of exploring participants' interpretations and experiences through their own narratives. I conducted semi-structured interviews where I "[asked] all informants the same core questions with the freedom to ask follow-up questions that build on the responses received" (Brenner, 2006, p. 362). This allowed me to both ask essential questions pertaining to the research questions and the questions that emerged in the process of the interview. I audiotaped the interviews so that I could listen to and transcribe the recording for the analysis. I also took handwritten notes, in order to jot down the key words in the interviewee's language to follow up on.

Each interview lasted approximately an hour. I started the interview with a small talk, moved to the explanation of the interview's purpose, acquired informed consent, and then asked questions about their language learning background and

their perspectives on the digital storytelling project. In the small talk, I asked how the participant's life had been, as I had not seen them for half a year. In explaining the purpose of the interview, I emphasized that there was no right or wrong answer, and that I was interested in their perspectives on the digital storytelling project. I then asked whether they had read the informed consent, whether they had any questions, and asked them to sign the form (See the form in Appendix C).

I used the background questions to start the formal interviews and to "get the informants talking about familiar information, get them used to the interview context and recorder, and ease their concerns about what the interview might be like" (Hatch, 2002, p. 103). The question took the form: "Why don't you start by telling me a little about yourself, where you're from, what you're studying, and how you got interested in Japanese?" By asking a broad question instead of a series of short-answer questions, I intended to set the tone for a conversational interview, as well as get the participants to speak in their emic terms (Spradley, 1979). Based on the interviewee's response, I continued by asking for confirmation, clarification, and elaboration.

The interview questions that pertained to the research questions were also open-ended, and started with a broad question that Spradley (1979) called a grand tour question. For example, my first question about the participants' understanding of digital storytelling was: "Imagine that you are talking to someone who has no experience with digital storytelling. Can you explain what digital storytelling is, and what processes are involved?" Please find the list of the interview guiding questions in Appendix D.

I used encouragement probes (e.g., "uh-huh," "interesting," "tell me more") and silent probes (i.e., a pause) to express my interest and clarification probes to make sure I understood what I heard (Brenner, 2006). Probes were also "used to fill in details (e.g., "When did that happen?"), encourage elaboration ("Can you tell me more about that?"), get clarification ("I'm not sure I understand what you mean"), and generate examples ("Can you tell me about a time when you felt that way?")" (Hatch, 2002, p. 109)

The main interview questions asked about their interpretation of the storytelling process and their digital stories. The last main interview question was elicited with a video: for the reflection on their produced digital story. In this question, I asked the participant to watch a digital story and comment on any characteristics that she noticed.

At the end of the interview, I asked, "Is there anything you'd like to say that we haven't covered in the interview?" (Hatch, 2002, p. 112)

Data Analysis

The steps for the analysis involved five phases that Brenner (2006) called transcription, description, analysis, interpretation, and display. The first step was to transcribe. Regarding the interview audio recording, I transcribed the recording in full, as soon as I finished the interview. This allowed me to add notes about non-linguistic features of the communication while my memory was fresh, and other things that I recollected looking at the notes that I took during or right after the interview. Transcription could be more or less detailed, and the decision needs to be made based on the purpose of analysis (Lapadat & Lindsay, 1999). As my primary

purpose of analysis was to construct the participants' narratives, I transcribed all the words, notable pauses and emphases in the recording. However, as some of the cues for interactional positioning may not be recorded on this minimal transcription, I listened to the audiotape to confirm any insights derived from the analysis of the transcription.

Regarding the digital story videos that participants produced, I prepared multimodal transcription adapted from Hull and Nelson (2005) and Nelson (2008) in order to examine how the meanings made in each mode interacted across modes. This transcription in a tabular format showed the visual image, written words on screen, voice-over, and music.

The data was analyzed utilizing two complementary methods of inductive content analysis that focused on "what" and the analysis of interactional positionings that focused on "how." This is grounded in the view of both digital stories and interview data to be an artifact of social practice. Digital stories that the students produced were shaped by the contexts (institutional, curricular, life experiences), the purposes of the production, and the imagined audiences. Similarly, I take the stance of active interviewing (Holstein & Gubrium, 1997) that views the research interview as social practice. Instead of seeing research interviews as neutral instruments to extract the interviewee's answers as the truth, this perspective views the interviewees' responses as actively co-constructed by the interviewer and the interviewee at the moment of the interview. According to Holstein and Gubrium:

... active interview data can be analyzed to show the dynamic interrelatedness of the whats and the hows.... The goal is to show how interview responses are produced in the interaction between interviewer and respondent, without losing sight of the meanings produced or the circumstances that condition the meaning-making process. (1997, p. 127)

In this perspective of active interviewing, I am interested in not only “what” (i.e., the content) of the interview, but also “how” (i.e., the manner of the interaction) and its impact on “what.”

I used an inductive content analysis to analyze the “what” of the digital stories and the interview. In this analytic tool, there were no predetermined categories or codes for analysis, but the codes would emerge in the process of description and analysis. This was done through open coding and focused coding, which started with the review of the whole transcripts of the interviews and the digital stories with an open mind to give as many codes as possible, and then narrowed down to repeating or interrelated codes that were relevant to the research questions (Emerson, Fretz, & Shaw, 1995). Initial open codes that I assigned frequently included “identity,” “voice recording,” “image representing experience,” “symbolic use of images.” I then sorted the data by the relevant codes, and conducted focused coding where I constructed sub-codes to organize and make sense of the data. For example, “identity” was further categorized into such sub-codes as “positioning others,” “anecdote of being positioned by others,” “identification with others,” and “self-assessment of language performance.” I wrote memos to make sense of the relationships between the sub-codes, made theories that could answer the research questions, and confirmed the validity of the theories with the whole record.

The analysis of “how” was conducted performatively (Langellier, 1989), with the understanding that “when we tell stories about our lives we perform our (preferred) identities” (Reissman, 2002). I used this approach to answer my question regarding the participants’ positioning of the represented characters, themselves, and the audience in the digital story and in the interview. The sub-questions that I explored for the analysis included:

In what kind of a story does a narrator place herself? How does she locate herself in relation to the audience, and vice versa? ... How does she relate to herself, that is, make identity claims about who or what she is? (Reissman, 2002, p. 701)

I analyzed the performance of positioning (Davies & Harré, 1990), which means locating selves and others in the course of the interview. According to Davies and Harré (1990) positioning is:

the discursive process whereby selves are located in conversations as observably and subjectively coherent participants in jointly produced story lines. There can be interactive positioning in which what one person says positions another. And there can be reflexive positioning in which one positions oneself. However it would be a mistake to assume that, in either case, positioning is necessarily intentional. (p. 4)

I took up Wortham’s (2001) analytical approach, which is a concrete way of analyzing a narrative for the positioning work, drawing on Bakhtinian theories. Wortham’s approach distinguished the narrated event (the event that the narrator is talking about) and the storytelling event (the interview interaction itself), and attended to the dialogues that the utterances have with the past uses, and thus carrying certain voices.

Interpretation of an utterance also requires construal of a second, interactional level, because the words used in any utterance have been spoken by others. Particular utterances or configurations of utterances are

often associated with particular social groups because certain types of speakers characteristically use a particular type of utterance. So utterances often open a rudimentary dialogue with particular types of people. Interpreters must attend not only to the represented content of speech but also to the position taken by the speaker in saying what he or she says. (p. 21)

In order to find out the type of utterance, Wortham (2001) proposed that we identify the indexical cues that would suggest potential voices that the utterance carries. The five types of indexical cues that he presented were 1) reference and predication, 2) metapragmatic descriptors (i.e., verbs of saying such as “explain”, “complain”, “promise”, “lie”), 3) direct and indirect quotation, 4) evaluative indexicals (i.e., typical way of speaking about certain group of people), and 5) epistemic modalization (i.e. truth claims about the narrated event).

Following this suggestion, I highlighted the digital story drafts for the reference and predication, modalization, metapragmatic descriptors, quotes, and labels given to people. Table 3 below shows an initial positioning analysis of a part of Amy’s digital story voice-over. This part is the climax of Amy’s story, the last scene where Amy met her host family in Japan. Three areas of language use are salient in this part of the voice-over. First, the subjects of the sentences, marked in boxes, transition from other characters to “I,” suggesting that Amy told the story of her changing position, which became available due to other people’s actions. She ends this anecdote with sentences with “that bond” and “that,” adding her evaluation of this experience in reflection. Second, metapragmatic descriptors and quotes, marked with simple underlines, show that these quotes functioned both to tell the content of the story (i.e., what people said, how people reacted), and to tell

the relationship between them, with the casual register and regional dialect. Third, evaluative expressions, marked with wave underlines, show that the storyteller added the manners of the actions with adverbs “quietly,” “strongly,” and “already,” which expressed the emotion and attitude of the storyteller. Adjectives “strong” and “wonderful” indicate the storyteller’s evaluation of this anecdote.

Voice-over text in Japanese	English translation	Notes
<p><i>Watashi-no Nihon-ni iru saigo-no ban, <u>watashi-no hosuto famirii-wa</u> watashi-no ryoo-ni kite, watashi-ni <u>sayonara-to iimashita.</u> <u>Otoosan-to okaasan-wa</u> watashi-to hagu-shita-ri, Ryuto-e <u>“Kotchi kite, Ryuto. Kaera-nakucha-yo” to itta</u> kedo, <u>Ryuto-wa</u> watashi-no te-o motte, <u>shizuka-ni naki mashita.</u> <u>“Chau, Amy-to kaeritai” to itte, watashi-to tsuyoku hagu shimashita.</u> <u>Watashi-to Ryuto-wa</u> mikka mae-ni ai-mashita-ga, watashi-no kokoro-de <u>Ryuto-wa</u> <u>moo</u> watashi-no <u>hontoo-no</u> ootoo-ni nari-mashita. Soshite, Ryuto-no kokoro-no naka-de, <u>watashi-wa</u> <u>moo</u> kare-no ane-ni nari-mashita. <u>Sono kizuna-wa</u> <u>tsuyoi-shi,</u> <u>subarashii</u> desu kara, <u>sore-wa</u> watashi-no <u>wasure-rare-nai</u> keiken-desu.</i></p>	<p>On the last night that I was in Japan, <u>my host family</u> came to my dormitory and <u>said</u> good-bye to me. <u>The father and the mother</u> hugged me, and said to Ryuto <u>“Come here, Ryuto. We’ve gotta go home,”</u> but <u>Ryuto</u> held my hand and <u>wept</u> quietly. <u>“No, I want to go home with Amy,”</u> he said, and hugged me <u>strongly.</u> <u>Ryuto and I</u> had met three days before, but <u>Ryuto</u> had <u>already</u> become my <u>real</u> little brother in my heart. And <u>I</u> had <u>already</u> become his big sister in Ryuto’s heart. <u>That bond</u> is <u>strong</u> and <u>wonderful</u>, so <u>that</u> is my <u>unforgettable</u> experience.</p>	<ol style="list-style-type: none"> 1. <u>Subjects</u>: The transition from “my host family,” “father and mother,” “Ryuto,” “Ryuto and I,” “Ryuto,” (other character’s actions) to “I” (the storyteller’s position) suggests the character finds herself in this story by their positionings. Ends with the storyteller’s evaluation on “that bond” and “that” 2. <u>Metapragmatic descriptors and quotes</u>: Host family speaks to Ryuto in casual Japanese, Ryuto speaks Kansai dialect casual Japanese. The quotes also move the story along. 3. <u>Evaluative expressions</u>: Adverbs “quietly,” “strongly” indicate Ryuto’s emotion, “already” indicates the quickness of the change. Adjectives “strong,” “wonderful,” and “unforgettable” indicates the storyteller’s evaluation

Table 3: Initial positioning analysis of a part of Amy's digital story voice-over

According to Wortham (2001), we need to seek out the patterns of such cues in the subsequent utterances, because any utterance can mean a variety of things, and the meanings are transformed or solidified in the context of the subsequent

utterances. When “patterns of indexical cues, in utterances made by various participants over an interaction, come collectively to presuppose certain context as most relevant” (p. 45), the analysts can “give plausible interpretations of the characters’ voices and the position of the narrator in the storytelling event” (p. 67). It is also warned that such interpretation is not automatic, but requires that the analysts know the culture presupposed in the speech community and the “cues typically used to index these groups and events” (p. 70).

In my analysis, I compared the positioning analysis of a part of the digital story voice-over with the rest of the digital story, the content analysis of the interview, and the positioning analysis of the interview. In the above case of Amy, she told in the interview how impactful her host family’s actions and attitudes were for her shift in her knowledge of Japan, which aligns with the analysis of the transition in the subjects. She also told the friendly and welcoming nature of the host family, and her surprise in how quick she felt accepted, which aligns with the analysis of the quotes and the evaluative expressions.

The process of analysis and interpretation was iterative. The sub-codes and analytic notes from the content analysis informed the positioning analysis, and the insights from the positioning analysis prompted focused coding. I wrote further analytic notes while mapping the codes and notes on the digital storytelling process, onto the groups of participants, comparing and contrasting participants, and examining a fit with the theoretical framework. In the end, I organized these findings into the two areas of guiding questions as two chapters, and further into themes that I could present in each section.

Scope of the Study

The study is limited due to the timing of the data collection and the nature of the data. First, there is no recorded interactional data collected during the digital storytelling project in the Fall of 2012. Video or audio recording of the participants engaged in the project could have allowed me to analyze the interactional positioning during the process (e.g., while the students discuss the interpretations of the example digital stories, while the students tell their story-in-development and give feedback, and while the students present their stories and answer questions), which will be outside the scope of my study. Second, there is no observational data of most of the production. Even though I was present in the in-class discussions and in-class workshops, much of the preparation and the work on the computer took place outside the classroom, which I did not observe. For this reason, the ways the participants actually engaged in storytelling will be outside of the scope of this study.

CHAPTER 5

DESIGNING DIGITAL STORIES

This chapter reports on the ways the participants used resources and their effects. The close examination of their design processes uncovered the complex nature of telling a multimodal story in another language. Many in-classroom and out-of-classroom literacy practices were utilized as resources at different points in the process of digital storytelling, and the patterns of use varied among the participants because of their different investments in storytelling. I will focus on the following three major processes in digital storytelling: the story choice, preparing the voice-over, and choosing visuals.

Story Choice, Working with Sample Stories

The participants indicated their use of different aspects of the sample stories to match their own purposes of storytelling. In class, following the discussion and analysis of sample digital stories, the students were asked to each choose a personal story to tell. This involved multiple processes of synthesizing the themes of the two sample digital stories, making thematic connections with their own personal experiences, and structuring their personal experiences in a manner that they could tell as a short multimodal narrative. In this process, the participants' different investments in storytelling seemed to have influenced what aspects of the sample stories they used as a resource.

In the following, I take up the cases of Kendra, Ming, Cornet, and Julia, in order to showcase what aspects of the sample stories were taken up for their storytelling purposes. I chose the four cases because storytelling purpose was a salient and

contrastive theme in these four participants' interviews, even though I did not explicitly ask the participants to talk about their purposes in the interviews. The variety in the storytelling purposes indicates that they put into practice their awareness of language as an instrument of power with social effects on the audience.

Revealing Own Transformation

Both of the sample stories that we watched in class narrated personal experiences that caused some change in the storytellers' ways of thinking. In the first story a storyteller came to question the rules that she had taken for granted and learned to reason on her own, and in the second story, a storyteller volunteered in an area devastated by the earthquake and redefined her understanding of the concept of volunteering. The instructional prompt for thinking of their own stories also carried this theme of personal transformation, asking for either "what is important to you, and how you came to think that way" or "your unforgettable experience, and how your thinking changed through the experience."

Kendra picked up the transformation theme more explicitly than other participants. She wrote in the self-reflection, "both of the [sample] stories focused a lot on a change that the narrator went through," thus "I didn't want to write simply about an event that I thought was cool, I wanted to write about something personal."

In the interview, she told of her quick process of choosing the topic of her style, reflecting on her life experiences.

Uhm I think I pretty quickly decided that I wanted to do uh my style? Just cause it was I, I wanted it to be a thing, but it's the fact that it wasn't a concrete, you know, thing, that other people would do their story from? And it should be a little different in that regard? And it is something that is really important to me? (interview)

Her digital story was about her important transformation, in which she used to have no interest and confidence in choosing her fashion items as a child but started to search for the styles that felt “true” to her identities. This story was similar, especially to the first sample story, in that both told their process of finding something important. In the sample story, a “good child” who blindly obeyed the taken-for-granted rules starts to re-examine the purposes of each rules after an attempt to violate all of the rules.

Kendra drew on the resonance of the sample story with her experience. The structure of Kendra’s story resembled that of the first sample story; they both started with the description of the storyteller before the change, narrated a critical incident that prompted a personal reflection, illustrated the transformed self, and stated what they believed to be important. The fact that she was able to relate to the sample story’s transformation theme and the personal purpose of revealing her own transformation seemed to have inspired her and provided a potential structure to borrow in turning her experience into a story.

Teaching Others to Thank Parents

Ming also reported being inspired by the sample stories. However, what Ming picked up was not so much the transformation theme but the didactic nature of the sample stories carrying a moral “lesson.” In the self-reflection, she wrote that she learned from the sample stories “that it is actually possible to convey an important piece of message to audience using a very short video.”

