ABSTRACT

Title of Document:	DIGITAL ALCHEMY: A HERMENEUTIC PHENOMENOLOGICAL INVESTIGATION OF DIGITAL STORYTELLING FOR PEACE AND JUSTICE
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This study explores the experiences of undergraduate students enrolled in an education I-Series (University of Maryland undergraduate courses designed to inspire innovation, imagination, and intellect) course, Good Stories: Teaching Stories for Peace and Justice. In this course students are asked to produce digital stories that project themes of peace and justice. The locus of this study focuses on the essential question: In what ways do participants *world* their experiences producing digital stories for peace and justice?

The methodology of hermeneutic phenomenology is employed in order to elucidate interpretive understandings about digital storytelling for peace and justice in the experiences of nine undergraduates over the course of one semester. The metaphor of alchemy is used since the practice of alchemy entailed amalgamating base metals in the hopes of transmuting them into gold. Jung (1968) likens this process to our experience of becoming individuated, whole, and healthy human beings. Digital media amalgamates image sound and written text in order to enhance narrative, making it an apt metaphor since it captures the synergism inherent in both the metaphor of alchemy and the

multimodality inherent in digital stories. The methodological practices for this inquiry employ van Manen's (1997) human science research.

This inquiry elucidates the participants' experiences on being students of digital media in addition becoming agentive knowers capable of projecting digital stories for the purposes of peace and justice. The conspicuousness of developing the technological know-how of producing digital media also takes particular precedent in this study. Themes of the ways in which students are concerned by being students, producing digital stories the "right" way, and developing particular stances on their understandings of peace and justice are disclosed.

Additionally, the pedagogical implications for designing teaching and learning of digital media are discussed. These implications focus on ways educators may develop pedagogical tact in engaging and apprenticing students in digital media. These pedagogical understandings may open possible opportunities for classrooms to be transformed into digital media studios where students develop critical stances through the practice of digitally designing narratives for the purposes of extending care, caring, and caring for others to possible global audiences.

Digital Alchemy: A Hermeneutic Phenomenological Investigation of Digital Storytelling

for Peace and Justice

by

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Dedication

I dedicate this study to Junghyun, my beautiful, loving wife. Without you, I would not have been able to succeed in accomplishing this enormous project. I only hope I can repay in kind by supporting your own hopes, dreams, and aspirations.

To my beautiful newborn daughter, Jisu, you were the muse that sat smilingly by my side while I wrote the final pages. I look forward to the many years we have ahead to discover what your own dreams may become.

Acknowledgments

I am forever in the debt of my two mentors, Dr. Joseph McCaleb and Dr. Francine Hultgren. Joseph, you helped me rediscover my love of story and have opened up vast worlds of digital places for me to explore while I continue feeling my way for Good Stories. Dr. Hultgren your kindness and patience for dealing with my developing writing knows no bounds. I admire your grace and pedagogical tact. I hope I can become attuned to my place in the world as both of you have done.

To my committee, I am especially grateful. Dr. Wayne Slater, I will always hold dear our hour long conversations on literacy and our debates that helped develop my acute awareness of ideas, thoughts, and rhetoric that I had overlooked. Dr. Jennifer Turner, I am at awe at your kindness and understanding of teaching. Thank you for always being happy to see me. Your smile is contagious and for that, I am forever thankful. Dr. Wolvin, I appreciate you for taking your time and always being thoughtful in any questions about arrangements of time and place. Thank you for allowing me to present my study to you.

I am also especially thankful to my cohort of English doctoral students, Sarah, Maggie, Beth, Jessica, and Megan. Thank you all for smiling and making my studies an actual play place. Cole building will forever be quieter in our absence!

I am forever in debt to my wonderful participants. Without their wonderful narratives and their acute wisdom, this inquiry does not get off the ground. Once again, I have learned so much more from students than anything I had ever taught them.

Finally, I would like to thank Harper Collins Publishers' Children's Division for allowing the use of Jamake Highwater's sublime *Anpao: An American Indian Odyssey*. I

hope I have captured a small portion of the deep meanings involved in this wonderful

tale.

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CHAPTER ONE:

THE PHILOSOPHER'S STONE: TURNING TO PEACE AND JUSTICE

THROUGH DIGITAL STORYTELLING

Embarking on the Quest for the Elixir of Life

An ethereal spark was lit within the story circle as fifteen undergraduate faces of

multiple backgrounds and experiences began their quests to find their own water of life

or, in alchemical terms, the *elixir of life* known as *the philosopher's stone*:

> **"**While taking care of my sick mother, I think I discovered what it means to care for someone," Isabelle said looking anxiously around the circle of faces nodding in response to her story about how she had to take care of her mother, who had been in the hospital for an extended amount of time.

> "I know it's not the same thing, but I think I have similar feelings about my puppy when I take care of her," Nelly replied breaking the sustained silence of the story circle. "I mean when I take care of him, I don't think about myself…it's [the caring] authentic."

> "So what does authentic care look like and how can we apply it to our digital media projects?" I asked.

> "I'm not sure, but it reminds me of the youngest brother in the *Water of Life* story. He succeeded in finding the water of life because he authentically cared for his sick father (the king)," another student reported.

> "Well, let's start there," I replied:

> When the second prince had thus been gone a long time, the youngest son said he would go and search for the Water of Life, and trusted he should soon be able to make his father well again. So he set out, and the dwarf met him too at the same spot in the valley, among the mountains, and said, 'Prince, whither so fast?' And the prince said, 'I am going in search of the Water of Life, because my father is ill, and like to die: can you help me? Pray be kind, and aid me if you can!' 'Do you know where it is to be found?' asked the dwarf. 'No,' said the prince, 'I do not. Pray tell me if you know.' 'Then as you have spoken to me kindly, and are wise enough to seek for advice, I will tell you how and where to go. The water you seek springs from a well in an enchanted castle; and, that you may be able to reach it in safety, I will give you an iron wand and two little loaves of bread;

strike the iron door of the castle three times with the wand, and it will open: two hungry lions will be lying down inside gaping for their prey, but if you throw them the bread they will let you pass; then hasten on to the well, and take some of the Water of Life before the clock strikes twelve; for if you tarry longer the door will shut upon you forever.' (Grimm Brothers, n.d.)

These large life-quests entail several developments for our understanding of our experiences with oral narrative, our experiences mediating these experiences into re-imagined tales, and our experiences in reflecting on their place in narrative and the world. Thus, in order to know where to go and how to find it, we need to be wise enough to ask for advice and speak kindly in doing so. This is how we begin to transmute the narratives of our lives into "golden" narratives in order to "make" our "fathers well again."