This awareness of the digital story as a potentially didactic text with an audience and a message became a resource in telling her story. In the interview, she

said that she immediately recalled her parents when she heard the theme of “what is important to me.” She explained that they were often on her mind because she was an international student living far from her family in China. She also told me that parents were often in her discussion with other Chinese students, because they felt that they owed their parents much, as they were born into a one-child policy generation in China.

During the interview, when I asked her the process of developing her story, she explained that a clear sense of the purpose and audience guided her story development.

Keiko: *Sore-ga dooyatte sutoorii-ni natte-itta-no.*
[In what way did that develop into a story?]

Ming: *Nnn, uun, yahari nanka mokuteki-ga mokuteki-ga ari-masu-kara-ne. Mokuteki-wa, gakusee, tomodati? Kurasumeeto-ni oshie-masu-kara. A, moshi jibun-no tame-ni sonna bideo tsukuru-no hitsuyoo-ga nai desu-ne.*
[Well, after all, like, because I have a purpose. The purpose was, to teach the students, friends, or classmates. Oh, there is no need for me to make such a video for my own sake.]

K: *Huhuhu* (laughs)

M: *Hai, puraibeeto-no hanashi-dakedo (K ununun) sonna chitchai guruupu-no naka-de oshietemo ii-kanaa-tte omotte (K huuuun) soo desu-ne. Ano, nanka anzen-no supeesu-no kanji (K huuuun) soo desu-ne. Hoka-no hito-ni ano, ryooshin-wa sugoku taisetsu-na mono da-yo-to oshietai-desu. (K hunhun) Oshietakatta-kara, sono topikku-o erande, ja, oshieru-no mokuteki-o kangae-nagara, kaki-mashita. (K hunhunhunhun) shea-shite-masu kedo, oshie-masu.*
[Yes, it is a private story, but (K uh huh) I thought maybe it is OK to tell in such a tiny group, (K hmmm) right. Well, it feels like a safe space, (K hmmm) right. I want to teach others that parents are very important thing to other people. (K ah) Because I wanted to teach, I chose the topic, then, I wrote while thinking about the purpose of teaching. (K uh huh) I share but I teach.]

Ming's story development was motivated with the purpose of conveying her belief to an audience, especially her classmates. She had a pedagogical purpose, which was to share her gratitude for her parents and to convince her audience to reevaluate their parents' love.

In order to make this purpose even clearer, she ended her digital story with a paragraph that asked the audience three questions for their opinions, and her own answer to one of her questions. The following is the words of the last paragraph.

Minasan-wa doo omoi masu-ka. Goryooshin-wa umare-ta toki kara zutto watashi-tachi-o hairyo-suru-no-ga atarimae-no koto da-to omoi masu-ka. Goryooshin-ni ichiban ii-tai kotoba-wa nan desu-ka. Watashi-wa "aishiteru" desu-yo.

[What does everyone think? Do you think that parents' hard concerns all the time since birth are to be taken for granted? What word do you want to say to your parents now? For me it is "I love you"]

Asking whether the audience should take their parents' cares and concerns for granted could be read as a rhetorical question, conveying her moral lesson that we should be grateful to our parents. Furthermore, she asks what words the audience would like to say to their parents, and she answers her own question with the answer that, for her, it is "I love you." While her story was sharing her parents' love and her love of her parents, it seems what guided her was the purpose of giving a moral lesson to teach her classmates who may not share the same moral values. Ming applied her awareness of language as social tool to convey a message, in telling her personal story of her childhood.

Documentary Film of Self

Cornet drew on yet another aspect of the sample stories. She picked up on the aspect that they were documentary films about the self. She wrote in the self-reflection that she learned the organization of the narrative writing from the sample stories, namely “background information,” “main theme”, “emotional reflection,” and “future perspectives.” Cornet’s voice-over script roughly matched this organization. She wrote four paragraphs: 1) narrating the incident where Cornet met a lady from a remote village who lost her son in the earthquake under a collapsed schoolhouse, 2) narrating Cornet’s fundraising efforts on social media, mass media, and letter writing to charity organizations, 3) reflecting on Cornet’s life while living in the village, 4) evaluating what Cornet learned and how she envisioned her future. It seemed that this meta-awareness of a narrative structure³ was a conceptual tool for her in structuring her story.

The sample stories were not narratives of any kind but ones of personally significant experiences. This was found especially in the second sample story, which revolved around the storyteller’s volunteering experience in an area devastated by an earthquake. The following excerpt is taken from the interview when I asked her to explain the process of her digital storytelling.

Cornet: Anyway we are told to make a digital story, and it hasn’t has not to be long. Cause you have to present like a complete story in like in a few minutes.

³ It is unclear whether the classroom discussion guided her in formulating this conceptual structure of a narrative. The classroom activity asked the students to take apart the structure of the story by naming the paragraph functions. However, the two sample stories were each written in seven paragraphs, and they did not follow the four-part structure that Cornet wrote in the self-reflection. It is possible that Cornet might have drawn on her knowledge of the traditional Chinese structure of four-paragraph essays.

Keiko: Hm

C: So it's really tricky. We have to keep the story short and sweet.

K: Sweet (laughing)

C: Yes, well it's not necessarily sweet cause my story is really sad but it's a valuable experience to me so I did that digital story.

Cornet explained that her story was a sad but valuable experience, and that was her reason why she found it worthwhile creating a documentary movie about this.

This aspect of sample stories (i.e. telling a personally valuable experience) seemed to be picked up to match Cornet's purpose of creating a mini documentary film of the self. The linguistic analysis of the voice-over of her digital story indicated this nature of her story. There was a pattern in the subject of the sentences. Each paragraph started with sentences with subject "I⁴," which suggested that the focus of the story was on her, told from her perspective. The first paragraph started with "I" visiting the family grave and meeting Mrs. Lee, who told the story of her village. The second paragraph started with "I" intending to do something to help, collecting money and writing letter, leading to a charity organization's donation and everyone's joy. The third paragraph started with "I" living in the village, experiencing a different lifestyle, drawing water from the well, teaching children, and helping Mrs. Lee. The fourth paragraph started with "I" returning to a normal city life, a new schoolhouse being built, the children's smiles being unforgettable, and the grown-up "I" hoping to help more in the future. Other characters (i.e., Mrs.

⁴The subject was sometimes omitted because Japanese language does not require an obligatory subject when the subject can be inferred from the context. In such case, an omitted subject "I" was used for the analysis.

Lee, the charity organization, everyone, the children) and the environment (i.e., the village, the new schoolhouse) were described as side actors or the background in the documentary text about Cornet.

Not only linguistic aspects, but her explanation of the choice of visuals and music in the interview also indicated this documentary film-like frame. Regarding the inclusion of the village photograph, she explained in the interview that it was for the purpose of showing her life in the village. It was not for the purpose of introducing another way of life or of asking for help to improve the quality of life. In addition, the ways that she explained the use of music also brought up a discourse of media industry. She explained that adding the music made a great difference, and the digital story without music was “just like, you’re watching a movie without any soundtrack” (interview), indicating an analogy of digital story to a film production. Seen in the light of Cornet’s media-immersed life story⁵, this closeness to real media might have had symbolic capital.

To summarize, both her linguistic design and meta-narratives about the non-linguistic design implied her view of the digital story as a documentary film of herself. It seems that Cornet drew on the potentially autobiographical nature of a digital story, so that she could tell her significant story of volunteering.

⁵ The centrality of media was clear in Cornet’s interview. She told that she became interested in Japanese through Japanese video games and *anime*. She also told that her interest in learning Italian came from a Japanese *anime* staged in Italy. In addition, she told that her mother worked for a local broadcast station, which made a documentary film about the devastated village where Cornet volunteered.

Re-mediating Past Experiences with Photographs

Some other participants drew on the visual nature of the sample digital stories, and chose their digital story topics, looking into their digital photograph collection on their computers. One of them was Julia. In the self-reflection, she wrote that she learned “that people go through all kinds of experiences that change their lives and other people can learn from that.” She said in the interview that it was at first difficult to find an experience that she could draw a message out of, and that she went through her digital photograph collection “to find something that I had done, in the past that I ... had enough material, to produce a video and that I could talk about and get a message out of it.” For Julia, the digital photograph collection was the reservoir of memories where she could dig into her past experiences and tell stories of a similar theme to the sample stories. She took an opportunity to reflect on her past experiences found on the stored media, and told the story of her volunteering experience in her high school years, a story which had not been told in Japanese.

This was similar to what Stein (2000) describes as one form of multimodal pedagogy. In one description of Stein’s teaching, ESL writers used photographs as an entry point to academic essay writing, because the photographs as representations in the visual mode “put oneself into a certain relationship to the world that has the semblance of knowledge” (p. 334). Julia “re-sourced” her existing photographs from past experiences, telling a personal reflection about them. In the last part of the digital story, Julia narrates her changed attitude toward volunteering, and attributes

it to the hardships, the cheerfulness, and the kindness of the people of the rural town.

Kodomo-no toki, borantia-wa tsumaranai koto-da-to omoimashita kedo, soo moo kangaemasen. Ima, kuroo-shiteiru hito-o tetsudaeru-no-wa ii koto-da-to omoimasu. Kuroo-shiteiru-nimo kakawarazu, machi-no hito-wa totemo akarukute, yasashikatta desu. Aru mono-ni kansha-shite shiawase-o wakachiau-to omoimasu.

[When I was a child, I thought that volunteering was boring, but I don't think so any more. I think it is a good thing that I can help the people going through hardships. Despite their hardships, the people of the town were very cheerful and kind. I think they are grateful to what they have and share with each other]

The townspeople's "hardships" seem to make an intertextual connection with the hard labor that Julia engaged in on the volunteering trip. In earlier parts of the digital story, she described the hard work of digging a hole for the foundation on a very hot day, followed by the statement that the women of the town made a feast for them in return. Through telling this story, Julia has added meanings to the photographs, reflecting on her experiences and re-mediating the photographs to create the story.

In summary, the participants drew on different aspects of the sample stories to fulfill their different purposes. The classroom discussion that preceded the production of digital stories and the prompts for production made visible a variety of characteristics of this genre. The purpose-driven designing attests to the participants' awareness of language in digital stories as instruments with social effects on the audience.

Preparing the Voice-Over

One of the most important elements of digital storytelling is the voice-over in the storyteller's spoken voice. Its preparation involved multiple steps and the uses of many different resources in order to accomplish this challenging task in a second (or third) language.

The instructional procedure divided the task of preparing the voice-over into two separate phases: writing the script and recording the oral reading of the script. It seemed to have a significant impact on how the participants saw the voice-over process. The procedure asked the students to first write the draft of the digital story voice-over in Japanese after discussing their ideas in small groups in class. It was written as an essay that would be spoken and recorded. This was the first writing assignment of this length for this course, as the course had not yet assigned essay writing or in-class speech presentation. After the voice-over script was revised based on the instructor's feedback, the students practiced reading the voice-over script aloud and recorded their reading on a computer. This recording became the essential element of the digital story. In these two-part processes of writing and reading, a variety of tools were used: conceptual, cognitive, and instrumental.

In writing the script of the voice-over, participants made use of not only their knowledge of Japanese grammar and vocabulary from the class but also from outside the class, using such tools as their higher proficiency in other languages (English and/or their L1) and translation devices.

In the interview, three participants (Nok, Kendra, and Cornet) talked about the process of writing their voice-over scripts, and indicated a variety of resources and

the different ways that they used them. As I asked overall questions about the process of digital storytelling but did not ask focused questions about each step, participants other than Nok, Kendra, and Cornet did not talk in detail about the process of writing their voice-over scripts. However, the three participants' descriptions of this process are in such sharp contrast that they merit attention.

As the participants were faced with the challenging task of writing a narrative script only in Japanese, they explained that they utilized the scaffolding of other language(s) in their drafting process. They used other languages as a tool for creating schematic frames of the story, as a tool for asking for bilingual experts' help and making themselves understood, and as a tool for writing out their emotions and reflections. In order for the other language and their repertoire to become a tool for turning their experiences into a narrative in Japanese, they also made use of translation devices and multilingual helpers.

Academic Literacy in English

Nok's interview painted a picture of her heavy use of English, which was her second language and the language of schooling. She wrote the narrative in English first, which allowed her to draw on her genre and register awareness in academic English, however her use of a dictionary to translate the English essay into Japanese was not entirely successful. In her interview, she talked about this process of writing the whole script in English first and then translating each sentence into Japanese with a dictionary.

Analysis of her final story indicated higher-level cognitive processes and showcased her knowledge of genre and register of narratives in English. Her story

voice-over included vocabulary and grammar that were far beyond those found in a typical second year language textbook. It contained a whole paragraph devoted to her reflection, which was longer than what other students wrote reflectively.

Telling a story with a point requires higher order thinking, which was not routinely required in second year language classes. A second year language textbook generally deals with such concrete topics that relate to the daily lives of the students (e.g., health, travel, cooking, culture) and focuses only on a limited range of functions (e.g., asking for and giving advice, discussing future plans), and did not clearly support the vocabulary or grammar of reflective writing. Nok explained in the interview that she felt this task required her to write the whole voice-over script in English, and translate into Japanese with a dictionary.

Nok's digital story included those vocabulary items that would more commonly be found in the third or fourth year language course, for example, cognitive and mental processes such as *kansatsu-suru* [to observe] and *jikkan-suru* [to realize] and abstract nouns such as *jisonshin* [pride] and *kodokukan* [loneliness]. It seems that using English as a tool for writing an academic composition provided her with the access to the genre and register of a highly reflective narrative.

On the other hand, it was not easy to translate the whole essay from one language into another. The following excerpt is taken from the interview when I asked Nok to explain her drafting process.

I think I wrote everything in English first? And then, you know, translate so them into Japanese, and for sentence that I couldn't translate, I probably, you know, cut it off. Or maybe change in simpler Japanese. But I think all my draft was corrected for many times. Because, yeah, it it was something that probably not exist (K: not what?) I mean it's probably something like which, you know,

does not exist in in in the way that use, you know, the user of Japanese when you speak, because I only use like dictionary? (K: uh huh) to translate each word. (Nok, interview)

She is explaining here that she relied only on a dictionary to translate, and that she was aware of the limitations of this strategy. She realized that some ideas were not translatable across languages, which she ended up omitting. She reported on choosing some problematic words, and revising many times as a consequence. I remember reading her first draft and wondered what she meant to convey in some parts. I highlighted some sentences that I didn't understand, and we met in my office to discuss how they may be rephrased. This use of English as a mediation to put her thoughts in writing also required her to revise her translation into a composition that made sense in Japanese.

She also reported in the interview that she later realized that she should have chosen words more carefully with the audience in mind. When I asked her to talk about the in-class presentation, she first commented that she learned from the classmates' feedback that the background music was too loud in some parts and that she would lower it if she were to do this again. She then continued that she would also like to revisit the word choice.

Nok: ... and also I think, uhm, because I translate my speech from English, so uh, some of them, you know, is not the word that we learned before? (K: hm) and I can see like people don't understand what I was saying? (K: hm) Yeah, I mean, if given a chance, probably would change that to the stuff that we had already learned to say in the way that, you know, we all would understand.

Keiko: I see. So, into a simpler Japanese.

N: Yes

K: Hum

N: To not like trying too hard and then unreachable? to other people and accessible?

When she presented the completed digital story to the class, she realized that her classmates didn't understand the words that she took the labor to look up in the dictionary. In her words, she "tried too hard," and her story ended up becoming "unreachable" to the audience. Even if it would be more precise to use such words as *kansatsu-suru* [to observe] and *jisonshin* [pride] to communicate with a wider audience, including her classmates, these could be replaced by more commonly used words (e.g., *miru* [to see]) or loan words (e.g., *puraido* [pride])⁶.

The case of Nok, who used English as a tool for writing her voice-over scripts, suggests that there are benefits to this strategy, including giving her access to highly reflective language that went beyond limitations of her textbook. But this strategy increased the needs to take into consideration what language the audience would understand.

Media Awareness of Oral Text

Kendra was the only participant who explicitly reported taking into consideration the fact that the voice-over script needed to be orally delivered. In the interview, she contrasted this script writing with the essay writing she had previously done for her high school French classes and argued that the voice-over

⁶ This raises issues regarding feedback in drafting stage. It would have been possible to give feedback to encourage the use of simpler words. In case of Nok, I did not give feedback to simplify her word choice, because her draft had more pressing issues of unsuccessful translation that interfered with comprehension. Had there been more time for drafting, I would have asked for another round of revision to simplify the word choice. It was constraint caused partly by the addition of the guided reading phase. The amount and type of feedback needs to be intentionally decided with the pedagogical objectives.

script was unique as it “is meant to be spoken and recorded” (interview). Because she wanted the story to be in a language that she could confidently deliver in speaking and be understood by the audience, she maintained that it would be impossible to write her thoughts in English and figure out how that could be phrased in Japanese.

She claimed in the interview, “I wrote ... all the sentences ... in Japanese from scratch pretty much.” She reported denying the use of English as a tool for actually writing the sentences, however, she seemed to have used English as a tool for planning her writing. She reported on identifying the key events to include in her script, and then phrasing them in Japanese. I also remember that she visited my office to translate some key concepts from English to Japanese. She had a couple of Japanese words that she found by looking up a dictionary. We also used English as a tool for making each other understood, while negotiating what she meant, and what choices of expressions she would have.

In recording her oral delivery of the voice-over, Kendra used the tone and quality of the sample storytellers’ voices as models. She explained that the storytellers of the sample stories spoke not only “fluently” but also in a “reflective” and “calm” manner, which she wanted to “imitate” because she felt that it would match the feeling of the story (interview). The awareness of writing for the purpose of oral delivery seemed to have given her a sense of writing that would sound fluent in speaking out, using relatively short sentences, vocabulary that would commonly be used in speaking, and directly quoting the speech and thoughts of the characters, helping to communicate the character’s emotions.

Meta-Linguistic Awareness

Cornet was stronger in Chinese and English than in Japanese, and she seemed to have used Chinese and English as tools for creating the schematic frames of her story. She also used Chinese and English when she asked for expert help.

Cornet used not only her expertise in Chinese and English, but also her meta-linguistic awareness and sophisticated understanding of the limitations of translation devices. When she was asked in the interview about the process of writing the voice-over script, she reported using an online translation site.

Keiko: Do you remember about the grammar editing, and the proofreading?

Cornet: Uh, I remember we wrote it on a on a paper,

K: Hmm

C: And and uh I used a lot of Google Translation when I was not sure about the grammar,

K: Ohh

C: Which is not good, yeah, cause

K: Why is it not good?

C: Cause Google Translate is not reliable at all. It always makes mistakes.

Although she immediately added the critical comment that this tool wasn't reliable, she reported using Google Translate to translate some ideas that she thought would require grammatical structures that were not covered in class. Being a multilingual speaker with the prior experience of having learned English in school and beginning Japanese on her own, she seemed to have a sophisticated metalinguistic awareness of what kinds of grammar structures were necessary for communicating a certain

thought. As she became aware of the limitations of the dictionary (that it cannot help translating anything beyond words and phrases), she turned to online translation software that could translate phrases and sentences. Cornet used different translation devices (i.e., a dictionary and Google Translate) with an awareness of their respective advantages and limitations and what translation needs there were for different parts of her script.

She also visited my office and saw a Japanese language tutor to receive help finding ways to express her thoughts in Japanese. Cornet and I negotiated the meaning of some sentences using our shared language, English, and discussed possible Japanese expressions. English was her tool for soliciting expert assistance, by communicating what she wanted to express in English and where she wanted to clarify her intentions and choose the best words and phrases for literal meaning and nuances. She may have also used Chinese for the same purpose with the tutor, who was a multilingual speaker of Japanese, Chinese, and English.

A close look at Cornet's writing process shows her skillful use of different tools to put the thoughts generated in another language into Japanese. She used her meta-linguistic awareness and her knowledge of the affordances of the tools, in deciding what tools to use.

Japanese Popular Media as Models in Voice-Over Recording

Besides the sample digital stories, the model of voice recording was found in media, especially Japanese cartoons (*anime*). Some participants regularly watched *anime* (cartoons), played Japanese video games, and sang J-pop songs as a hobby. For example, Cornet had explained her trajectory of Japanese learning in close

connection with Japanese media culture, having learned some Japanese vocabulary incidentally while watching subtitled cartoons, and was motivated to learn further in order to navigate story-based video games in Japanese. In the next interview excerpt, Cornet talks about her recording experience.

Cornet: After we finalize the draft, we have like a story and the next thing is *rokuon* [recording]

Keiko: Hmm

C: And I tried to do a few times because I wanted it to be perfect. I want to sound like an *anaúnsaa* [announcer; newscaster].

K: HMMM

C: Yes, and I really enjoy that process. Cause uhm there's uh I used to dream to become a *seiyuu* [voice actor]

K: OHHH

C: Yes so yeah I practiced hard and I tried to do a lot of times to make sure there is no error, no like like I have to be perfect

In this excerpt, she emphasized the personal enjoyment and extra effort that went into recording. This seemed to be influenced by the two models that she aspired to, revealing her former dream of becoming a voice actor. The two words she used in Japanese were two kinds of voice professionals whose oral performances are recorded for media use. She tried “to be precise in the pronunciation and without accent” and “to carry emotions for digital story” so the voice will “be loud and clear, but also sound sad” (interview). Japanese newscasters and voice actors were the inspiration and model for Cornet.

In order to achieve this perfect recording, Cornet reported visiting the computer lab every day, repeatedly recording the whole voice-over in one sitting,

and deleting all undesirable recorded files. This contrasted with most participants who recorded a smaller chunk repeatedly, and put them together. In other words, her identification with a model of Japanese speaker gave her an imagined identity, which led to her devotion in voice recording. As another evidence of identification, when I asked her to evaluate her final recording, she admitted, “I actually sound like a *seiyuu* [voice actor],” laughing shyly.

However, not everyone who watched Japanese cartoons saw the cartoon as a resource in digital storytelling. Julia grew up watching Japanese cartoons but didn’t seem to identify herself with the voice actors in recording her voice-over. However, when she watched her story in the interview, she commented that she was annoyed by her voice in the digital story because “my emotions didn’t come through as much as I wanted” (interview). She concluded that she tried to sound smooth and clear, but did not exaggerate emotions like voice actors do.

Both Cornet and Julia regularly watched Japanese cartoons, and were familiar with the way the voice actors spoke. However, Cornet’s identification with the voice actors seemed to make voice actors a potential model of speaking, while Julia didn’t see it as relevant to this project. This difference suggests that designers’ identifications and imaginations influence what could become resource. This use of resource further affected her identity as a result. Because she sounded like a voice actor, she further reinforced her identity as a Japanese media participant.

Choice of Visuals

The participants originally worked mostly within a single mode (i.e., writing), eventually two linguistic modes (i.e., writing and speaking), and finally combined

multiple modes on the computer (i.e., adding visual and music). In this stage, they chose a variety of visuals in telling the story. There was a pattern in the preferred sources. They preferred personal sources to those found on the Internet, such as their own drawing, the photographs that they had taken, and the photographs of themselves. However, they also complementarily used the visuals from the Internet, which had its advantages (i.e., instantaneity and variety) but also disadvantages (i.e., not easily shapeable). The visuals fulfilled a variety of functions, such as iconic representations of the experience, conceptual representations with written words or symbols, thematic representations with photographs, and attitudinal representations of the characters in the story. As the digital story voice-over had elements of both explaining their actions and their reflections, all the participants used the combination of iconic and symbolic visuals. Composition of the images such as color and layout were used to make meanings with the visuals.

Iconic Visuals: “Visual Aids” Representing the Experience

Some visuals were used to represent the experience concretely. There are many examples of this. Some represent the object that they talk about in the story, for example, a drawing of a bus (Alicia), a photograph of a soccer ball (Kendra), and a photograph of a piano (Ming). Some represent the location that they talk about going to in the story, for example photographs of Osaka (Amy), of a village (Cornet), and of San Francisco (Nok). Yet others represent an activity: a drawing of herself and her friend setting up an event and a photograph of herself and her friend shopping (Alicia), photographs of herself playing with the children and of herself digging a hole for the foundation of a house (Julia).

Some participants expressed their preference for using iconic visuals in order to enhance the audience's comprehension. Nok explained that she intentionally tried to use iconic visuals exclusively. This was because she felt that the visuals in the sample stories did not help communicate the storyline as well as she had hoped. Nok explained that she had a hard time understanding the sample stories, which used many "abstract" images. Because of this, she tried to use only "concrete" visuals. The following excerpt comes from the interview when I asked for her thoughts on the sample stories. She said that she didn't understand them much, and continued.

Nok: I think uh the picture didn't really tell us much?

Keiko: Huh

N: didn't really tell because it's more like abstract? You know, a lot of the pictures were really abstract, but I want to be uh more concrete than that...

K: OK. So more relevance to the story, more direct relevance than just the kind of abstract image

N: Yeah, because I think you know I think, only, like as for myself, like I couldn't understand Japanese that much?

K: Hm

N: So if the picture doesn't really explain anything, people you know will lose interest in the thing that I want to say.

Nok highlighted her identity as a second language user of Japanese, who might not comprehend the linguistic mode completely, but might be able to get a gist of the story better if non-linguistic modes also told the same story. For this reason, Nok

explained that she used photographs from her travels, while the voice-over told the stories from her traveling⁷.

Alicia also expected the visuals to work as visual aids in telling the story. She told the story of preparing for a college event, and drew pictures herself so that she could represent her experience concretely (See Figure 2). This was an available resource for her, as her hobby was drawing cartoon style drawings, and she had a friend who let her borrow a tablet to draw her images on a computer.

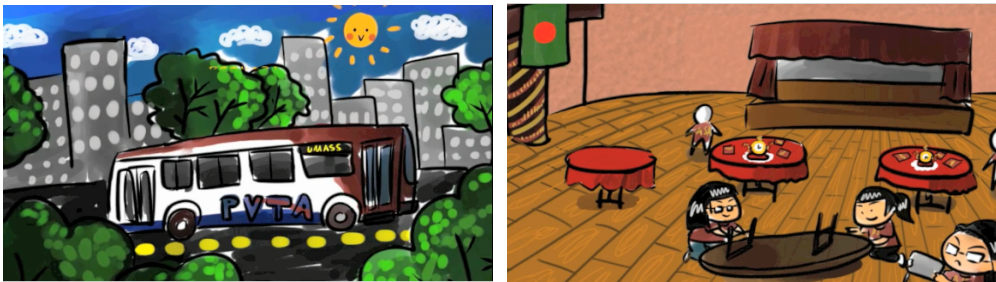


Figure 2: Screenshots from Alicia's Digital Story

The left drawing was of the local bus that she and her friends took in their travel to purchase art supplies. The right drawing was of setting up tables on the day of the event. Alicia also used the photographs of the centerpieces that she created and the photograph of the event program. Because a large portion of her story chronologically narrated the process of her preparation for the event, drawing the pictures of the event preparation process allowed her to visually represent what happened leading up to the event. This representative use of visuals made sure that

⁷ There was a gap between Nok's reported intention and the actual design. Nok's images were "concrete," which meant that they came from real experience, however, her uses of these images in relation to her voice-over were not iconic. They did not represent the experience or objects in the voice-over, but represented attitudes and themes, as is shown in the next section. For example, a photo of a palace was not used with a voice-over explaining the palace, but was used to discuss what she learned through her travels.

all her audience, no matter how much of the voice-over they may miss, would still understand some of the story.

Visuals to Communicate Characters' Emotions and Storytellers' Evaluation

All the participants used some symbolic, non-iconic visuals, in order to communicate the story characters' emotions and the storytellers' evaluation. Some participants were more aware of these choices. For example, Ming explained that she learned this visual choice strategy from the sample stories. She wrote the following in her self-reflection, responding to the question "What are some of the things that you learned from the two stories that we watched and analyzed in class?" by saying, "I learnt to use relevant pictures with the content. Or even if the pictures are not perfectly relevant to the sentence, like in the "*Watashi-no Taisetsu-na Koto*" they can still serve the purpose of creating atmosphere." Ming noted that the visuals don't necessarily need to represent the content of the story, but could communicate the storytellers' emotions and attitudes. Many of the images in one of the sample stories "*Watashi-no Taisetsu-na Koto*" did not represent the content of the voice-over, but communicated the mood of the story through the color tones, saturation, and symbolic images (See Figure 3).

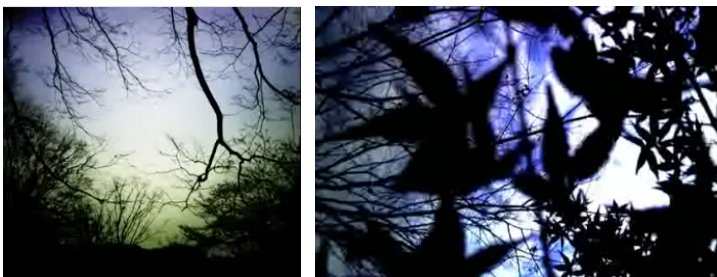



Figure 3: Screenshots from Sample Story

The first photograph represented a sunset with bare branches of winter, which communicated the reflective attitude of the storyteller when she realized that she had not been thinking with her mind before. The second photograph represented the blue sky through the shadows of the leaves, which communicated the storyteller's changed attitude that she now feels that she grows upward while also spreading her interest.

There were different types of visuals that they chose to represent their emotions and evaluation. In the following sections, I explain the following three: 1) written words, 2) symbolic usage of photographs, and 3) interactive meanings that suggest attitudes.

Written Words

One way to represent a theme or a message was the use of written words on the screen. The following images come from the beginning and the end of Ming's story.

	1	2	17
visual			
Words on the screen	私の大切なもの	愛 LOVE	愛してる。 aishiteru. I love you.
English translation of the words on the screen	What is important for me	love	I love you.
voice-over	私の大切なものは両親の愛です。	小学校の時、父は隣の町の役所に勤めていたので、週末だけ帰ってきました。	私は「愛してる」ですよ。
English translation of the	What is important for me is parents' love.	When I was in elementary school, because my father worked for the public office	For me, it is "I love you"

voice-over		of the neighboring town, he only came home in weekends.	
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Table 4: Multimodal Transcript of Ming’s Digital Story

The voice-over starts during the title slide, when the title “*Watashi-no taisetsu-na mono* [What is important for me]” is both spoken and shown on the screen in typed words. On the following frame, Ming used a photograph of a character “*Ai* [love]” in Japanese/Chinese brush calligraphy writing, ending with English typed letters “love” at the bottom of the Japanese/Chinese letter. Ming explained that the use of Chinese character was the only way she thought she could express her theme. She explained in the interview that she considered the Japanese “*Ai* [love]” was appropriate because her voice-over was in Japanese, but it was convenient that the character was the same in Chinese language, which could represent the country where she received her parents’ love. In the end, Ming asked a series of questions to the audience, ending with “*Ima goryoshin-ni ichiban itai kotoba-wa nan desu-ka.* [What words do you want to say to your parents now?], and give her own response, “*watashi-wa ‘aishiteru’ desu-yo.* [For me, it is ‘I love you’].” She explained that she searched for images online with the keyword “*aishiteru* [I love you].”

Alicia also incorporated written words, but for a different function. The following are three images with typed words from Alicia’s digital story.

	3	4	10
visual			
Words on the screen	今年の主題は時だった。	行きましょう！	来年、いったら どうですか。
English translation of	This year’s theme was time.	Let’s go!	Why don’t you go next year?

the words on the screen			
voice-over	毎年ヴァリアジアンズは主題があります。今年の主題は時でした。その時、飾りのために	アートサプライのお店に行っておきました。それから、友だちとマイケルズというアートサプライのお店に行きました。	
English translation of the voice-over	Every year Variasians has a theme. This year's theme was time. At that time, in order to decorate	I went to Art Supply Store. Then, I went to an art supply store called Michaels with my friend.	

Table 5: Multimodal Transcript of Alicia's Digital Story

While Ming's words were the main messages of the visual, Alicia's words occur together with and enhance a photograph or a drawing, in consideration of the audience. In Frame 3, the key sentence in the voice-over is also shown on the screen to facilitate the audience's comprehension. In frames 4 and 10, the typed words are not taken from the voice-over, but spoken directly to the audience and add movements to the static background visuals.

Symbolic Usage of Photographs

Some visuals communicated the storytellers' evaluation of the experience through symbolism. Amy told a story of her host family in her first trip to Japan, and exclusively used the photographs that she took while she traveled to Japan. In the first part of her digital story, when she talked about her initial interest in Japan prior to the trip, she used the photographs of the landscapes and the sights (Figure 4).



Figure 4: Screenshots from Amy's Digital Story

Amy told of herself before the trip that she had a lot of knowledge about Japan, but she didn't understand Japan in its essence. She chose the photographs of cultural sights because these could represent "knowledge about Japan." However, she explained further intentions in the interview. For example, the first photograph was that of *Osaka-Jo* (Osaka Castle) reflected on the moat around the castle. This reflection was a symbolic representation of herself before the trip, according to her, "this is very much kind of like you seeing everything there should be but it's not like the same as you're actually there. Like what was reflected in the water." Similarly, the second photograph was that of a famous Buddhist stone garden in Kyoto, which she thought could symbolically express her state before the trip, in relationship with the Buddhist philosophy of the emptiness. According to her, "Buddhist monks say they make beautiful designs with the sand and then the next day, 'pshew', like the void" (interview).

Interactive Meanings that Indicate Emotions and Evaluations

Characters' emotions and storytellers' evaluations are also communicated through elements of the visuals, such as the color, angle, and gaze. In explaining the structure of visual designs as a meaning-making resource, Kress and van Leeuwen (2006) use the term interactive meaning to discuss the dimension of meaning among the represented characters or between the represented character and the viewers.