Orientation

> For any time we interact with others or the material world we are attempting to change the lead of common experience into something more than it was before. (Cavelli, 2002, p. 17)

The opening narrative of my experience in this story circle was written after a lab for a class on storytelling for peace and justice, an undergraduate liberal arts class, Good Stories: Teaching Stories for Peace and Justice, at the University of Maryland for which I was a teaching assistant. For this particular class, I was the teaching assistant in charge of facilitating discussions around helping students apply themes from traditional, oral stories into their own digital media projects around big ideas of peace and justice. In other words, I mentored students on the process of transforming traditional narratives into digital narratives where they projected themselves as central agents or actors for peace and justice, a daunting task for any of us. Yet, it is a task I find myself compelled to describe as I turn to investigate the lived experience of digital storytelling for the projecting of peaceful and just narratives. The discussion of authentic care and its

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manifestations in story heralded the following guiding questions regarding this investigation: In what ways do students enrolled in the Good Stories class use their experiences with story to transform themselves into perceptive beings engaged in authentic care? What are students' experiences and conceptions of peace and justice? What pedagogical insights may we distill from the students' experiences with using digital storytelling as a vehicle to project narratives on big ideas like peace and justice?

In order to seek understandings of the lived-experiences of digital storytelling in the present study, I employ hermeneutic phenomenology as the methodology for this seeking. In addition, in order to discern a better understanding of digital storytelling multimodal, multi-mediated essences, I choose alchemy and its spiritual practices of using the synergy of "base" experiences for transformation into a "just" soul. Possibly just as important, alchemy can be a guide showing us how to transmute our lived-experiences into valuable digital stories to tell others.

Heidegger's (1962) analytic of care as a result of our being thrown into a world means, for me, "that Being gets to me," which means that being calls to me. My way of being seeks to use story as a method to transmit a peaceful and just narrative, which heralds the arrival of my caring and seeking for understandings of digital stories mediated through digital places. I am compelled to investigate the class on storytelling for peace and justice because it creates an exigent role for narrative, and digital narratives in particular. It requires students to move beyond the autobiographical celebration of their own lived-experiences into projecting stories to better not only their own communities, but to act as counterfactuals to other dominant narratives designed to coerce and oppress. My advisor, who created and teaches this storytelling course, credits storyteller Idries

Shah for the term, teaching-stories[1], stories we use to teach and learn. In order to move story into a teaching-narrative, the story must have the capacity to be transformative for the teller and the audience. The experience of telling and listening to teaching-stories must provide a space allowing both audiences and storytellers to see the possibilities for projecting their own narratives for peace and justice. This requires the individual to transform herself into an agent, or individual, with the purpose of disseminating positive change within her community.

Transmuting the Philosopher's Stone

Carl Jung (1963/1970) likens this transformation to the individuation of a coherent "whole" self, a capable well-functioning individual who can project positive change into her community. Jung uses alchemy as the guiding principle of the psychological development of individuation. Alchemists describe the process to heal disease or extend life as the creation of the *Philosopher's Stone*:

> The Philosopher's Stone is a concept that describes the most sophisticated psychology a person could ever hope to achieve. Accordingly, changing lead into gold psychologically means transforming our base, unconscious nature (symbolized by lead and called the *prima material*) into the philosopher's stone. (Cavelli, 2002, p. 21)

Cavelli (2002) continues to point out that our symbolic and alchemical relationship to fire is "our awareness and our capacity to change all that we see and touch" (p. 9), which alludes to how our narratives can change our lifeworld. Yet, these narratives have the potential for benevolence or malevolence. As educators, we should want all our students to aspire to tell ameliorating narratives that heal our lifeworlds.

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[1] According to Shah (1978), "No account of teaching-stories can be really useful unless there has been a recital of some of these tales without any explanation at all. This is because some of the effect can be prevented by an interpretation: and the difference between an exposition and a teaching-event is precisely that in the latter nobody knows what his or her reaction is supposed to be…so that there can be a private reaction and a personal absorption of the materials" (p. 120).

However, not all individuals will aspire to tell healing narratives; some may aspire to manipulate and trick others like many email scams using stories of foreign "princes" seeking help to transfer their "wealth." In what ways are students able to perceive ameliorating or coercive narratives? Does their experience in critically looking at the different levels of narrative (Boyd, 2010), archetypal, social/cultural, individual, and particular, allow students to be able to reflect upon and deconstruct the important narratives in their lives in order to determine or evaluate the transmuted "golden" narratives used to teach others? A person's individuated narrative, a narrative that has undergone the alchemical transmutation turning into a "golden" narrative, has the potential to project a teaching-story capable of healing and extending not only the lives of others, but the quality of lives as well. This is a critical function in today's digitized world, where narratives can be spread "virally" almost instantaneously through the *networked publics* [2]interconnected globally via the Internet.

During our class discussion on authentic care, the discussion shifts toward one of the big ideas of the good stories class, reciprocal altruism. After our remembering of the youngest prince's journey in the Grimm brothers' *Water of Life,* the students begin to reflect on the story:

> "I think the youngest prince learned a lot about reciprocal altruism after his brothers betrayed him by stealing the Water of Life and accusing the youngest brother of trying to kill the king," one student remarks.

> "You just can't simply trust everyone, you have to be careful because some people might take advantage of your kindness," she continues.

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[2] boyd (2007) defines *networked publics* as online places that have different interactions than face-to-face encounters. There are four characteristics of *networked publics*: persistence, searchability, exact copyability, and invisible audiences. These characteristics will play a significant role in describing digital architecture and the place of digital story.

Boyd (2010) combines evolutionary theory and game theory to define *reciprocal altruism* as a maxim: "I help you in the expectation that you may help me later" (p. 57). This maxim runs contrary to many survivalists' conceptions of evolution as well as early models of game theory, which focus on constant-sum games (sometimes referred to zero-sum games) where in order for one to score or win a point another has to lose an equivalent amount. Boyd's argument for reciprocal altruism plays the central role in the good stories class because it is through the spirit of cooperation and collaboration with others while discriminating against cheaters or people who "game" the system where peace and just acts can be seen. The lens of reciprocal altruism begins to define the big ideas of peace and justice within the good stories class.

For Boyd, the evolution of story, especially fictional story, allows greater possibilities to teach cooperation and collaboration by emplotting stories about sympathy, trust, gratitude, shame, indignation toward cheaters, and guilt to keep me from "seeking the short-term advantages of cheating" (p. 58). All these themes constructed around teaching reciprocal altruism are built in and evolve through our capacities to tell stories. This is how we as participants in the good stories class begin our journey to amalgamate a story about our own role as a practitioner of reciprocal altruism. This is the turning toward an understanding of peace and justice and our roles in disseminating these ideas through digital narratives.

Most producers of digital videos use digital media to recapture and tell meaningful experiences in their lives (Ito et al., 2010). The underlying social purpose of most digital media, then, is to give memory to one's lived experiences and retell them in forms that are accessible and meaningful for digital audiences: digital stories, or lived

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digital-stories. Digital stories are multimodal/multimedial representations of lived experiences using image(s), sound(s), and text(s) (speech and writing) presented, or mediated through /in digital places. The interplay between images, sounds, texts, and authors-tellers-audiences through the environmental architecture of digitally mediated places opens a clearing for an existential examination (lived-time, lived-body, lived-space, and lived-relationship) of our experiences, participating as digital storytellers-memoirists-audiences within these digital places. We experience these places, despite the illusion of digital disembodiment, as an embodied threefold present with similar cohesion to our experience of temporal events inherent in "traditional" narratives (Carr, 1986; Ricoeur, 1984).