The placement of the characters was one such design that makes interactive meanings. Kendra utilized the size, position, and the activity of the people in the

visuals to communicate the character's emotions. She chose two contrasting photographs from the Internet where a person and clothes were featured, in very different relationships. (See Figure 5)

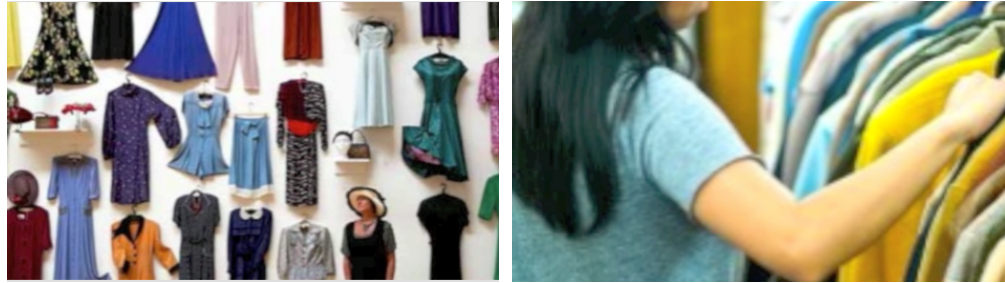


Figure 5: Screenshots from Kendra's Digital Story

The first was used in the context of the story where she told that she didn't know what clothes she wanted to wear, and the second was used in the context when she decided to choose on her own. The woman in the first photograph was small, positioned in the right bottom, looking up at the choice clothes on the wall as if "it was overwhelming like "I don't know. I don't know what I want to wear" (interview). In contrast, the woman in the second photograph takes up half the frame and is as tall as the clothes and is "interacting with the clothes" (interview). The difference in scale and positioning shows the character's changed relationship to clothing.

Ming also uses the vector, or the angle from which a character looks at an object, to express the character's emotion. She used Figure 6 at a point in the story where she explains that her strict mother didn't let her go out and play during the summer vacation until she had practiced the piano for six hours daily. Therefore, she came to hate the piano and was very troubled by why her parents were harsh toward her.



Figure 6: Screenshot from Ming's Digital Story

Although the character's eyes are not included in the photograph, the angle of the feet, the drink, and the floor shows that the character is looking down. This communicates the emotions of feeling trapped and looking inward.

The color and brightness also communicate the characters' emotions. Cornet mostly used landscape photographs with plants. Except for the two drawings where she used the photographs of the village and the children she volunteered for, she used photographs of nature with different color tones. She explained that the choice was motivated by her desire to keep the theme consistent (i.e., nature as the calming visual background), and to communicate the change in the attitudes of the characters through the color tones. Figure 7 shows three such photographs.



Figure 7: Screenshots from Cornet's Digital Story

She used the first photograph with a dark hue while telling the story of Mrs. Lee's son's death and the village's wish for a new schoolhouse. The next photograph with a slightly brighter color scheme was used while she told her efforts to raise funds to

build a new schoolhouse. The last photograph with a blue sky was used while she told her life in the village. Besides the symbolisms of flowers losing their seeds (i.e., death) and growing summer grass (i.e., liveliness), she said that she intended the gradual brightening of the color scheme, and communicated “the story is actually ... moving from sadness to hope and future” (interview).

The characters’ gaze also communicates the extent of expected engagement. In Nok’s photographs, where she tells her story of growing up traveling alone, none of the people in the photographs look at the viewer. The photographs in Figure 8 are used while the storyteller reflects on her view of traveling. The voice-over tells that outside of her country, she realizes that she is a stranger and feels that she doesn’t belong there. Furthermore, she adds that traveling to another country is like watching a movie.



Figure 8: Screenshots from Nok’s Digital Story

The people in the photographs look at each other, or look away, and do not notice the person who takes the photographs. Thus, the reflection of the storyteller is communicated through the choice of visuals.

On the other hand, other participants used the visuals where the characters look directly at the viewer, as if to “demand” (Kress & Van Leeuwen, 2006) something from the audience.

Cornet used a photograph of the village children (Figure 9) as the closing, while the voice-over said “I can’t forget the children’s smiles.”



Figure 9: Screenshot from Cornet’s Digital Story

She explained in the interview how this photograph was taken, when the children looked down into the camera curiously. In this photograph, children from various angles all look directly into the viewer, as if to demand their attention. This gaze is the perfectly suited visual to express that one can’t forget the children.

Kendra closed her digital story with a photograph of herself (Figure 10) while at the same time her voice-over expands upon the theme of the story: that her style is what is important to her.



Figure 10: Screenshot from Kendra’s Digital Story

In this photograph, the character’s face is mostly covered with her hair and a sweatshirt, but her slightly smiling eyes look almost directly at the viewer. The intentional covering and strong gaze seem to communicate the defiance and the confidence.

The participants combined the iconic and symbolic visuals, and used written words, symbolism, and visual structural elements to express the characters' emotions, and the storytellers' evaluations. The different types of visuals had different communicative affordances. Iconic visuals were thought of as visual aids that make sure that the story conveyed via voice-over was communicated. On the other hand, symbolic visuals added a layer of meaning or emphasized and accentuated attitudinal and emotional meanings.

Summary

The participants' reports in their interviews, their story videos, and their drafts indicate that they drew upon a variety of resources to design a multimodal story. The resources came from both inside and outside the classroom.

First, the participants drew on different aspects of the sample stories to fulfill the different purposes. The classroom discussion that preceded the production of digital stories and the prompts for production made visible a variety of characteristics of this genre. While thematizing the sample stories and rethematizing them to create their own personal stories, the participants took up a variety of aspects of the sample stories for their own purposes. This pointed to the selective use of resources (i.e., aspects of the sample stories), driven by the purpose that they found for digital storytelling.

Second, the participants saw the written and spoken processes of the digital storytelling relatively separately. The instructional procedure asked the students to first write the draft of the digital story voice-over in Japanese. It was to be written as an essay that would be spoken and recorded. Then, the students practiced reading

aloud the voice-over script and recorded their oral reading on a computer, which became the essential part of the digital story. In these two-part processes of writing and oral reading, a variety of tools were used: conceptual, cognitive, and instrumental.

Finally, the participants chose a variety of visuals in telling the story. The visuals fulfilled a variety of functions, such as iconic representation of experience, conceptual representation with written words or symbols, thematic representation with photographs, and attitudinal representation of the characters in the story. Composition of the images such as color and layout were used to make meanings with the visuals.

CHAPTER 6

POSITIONINGS IN DIGITAL STORIES AND INTERVIEWS

This chapter reports on what “positions” the participants placed themselves and were placed in both in their digital stories and in their reflective interviews. As discussed in the introduction and the theoretical framework, “positions” here are used as metaphors of identities (Moje & Luke, 2009) from which individuals receive both rights and duties to speak in a certain way as a recognized “certain kind of person” (Gee, 2000a). Drawing on a poststructuralist feminist perspective, identity is treated as multiple, non-unitary, shifting, and the site of struggle, which indicates the place of the individual and the working of power in a larger social world (Norton, 2000; 2014; Norton & Toohey, 2011; Peirce Norton, 1995; Weedon, 1987).

This study utilized the levels of positionings that scholars of positioning theory (Davies & Harré, 1990; De Fina, Shiffrin, & Bamberg, 2006; Wortham & Gadsden, 2006) have argued: relationships between the speaker and the narrated event (i.e., story content), relationships between the speaker and the listener, relationships among the story characters, and relationships to dominant ideologies and social practices in Discourse (Gee, 1990). This chapter reports on the following three characteristics in the participants’ positionings that suggests a variety of voices (Bakhtin & Holquist, 1981; Hall, Vitanova, & Marchenkova, 2005; Wersch, 2001; Wortham, 2001) and constructs the participants as “certain kind of person.”

1. Participants positioned other characters in their digital stories in a certain way, which created identity options for their old selves in the story (based primarily on the level of the relationships among the characters in the digital story).

2. Participants' interview tellings signaled both the course assignment discourse and the agentic sense of "ownership" over the project process and product (based primarily on the level of the relationships between the interviewee and the digital storytelling experience).

3. Participants took on a variety of reflective and evaluative positions to their digital story process and product in the interview, occasionally suggesting how they might revise their digital story product (based primarily on the levels of the relationships between the interviewee and the digital storytelling product and of the relationships between the interviewee and the interviewer).

Positioning Characters and Creating Identity Options

The analysis of the participants' stories indicated their positioning of story characters, including their old selves and other characters. I found the attention on other characters fruitful because the way the participants portrayed other characters indicated the identity options for their old selves. In all stories, there were "other characters" in addition to themselves, such as the residents of the rural town in Julia's story, the Japanese host family in Amy's, and the parents in Ming's. As other characters played a significant role in these three stories, I will explain the cases of Julia, Amy, and Ming in the following sections.

Beyond "the Helper and the Helped" Relationship

Julia's digital story was about her weekend volunteering trip to a rural town in Mexico that she took while she was a high school student in a metropolitan city in Mexico. Table 6 presents quotes from her video that described the other story characters.

	Quotes from the video [researcher's English translation]
Introduction	... <i>le-o tatete, okane-ga nai hito-o tasuke-masu...</i> [(The program) builds houses and help people who don't have money]
Trip arrival day	... <i>Tsuita toki, machi-no hito-ni atte, puroguramu-ga onegai-shita hito-to hanashi-mashita. Sono-ato-de, machi-no kodomo-to asonde, machi-no onna-no hito-wa watashi-tachi-ni oishii bangohan-o tsukutte-kudasai-mashita...</i> [When (we) arrived, we met the people of the town, and talked to the people who requested the program. After that, (we) played with the children of the town, and the women of the town cooked us delicious dinner]
Trip work day	... <i>Machi-wa totemo atsukatta-kara, shigoto-wa muzukashi-katta-desu. Saigo-ni machi-no onna-wa okaeshi-to-shite watashi-tachi-ni gochisoo-o tsukutte-kudasai-mashita...</i> [Because the town was very hot, the work was difficult. Because it was a long day, at the end, the women of the town cooked us a feast in return]
Reflection	... <i>Ima, kuroo-shite-iru hito-o tetsudaeru-no-wa ii koto-da-to omoi-masu. Kuroo-shite-iru-nimo kakawarazu, machi-no hito-wa totemo akarukute, yasashikatta-desu. Aru mono-ni kansha-shite, hito-to shiawase-o wakachiau-to omoi-masu...</i> [Now (I) think being able to help people in hardship is a good thing. Despite having hardship, the people of the town was very cheerful and kind. (I) think (they) appreciate what there are and share happiness with people]

Table 6: Quotes from Julia's Digital Story

Her story describes the three kinds of relationships between the people in the rural town and her group through intratextual connections. These were “helper/helped,” “having fun together,” and “receiver/giver.” She started the story with the introduction where she explained that the program would build houses and help people who don't have money. Because the Julia in the story participated in this program, the identity position that becomes apparent was that of a helper, while the people who seek the program's assistance would be recipients of help. After this introduction, the story described her trip chronologically. On the arrival day, she met and talked to the people who had requested help from the program. Because she had indicated the relationship between a helper and a receiver of help, “the

person who requested the program” in the rural town was positioned as a receiver of help due to the lack of economic capital.

Following this, the story describes what Julia and her group did with the people of the town, namely playing and dining together. Accompanying the voice-over are the photographs of the children and the high school students cheerfully playing together and laughing. Here, a new relationship is indicated. Both the visitors and the townspeople are cast as fun and cheerful people on an equal footing, creating a community for the weekend.

The story moves to the next day when they engage in a manual labor of digging a hole for the foundation of a house, with the photographs of Julia and her group posing with shovels or busy at work at a construction site. Julia and her group again take up the position of helpers. Julia concludes that the town was very hot, the work was difficult, and it was a long day. This added that this group was neither used to the labor nor the climate.

The last relationship in the story is the women as a giver to the student. In describing the women’s action of cooking a feast for the students in return, Julia as a storyteller used “*kudasai-mashita*” that linguistically paid respect to the women’s action done as a favor. The women of the town are portrayed as kindhearted hosts/givers and appreciative of the hard labor of the students. Julia and her group are helpers and guests, who share fun times together, experience hard labor, albeit for just a day, and respect the women’s hospitality.

In the very last part of the story, Julia reflects on the experience and tells that she had thought before this trip that volunteering was boring, but came to think that

being able to help people in hardship was a good thing. In this reflection, the themes of hardship, cheerfulness, kindness, and appreciation are interconnected. By representing the people of the town not just in the place of financial hardship in need of help, but as cheerful, kind, and appreciative people, this humanistic story complicated the position of the people of the rural town. It also positioned her old self not only as a willing helper but also a person who plays and dines with others and is treated to a feast, making her eventually indebted to the people of the town.

In this digital story, Julia engages in a storytelling with these complicated positionings. She makes a position from which to speak about her experience and her sense of self. The place she discursively creates for her old self was not only as a helper but also as someone who spent fun time with “cheerful” children in a different community. As a storyteller, she also pays respect to the “kind” women of the town, utilizing Japanese linguistic resource and presenting herself as someone who came to appreciate and respect people in different life circumstances.

Open and Intimate Relationship

Amy told a story about her trip to Osaka, Japan, which she took while she was a high school student. Amy had studied Japanese all through high school, which was how she started her digital story. She described her desire to learn more about Japan which she thought was “cool, interesting, and exotic” (digital story), her activities of studying the Japanese language at high school, reading books about Japanese culture at home. However, she evaluated that her old self “was ignorant” (digital story) about Japan in its essence and that Japan was only knowledge “in her head” (digital story). She told a story of the trip to Japan as a significant event that

made her come to know Japan in person, with the metaphoric change of the position of Japan from the “head” to the “heart.” The open intimate relationship that was formed surprisingly quickly with the host family was portrayed as the catalyst of her change. Table 7 presents Amy’s quotes from her digital story.

	Quotes from the video [researcher’s English translation]
Intro to the trip to Japan	<i>Ichinen-han-mae watashi-wa yatto Oosaka-ni itte, mikkakan, hosuto famirii-to sumi-mashitaa...</i> [A year and half ago, I finally went to Osaka, and lived with a host family for three days]
Becoming friends with Ryuto	<i>... Ryuto-to hajimete atta toki, Ryuto-wa totemo shizuka-de, amari hanashi-masen-deshita. Demo Ryuto-to hanaseba hanasu-hodo totemo genki-ni narimashita. ... Sukoshi-zutsu watashi-tachi-wa tomodachi-ni narimashita...</i> [When (I) met Ryuto for the first time, Ryuto was very quiet, and didn’t speak much. But the more (I) talked to him, the more lively (Ryuto) became... Little by little, we became friends]
Last night in Japan	<i>... Otoosan-to okaasan-wa watashi-to hagu-shitari, Ryuto-e “Kotchi kite, Ryuto. Kaera-nakucha-yo” to itta kedo, Ryuto-wa watashi-no te-o motte, shizuka-ni naki-mashita. “Chau, Eimii-to kaeri-tai” to itte, watashi-to tsuyoku hagu-shimashita.</i> [The father and the mother hugged me, and said to Ryuto, “Come here, Ryuto. We have to go back,” but Ryuto held my hand and sobbed quietly. “No, I want to go back with Amy,” he said and hugged me strongly]
Reflection	<i>Watashi-to Ryuto-wa mikka-mae-ni aimashita-ga, watashi-no kokoro-de Ryuto-wa moo watashi-no hontoo-no ootoo-ni nari-mashita. Soshite, Ryuto-no kokoro-no naka-de watashi-wa moo kare-no ane-ni narimasita...</i> [I and Ryuto met three days before, but in my heart Ryuto has already become my real young brother. And in Ryuto’s heart I have become his old sister]

Table 7: Quotes from Amy’s Digital Story

She introduces the trip as something done “finally,” expressing the long-awaited timing of the trip. She then talks about the host family, especially Ryuto, the youngest of the family. Describing Ryuto’s change from “very quiet” to “very lively,” he is portrayed as treating Amy initially as a stranger who has no place in Ryuto’s life, but slowly and steadily as a friend who is accepted by Ryuto.

This was followed by her expressive portrayal of the climatic event of the last night in Japan with kinetic descriptions and direct quotes. The host parents came to meet Amy and hugged her, suggesting an intimate relationship whose proxemic expression might be considered culturally inappropriate in Japan. Amy explained that this family was “welcoming” in the interview, contrary to how she had been taught in her high school classes and textbooks.

Then, the parents told Ryuto that they had to get going. Their speech to Ryuto, in direct quote in a casual speech style, portrayed the loving intimacy to their youngest son. In response, she described Ryuto holding Amy’s hand and sobbing quietly, expressing Ryuto’s emotion. Here Ryuto was given a position of agency. He was the one who held a hand and sobbed, impacting Amy’s and his parents’ feelings. Amy was welcomed into an intimate relationship, accepted by Ryuto as his favorite person that he held a hand of. Ryuto’s speech in direct quote, “*Chau* [no],” was in Kansai regional dialect, which represented the scene vividly and added the authenticity to his speech. Reflecting on this relationship of a sister and a brother, she used “*moo* [already]” twice, expressing how quickly this relationship evolved.

It was this open and intimate relationship that her host family invited Amy into (much more quickly than she had imagined), which changed her relationship to Japan from knowing the facts in her brain to knowing its people in action. She explained in her interview that her family in Florida started opening their homes to short-term visitors from Japan after this trip, creating many bonding relationships.

From Incomprehensible to Appreciation

Ming tells her story about her parents' love for her, using four directly quoted speeches. Focusing on these quotes helped uncover the different meanings that Ming attaches to each, and the different parent-child relationships that she had gone through. The position that Ming describes her parents speaking from changes over the course of the story. Table 8 presents directly quoted speeches in Ming's video.

	Quotes from the video [researcher's English translation]
Elementary school days	... <i>Haha-wa maiban watashi-no piano-no renshuu-o kite "motto renshuu shite" to ii-mashita...</i> [My mom listened to my piano practice every night, and said, "Practice more"]
Elementary school days	... <i>shikarareta toki, haha-mo chichi-mo "anata-no shoorai-no tame-ni" to itte, watashi-wa zenzen rikai deki-nai-shi, ryooshin-ga watashi-no koto-o rikai deki-nai-to omotta-shi, okotte kanashi-katta-desu.</i> [When (I) was scolded, both my mother and father said, "For the sake of your future," and I couldn't understand at all, and (I) thought my parents couldn't understand me, so I got angry and sad]
Father's note	... " <i>Otoosan-wa ryoori-ga amari dekinai-kara, saikin anata-wa chanto taberare-nakute gomen-nasai" to kaite-atte, bikkuri shimashita.</i> [It said, "Dad can't cook well, so I am sorry that you are not eating properly recently" and I was astonished]
Reflection	... <i>Watashi-wa "aishiteru" desu-yo.</i> [As for me, it is "I love you"]

Table 8: Quoted Speeches from Ming's Digital Story

Ming started her digital story describing how strict her mother was, listening to her piano practice and telling her to practice more. This was in the absence of her father who worked in a neighboring town. The first quote, that of her mother's insistence that she practice the piano until she became better, prevented her from going out to play freely, and she explained that she "came to dislike the piano more and more" (digital story). She portrayed herself as "really troubled not understanding why my mother was kind to other people but was very strict to me" (digital story). The positions that she offered to the story characters were that of a

controlling and unkind mother and an oppressed and troubled child. The first quote, “Practice more,” was spoken from the position of someone who relentlessly exercised power over her. The second quote, “For the sake of your future,” was represented as incomprehensible idea for her, as well as an evidence of her parents’ inability to understand her desire for freedom.

These speaking positions change in one event after her father returns home and while her mother goes away for a business trip. She quotes her father’s written note, which apologizes for his poor cooking skills and her resultant improper diet. This “astonish[es] her” (digital story). This speech, which did not fit the frame of the powerful and unkind parents, was portrayed as a critical incident that made her change her frame of reference. Ming as a story character moved from the position of incomprehension to that of understanding and appreciation. The second quote, “For the sake of your future,” now takes on a different meaning, as if it were spoken from the position of the selflessly caring parents. The last quote “I love you” is the last sentence of the digital story, and is presented as her answer to her question to the audience, “What word do you want to say to your parents now?” Ming presents this last quote as evidence of her appreciation for the new position that she has found.

As seen above, Julia, Amy, and Ming’s stories each describe changing relationships among the story characters including their old selves. Through describing these relationships, they provide multiple and changing positions that reveal more about other characters (e.g., cheerful and kind people in Julia’s, open and intimate people in Amy’s, selflessly caring parents in Ming’s), and cast their old selves in a more mature light as people with fuller understandings. These stories are

“identity texts” that “hold a mirror up to students in which their identities are reflected back in a positive light” (Cummins et al., 2005, p. 5), changing their relationships with Japanese from discrete knowledge to a set of tools for communicating themselves differently.

Sense of Ownership over the Project

Positioning takes place not only within the digital story but also in the interview. Focusing on the participants’ interview tellings about the process of the project, they carried at least two voices: one that they draw on from the course assignment discourse and the other that suggests an agentic sense of “ownership” over the project process and product.

All participants’ explanation of the project in the interview started as something they did for a course assignment, with multiple steps that required their autonomous engagement. However, a different speaking position became stronger in the middle of their interview tellings, which indicated their different relationships to the project. The narratives of their personal investment in the project suggest their identity investments, their sense of return of their capitals, and relevance to their values in their lifeworlds.

Such a sense of owning the project became apparent in the interview at different times for different participants. It seemed that the participants took on a voice of ownership when explaining their process that related to their identities to the project. Below I present the cases of Cornet, Kendra, and Amy, coupling the analysis of their linguistic cues for their positions with the discourses and resources that they draw on in other parts of the interview. I chose Cornet’s case as the

clearest example, and Kendra's and Amy's cases to show the variety within the sample of seven participants.

Identification with Voice Actresses

Cornet's case was the clearest in having two different voices that foregrounded and backgrounded at different points in the explanation of her project process. The following excerpt is taken from the interview with Cornet, when I asked her to explain the process of designing her story.

Keiko: *Jaa, eeto, dejitaru sutoorii-o tsukutta-toki-no* (C: Uh huh) *anoo, purosesu-o oshiete kuremasu-ka? Donna koto-o kangaete, anoo, doo-shiyoo-to omotta-toka, hajime-no-toki, tsukuru-to-iu-koto-o kiita-toki kara, suteppu goto-ni oshiete-kuremasu-ka?* [Then, well, could you please tell the experience when you created the digital story? What did you think, and well, your thoughts, from the first time you heard that you would make it, could you tell step by step?]

Cornet: *Hai, aa* [Yes, uhm] but I can't remember if you set up a theme or we pick out our own topic I can't quite recall.

K: *Daijoobu-desu* [That's all right]. (Giggles) (C: OK) whatever you remember to be...

C: Anyway **we are to told** make a digital story, and it hasn't **has not to be** long. cause **you have to present** like a complete story in like in a few minutes. (K: Hm) So it's really tricky. **We have to** keep the story short and sweet.

K: Sweet (laughingly)

C: Yes, well, it's not necessarily sweet cause my story is really sad but it's a valuable experience to me so I did that digital story. The volunteering story. (K: uh huh) so yeah I mean before we actually made the video **we had to** write the story first

K: Hmm

C: So we, we wrote the draft, and actually if we finished **it will be** reviewed by you for some grammatical errors

K: *Hai*[yes]

C: Yes, and so yeah after we finalize the draft, we have like a story and, the next thing is *rokuon* [recording]

K: Hmm

C: And **I tried** a few times because **I want** it to be perfect. **I want** to sound like an *anaunsaa* [newscaster].

K: HMMM

C: Yes, and **I really enjoy** that process. Cause uhm I uh I used to dream to become a *seiyuu* [voice actor]

K: OHHH.

I have highlighted the modal system, to show what attitudes she was signaling.

Although Cornet seems to mix past and present forms in her Chinese influenced linguistic design, her patterned choice of pronouns and modal system suggest different voices. She predominantly uses “we (as a class)” and “it (as a required product)” as the subject initially, explaining what they were required to do and were guided to do (see the modal system “had to,” “will be”). These hint at the discourse of the project as a course assignment, speaking from the position of a good former student of the course who knows and a cooperative interviewee who is willing to explain the logistics of the assignment.

However, another voice seems to emerge when it comes to the stage of *rokuon*, which means voice recording in Japanese. She starts using the subject pronoun “I” and her actions are presented as what she “want[ed],” “tried,” and “really enjoy[ed].” This indicates a different voice, which identifies with an agentic perspective. She presents herself as someone passionate about recording her voice, citing two related desires: creating a sophisticated media product with perfect recording, and

identifying with Japanese newscasters and voice actresses. She tells of her past dream of becoming a voice actress and explains how this voice recording felt similar to the work of voice actresses. In contrast to the other participants, who explained their process of breaking up the script into manageable chunks to speed up the recording process, Cornet explains that she visited the Language Resource Center's computer lab every day for a week, recording her voice-over in one continuous take without breaking up the script, until she was satisfied with her recording. She admitted that she was satisfied with her final recording because she sounded like a voice actress. The voice-recording activity seems to have allowed Cornet to identify her experience with her imagined identities as a newscaster and voice actor.

This voice-over recording seemed to be a transformative experience for her. Commenting on the recording process, she said, "At the beginning I feel so shy to speak Japanese while there're others in the room. And later I just became more confident and actually I sound better and better" (interview). She explained that her original self-consciousness was replaced by confidence as she solidified her imagined identity as a voice-over speaker, especially when she heard herself orally delivering the Japanese voice-over script smoothly and adding emotions. This hinted at the process of shifting her senses of self. The oral and aural experiences of acting like a voice actress (e.g., recording without breaking up a 3 minute script) and listening to her recorded voice in Japanese helped her imagine a new desired self in the context of a classroom project. With this imagined self, she invested in the act of recording the voice-over as a continuous take every day. This act of investment created a satisfactory recording that further facilitated her identification.

Because she now saw her digital story as her “own” media product, her narratives of the subsequent processes (e.g., music choice, visual choice) also indicated the voice of an imagined media designer who owned the project. Through the digital storytelling project, Cornet saw her use of Japanese language relevant to her media experiences and aspirations.

Across participants, I observe that participants take up this voice that suggests project ownership when indicating the relevance of their identities to the project. Kendra, who had identified with the “transformation” theme of the sample story spoke primarily from this position as soon as she started explaining the process in the interview.

Investment in Oral Recording and Story Choice

Like Cornet, Kendra also explained investing in the process of voice-over recording. For Kendra, this seemed to be because she was attracted to the way that Japanese language sounded. When I asked the background question including the participant’s trajectory of interest in Japanese, she narrated her Japanese study as a long and personal one, dating back to the 8th grade. According to Kendra, when her friend introduced her to *anime*, its opening songs attracted her interest and she started writing down lyrics and their translations to read and sing. She had studied Japanese on her own in high school because of her desire to speak the language whose sounds she had fallen in love with. In her words, “I loved the way that it sounded, and I loved the way it sounded when I spoke it, even though I don’t necessarily like the way that I sound when I talk (in English)?”

In talking about the process of voice-recording for the project, she said, “it was really great to hear myself.” She reported playing back her recording and exclaiming to herself, “Wow! Listen to me! I was, I was impressed.” She explained that it was the first time she heard herself speak Japanese, because she had never recorded herself speaking in Japanese. Hearing herself speak Japanese may have helped her feel legitimated as a speaker of Japanese, or may have given a sensation similar to her histories, memories, and imaginations of those Japanese songs.

However, Kendra seemed to have taken up the voice of ownership at an earlier stage in the explanation of the project. As discussed in the previous chapter, Kendra drew on the personal transformation theme of one of the sample stories in choosing and structuring her digital story. In the interview excerpt below, when I asked about her process of digital storytelling, Kendra spoke from a stance of ownership as soon as she started talking about the story choice.

Keiko: Can you talk about your processes from the first time you heard about it in class? to actually starting to make you made, all the thinking and what you decided to do, or decided not to do, at each of the stage? if you could talk about it?

Kendra: so, I remember **we had** two topics to pick from,

Keiko: OK

Kendra: It was, um like the most important thing,

Keiko: Uh huh

Kendra: Or object or something, or uh *wasurenai keiken* [experience I won't forget], uh unforgettable memory sort of,

Keiko: Uh huh

Kendra: Uhm I think I pretty quickly decided that **I wanted to do** uh my style? just cause it was I, **I wanted** it to be a thing but it's the fact that it wasn't a concrete, you know? thing that other people would do their story from? and it should be a little different in that regard? and it is something that is really important to me?

In explaining her story choice, Kendra moved from stating the two general themes given to the class into her own intentional choice of a “unique” story. She chose a topic that would showcase who she was and who she wanted to be: a unique and confident person. With this choice of the story, Kendra seemed to be encouraged to see Japanese as a tool of expressing something uniquely important to her. She chose a story of transforming her style. The style referred to her choice of clothing in its literal meaning. However, the story didn't seem to be only about the clothing. Her story was about her “searching for [her]self” and “discovering” “who [she is] now.” Kendra re-thematized the personal transformation theme of the sample story and communicated an important aspect of her life, through which process she used Japanese for authentic purposes.

Re-Sourcing and Presentation

Amy's reflective narrative indicates that voice of ownership could be used not only in story production but also in watching each other's stories. When I asked Amy to tell how she would explain digital storytelling to someone unfamiliar, she responded with the following stretch of narrative about her storytelling process.

Uhm, when **we were** first introduced to digital stories in class, if I remember correctly **we watched** stories on YouTube? and what **we found out** to be was **people would write** about personal experiences, or ideas, that they thought about that really and have really impacted them?

and then, based on the idea **they would make** a video out of it, by placing appropriate images and music to go with it, to make it more like almost a

movie, to make it more theatrical? and I think, **the hardest part for me**, was, choosing what **I wanted** to write about? (K: hum) because if I remember correctly, **we were given** either ... something that really mattered to us, or a dream **we had to choose** from. but it took me a long time for me to decide to write about my host family? But once I did, **I thought it was** an interesting project, because writing about my host family **I started** going through all my old photos of Japan, and all my letters that I used to have with them? and, **it was** just nice to feel all those memories again.

Also, and **I also learned** how to use the software Audacity? for recording? and actually **I have used** that for some other classes now too? not because it was required but because it turned out to be useful? because I realized that I am an audio learner, so I learn best by hearing things, so what I do is sometimes I record myself reading out of a textbook and I just listen to it while. and I remember it better than if I had just read it over and over again. So, **that was** really useful. (K: Cool)

And I got **I really liked** seeing the wide variety of the digital stories that were created in the class, cause I remember one person she wrote about her personal style, and how she came to develop that, and how it mattered to her based on the childhood friends she had, and then somebody else wrote about how their parents had always had them play the piano, but they realize they didn't like it any more and so they wanted to move on to things that they actually enjoyed, and **I thought it was** a nice way of also bringing us closer? Because even though I'm not in the Japanese class any more? I still see a lot of my classmates around, and we talk, and it's always very friendly between us because **we had** that closeness.

Amy started by explaining what she learned digital storytelling to be in the context of the course and mentioned the biggest challenge she faced in the project and how she overcame it. She further commented on the take-away tool for other courses and concluded with her enjoyment and the enduring impact of sharing each other's stories.

In the first three parts, Amy seems to speak from the stance of digital storytelling as a series of the tasks that pose challenges. After explaining what digital storytelling is, she says that "the hardest part for me" was the topic choice, which was created by the openness of the topic (i.e., the instructor's design), and she

says that she overcame this challenge with her digital photograph collection from her trip to Japan. Amy, a first year college student who has studied Japanese in high school, chooses to talk about her first trip to Japan a year before and her host family there. She explains that it took a long time to decide, but once she decided, it became interesting, because she went through her old photographs and letters. It seemed these artifacts worked as a catalyst to telling her stories. This is similar to transmedia possibility in multimodal pedagogies that Stein calls re-sourcing, defined as “taking invisible, taken-for-granted resources to a new context of situation to produce new meanings” (2000, p. 336). The photographs aroused Amy’s memories and reminded her of the feelings. As a result, her story shows instances where bodily touch and feeling such as hugs, hand-holding, and crying, communicate her emotion in the story.

Amy then commented how the software she learned to use for the project was helpful in other college courses, again with the voice of a good student overcoming challenges in college coursework. The last part of Amy’s narrative indicates yet another voice of story ownership. She describes how the digital story products had a life beyond the classroom assignment with a lasting impact. She brought up her enjoyment in watching her classmates’ stories, and narrated what she remembered about two stories. She further commented that the stories brought the classmates closer. The digital story products seemed to have communicated deeply personal aspects of the storytellers in ways where their emotions and deeper selves were shared. In other words, the stories were spoken of as owned, exchanged,

and remained in the memory, unlike typical course assignments that were completed and forgotten.

However, coming to own a story was not a straightforward process. Amy's statement of "the hardest part for me, was, choosing what I wanted to write about" was ironic in that finding a story that they wanted to tell was a part of the assignment. In order to become a good student in this course, students had to have a story they wanted to write about. Looking back at the instructional materials, owning the project was suggested and encouraged from the first day of the project. The project overview handout says that we will "make our own digital story." After the analysis of two sample stories, the students were asked "what is the important thing for you?" (1st day handout), and "what is your unforgettable experience?" (2nd day handout) Even at the interview, the participants are prompted to talk about "your processes" and what "you decided to do or not to do" (interview guiding question).

In summary, participants explained the digital storytelling as a course assignment with constraints, steps, and challenges, but at the same time, from a different position of investment. They invested time, energy, and emotion to make their projects their own. The resulting final product was an identity text that "holds a mirror up to students in which their identities are reflected back in a positive light" (Cummins et al., 2005, p. 5). Not all the participants were taking Japanese courses at the time of the interview, but they spoke about the process of the project as someone who "owned" the process, drawing on their various multimodal resources, memories, histories, and desires.

Evaluative Positions in Reflective Re-Viewing

Participants took on a variety of positions in the interview. Some of these were reflective and evaluative positions to their digital story process and product. Because the interview happened one year after the production of digital stories, some participants had not seen their video for a long time. As they viewed their stories with fresh eyes, there were instances where they made evaluative comments that revised their previously held impression of the video.

In the latter half of the interview, I asked the participants to watch their digital story videos on the spot, and to make any commentary. In the face-to-face interviews, this took two viewings. In the first viewing, I had the participants take control of play, pause, and rewind, and comment at any point of the video, and in the second, I asked them to pause at each frame to add any additional commentary. I will present their transformative reflection in the cases of Amy, Julia, and Cornet, as these three were clear cases with a variety among them.

Re-Affirming the Value of the Video

The following is what Amy said immediately after the first playback, without being prompted by a question: “When I made this, and presented in front of the class, I felt, ‘Oh, there’re so many people whose videos are better than mine,’ but looking back, it’s actually a pretty OK video” (interview). Amy presented her past voice of insecurity over her video, verbalizing her thoughts in a direct quoted speech. In contrast, she evaluated it to be “a pretty OK video.” Having a dedicated audience and being positioned as the designer, director, and owner of the video in the interview seems to have helped Amy reaffirm the worth of her video.