Gadamer (1975/1989) asserts in his analysis of history and historicity that an unconscious teleology constructs our coherent understanding of historical significance when we read or write history. Carr furthers Gadamer's assertion by explaining that the *telos* projects the coherence of narrativity as to how we, as human beings, experience the world. We have an innate desire to construct coherent narratives that give purpose to the history embedded in our lives. Could this narrative *telos* design coherence in the narratives of our lived experiences, which we can transmute into digital projects? What is the meaning of coherence that is arrived at through image, sound, and language? What are these experiences like in the lived stories of digitally mediated places where narratives are always incomplete (Monaco, 2009), always becoming? What are these experiences of digital stories and the places of lived digital-(re)telling existentially? What does the transformation of digital narratives into purposeful teaching-stories for peace and justice entail for students? These experiential questions require ontological

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understandings of this phenomenon; therefore, in order to come to a deeper human understanding of the lived experience of lived-digital storytelling, I employ van Manen's (1997) methodology of hermeneutic phenomenology according to these guidelines for human science inquiry:

(1) turning to a phenomenon which seriously interests us and commits us to the world;
(2) investigating experience as we live it rather than as we conceptualize it;
(3) reflecting on essential themes which characterize the phenomenon;
(4) describing the phenomenon through the art of writing and rewriting;
(5) maintaining a strong and oriented pedagogical relation to the phenomenon;
(6) balancing the research context by considering parts and whole. (pp. 30-31)

My purpose for this chapter, then, is to reflect on my turning, or (re)turning to the phenomenon of telling lived-stories through digital media, or digital storytelling for the purposes of creating narratives designed for establishing a more peaceful and just world. The ultimate purpose, then, is to develop an understanding of the following question: What is the lived experience of telling digital stories for the purposes of peace and justice?

Alchemy and Narrative: Transmuting the "Golden" Story

The alchemical process for transforming teaching-stories begins with fire. Fire sparks one's imagination to tell one's story. Story, then, begins with one's self. As the narrative transforms into a *magnus opus,* or philosopher's stone, three alchemical stages (Jung, 1963/1970) allude to the transmutation from "lead" into the "golden" narrative capable of healing and protecting communities from other malevolent narratives attempting to spread dis-ease. *Nigredo* is the first stage of the creation of the philosopher's stone, which requires the decomposition of a "base" element. *Albedo* is the second stage in the creation of the great work where the decomposed element is purified.

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Rubedo is the final stage of the transmutation of the philosopher's stone where one achieves enlightenment through the unification of the spirit and the body. Jung likens this final stage of the philosopher's stone as the marriage of opposites inherent in our psyche. For example, the archetypal masculine and feminine are unified in order to progress into the fully enlightened individual capable of becoming an agent of change in the lifeworld. Although this metaphor refers to a unification of the individual spirit and body, I use the guiding metaphor of *rubedo* to explicate the shift of narrative as a projection of a *being-for-itself* into a narrative projection of a *being-for-an-other* and *caring-for-an-Other.* The body as a *being-in-the-world* projects and reflects on the experience of alterity (Levinas, 1987). This resonates with Carr's (1986) narratological analysis of Hegel's phenomenology of Spirit – functioning as a subjective "we" that acknowledges the Other as fellow subject with the right to exist.

In the Good Stories class, the students listen to a Russian tale *The Maiden Tsar* (Bly & Woodman, 1998)*,* a story whose main character, Ivan, must take a magical flight on the mythical firebird in order to escape the *Baba Yaga*, a terrifying witch who lives in a hut that stands on a chicken leg. Many students have found their spark towards the transmutation of their lived story through the image of this mythical firebird. What does this firebird mean to the students? One student narrates his solution that mixes the firebird, the solute, and his religion of Islam, the solvent. In the story, feet pace across a bedroom carpet. The narrator ponders what it means to be Muslim after 9-11. Does he have to hide his faith from the world? A video of him watching an NBA basketball game creates a subtle subtext about possible tensions between his faith and his being an American. Exquisite drawings of the firebird shift and change color in video montage

overlaying his reconciliation that his faith is his firebird, and he must keep hold of it in his flight from the *Baba Yaga* of racism and anti-Muslim sentiment engulfing his country in crisis. This is the reconciliation of the mythical archetype embedded in fairy tales and myths. The student's digital story depicting the firebird engenders the transmuted narrative, the *rubedo.*

The *rubedo* undergirds the purpose for projecting teaching-stories. In addition to the four stages of transmutation, Carvelli (2002) outlines six essential characteristics of alchemy facilitating the transformation of base experiences into golden narratives: *animism, oneness, transcending time and space and reason, transformation, facilitation,* and *creation.* I use these allegorical essences of alchemy to elucidate the ineffability of lived experience. Moreover, these guiding characteristics facilitate the description of how digital stories are transmuted into digitized golden narratives, which brings an additional question. What is this transmutation like in the digital places where digital media transforms the lived-experience and the embodiment of narrative?

In the class on storytelling for peace and justice, the scintilla for the students' own digital teaching-narratives begins with oral story. Each week, the students experience an oral story. The story experience for this class, however, is disparate to most students' experiences with story in that they are more familiar with either text-based narratives or narratives from film and television. The experience of orality has largely disappeared due to how the technology of the written word has transformed the participatory and experiential essence of storytelling into a private experience through "the reduction of dynamic sound to quiescent space, the separation of the word from the living present, where alone spoken words can exist" (Ong, 1982/2002, p. 81). In the lecture, my advisor

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invites the students to participate with the oral narratives through the traditional stories told in class. Within this frame, students listen for their "hit," or resonance from the stories they feel compelled to reflect on. Mary-Louise von Franz (1980) likens the projections from narratives as symbolic "arrows" that "hit" the audience when faced with an exigent archetypal image in need of examination. It has been my experience over three semesters of listening to these stories that we, the students and I, experience these "hits" bodily, usually in mid-region near the stomach. On occasion, I sense electric tingles that radiate from my chest outward through my arms and into my hands and fingers when I encounter significant archetypes in story. The purpose in this class is to reflect upon what meanings arise when struck by the archetypal arrows in story. The students transmute these symbols into meaningful narratives that project themselves forward into the world. The transmutation, then, is entirely hermeneutic in that each student interprets meaning from the symbolism in a story and then moves her interpretation into a meaningful narrative encompassing digital re-presentations of traditional stories reworked for 21st Century audiences and places.

The transmutation of traditional narratives into personal and agentive digital stories is more than describing the allegory of individuation into one person becoming a "whole" self (Jung, 1968). It also elucidates the transformation of the mundane, personal narratives ubiquitously reverberating within and out of the myriad networked publics like YouTube or Facebook. While these alchemical "lead" narratives can be wildly entertaining and fascinating, these narratives do not go beyond the self-absorption of the individual. The transmutation of "golden" digital stories is more than posting lip-synched renditions to today's popular songs, or updating your social profile with pictures of

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vacations or trips to the amusement park. The alchemical transformation of an

individuated, personal narrative can yield synergistic panaceas capable of drawing

attention to the inaccessibility of healthy fruits and vegetables in urban areas like in

Mandela Marketplace (Storytellers for Good, 2012a) or about programs that advise and

teach incarcerated youths like in *Each One Reach One* (Storytellers for Good, 2012a).

These are digital narratives that move beyond the self-aggrandizing digital mantras

typical in the attention economy (Lankshear & Knobel, 2005) driving the digital world.

These are the narratives that we, as educators, would do well to focus our attention on in

order to develop our students' sense as human beings amongst other human beings in the

world. It is the culmination, not as an individuated self in Jungian terms, but is in essence

what Levinas (1987) calls *being-for-the-Other,* which is not only a moral and ethical

force in our relations with Other human beings, but is the ontological meaning of *Dasein,*

Heidegger's analytic of human-being-in-the-world (1962). What are these "base"

experiences students transform as their "base" experiences into ethical narratives that

speak not only to ourselves as we are in the world but the world as well?

Nigredo: Decomposing Narcissus

> When at a fountain Narcissos caught sight of his own face and figure as they
> appeared in the water, he was the first and only person to become his own lover
> contrary to nature. Finally, with no idea what to do and supposing that he had
> gotten his just desserts for insolently rejecting Ameinias' love, he killed himself.
> Ever since then the people of Thespeia resolved to pay greater respect and honor
> to Eros and to make private sacrifices to him in addition to public ones…
> (Trzaskoma & Smith, 2004, p. 89)

If it is our design to present digital stories in order to relay important personal

experiences (Ito et al., 2010), then the first step transforming our experiences into

purposeful, golden narratives is to overcome Narcissus, the love of the self, or the telling

of one's story for the purposes of self-love and self-service. The first stage in

transmutation of our "base" spirit, or experiences, into golden narratives is to undergo

what Jung (1968) describes as *nigredo:*

> …the initial state, either present from the beginning as a quality of the *prima material,* the chaos or *massa confusa,* or else produced by the separation (*solutio, seperatio, divisio, putrefaction*) of the elements. If the separated condition is assumed at the start, as sometimes happens, then a union of opposites is performed under the likeness of a union of male and female (called *coniugium, matrimonium, coniunctio, coitus*), followed by the death of the product of the union (*mortifactio, calcnatio, putrefactio*) and corresponding *nigredo.* (pp. 230-231)

The first stage, then, results from the death of a product, the death of the self in isolation

from the world. Through the blackness of *nigredo,* our isolated selves, our own

Narcissus, decompose as we, products of coital unions, embark on our journey of *being-in-the-world* culminating in the *rubedo,* an understanding that our being is nothingness

without the experience of *being-with-others* (Levinas, 1987). What is it like for students

to experience this narrative celebrating the "I" in isolation from or in despite of the world,

and its transformation into a narrative where the "I" seeks to understand and better the

world in its ("I") relations with others? For the class that is central to this inquiry, I begin

the transformation with the experience of story.

       Narrating entropy: Experiential coherence in a vessel of chaos. How do we

make sense by being in the world? Carr (1986) claims our everday experience of *being-in-the-world* is a narrative gestalt. Narratives are the primary way we move about and

make sense of the world. However, stories may remain entirely personal and may not

necessarily comport the social ethos and commitment to others, which is the horizon of

narrative for this class. An early story our Good Stories class experiences is a Blackfoot

and Cheyenne Indian creation story, *The Dawn of the World* (Highwater, 1977):

At the place where all things began, there was first the black world. And Old Man, the all-spirit, lived in this void, silently and without motion. For he was he.

The all-spirit was also her and all that exists between her and the him, like the snail which from itself brings new life. For Old Man was without mother or father, being together with something and nothing.

He looked around him, but there was nothing but himself to see. He listened carefully, but there was only silence. Nothing was and nothing grew. Nothing was new and nothing old. There was only Old man, alone in the unthinkable forever.

Because he was everything, Old Man was not lonely. But as he radiated through the endless time of nothingness, it seemed to him that something might be more interesting than nothing. Here and there within his immensity were specks of his power.

So he drew himself inward like a vast breath. And all that he was came together in one place, like the place in the acorn which imagines the tree. There he glowed with power until suddenly… (p. 47)

Students have constructed powerful images from *The Dawn of the World* story

that connect them early onto the powerful archetypes engendered in story. Some students

sketch the acorn imagining itself becoming an enormous tree. Others paint an abstract of

colors and lines representing Old Man's breath, drawing in and releasing out into the void

of nothingness. What are the possibilities of meanings and understandings of these

images of creation?

"At the place where all things began," tells of the *nigredo* residing in the

blackness or chaos surrounding our creation into being. Like Jung's (1968) analysis of

the alchemic path of transmutation of the philosopher's stone, the Old Man in this story is

the union of opposites, male and female, the sun and moon. However, the product of the

hermaphroditic Old Man exists in nothingness, which is what both Heidegger (1962) and

Sartre (2001) equate to non-being or death. The product of the union, then, must die, and

is " released at the 'death'…reunited with the dead body and brings about its

resurrection" (Jung, 1968, p. 231). For Sarte, this product is *being-in-itself,* which is the

introduction of nothingness into the world as an appearance of being. The Old Man is the

allegorical rendering of *being-in-itself:* "It is full positivity. It knows no otherness; it

never posits itself as *other-than-another-being*" (Sarte, 2012, p. 112). The "full

positivity" is the potential energy for creation. However, Sartre concludes this

potentiality cannot be derived from *being-in-itself.* The possible can only be a structure

for consciousness, or *being-for-itself,* the conscious realization of an "I" that is conscious

of itself. It is the product of *being-in-itself.*

Yet, if we take this analytic further in light of Jung's alchemical transformation of

the soul and Levinas' (1987) moral and ethical mode of *being-for-others,* this *being-in-itself,* this "I" must begin to decompose as it lives in what Heidegger (1962) calls the

existential throwness of *being-in-the-world.* It is the projection towards the future that

moves our *being-for-itself* and our temporal *being-in-the-world* towards an understanding

of our relationships with others. Levinas claims there is no *being,* or *being-in-itself*

without our *being-for-others,* which is contrary to Sartre's analysis that *being-in-itself*

and *being-for-itself* are two disparate and incommunicable regions of being. For Levinas,

it is through our dialectical relationships with other human beings and the world that we

develop our understanding of our existence in the world. For Old Man, he/she must

develop an understanding of *being-for-itself* in order to move on toward projecting a

being-for-others. This project is creation, which underlies the heart of every story:

> ...he was ignited by an idea of being. And from this mysterious center of the all-spirit came a light into the blankness which was so great that it illuminated all that had been in darkness, reaching beyond the farthest specks of him that is called everything. (Highwater, 1977, pp. 47-48)

From my experience in this Good Stories class, the students begin in the chaos of the *nigredo*. In order to make sense of their confrontation with their own *being-for-itself*, they need to confront the archetype in story. They have to make sense and develop coherence about Old Man, *being-in-itself.* The first digital media project for the Good Stories class deals with the coherence of chaos and the development of an identity with the ability to make a commitment to peace and justice. The project at this stage in the class is a digital telling that seeks to answer the question, "Who am I?" It is a digital rendering of their experienced memory with the stories in class, as well as their nascent sense making with the archetype of *being-in-itself,* their being as a metaphor for Old Man. Most students begin with visual images, pictures drawn immediately after experiencing the oral story. For many, including myself, they are initially drawn to the image of water in *The Dawn of the World* creation story. In their own images, they trace the symbolic unconscious, the ineffable *being-in-itself,* through their emergent retellings of the Old Man's explosions of light, the scintilla of creation, the beginning traces of narrating one's *being-in-the-world:*