Critically Listening to Own Recorded Voice

Julia similarly commented on her new realization in the reflective interview, which took a reflective and critical position on her own voice recording. The following excerpt is taken from the interview with Julia, in the middle of the first playback. Without being prompted by a question, she paused the video, and started telling this.

So right now while I am listening to this, I am really annoyed by how soft my voice sounds ... so I just when I first did this, that was also the first time I ever recorded myself like this especially speaking Japanese, so I might have been somewhat scared of what it would sound like or how I sounded or what I would sound like to other people (K: hm) so perhaps that's why I wasn't firm enough (K: hm) and perhaps that's why it didn't come through with my voice although I did try to speak clearly into microphone (K: hmm) uhm I feel like my emotions didn't come through as much as I wanted? (K: hmm) perhaps like I do know that voice actors have to exaggerate emotions when they do speaking for the anime characters and stuff like that ... I think you probably have to exaggerate more than you would if you were just speaking normally so it come through with sound only ... (Interview with Julia, 29:34-31:00)

After expressing her serious annoyance with her soft voice, she tries to make sense of this softness. She attempts initially to attribute it to her lack of experience with voice-recording, and speculates that it could be the fear of hearing herself recorded. She still assures me that in her voice-recording that she focused her attention on the clarity. Then she rephrases. What annoyed her wasn't the softness per se but the relative lack of emotion. Bringing in her real-life knowledge of how voice actors and actresses in cartoons have to exaggerate emotions when they speak for a character because they have to communicate their emotions with only their voice. After this excerpt, Julia says that she would advise future students to exaggerate their emotions in their voice recordings because emotion is hard to communicate with

voice only. With my question of how she would voice-record if she were to do it again, she verbally enacted how she would add emotions such as excitements and boredom, although it was in English. In this interaction, she was able to turn this initial sense of annoyance into a workable advice and a course of action, using her knowledge of popular media.

Recognizing the Inconsistent Visual Choice

Similarly, Cornet found something about the video that she found problematic. In the second playback when I asked her to comment on each frame, Cornet couldn't comment on her choice of one picture, because she found it to be "irrelevant."

C: Wow, this is so irrelevant to my story. (K oh) I don't know why I put this picture. This is like seashore and it has nothing to do with that village (K: hm) because that village is inland

(5 turns to resolve the researcher's misunderstanding)

C: Yeah I never know why I inserted this picture. Oh this is so irrelevant

K: What would you use if you were making now?

(4 negotiation turns)

C: I think I will actually put a picture of the new school (K: hm) cause I I left there when the school was still under construction. So I don't have a picture of the complete building the new building (K: right). So now that I have the picture, I think I would put that picture instead.
(Interview with Cornet, 55:35-56:36)

She explains the lack of intermodal and intramodal relevance. In other words, it didn't make either intermodal synergy, because the photograph of the seashore did not match the story of the inland rural area. It also did not make an intramodal coherence, because it violated her explanation up to this point in the interview. She had been explaining how the images moved the story along with the color scheme

becoming gradually brighter with a brighter future prospect. However, the photograph of a sunset at the seashore was darker than the preceding visuals, even though the story was coming to a happier resolution. I asked how she might change, and she was able to voice her potential revision.

In these three cases, the participants revised their perception of their videos, or realized a problem and found a way to revise it. The reflective interview allowed them a scaffolded opportunity to re-view and re-design their videos.

Summary

This chapter reported on the “positions” the participants placed themselves in and were placed in in their digital stories and in the reflective interviews. The participants were found to have placed themselves at different levels of positionings (Davies & Harré, 1990; De Fina, Shiffrin, & Bamberg, 2006; Wortham & Gadsden, 2006) and constructed their older and current selves as a “certain kind of person.”

Participants positioned themselves and other characters in their digital stories in a certain way, creating identity options for their old selves within the story. Through describing the relationships among the story characters, they revealed more about other characters, and presented their old selves as someone who came to understand more. Through such representation of their old selves, they changed their relationships into tools for communicating a version of themselves. Participants also signaled both the course assignment discourse with its constraints, steps, and challenges, and the agentive position of investment into the project process and product. In summary, participants spoke from the position to explain the digital storytelling as a course assignment but also from a different

position of investment. In addition, participants took on a variety of reflective and evaluative positions on their digital story process and product in their respective interviews. They occasionally changed their perception of their videos, realized a problem, and found a way to revise it. In other words, the reflective interview became a scaffolded opportunity to re-view and re-design their videos.

CHAPTER 7

DISCUSSION

In this chapter I discuss the affordances and limitations of critical-literacy-informed digital storytelling project in world language education. Specifically I focus on the following two points that became significant when considering the findings in Chapters 5 and 6 together: multi-sensory nature of multimodal pedagogy, and discourses around digital storytelling in world language classroom.

I conclude the chapter with theoretical contributions, pedagogical implications, researcher positionality, and research implications.

Multi-Sensory Nature of Multimodal Pedagogy

This study suggested that multimodal nature of digital storytelling was multi-sensory, involving the participants' affective engagement that appealed to their senses of aesthetics. The awareness to the bodily senses of hearing, sight, touch, feeling, and taste was observed in the data, as Kress (2010) and Stein (2004) argued bodies to be fundamental in multimodal pedagogy. These embodied resources also "carr[ied] memory, history, and affect" (Stein, 2004, pp. 104-5).

Hearing and Emotion

The sense of hearing had strong connections to the participants' emotion in at least two different ways. The storytellers used auditory mode in order to communicate emotion to the audience. At the same time, the storytellers themselves were affected in the process of storytelling.

The participants considered that the recorded voice-over should communicate the storyteller's emotion to the audience. They used the multimodal

nature of spoken language for this purpose. As argued by Kress, spoken language is a multimodal system in its uses of “pace, pitch-variation, rhythmic variations, [and] tone of voice” (2010, p. 186). The participants especially referred to the tone of voice and pace as suited to communicating emotion. Kendra reported that she “imitate[d]” the sample stories’ “reflective” and “calm” tone of voice and pace when she recorded her voice (interview). Cornet also explained that she tried adding emotion to her tone of voice that would match the storyline, as voice actresses do in recording for cartoon characters (interview). Julia commented on the lack of emotion in her voice-recording, and explained that emotion needed to be exaggerated in order to be communicated over the microphone (interview). These indicate the participants’ awareness of the auditory mode as conveyer of emotion.

However, auditory mode affected the storytellers besides the communication of emotion. Hearing their own voice in recording seemed to have affected the storytellers’ emotions. This aroused strong emotional responses of fascination or displeasure. Hearing their voice recorded was an uncommon experience for all, and it was the first time to hear themselves speak Japanese.

As discussed in the Chapter 6, Kendra reported her enjoyment in hearing herself when she played back the voice recording. She had aesthetic association with the way Japanese language sounds. Therefore, hearing her recorded voice speak in Japanese for Kendra was clearly an affective experience. She even created outtakes collection voluntarily. She explained in the interview that she had saved all the takes including unsuccessful ones, and decided to create outtakes collection of funny mistakes to commemorate the digital storytelling process. Similarly, Cornet

reported her investment in the process of voice recording and her final satisfaction with the recorded voice. This extra effort was fueled by her identification with the voice actresses, and her evaluation was based on this crucial criterion: “I actually sound like a *seiyuu* [voice actor]” (interview). The auditory mode, for Kendra and Cornet, had a close association with Japanese pop media (e.g., pop music and cartoons), which provided them the desire to identify.

On the other hand, other participants reported displeasure at hearing themselves recorded. The strongest reaction among the participants was Nok’s. She responded, “I hated it” when I asked how she liked hearing her voice recorded, because “[she] couldn’t accept [her] own voice” (interview). She further explained that she didn’t enjoy recording and that she modified the recommended procedure of recording and editing for this reason. Instead of focusing on the voice recording on Audacity first and then importing to iMovie, she decided to record directly on iMovie bypassing the voice recording on Audacity. This change of procedure allowed her to postpone the unpleasant voice-recording task to a later stage, by working first on the visual mode.

This difference of emotional response might be related to the difference in their capability to imagine themselves as speakers of Japanese. While Kendra and Cornet had an alternative context of Japanese pop media besides the classroom, the language classroom was the primary context to use Japanese for Nok. In the interview, Nok explained that she was concerned about the accuracy in her voice delivery, even after she had a grammatically corrected draft. She said that even the way she would pause to breathe would not sound natural because she was “not

someone who like really speak the language” (interview). The capacity to imagine themselves as speakers of the language had an effect on their affective reactions, which led to different style of investment in digital storytelling. The identity and affective reactions were closely related to each other, affecting the investment that they made.

Sight, Feeling, and Touch

The participants reported that seeing the photographs of past experiences brought memories vividly to their mind. Some of these photograph-mediated memories aroused the feelings and sensations of touch. Some of these feelings and touch are observed in their digital stories.

As discussed in Chapter 5, Julia drew on the visual nature of the sample digital stories, and chose her digital story topic, looking into her digital photograph collection on her computer. The digital photograph collection was the reservoir of memories where she could dig into her past experiences. In the interview and in the digital story, she told how tired she was after the long bus trip to the volunteer site, how delicious the food was, and how hot and difficult the work was. The photographs from the trip seemed to have allowed her to re-live the whole experience, and brought to her mind all the details of the trip. These details were essential in communicating Julia’s transformation in her attitudes to the townspeople and her volunteering trip.

As discussed in Chapters 5 and 6, Amy also turned to her digital photograph collection, as well as the letters that she had received from the host family. She said, “it was just nice to feel all those memories again” (interview). It seems that the

photographs and letters brought memories back fresh in Amy's mind. Her story shows instances of bodily touch. Her host parents hug Amy, Ryuto holds Amy's hand, Ryuto quietly sobs, and Ryuto hugs Amy tightly. These verbal representations of bodily touch communicate the characters' feelings.

In summary, this study indicated that a multimodal project afforded multi-sensory engagement. Recording and re-playing their own voice offered the first experience listening to themselves speak in Japanese, which brought about different reactions, depending on their view of self as a speaker of Japanese. Seeing the personal photographs of their past experiences brought the memories alive, helping them see, hear, touch, feel, and taste their experiences. The personal photographs in these cases played the role of not only composing elements of the video but also mediating resources that bring the multi-sensory memories back to the storytellers and help them develop the story.

How often do students in a language classroom communicate such deep memories in the language of study outside of these projects? I argue that one of the benefits of multimodal pedagogy is to bring these bodily senses back to the language classroom.

Discourses Around Media Production Project

In Chapters 5 and 6, I explored the participants' designs of their digital stories in relation to their investments into the study of language and this project in particular, and their positionings of selves, characters, and interactional partners. How were their investments and positionings related to dominant ideologies and

social practices? What discourses impact the ways the participants told in the digital story and in the interview?

I showed in Chapter 6 how the participants positioned themselves in the interview when they explained the digital storytelling process. On one hand, the participants spoke from the position of a good student who followed the recommended procedure of the project. Their engagement was narrated as externally regulated activities. Here they drew on the discourse of schooling, and invested in their identities as good students who follow the project procedure and are serious about their learning of the language. This investment was expected to have a return in many forms: attainment of better language proficiency, a good grade, and affirmation of their social identity as a good student.

On the other hand, they also talked about the project from another frame of an agentic position with a sense of ownership over their project. Here they invested in their imagined identities as Japanese media producer and speaker of Japanese on a media. The sense of ownership over the project was observed when their out-of-school identities aligned with a task of digital storytelling. The return of this type of investment was the pleasure and the affirmation of non-academic identities. Their desires of identification were met. Kendra expressed both her frustration over the challenging process of voice recording and her excitement upon hearing herself speak in Japanese, also evidenced in her voluntary creation of outtakes collection. Cornet explained her transformed sense of self during the numerous takes over a week from a self-conscious language learner to a confident deliverer of a message on a media.

It seems that all participants drew on more than one discourse. They were all shaped by the discourse of schooling to some extent. They all started the project because it was assigned in the course. However, when their non-academic identities aligned with a process in digital storytelling, different discourses became available, which offered different subject positions other than that of a student of a language in a college course. Production of an authentic media allows a wider range of discourses that draw on students' engagement in media. This seems to attest to the power of multiliteracies pedagogy that invites students to bring their diverse experiences and knowledge.

However, the coexistence of multiple discourses could lead to ideological tensions. Nok's voice-over writing may be a case in point. She wrote it as an essay, drawing on her skills in writing English essays. Her approach of writing the entire essay in English seems to be attributed to her sense of an accomplished writer in English, insecurity in skills in Japanese, and perception of this writing to be a highly reflective challenging task. This initially puzzled me, as she had been such a dedicated learner in my eyes, and I expected she would know that translating a whole essay is not effective in many cases. It dawned on me later that it could be her insecurity in her Japanese skills and her identity as a good student that drove her to the dedication. In this assignment, she seems to have drawn on her competent language to engage in a highly reflective writing. The audience of the writing was likely primarily the instructor. This may be partly related to her previous experience. She told me in the interview that she had engaged in a similar project in an English language classroom in Thailand, where she and her classmates collaboratively

produced information-centered video about one region of the U.S. This experience may have primed her view of media production as a course assignment, rather than an opportunity to draw on another discourse.

Comparing the cases of media-savvy participants like Cornet and Kendra with that of Nok reminds us that students have different discourses that they may be able to draw on, depending on their different out-of-classroom literacies and past experiences. In Nok's case, her past experience may have reinforced the academic discourse. A critical look at the positions from which language students talk about the project has uncovered the different discourses that surround the students, which offer different views of themselves, a varied range of imaginations, and desires, which come with different rights and duties.

Theoretical Contributions

This study has two contributions to theories, in the field of multimodal literacy and multiliteracies. First, this study contributes to building a bridge between multimodal literacy and critical literacy through the examination of identity and investment of multimodal designers. I examined two levels of designing and the designers, in order to see the choices and the discourses, combining theoretical perspectives of social semiotics at the level of designing and those of situated literacies at the level of the designers' identities in society. Examining the identity, or the positions to design from, allows us to see the discourses around multimodal literacy.

Darvin & Norton's (2015) model that places investment in the intersection of identity, capital, and ideology proved to be helpful in comparing different

investments in the same multimodal project, and analyzing different identities, capitals, and ideologies. A close look at these varied investments indicated that capital and ideology affected the investment in digital storytelling. The difference in perceived language proficiency and the availability of models led to different capacity to imagine themselves as speakers of the language. Discourse of schooling and the identity as academically successful student also led to a certain kind of investment. This suggests that future research on multimodal literacies needs to examine students' engagement in relation to their identities, the capitals that afford certain imaginations, and the ideologies that position students in certain ways.

This study also complicates what "designing" means in the pedagogy of multiliteracies for multilingual and multicultural people. The New London Group's (1996; 2000) model sees language use as "designing," which combines preexisting designs and resource from systems of semiotics, ending in "re-design." A close examination of the participants' design processes in this study indicated a more complicated process. It was not only the systems of semiotic resources but also the use of first language and academic literacy as thinking tools, meta-linguistic awareness, and media-awareness, which impacted the ways in which language students composed multimodally. The designing model of social semiotics alone was not adequate for accounting for the use of these cognitive and conceptual tools.

Pedagogical Implications

This study raises several issues in teaching world languages from critical literacy perspectives. In the following, I write about the place of a project in the curriculum, objective, assessment, and the role of reflection.

First, this study incorporated a digital storytelling project in order to provide opportunities to raise critical language awareness and to transform language use. This does not mean that the rest of the curriculum, when students don't engage in digital storytelling project, should not raise awareness or apply such awareness of powerful effects of language. In this implementation, I envisioned the digital storytelling project as a bridge between the study of discrete language from the textbook and the use of language for authentic purposes. In order for world language students at the intermediate level to become critical users of the language, they need both discrete language knowledge and critical awareness of language use. The use of the text from a real life context could help raise awareness of the choices of the author and their effects, which would add social meanings to the discrete language the students learn from the textbook. Adding the critical awareness as a pedagogical orientation would not decrease the students' need to develop a linguistic system, but would add purpose-driven view to the language choice. Many case studies focus on the effects of the in-class project, but its relationship with the rest of the curriculum would also need to be considered.

Second, the objectives of a project from critical literacy perspective are not necessarily limited to raising and applying awareness to use the language for social purposes. As a pedagogical project in a context of a curriculum, it may have multiple objectives. In the case of this implementation, the objectives included a purposeful use of the discrete language the students learned in the course; a purposeful and effective integration of modes of representation; and learning to use a new genre.

Whether or not “critical literacy” becomes one of the stated objectives is worth discussion. In this implantation, I avoided the use of the term “critical literacy” in describing the objectives for the following two reasons. To start with, I considered the language such as “social effects of language” and “purposeful language use” to be clearer and more concrete than the term “critical literacy.” “Literacy” has multiple meanings, and does not necessarily translate well into another language. I considered that introducing such a polysemous word into a world language classroom without sufficient unpacking (due to time constraint) would lead to misunderstanding.

Another reason was because it could reinforce the view of literacy as a set of autonomous skills, rather than social practice. I view “critical literacy” as a theory of language and an orientation to pedagogy, the end result of which takes many forms through a long process of development. I feared that the use of the term misguides the students into thinking of this as a simple concept to be learned instantly or an easy formula to apply, when it is a gradual and reflective process of analyzing and applying a view in a variety of contexts for a variety of purposes. That being said, in a context where such discussion can take place without time constraint, it would be wonderful to engage students in discussing multiple meanings of literacy and what it means to become critical users of language. Such pedagogical choice would depend on the context of the curriculum.

Third, relevant to objective setting was the issue of assessment. Some readers may wonder if the learning outcome of critical literacy may be measured. From a perspective of literacy as social practice, it will need to be assessed through

students' performance in authentic context. It would be possible to devise a survey instrument to measure whether students are aware of the social effects of language, however, such measures would not be provide a conclusive picture, because they do not guarantee whether the students examine the language in use in the same way outside of such instruments.

In order to assess the students' awareness of the social effects of language and their purposeful application in their language use, evidence from multiple data of their language use and reflection will need to be used. Triangulating evidence from their discussion, in-process draft, final product with commentary, and self-reflection would reliably provide a portrait of criticality in their language consumption and production.

Towards that end, creating rubrics that align with curricular objectives (including critical literacy informed objectives) for each step would be a helpful addition. Such rubrics will guide the students in the process, visualize their progress, and inform all stakeholders of their learning outcome. To be even more effective, collaborative creation of such rubrics with students would provide further opportunity to raise awareness of a variety of views of language.

Lastly, as critical literacy is not a one-time learning, but is a reiterative process, reflection is a vital part of critical literacy and multiliteracies pedagogy. By taking a step back and looking at their engagement with language, students realize other possible ways to use language and become able to transform their language use. This study indicated that there could be various types of reflection with different affordances respectively.

In this study, the participants wrote a one-page reflection in English immediately after the presentation before the semester ended, and were interviewed after one year, mostly in English but some in Japanese. The interview seemed to play not only the role of a research data collection method but also that of a pedagogical space. As seen in Chapter 6, the participants saw their video with fresh eyes during the interview, and as a result, they found the values that they had overlooked, realized problems that they had not noticed while in production, and discussed possible ways to revise the video to address the problems. These re-viewing and revising interaction suggested that the reflective interview, although conducted as a “post-project interview,” could also be another pedagogical opportunity to re-design their previous design.

The interactive and co-constructive nature of the interview drew out much deeper reflection and revision than the written reflection alone. Some of the reflective comments were made in the first viewing, which suggests that the different time point of viewing may have given them insight. Others came after discussing other aspects of the video, which suggests that the meta-talk of parts of the video may have raised the participants’ awareness.

The interview was mostly conducted in English, except for Ming. In future pedagogical adaptation of such reflective dialog, it may be conducted in the language of study, if it is well planned and scaffolded. Such reflective talk could help expand their genres of literacy. This study indicates the significant value of reflection, and especially scaffolded reflective talk. At the same time, it suggests a much wider ranger of possibilities that reflective talk could take. Such factors as the medium of

language, the mode (i.e., written, spoken), and the timing (i.e., during the production, how long after the production) should be considered in designing reflective activities in future teaching projects.

Researcher Positionality

In this study, I was juggling multiple roles, and the participants sometimes positioned me in unexpected ways. I was a teacher, a researcher, and a Japanese person and native speaker of Japanese, each of which had an impact on the ways that I interacted with the participants and with the data.

First, I was a (former) teacher. That was how I was able to implement the critical literacy informed digital storytelling in a classroom, and it was the capacity in which I met the participants. Even though I interviewed the participants over half a year after I left the position at the students' college, some of them called me *sensei* [teacher]. It was the existence of this relationship that I was able to recruit the students, and was able to use the facility of the college. This relationship must have had some effects on the ways the participants spoke. They were never overtly critical of the classroom project, and politely hedged when suggesting revisions.

Second, I was a researcher. That was how I saw myself going into the interview, until I saw my former students and had a reunion-like moment. Having a consent form helped established a new relationship of a researcher and a participant in this data collection phase. The position to write from also swayed back and forth between that of a teacher and that of a researcher. Sometimes it was the voice of the teacher that helped me keep writing, and I needed to go back to the

theoretical framework, the literature review, and the analytical tools, to revise my writing into a researcher's voice.

In addition, I was also a Japanese person and native speaker of Japanese. In the interview, some participants asked for my opinion as a Japanese person about what they said. I made efforts not to generalize but to speak as one Japanese person who has lived in the U.S. for a number of years. Sometimes this position became salient when the participants emphasized their still-developing language or their identity as a learner.

Within what is labeled as a teacher were still different voices of a teacher committed to critical literacy and of a teacher trained to teach more narrowly defined language. The experience of teaching language more narrowly defined has formed a certain habit of thinking. I sometimes had to take a step back and examine what are guiding my teaching and analysis, and how critical literacy can inform them. Even though both of these are essential in teaching for critical literacy in world language classrooms, the time constraint of a course required reexaminations of what and how to teach, through the process of clarifying the priorities and the potential overlaps.

Research Implications

This study raised a few challenging issues in conducting a narrative study with participants who engaged in multimodal production, in the choice of participants, the choice of data to come to interpretation, changing interpretive frame, and display of multimodal data.

First, the recruitment of the participants in this study took place one year after the multimodal project. I contacted the 13 out of the 16 students who took the class a year before, eliminating 3 that were often absent or had graduated. It was impressive that over half of these (7 out of 13) responded to my invitation to participate in the study without compensation when they were already busy. It suggests the relatively high investment that these seven had on the project that they felt they would be able to talk about it after over a year, the rapport that I was able to establish with these seven as a former instructor, and their willingness to support their former instructor's doctoral process. However, I can only speculate about the remaining six who did not respond. It could be that they had not been as invested as the seven, they were pressed with time, or they were not comfortable with a research project. Even though the findings based on the patterns of the seven are insightful, we need to take caution in generalizing these, as the seven participants may be skewed through the process of self-selection.

Second, the process to analyze the data and to come to an interpretation was iterative, and went through many revisions. The codes and sub-codes from the content analysis and the patterns of relationships from the positioning analysis needed to be triangulated, in order to come to a reliable interpretation. The interview questions were open-ended, in order to elicit not a sequence of short answers but chunks of narratives. Because of this, each interview started with broad questions, and evolved with what each participant detailed, as was natural in the context of the interview. This proved challenging in finding themes that all the participants talked about. Most of the salient themes were heavily discussed by

three or four out of the seven. It is worthwhile that three participants talked heavily on those themes without the explicit guidance of the interviewer. However I can only speculate what the remaining participants had to say about them. Some of these themes could be followed up in future research studies.

Third, the interpretive frame shifted and became clearer in the process of the research studies, which reflects the reiterative nature of qualitative research. I had started the project with the same vision but it was less clearly articulated. The description and analysis of the data acted as catalysis for clarifying the theoretical framework. Recent publications played a role of solidifying such new theoretical frames. Especially Darvin and Norton (2015) provided a visual representation of a theoretical model of investment, which helped interpret the data. I would like to note, however, that their theoretical model was based on Bonny Norton's earlier work, which I was drawing on from the beginning of the study. It was the representation as theoretical model with a graphic representation that clarified their theoretical framework, which helped me make sense of the data.

Lastly, presenting the findings in the form of writing proved challenging. When working with multimodal student work, there are two interrelated issues of representing data and ethical concern for confidentiality. On one hand, there is a need to show the data in order to support my interpretation. Ideally, it would be wonderful to present the whole digital story as a linked video to the paper, which would allow other researchers to confirm my interpretation. On the other hand, as a typical protocol for institutional review, I promised that I would present the findings in ways that the participants would be confidential. Presenting the whole

digital story as video risks the danger of revealing the identity of the participants, with their voice, their face, and the names of individuals and colleges that the participants sometimes mention in the video. For this study, I have embedded excerpts of voice-over, images, and multimodal transcripts, being mindful of any information that could lead to revealing the identity of the participants. In addition, sharing a whole video also risks unintended re-use. Participants may agree to share the video for future research purposes, but they will be surprised if they see their video appropriated, for example, in a promotional material for language learning. A better protection would be necessary before such sharing takes place.

APPENDIX A

SAMPLE DIGITAL STORIES TRANSCRIPT AND TRANSLATION

A-1: Digital Story 1 Transcript

私の大切なこと runmiri3

15歳までは、いい子ちゃんだった。親に言われたことは、素直に従った。

「火を使っちゃだめよ。」「はい。」「となりの町には行っちゃだめよ。」「はい。」習字もピアノもまじめに通って、制服もきちんと着た。いい子だと言われるよう、近所ではいつもあいさつをした。

でも、ある時、悪い子ちゃんになった。夜中にこっそり家を出て、歩道橋の上で、友達としゃべった。家出して、何度も遠くへ逃げた。無賃乗車でどこまでも行ける私。悪い子ちゃんというスリルとともに、その自由さがこの上なく楽しかった。「ルールなんて、どうしてあるんだろう。ルールなんか、全部なくなってしまえばいいのに。」

ある時、目の前のルールをすべて破ってみようと試みた。まず、なぜ、服を着ないといけないのか。でも、さすがにはだかで学校へは行けなくて、はだしで行った。夏だった。灼熱の太陽に反射されたアスファルトは熱く、足の裏は真っ赤に火傷した。靴は必要なのだということを体中で知った。

その話をしたら、先輩が言った。「そりゃそうだよ、人間様が積み上げてきたものなもの。」世の中ぜんぶ間違っている、という思いが、がらがらっと崩れ

た。決まりごとには、ちゃんと、理由があるんだと知った。それから、一つひとつの行動の理由を、自分の頭で考えるようになった。

いい子ちゃんだったころの私はルールを疑わず、周りに流されていたんだと思う。殺し合いが正しいとされれば殺し合いに加担してしまったかもしれない。そうならないように、自分の頭で考えたことを、自分自身で納得して行動できる人でいたい。

その一方で流されてしまっている自分もいる。はやりのファッションでかっこよくなりたいと思う気持ちは、なかなか止められない。以前はそれらには価値がないと、なるべくとりつかれないようにしていた。でも今は、そんな自分も有りなのだと思う。夢中になっている自分の存在と同時に、その姿を遠くから見ているもう一人の自分の視点を持っているから。何かにとっぷり浸かりながらも、すべてを客観的に見るもう一つの視点。その視点さえあれば、今夢中になれることは、すべて自分の人生の栄養になっているんだと信じたい。

大切なことは、自分の頭で考えること。そして、枝を広げながらも、上へ上へ確実に伸びていくこと。今の行動ひとつひとつも、私という大きな木の栄養になっているといいな。

A-2: Digital Story 1 English Translation

What is important to me runmiri3

Until age 15, I was a good kid. I followed obediently what was told by my parents. "Don't use fire." "Yes." "Don't go outside of the town." "Yes." I attended

calligraphy and piano lessons seriously, and also wore school uniforms properly. So that I would be complimented as a good child, I always greeted in the neighborhood.

But, one time, I became a bad kid. In the middle of the night, I secretly went out of the house, and chatted with friends on the pedestrian bridge. I ran away from home and escaped far many times. Stealing a ride, I was able to go however far. Besides the thrill of being a bad kid, the freedom was fun beyond anything. "Why is there such a thing as rules? I wish that all the rules completely go away."

One time, I tried breaking all the rules in front of my eyes. First, why we have to wear clothes. But I still couldn't go to school naked, and I went on bare foot. It was summer. The asphalt reflecting the scorching sun was hot, and the back of my feet got burnt all red. I learned with all the body that shoes were necessary.

When I told this story, a senior member (at school, in club, etc.) said, "That has to be so. It's what human beings have built up." The idea that everything in the world was wrong crashed with the noise. I learned that rules have proper reasons. From then on, I started to think with my own mind the reasons for every behavior.

When I was a good kid, I think I had been carried away by the surroundings without doubting the rules. If I was told that killing each other was the right thing to do, I might have taken part in killing each other. So that such a thing will not happen, I want to be someone who can behave the way I think with my mind and am convinced.

On the other hand, there is a part of me that is carried away by others. The desire to look handsome with the latest fashion is difficult to stop. In the past, I persuaded myself that they were worthless, and tried not to get caught up by them

as much as I could. But now, I think such me is also acceptable. At the same time that there is a part of me that is absorbed, I have a perspective of another me who looks at the person from far away. It is a perspective that looks at everything objectively, even in the midst of being immersed deep in something. If only there is such perspective, I want to believe that what I am completely absorbed in will become nutrition for life.

What is important is to think with my mind. And, to stretch up and up steadily while spreading the branches. I hope that every behavior I take now becomes nutrition for a big tree called me.

A-3: Digital Story 2 Transcript

東日本大震災ボランティア体験 ～気仙沼～ 2011年4月29日～5月5日

気仙沼とはアイヌ語で、南の端の岬という意味だそうです。私はあの土地について本当に何も知りませんでした。私が行った被災地は、命の音のしない世界でした。

私はボランティアが嫌いです。人のために何かをするのは偽善じゃないかと思うからです。ボランティアへ向かう私に弟は、結局は野次馬だと言いました。その通りだと思います。

初めて被災地に足を踏み入れた時に感じたことを、私は今でもうまく表現できません。日記を書こうと持って行ったノートには、結局自分の感情を書くことができませんでした。いろいろ感じては作業ができないからか、自分で自分

の気持ちを封印してしまったようでした。それは、初めての経験でした。代わりに、日記は、現地での作業内容や、出会った人々の言葉でいっぱいになりました。

活動の主な拠点の1つ、南気仙沼小学校です。体育館に掲げられた標語は、「汚すまい 町はみんなの宝物」。震災後、2階3階部分が一時避難場所だったようです。清掃前の小学校1階部分です。泥の中に、サンマやマグロなどの魚が埋まっており、匂いもひどい状態でした。ボランティアは、個人宅の清掃はもちろん、小学校や公園などを大人数で一気に清掃する仕事も請け負います。清掃後の教室です。2日かかると思った作業が、1日で終わった時は拍手が沸き起こりました。

現地で一番心に残っているのは、道を歩いていると、「うちに来てください。ちょっとでいいから手伝ってください」と声がかかったことです。人にプライベートなことを頼むのは、勇気がいることだと強く感じています。それでも声をかけるということは、それだけの思いが詰まっているのだと、改めて感じました。

また、道行く地域の人々があいさつしてくれたり、声をかけてくれたことも、印象的でした。それがなければ一週間がんばれたかわからないほど、私の力になりました。公園を清掃中に、子供連れのお母さんが来ました。「ありがとうございます。あの日まで、毎日子どもと遊んでいた公園です。もう遊べないかと思っていました。もっと被害の大きい地域がある中で、ほんとうにありがとうございます」と声をかけてくれました。もちろん、「ありがとう」と言われるために現地に行ったわけではないのですが、やっぱりそんな人々とのふれあいが元気をくれました。

東京に日常が戻ってくるにつれ、被災地で復興への活動が進むにつれ、非日常が日常であることの残酷さを忘れてしまいそうで怖いです。現地を見て、これからの日本を考える時、未来をつくる10代、20代の若者や、30代の大人たちが、実際に被災地を見て、何か感じるべきじゃないか、そう思うようになりました。ただの野次馬だとしても、その野次馬根性を持ち続けて、何ヶ月でも、何年でも、野次馬代として、労働力の提供や経済支援をしながら、現地を見て、感じ続けていくこと、それが私にできる、ボランティアの形だと思います。

A-4: Digital Story 2 English Translation

Experience of Great East Japan Earthquake volunteering - Kesenuma -

I hear that Kesenuma in Ainu Language means the cape at the southern end. I really knew nothing about that place. The stricken area that I went was a world without sound of life.

I dislike volunteering. It's because I think it is hypocritical to do something for other people's sake. When I headed out to volunteering, my younger brother said that I would be a curious spectator after all. I think it is exactly true.

I still cannot express well even now what I felt when I stepped a foot onto the stricken area. I was not able to write my emotions after all in the notebook that I brought with the intention of keeping a diary. It seemed that I had sealed my emotions myself, perhaps because I wouldn't be able to work if I was moved by various things. It was a first such experience (in my life). Instead, the diary became filled with the kinds of work and the words of the people that I met at the field.

This is one of the main bases of the activities, Minami Kesenuma Elementary School. The slogan posted on (the wall of) the school gym was "Let's not make dirty, our town is everyone's treasure." It seems that the second and third floor of the building was a temporary shelter after the earthquake. This is the first floor of the elementary school before cleaning. There was fish like Pacific saury and Tuna buried in the dirt, and the smell was also terrible. Volunteers not only clean private residences, but also take on a task of cleaning elementary schools, parks, etc. with many people at once. This is the classroom after cleaning. When a work that we thought would take two days was over in a day, applause arose.

What remains most in my heart is that I was called on the street "Please come to my home. Please help me even just a little." I strongly feel that asking of others for help with private matters requires courage. I felt once more that there was special emotion that they called me nevertheless.

It was also impressive that the people in the community greeted and talked to us. It became my source of strength, to an extent that I don't know whether I was able to persevere without it. While I was cleaning a park, a mother with a child came. "Thank you. This is the park that I was playing with my child every day until that day. I thought I might not be able to play here any more. Thank you really so much, when there are other areas with more severe damage," she talked to me. Of course, I did not go in order to hear "thank you," but the communication with such people still gave me energy.