> First came white-of the brightness of him.
>
> Then he made a great water filled to its depths with all that he knew. And from the sea cold come [sic] all life that ever would be, so deep and so rich was the great water which Old Man had made.
>
> Then came green-of the waters of him.
>
> Because Old man was each thing and also everything, he could feel the coolness and he could taste on his lips the salt from it. And he was just thinking that this water which he had made was good, his thoughts shattered by accident and broke into fragments which fell through him and into the water. From this dazzling shower of bright yellow thoughts came the beings of the water… (Highwater, 1977, p. 48)

In these first sessions, many students struggle to articulate why they are compelled to certain images: water, fire, light, the underdog, etc…Yet, they begin to make connections with these archetypes from stories or movies they have read or seen in their past experiences. The sedimented archetype is being stirred by their engagement with drawing their symbol. However, the entropy that comes about from stirring up sedimented meanings long settled does take time to articulate and put into words. This is why the first digital media project is a retelling of the events that led up to their resonance and the aftermath. Moreover, for many of the students this is their first time composing in a digital format so the first digital media project is an attempt to develop the technique of telling stories digitally, which exposes them to another mode of entropy.

In many ways, the students reveal the experience of entropy through their questions about technique: "How do I flip an image so that the writing isn't backwards?" "How can I add music to my voiceover?" "Why can't I just use an image I found online since I can't really draw that?" "I like this, but how do I depict it?" In the first weeks, the students express their tension in those questions. Teeth clench nervously, fingers cross, and eyes squint sideways as images load and voiceovers begin to beam their ideas through the faux-stereophonic sound quietly streaming from their laptops. I usually need to lean to listen to their work. "Is this right?" They usual ask. Moving back so I can meet their gaze, I nod and say, "Yes." I do this routine many times during the first weeks of class because I feel their anxiety of learning how to express themselves in new ways. Surprisingly, given all the writing on young people's digital cultures and communities of practice (Ito et al., 2010), most have not designed, composed, or produced digital stories. For many, I feel these first steps into the places of digital storytelling are ones filled with

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anxiety in the face of entropy: order to chaos, coherence to dissonance, and imagining the known media to imaging the myriad possibilities in new media.

In Heidegger's (1962) analytic of the care of *Dasein*, *human-being-in-the-world,* (throwness, falleness, and projectedness) anxiety is a result of a person's awareness of his own falleness toward death. Early on in *Being and Time*, Heidegger analyzes how we come to know a tool's use by its ready-to-handedness. Usually, if we are a master carpenter, we become unaware of the hammer as we work with it; the hammer becomes an extension of our embodied *being-in-the-world.* It is not until something goes wrong that we become aware of the hammer, or that we focus our intentionality towards the hammer. If the hammer is broken, or if we are not skilled with the hammer, we focus our intentionality on the hammer and our ability or inability to use it.

If we use the hammer metaphor in relation to the students' first experiences working with digital tools, we can begin to see that their intentionality and concern is about their inability to use the tools correctly. They do not have embodied technic (Ihde, 2010) that allows them to project themselves ahead of the story. Instead, they are cogently aware of their own being and their being struggling with the proper technological expertise with these new digital tools. Their "I" is explicitly thematized now in relation to what Heidegger would call falleness. Typically, when we are absorbed in an intentional activity, especially an activity with which we have expertise, our "I," or *Dasein* is ahead of itself; it is projected. However, when we stumble, we become fully aware of ourselves and the "I" of our *Dasein* comes to the foreground. Heidegger likens this sense of falleness to anxiety. In the case of our first digital media project, this anxiety is the experience of the "I" being enveloped in entropy. It will only be through practice

with story and the digital tools that the entropy will subside and the fallen "I" begin to decompose itself back into the project.

Building the tinder nest: Kindling the narratives of being. Once the spark of creation begins the transformation of *being-in-itself* to *being-for-itself,* there is enough escape velocity to leave the event horizon of the black hole. It is the becoming of our materiality, or what Levinas (1987) writes as "the relationship between Ego and Self…the whole of human materiality" (p. 57). In order to overcome our enchantment with ourselves, Levinas posits, we must begin to make sense of the world and our existence in the world and loosen the bond of the Ego and its *being-for-itself* by experiencing the nourishments of the world. Narrative is not only the fundamental way we experience *being-in-the-world* according to Carr (1986), but it is also nourishment from the world characterizing our existence in the world (Levinas, 1987). Our relationship with the story, then, is an ecstatic experience of being outside of oneself. The decomposed self-for-itself begins anew by turning away from itself in solitude toward what Levinas describes as the morality of "earthly nourishments" that one must pass through in order to come towards an understanding of our *being-for-others*. Our initial experience with the creation story in class moves us toward reflection on the *nigredo,* transitioning our turning away from ourselves to the world and story. Our re-imaging the ecstatic "hits" from the oral narrative into visual representations of our interpretations lead us to seek understandings for why these images are important to us in our relationship with the world. These re-images, then, transition our base "experience" with story into the transmutation phase known as *albedo*.

Albedo: (Re)Dis-covering the World

"The purpose of phenomenological reflection is to try to grasp the essential meaning of something" (van Manen, 1997, p. 77). The dynamic ebb and flow of projection and reflection reveals the world, and through this dynamism we begin to discover who we are as human embodiments of the world reflected upon us. Sartre (2001) unveils the "I" of our being as a projected self onto the world. However, this seems an incomplete assertion according to how the world reveals itself to us. Merleau-Ponty (2002) reminds us that the reflected world becomes a part of our embodiment and interpretation of the world. We reveal who we are in light of our participation in the world, and it is through our participation as embodied worldly beings that we begin to dis-cover our world.

The silver moon narrative: Reflecting light upon the world. Jung (1968) characterizes *albedo* as a resurrection of light that is released from "death," which becomes symbolized as the moon's reflection of light. In scientific terms, *albedo* is the "whiteness" associated with reflected sunlight. In both cases, reflection of light is an essential characteristic. We perceive the moon's mysteriousness and its alterability/changeability in concordance with the moon's positionality relative to ours and the light it reflects according to its location. Hence, we see the moon's phases, the waxing and waning from new moon to full moon. In alchemy, the moon represents the feminine mystery, which is not a biological deterministic association of gender. The moon is the archetypal feminine that resides within our male and female unconscious according to Jung. Our moon in this class is the reflection of symbols into digital media projects, which is the second digital media project. Through these reflected projects, we

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took symbols from the oral stories we experienced in class and reflected them outward as digital projects.

One student in the class pondered the symbol of darkness. What does it mean to be in the dark? "What hides in the dark?" She asks in her second project. "Is it the ugliness of the world that we refuse to see?" She narrates these questions as images of her time in Haiti begin to reveal the direness facing the people after the horrific earthquake in 2010. The questions about the meaning of darkness begin to reveal the possibilities of service for people in need. The narration begins to reverse the idea of darkness by asking about the meaning of shining light into dark places—to elucidate the invisible, the unheard, the unfelt problems in places we may often neglect or ignore. She shines light on how her possible story may begin to light her way for future service. Her digital story begins to reveal alterity and the Other.