As the normalcy returns to Tokyo, as the activities toward recovery advances in the stricken area, I fear that I may forget the cruelty that the abnormality is their

normal state. When I looked at the actual site and thought of Japan from this time on, I came to think that the teenagers and the 20s who make the future and adults in their 30s and above should actually look at the stricken area and feel something. Even if I may be a mere curious spectator, I would like to keep having that curious spectator spirit, and keep looking at the site and feel something, while offering labor and economic assistance in return for the spectator fee, for months and years - I think that is the form of volunteering that I can do.

APPENDIX B

HANDOUTS & WORKSHEETS

B-1: Overview of the Project

日本語二年生 デジタル・ストーリー・プロジェクト
Digital Story Project
Reading and writing personal past narrative digital stories



このプロジェクトで、私たちは

1. 日本語のデジタル・ストーリーを見て、分析します(ぶんせき to analyze)。
2. メディアやデジタル・ストーリーについて話しあいます(to discuss)。
3. クラスやブリッジ・サッカーチームやほかの日本語が分かる人に見せるために、自分のデジタル・ストーリーを作ります(約2分、約 600–800 字)。
(トピック: 私の大切なこと、私の忘れられない経験(けいけん experience)、or negotiated topic)

もくひょう (Goals)

- 1. Understand the genre and register of first-person past narrative**
You will learn to analyze the structure and the linguistic characteristics of a first-person past narrative text in Japanese. You will first watch and analyze authentic digital stories, and then produce a digital story of your own as a critical application.
- 2. Work with authentic media text and the culture in the text**
You will watch digital stories made by a Japanese person for other Japanese audience, and discuss what cultural influences you can find in the structures, messages, visuals, music, etc.
- 3. Active/Purposeful writing for an audience**
You will write for an audience, and develop the skills to communicate to impact how you are received, using Japanese words and other multimodal means (images, audio, music, etc).
- 4. Reflect on stories and media**
You will reflect on your media consumption and production, as well as on the significant stories for yourself, and the digital story that you produce.

Tentative スケジュール

10月23日(火)	Project Overview; Discussion: Media and us; Watch and analyze 1
11月6日(火)	Watch and analyze 2; Brainstorm ideas for your own digital story
11月16日(金)	宿題(しゅくだい)1 しめきり(due) Sharing ideas and peer feedback
11月20日(火)	No class but 宿題2しめきり (your project first draft due by noon) (about 600-800 characters, you can type)
11月29日(木)	ワークショップ (Audacity) for recording the narration
12月4日(火)	ワークショップ (iMovie) for putting together a digital story
12月7日(金)	発表(はっぴょう) presentation)
12月10日(月)	発表(はっぴょう) presentation)
12月18日(火)	宿題3しめきり (Self-evaluation & Reflection)

B-2: Worksheets for Day 1

日本語二年生 デジタル・ストーリー・プロジェクト

Digital Story Project

Reading and writing personal past narrative digital stories

1. Understand the overview of the project

2. Discuss media experiences (consumption and production) in Japanese and other languages. You are encouraged to use as much Japanese as you can, but feel free to use other language for things you can't express in Japanese.

どんなメディアをよく見たり聞いたりしますか。どんな番組ばんぐみ program を見たり聞いたりしますか。どんな時に見たり聞いたりしますか。何か作ったことがありますか。

たとえば

テレビ
ポッドキャスト
フェイスブック

ラジオ
ブログ
ほかに？

しんぶん
新聞
YouTube

ざっし
雑誌
ツイッター

3. Watch and analyze a digital story. In discussion, you are encouraged to use as much Japanese as you can, but feel free to use other language for things you can't express in Japanese.

(1) まずはじめに、rumiri3さんの「私の大切なこと」というデジタル・ストーリーを見てみましょう。

どんな印象(impression)をうけますか。どうしてでしょうか。

あかるい／くらい／うれしい／おもしろい／かなしい／さびしい／きれい／しずか／にぎやか
たのしい／つまらない／むずかしい／やさしい／あたたかい／つめたい／かっこいい／かわいい
つよい／よわい／たいへん／じゆう

(2) スクリプトを見てください。ペアで下線(underline)の言葉を聞いて書いてみましょう。ビデオは ella にあります。何度でも (as many times as you want)聞いてください。

(3) 段落(paragraph)①～⑦のメイン・アイディア(main idea)はつぎのどれですか。Connect the dots.

- ① ・ the author's main message
- ② ・ how the author was until 15
- ③ ・ the author's reflection on what being 'a good child' means
- ④ ・ the author's change from 'a good child' to 'a bad child'
- ⑤ ・ the author's transformed understanding of the irrational side
- ⑥ ・ the critical incident
- ⑦ ・ what the author learned from the critical incident

(4) rumiri3さんの「大切なこと」は何だと言っていますか。どうしてそう思うようになった(came to think that way)と言っていますか。

(5) もう一度デジタル・ストーリーを見ましょう。写真や音楽に気をつけてください。

どうしてこの写真や音楽をつかったと思いますか。

(6) rumiri3さんはこのデジタル・ストーリーを作ったと思いますか。また、YouTube にのせました(to upload)。どんな人に見てほしいと思ったんでしょうか。

(7) みなさんの「私の大切なこと」は何ですか。どうしてそう思うようになった(came to think that way)んですか。

B-3: Transcript for Day 1

Digital Story 1

「私の大切なこと」 By runmiri3 <http://www.youtube.com/watch?v=37QlIOIj7E>

- ①15歳までは、いい子ちゃんだった。親に言われたことは、すなおにしたがった。「火を(1) _____ だめよ。」「はい。」「となりの町には(2) _____ だめよ。」「はい。」習字もピアノもまじめに
通って、制服もきちんと着た。いい子だと言われるよう、近所ではいつもあいさつをした。
- ②でも、(3) _____、わるい子ちゃんになった。夜中にこっそり(4) _____、歩道橋の
上で、友達としゃべった。家出して、何度も遠くへ逃げた。無賃乗車でどこまでも行ける私。わるい子ちゃ
んというスリルとともに、その自由さがこの上なく(5) _____。「ルールなんて、(6) _____
あるんだろう。ルールなんか、ぜんぶなくなってしまえばいいのに。」
- ③ある時、目の前のルールをすべてやぶってみようところみた。まず、なぜ、服を着ないといけないのか。
でも、さすがにはだかで学校へは(7) _____、はだしで行った。夏だった。灼熱の太陽に反射さ
れたアスファルトは熱く、足のうらはまっかにやけどした。くつは必要なのだということを体中で知った。
- ④その話をしたら、先輩が言った。「そりゃそうだよ、人間様が積み上げてきたものだもの。」世の中ぜん
ぶ(8) _____、という思いが、がらがらとくずれた。決まりごとには、ちゃんと、理由があるん
だと知った。それからは、一つひとつの行動の理由を、(9) _____ようになった。
- ⑤いい子ちゃんだったころの私はルールをうたがわず、まわりにながされていたんだと思う。殺し合いが正
しいとされれば殺し合いに加担してしまったかもしれない。そうならないように、自分の頭で考えたことを
自分自身で納得して行動できる人でいたい。
- ⑥その一方で流されてしまっている自分もいる。はやりのファッションで(10) _____
と思う気持ちは、なかなかとめられない。以前はそれらには価値がないと、なるべくとりつかれないようにし
ていた。でも今は、そんな自分もありなのだと思う。夢中になっている自分の存在と同時に、そのすがたを
遠くから見ているもうひとりの自分の視点を持っているから。何かにどっぷりつかりながらも、すべてを
客観的に見るもう一つの視点。その視点さえあれば、今夢中になれていることは、すべて自分の人生の
栄養になっているんだと信じたい。
- ⑦大切なことは、(11) _____ こと。そして、枝を広げながらも、上へ上へ確実に伸び
ていくこと。今の行動ひとつひとつも、私という大きな木の栄養になっているといいな。

B-4: Glossary for Day 1

「私の大切なこと」 By runmiri3

<http://www.youtube.com/watch?v=37QlOIJh7E>

Line	(日本語)	(英語)	Line	(日本語)	(英語)
1	親に言われたこと	what was told by my parents	11	世の中ぜんぶ	everything in the world
	すなおにしたがった	followed obediently	12	がらがらとくずれた	crashed with the noise
2	習字(しゅうじ)	calligraphy		きまりごと	ルール、きまっていること
	通(かよ)って	attended (classes)		理由(りゆう)	reason
3	制服(せいふく)	school uniforms	13	行動(こうどう)	behavior
	きちんと	properly	14	うたがわず	without doubting
	いい子だと言われ	I will be complimented as a good child		まわりに流(なが)されてい	I had been carried away by the surroundings
	近所(きんじよ)	neighborhood		殺(ころ)しあいが正(ただ)	if I am told that killing each other is a right thing to do
	あいさつ	greeting		しいとされれば	
4	夜中(よなか)	middle of the night	15	殺(ころ)しあいに加担(かたん)	take part in the killing each other
	こっそり	secretly	16	自分自身でなっとくして行動(こうどう)	I want to be someone who can behave the way I am convinced
	歩道橋(ほどきょう)	pedestrian bridge over a road			
5	しゃべった	chatted	17	その一方で	on the other hand
	家出する	run away from home		流(なが)されてしまっている	There is a part of me that is carried away by others
	何度も遠くへ逃(に)げた	escaped far many times		自分もいる	
	無賃乗車(むちんじょうしゃ)	stealing a train ride	18	はやりのファッション	latest fashion
	どこまでも	no matter how far		なかなかとめられない	it is difficult to stop
	わるい子ちゃんというスリルとともに	besides the thrill of being a bad child		以前(いぜん)は	in the past
6	自由(じゆう)さ	being じゆうな		それらには価値(かち)がない	they are worthless
	この上なく	beyond anything		なるべくとりつかれないようにしていた	I tried not to get caught up by them as much as I could
	ルールなんて	(with emphasis) the rules	19	そんな自分もありなのだ	Such me is acceptable
7	ルールなんか	(with emphasis) the rules		夢中(むちゅう)になっている	At the same time that there is a part of me that is absorbed
	ぜんぶなくなってしまうのには	I wish all completely go away		自分の存在(そんざい)と同時に	
8	すべて	all		そのすがた	the person (me) in my eyes
	やぶってみよう	I will try breaking	20	もうひとりの自分の視点(してん)	perspective of another me
	こころみた	I tried		何かにどっぷりつかりながら	Even in the midst of being immersed deep in something
	なぜ	どうして		すべてを客観的(きゃっかんてき)に見る	look at everything objectively
	着ないといけない	着なくてはいけない	21	その視点さえあれば	if only there is the perspective
9	さすがに	still (I can't)		今、夢中(むちゅう)になれていること	what I can be completely absorbed (fascinated) in
	はだかで	naked, with no clothes on		人生の栄養(えいよう)	nutrition for life
	はだしで	on bare feet	22	信(しん)じたい	I want to believe
	しゃくねつのたいようにはんしゃされたアスファルト	asphalt reflecting the scorching sun	23	枝(えだ)を広(ひろ)げながら	While spreading the branches
10	うら	back side		確実に(かくじつ)に伸(の)びていく	steadily stretching
	まっか	あか	24	今の行動(こうどう)ひとつひとつ	Every one of behavior I take now
	やけどした	got burnt		私という大きな木の栄養(えいよう)になっているといいな	I hope (it) is becoming nutrition for a big tree called me
	必要(ひつよう)な	necessary			
	体中(からだじゆう)	all the body			
11	先輩(せんぱい)	senior member (in club, etc)			
	そりゃ	それは			
	人間様が積(つ)みあげてきたもの	what human beings have built up			

B-5: Worksheet for Day 3

日本語二年生 デジタル・ストーリー・プロジェクト
Digital Story Project
Reading and writing personal past narrative digital stories

3日目：ストーリーをかながえる

Today we will do 2-3 rounds of pair sharing sessions, to practice telling your idea, to practice active listening to give support, and to expand your ideas for the project.

In pairs, one person will first tell her idea of the story, to receive the partner's feedback. Start telling your idea of the story, and ask if her partner understands. わかりますか。Ask for her suggestions. ~と思いますが、Aさんはどう思いますか。どうしたらいいと思いますか。Try as much sharing and discussion in Japanese as you can.

As the other person listen to your partner tell the story, listen attentively. When you don't understand, stop her and ask for clarification.

- すみません、~って何ですか。
- 今言ったことがよくわからないんですが、もう一度言ってくださいませ。

Ask for elaboration where you would like to know more about the story.

- そのとき、どんなことをかながえたか、教えてくださいませんか。
- そのとき、どんなことをしたか、話してくださいませんか。
- どうしてそう思ったんだと思いますか。

After one person shares, take turns, so that both persons can share the story.

(Guiding questions)

トピック A: 私の大切なこと

1. 大切なことはなんですか。
2. どうしてそう思うようになった (came to feel that way)んですか。きっかけ(critical incident)がありますか。
3. ストーリーをどんな人に見てほしいですか。見た人にどんなことを考えてほしいですか。

トピック B: 私の忘れられない経験(けいけん experience)

1. 忘れられない経験はなんですか。
2. そのとき、どんなことをしましたか。どんなことを ^{かんが}考えましたか。なにか ^{かんが}考えが ^か変わりましたか。
3. ストーリーをどんな人に見てほしいですか。見た人にどんなことを考えてほしいですか。

宿題2：自分のストーリーを書く しめきり： 11月20日(火) No class but 宿題2しめきり

Write the first draft of your story in 600-800 characters. You can type and upload the file to ella Dropbox, or write on Genkoo Yooshi and submit to the door pocket outside Ciruti 116. Pictures are not due, but start thinking about the images you want to use.

APPENDIX C

INFORMED CONSENT FORM

INVITATION TO A RESEARCH STUDY

Dear Former Students of Second Year Japanese:

I would like to invite you to participate in the qualitative research study “Telling Stories Multimodally in a World Language” for my doctoral dissertation. The primary purpose of the research study is to better understand the process of language learning with digital technology. The study will contribute to the research knowledge of the advantages and limits of learning the language through media production and will inform us as to how to improve our language teaching practice.

Specifically, I would like to interview you about the digital storytelling project that was embedded in Fall 2012’s Second Year Japanese, and to request your permission for me to analyze your digital story, its drafts, and self-reflection. In the interview, I will ask you to think back on the process of digital storytelling and tell me what you did and what you thought at each stage. I will also ask you to watch and give commentary on digital stories including your own during the interview. I would like to conduct two interviews: the first will be the main interview that will last about an hour, using a guided interview format consisting of 4 main questions, and the second will be a follow up to confirm my understanding with you. The interviews may be done in English or Japanese, and will be audio-recorded.

The findings of this study will be used in my doctoral dissertation. It is possible that data collected from this study will be used in presentations made at professional conferences, and published articles and books. However, to protect your confidentiality and to insure your privacy, the identity of the school and all participants in the study will be changed in any reports or articles. When the study is completed, a report of the study will be available at your request, and you are welcome to read it.

After you agree to participate in the study, you still have the right to withdraw your consent at any time. There are no foreseeable risks associated with this study. You are welcome to call me at (413) 341-6735 or e-mail me at kkonoeda@educ.umass.edu at any time and ask questions about the study. I hope you will participate, but be assured that you are free to participate or not without prejudice.

Sincerely,

Keiko Konoeda

INFORMED CONSENT

TELLING STORIES MULTIMODALLY IN A WORLD LANGUAGE CONSENT FOR VOLUNTARY PARTICIPATION

I volunteer to participate in this qualitative study and understand that:

1. I will be interviewed by Keiko Konoeda using a guided interview format consisting of 4 main questions.
2. I give permission for Keiko Konoeda to analyze the digital story that I created for Second Year Japanese in Fall 2012, along with its drafts and self-reflection.
3. The questions that I will be answering address my perspectives on the digital storytelling experiences that was embedded in Fall 2012's Second Year Japanese. I understand that the primary purpose of the research study is to better understand the process of language learning with digital technology. The study will contribute to the research knowledge of the advantages and limits of learning the language through media production.
4. The interview will be tape recorded to facilitate analysis of the data.
5. I understand that results from this interview will be included in Keiko Konoeda's doctoral dissertation and may also be included in manuscripts submitted to professional journals for publication and presentations made at professional conferences.
6. My name will not be used, nor will I be identified personally, in any way of at any time.
7. I may withdraw from part or all of this study at any time.
8. I have the right to review material prior to the final oral exam or other publication.
9. I am free to participate or not to participate without prejudice.
10. There are no foreseeable risks associated with this study.

Researcher's Signature

Date

Participant's Signature

Date

APPENDIX D

INTERVIEW GUIDING QUESTIONS

1. (Background Question) Why don't you start by telling me a little about yourself, where you're from, what you're studying, and how you got interested in Japanese?

(Possible probes)
 - Did you say you grew up speaking [Language]?
 - Can you tell me more about your interest in [aspects of Japanese]?
 - I hear you say that you started learning Japanese because Is it still the main reason that you are continuing?
2. (Storytelling Grand Tour Question) Imagine that you are talking to someone who has no experience with digital storytelling. Can you explain what digital storytelling is, and what processes or thinking are involved?
3. (Storytelling Process Question) Can you tell me about your own process of digital storytelling dating back to the time you heard about this course project, process of thinking about the topic and storyline, actually producing your story, and sharing with audience? What did you do and what did you think at each stage?
4. (Video-Elicited Question on their Own Digital Story) I'd like us to watch your story now, and hear any commentary that you can add to the story. Please feel free to play, pause, and rewind the story whenever there is something that you can comment on, for example, about the choices of images and sound, how you spoke, and so on.

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