For Levinas (1987), the feminine is the alterity of the Other. It is unknowable because it is other than our selves. We can only interpret its meaning by reflection of light that the deep mystery reveals to us. The deep mystery of the ineffable may be revealed through reflection. And through thoughtful reflection, with a purified ego, we may be able to reflect light upon a concern we have on an issue related to peace or justice as it is-in-the-world. The second digital media project is an attempt to move in this direction. It is the reflection of story that shines upon something at issue that was previously a mystery for us. The project is primarily focused on an issue as it is in the world and our attempt to make meaning with it. For many in this class, they would take a symbol, like water for example, and apply multivariate meanings that water has had for many different peoples in many different contexts: the myriad religious associations with

water in relation to life, death, and rebirth; psychoanalytical associations with water and the unconscious; or the socio-political associations and meanings for water as in the cases of the water "wars" in the Western United States or the issue of ownership and water rights in South America.

In all of these cases, this second digital project is an attempt to reflect a meaningful symbol and apply it to several different "local" contexts. It is an exploration of *symbol-in-the-world*. In the case of Levinas' ethical or moral philosophy, it is an attempt to describe the alterity of the Other without claiming to "know" the Other, which would result in the death of the Other.

> One day Old Man came upon a river and found a woman and a man standing there watching the dead leaves floating past in the swift current.
>
> "How is it, Old Man?" the woman asked. "Will we always live; will there be no end to it?"
>
> Old Man said, "I have never thought of that. We will have to try to decide it now. I tell you what, I will throw this chip of wood into the water. If it floats, people will die, but they will die for only four days, after which time they will come back to life." When he threw the chip into the river, it floated, and Old Man smiled.
>
> But the woman seemed displeased. "No," she said, "I will throw this stone into the river. If it floats, we will always live, and if it sinks, then we must die forever." Before Old Man could stop her, the woman had thrown the stone into the river, where it immediately sank to the bottom. (Highwater, 1977, pp. 55-56)

Many students, after hearing the fate of humans in this story, describe and portray the sinking of the rock in the water. Water ripples oscillate as a stone slowly descends in the water of one student's portrayal. Another writes about the tension between freewill and fate as an underlying theme in this scene. This scene is striking and powerful, and for many students, it becomes the scene that calls to them in this story. The scene uncovers the sublime of finding ourselves in the world with others.

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The purified self: *Being-in-the-world* as *a-being-caring-for-others*. One aspect

of this reflective digital media project is the notable "absence" of the "I," especially in

relation to the first digital media project that focused primarily on an "I" retelling and

making coherent a traditional oral story. Within ordinary experience, the "I" is typically

not thematized (Ihde, 2012). The "I" becomes immersed in the project itself to the point

that the "I" becomes unaware of being-in-a-situation. Merleau-Ponty (2002) refers to this

as being outside the self in the world of the project. In the *albedo* of narrative, the self is

purified by immersion in the project of reflection; it has transformed from the *being-for-*

itself into a *being-in-the-world.* According to Heidegger (1962), the consequence of

Dasein, human-being-in-the-word is time, which reveals the temporality of care. Care,

then, is the result of our temporal experience of being-in-the-world. *Sorge,* the German

translation of care, connotes concern, worry, or problem, which Heidegger uses to

describe his notion of care as a being that concerns the self (Dreyfus, 1991). However, for

this project as well as the digital media project, I prefer the English connotations of care

connoting modes of empathy, love, and altruism, which are characteristics of the

teaching-stories that project peace and justice.

The reflection of the *albedo* narrative, directs the archetypal light upon the world,

and through this projection, the thoughtfulness and intentionality of care illuminate the

mysterious Other. This is the beginning of using narrative as caring-for-an-other, as well

as the elucidation of being, which entails *being-for-the-Other* (Levinas, 1987)*.* At this

point of *albedo*, according to Jung (1968), the alchemist intensifies the fire to its highest

magnitude in order to transition to the final stage, the *rubedo.* In the case of our Good

Stories class, this intensification is our move to the third and final digital media project

where we now explicitly insert our transformed self as an individual agent whose intention is to carry peace and justice forward into the world.

Rubedo: The Philosopher's Stone as the Transmuted Teaching-Story

The third digital media project entails a fully projected narrative where students must insert themselves as the principle protagonist who undergoes the needed transformation to become an agent for peace and justice. While the directions are open and we encourage our students to use "fantastical," or imaginative narratives that explore issues of peace and justice, there are explicit directions to this project in that the reader/viewer must be able to find in the narrative four interconnected levels for explanation (Boyd, 2010): 1) the universal, which comprises the traditional archetypal characters and symbols of story; 2) the local, which is the specific "real-world" socio-cultural, historical, political context of the story; 3) the individual, which Boyd describes as a level of explanation that "assesses the dispositions and experiences of an author" (p. 322); 4) the particular, which is *this* story's examination of this problem in this place and time for these reasons. Together, these four levels of explanation combine the final ingredients with the alchemical mixture that has the possibility of becoming a "golden" narrative, or teaching-story for peace and justice.

Un-covering gold: The illumination of self as agent for peace and justice. One of the biggest transformations of the final digital project from its precursors in this class is the re-insertion of the individual back into the project. I usually sense the students' initial hesitations about re-inserting themselves as the protagonist of their teaching story. Why do they struggle with imagining and projecting their selves as agents of change? "Give me a so what," I tell them over and over in the lab. After one explanation of what

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story one student is trying to make, I remark, "So you talk about conquering your fear of heights after finding yourself having to climb up a cliff in order to get out of a difficult wilderness area. What is it that you want to teach me about this experience, and how does this relate to the class' themes of reciprocal altruism, peace, and justice?" I ask. For a moment, this student is stuck in the literal experience of overcoming fear and climbing out of danger. "Look at your themes," I tell him. "What stories have we heard that have characters who have undergone similar experiences, and what did that character's experience teach us?"

"In *The Horse of Power* the hunter has to overcome his fear of death and willingly jump into the pot of boiling water," he replies, "and he gets transformed." In this story usually told toward the end of the semester, after the hunter does this magnificent feat, the hunter transforms into the "new" king capable of rejuvenating the kingdom.

"You need to explore how your experience transformed you from a 'hunter' into a 'king'," I offer. He nods enthusiastically and earnestly gets back to work. With some guidance of connecting his experience with the teaching stories told in class, he now begins to transform his self-as-character-in-story to an agent capable of teaching how we may overcome other possible fears and obstacles we may need to overcome in our lives. His story begins to take on the characteristics of the *rubedo*. His story begins its performance for the purpose of teaching. Narrative is the performance of story, and it is the narrative flow that tells the powerful themes of our being-in-the-world: overcoming fears and great obstacles.

The flow of this narrative follows the flow of a *being-in-a-world.* By examining possible obstacles that the individual student/character must overcome, along with the

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possible advisors that aid in their journey, the goal for this final project is to have

students attempt to articulate the underlying structures that entail their own *being* as a

being-caring-for-others. If done with thoughtfulness and intention, the illumination of the

self as an agent for peace and justice becomes reflected in their digital media project. We

become the coot in *The Dawn of the World:*

> "Gentle…gentle, little coot, dig a bed for Old man so he can sleep with Earth
> about him. And before I sleep, I will create one last thing so that women who
> weep for the dead will also be happy. From such women will come children who
> hunger for the stars and who will climb the mountains to be close them. From
> such women will come creatures of so vast a hunger that they will raise
> themselves in spirit until they fly above death in the memories of all their people."

> And Old Man fell to his knees in the newly turned soil of the Earth and, as the
> first light of the new day came into the sky, a great river began to flow from him
> and he was gradually covered by the water. His last word came from his watery
> mouth as his hand reached to take the glowing Sun into his palm.

> "Anpao!" he whispered. "It is the dawn of the world!"

> And he was gone. (Highwater, 1977, p. 57)

Projected imaginations and the spectrum of story. Over the past year and three

iterations of this class, there have been several examples of digital media projects that

begin radiating the alizarin glow of the *rubedo*. One student brilliantly articulated the

archetypal firebird with his relationship to his Islamic faith in the post-9/11 era. Another

student produced a project narrating her relationship with advising children so that they

can have bright, star like futures. While these are two examples of narratives that glowed

with fire-redness of the *rubedo*, most narratives, like all stories, fall within a spectrum of

color from the reflecting *albedo* to even the darker embers of narcissist *nigredo,* still

mired in the celebration of the individual accomplishments of the self despite being-in-

the-world. Despite the truncated transformation inherent in some of the students' digital

media projects, these projects do challenge the students to think beyond themselves. The class asks difficult questions like who am I in relation to the world I live in, which is extremely difficult for me to articulate an understanding of even as I approach the mid-life of my journey in this world. The purpose, then, is not to have all the students be able to transmute their "base" experiences into golden narratives for peace and justice; it is to get students to begin finding their own story and ways of articulating their *being-in-the-world.*

This is a struggle for us all, but this is a necessary step in becoming (always a becoming) better individuals capable of making this world a better place to dwell. The *rubedo* is always a seeking, always a becoming; therefore, it is a goal that we can aspire to in the journey of our lives, rather than a course objective that can be measured in the duration of one semester.

The next iteration of this storytelling class is the site for this investigation. What I have described thus far are only my own interpretations from having worked with producing and watching their digital stories. Do they see these digital narratives as transformative in their lives? Do they see their own potential to become agents to construct peaceful and just stories in the future? In what ways do they experience the place of digital stories? Do they see these places as sites to project meaningful narratives to the digital audiences? As I reflect upon these questions, I turn to explore my own meaning making with finding a place for digital teaching stories.

Digital Places: The Alchemical Vessels for Narratives of Peace and Justice

When I begin to mix media (text, images, sound), I trace the ineffable, transforming my experience into a story to give to the world, a world where my lived-

story has the potential energy to blend with global narratives that become a confection for our lived-stories. I want to examine this digital world where the alchemical transmutation of "golden" narratives mix and remix to form even brighter and more luminous narratives. These are the vessels bearing our *magnus opus*, which tells our teaching-story to the world. What are these places of digital story? In what ways do we, both as storytellers and audience members, experience these places in relation to telling our teaching-stories?

In describing the architecture of digital story, we must describe the place of digital stories. Popular culture and many in academia describe the ubiquitous networked publics and sites as *digital spaces;* this is problematic. On one hand, space is vacuous and empty. On the other, it is a set of Euclidean coordinates of height, width, and depth. Space is devoid of time, which is why modern physics needed to attach it with Euclidean geometry in order to talk about space/time, four dimensions science uses to define the location of an object at a given point in time. While this is crucial to how we map, plan, and navigate through space/time, we do not experience space/time as longitudinal or latitudinal minutes and seconds; we experience our being-in-the-world as being in place (Casey, 2009). It is our sense of place and emplacement in which I seek to describe the digital worlds that give place to our digital teaching-stories. These are the alchemical vessels that give place to the cosmogenesis for narratives comporting peace and justice:

> There is no creation without place. Cosmogenesis is not from no-place to place but from less determinate to more determinate places. Creation in the first place both presupposes a preexisting first place and consists in the further constitution of other primary (and eventually secondary) places. Once more, place remains both source and limit. In creation as in the deity that creates, there is *no getting around* place, no getting *before* it, much less *behind* it. (Casey, 2009, p. 19)

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Such is the case with Highwater's (1977) *Dawn of Creation* story. There is no way around place in this or any other story. Place is *a priori* to narrative, even "Old Man." If this is so, place entails time, or the experience of time. Time and space converge in the experience of place. I experience my living room differently at different times of the day. In the morning, light glides through the blinds onto my desk; in the evening, light recedes from the windows creating shadows onto my keyboard from the now much more luminescent desk lamp sitting at the back of my desk. Windy days allow me to hear the air pushing through the leaves on the tree just outside; on calm sunny days, I can hear birds conversing in the woods nearby. Each time, I experience this place differently. This is how time becomes entangled in place.

This discussion, however, is not only about the experience of physical places; it includes how the experience of digital place seeps into the porous dimensions of physical place when "plugged" in with the technology that connects me to these digital other worlds. I seek to orient the digital world of digital stories away from the vacuous and expansiveness descriptor of *space* toward the experiential nature of place. For the remainder of this inquiry, then, I refrain from using *digital spaces* to describe the mediated lifeworlds of our digital epoch. Instead, the term *digital places* endue more acute clarity on how we experience digital places. While not his main intention, Casey's (2009) work on finding and understanding the essence of place in the world does outline a trajectory toward finding place within digital lifeworlds. His work in finding place consists of understanding emplacement, displacement, the temporality of place, and the body in place. The goal of this section now is to turn my understanding of digital narrative towards an understanding of the place for digital story, an alchemical place

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acting as a vessel to transport teaching-narratives through the ethereal places mediated by digital technology.

Digital Emplacement/Displacement

Our first place for our class on storytelling is the classroom, either a long lecture hall or an elevated lecture "arena." The teacher is centered on stage. The students place themselves either in desks or amongst the elevated rows overlooking the front of the room. As an educator, I would describe this as a teacher-centered classroom. The teacher is to project knowledge outward toward the students, where they sit passively restrained in wooden shells that attempt to conduct the ethereal knowledge into the place of the classroom, bodies restrained while minds are supposed to be actively grasping whatever facts are being conducted through the air waves. This place is the consequence of the Cartesian split of mind and body. The information is over there in front where the teacher stands positioning himself in the front. This is the traditional cultural emplacement of classrooms typical of colleges, high schools, middle schools, and in some cases elementary schools. Where do we find our place in story if our bodies are emplaced as passive receptors to what we are supposed to be receiving? What is this experience of the place of story?

Casey (2009) writes, "Emplacement is an ongoing cultural process with an experimental edge…We partake of places in common—and reshape them in common. The culture that characterizes and shapes a given place is a shared culture, not merely superimposed upon that place but part of its very facticity" (p. 31). If this is so for our classrooms, then we share a responsibility as both educators and students to reshape the place in order to emplace our bodies in a place for story. Ironically, the first task asked by

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my advisor is to have students turn off their electronic devices. In other words, the first

task of finding digital place is to disconnect the students from the digital places their

bodies are tethered to by their cell phones, MP3 players, and laptop computers. The

removal of the digital tethers makes us keenly aware of how ready-to-hand these digital

tools have been. Heidegger (1962) reminds us that things that are closest to us are the

furthest from our ontological understanding of them. When the students disconnect from

their digital places, the veil of their readiness-to-hand is removed and the digital tools

become a concern for us, or it makes us notice this "unconnectedness." We begin to focus

our intentionality on them and we begin to care about our relationship with these tools.

This directedness of intentionality and care is the first step toward developing a

phenomenological and ontological understanding of our being-with-technology. This first

dis-connection is at first an experience of disorientation, but hopefully we will be able to

come to develop an orientation of digital places and their purposes for projecting digital

stories.

Once we have disconnected from the digital places latently invading the physical

periphery of the classroom, the instructor now assumes the role of storyteller and invites

students into the place of story. Sometimes, this invitation requires students to actually

move their position into a "story circle." Hoizuinga (2006) iterates this as an invitation to

play, which constructs what ludenologists define as the "magic circle." Gadamer

(1975/1989) refers to this as the field of play. Therefore the place of story and play is

prior to play and story. The students move their bodies and emplace themselves

physically within the magic circle and field of play/story. During this time, the space/time

of the classroom transforms into a place of story, hearkening back to the primordial

hearths illuminating the first stories. Before story, there is the play place of story. While the technologized word may have replaced these play places (Ong, 1982/2002), this is an attempted simulacra of the early orality engendered in storytelling and the body's emplacement within these storytelling places. The invitation moves the body, orienting the body to the place of story. Afterwards, the invitation will also orient the body toward digital emplacement because the body becomes aware of its place once the tethers of the mediated lifeworlds become reconnected after our experience of the orally told story. However, in order to find place in digital lifeworlds, there must be un-placement or displacement.

Most people's first excursion into digital places begins at home. A home page starts as the orientation of hereness when I begin moving into digital spaces. This is intentional movement. Therefore, the object of concern for me when I begin navigating through digital places is at first "home." What is my digital home? Some people choose search engines because these homes serve as launching pads for exploration. Digital horizons of hypertext invite users to move outward to other destinations and digital places. Others will set up social network sites like Facebook or LinkedIn as their home place for reasons of the immediate connection to others similar to living in a home with many friends and family. Why is the description of our initial online settings a home place? In what ways do these virtual settings resemble being home? In what ways do we become emplaced within these digital homes? Moreover, where do we find the communal places in which place can be negotiated with others to develop, tell, transmit, and transmute teaching-stories? Casey's (2009) analytic of finding place begins with the

experience of displacement as an important motivator for our bodies to find place of belonging, a home.

When we first begin to traverse digital places our initial embodiment is displacement. Casey (2009) writes how it is one's body that continually takes one into place. If students do not have the embodied technic (Ihde, 2010) of navigating their bodies, or in this case their digits, with the digital tools, a feeling of "displacement" may be felt. Our bodies navigate digital places very differently than our bodies navigate real-world places like typing keypad commands, sliding fingers over pads designed to detect the slight flick of touch, and double tap "clicking, "right" and "left." Within digital places, the bodily experience may entail disorientation and displacement since the body is attuned to the lostness it feels while learning new techniques of navigation. Scuba divers may experience this initial disorientation and displacement when they first submerge their bodies underwater and must navigate and find their bodily sense of place differently than on land. With this in mind, because we have bodies, Casey suggests, we can and do find place. It just means that the body must find how to situate itself in the place. Once the body is digitally emplaced, it will now be co-located into two places: one the physical place, i.e. living room, coffee shop, or porch, where the body orients itself in front of whichever technological window that functions as the frame for the intentional gaze into the digital places my fingers, hands, and/or voice may navigate me. There are two "heres" for my body, one physical and one digital. I am "here" on my porch writing this sentence, while at the same time I am "here" on Facebook conversing with friends. This is the co-location of the physical and digital experience of "here." They are "heres" that are experienced rather than mapped topographically. It is the digital "hereness" that is of

particular import for building the digital place that can act as an alchemical vessel to transmute my stories into digital teaching-narratives.

Being-Here-Now: Globalized Nearness of Digital Places

Casey (2009) may argue that the experience of "hereness" of a digital place may be what he calls an "attuned space…such as euphoria, fugue states, and 'charged' situations into which we are precipitated without having gained any secure sense of our bodily hereness" (p. 51). However, I argue there is a bodily hereness to the experience of digital places that counters the Cartesians who insist that the virtual world of digital places is a disembodied space. Ihde (2010) calls these meditations on the disembodied "theater of the mind," that many claim engender our experience of digital places as *technofantasies,* "an implicit claim…that its image world can substitute for or replace the ordinary lifeworld-at least while plugged in" (p. 8). The following passage further elaborates Ihde's critical analysis of the technofantasy inherent in *The Matrix* and our need to understand better how we embody these new digital technologies and digital stories:

> In short, we do not need technofantasy to be technologically embodied; we need, instead to develop the skills and imaginations to be creative through our technologies. Neo needs to 'unplug,' not to rid himself of technologies, but to remove the illusion that he cannot tell he is entering or not entering a *theatre*. (p. 15)

It is not our purpose for the storytelling class to mask an illusion or create a technofantasy where students cannot tell when they are entering an oral storytelling place and a digital storytelling place; rather, it is our intention to unmask these technofantasies in order for students to begin to develop the technological skills to re-imagine and create teaching-stories in and for digital places and digital audiences. In order to do this,

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students need keen awareness of their bodies' emplacement and orientation within these digital places. This brings forth what Ihde (2009) describes as a re-imagined human, technologic, and knowledge relationship he labels *embodied hermeneutic,* which is, for Ihde and for this inquiry, a phenomenological hermeneutic embracement of embodiment. As Ihde claims: "The new imaging produces for embodied observers [digital storytellers and digital audiences] a new way of bringing close something spatially and perceptually 'distant'" (p. 56). This "new way" is the affordance of digital technology and the hypermediation of digital-story places like YouTube and Vimeo, which require an understanding of what it means to "be-here" in a digital place.

What does *being here* mean, especially in terms of *being here* mediated through digital places? Casey (2009) outlines the following five modes of *here-being: Here in part* is the distinguishable localized body that is "coextensive with my body as a whole" (p. 52). Usually, we identify this here with our head, but we can localize this here to other parts of our body like our feet crossing on the floor. *Here of my body proper* is a unitary self that localizes itself in a here-place like the here-place of my living room as I write these words. *Here of my by-body* is the experience of moving by and with my body, a by-body that I realize a certain action such as grasping for Casey's book to make sure I am quoting the right passage. *Regional here* is "the range of the here [that] includes not just the place which I am now moving…but all the places I can effectively move" (p. 53): my house, my neighborhood, my state, etc…Within digital places, the *regional here* will take on what Ihde (2010) describes as multistabilities of many digital and physical regional heres: I am here on Facebook, Twitter, and in my house. *Interpersonal here* is a here that takes into account being here with other human beings. This mode of hereness has

specific corollaries with alterity in Levinas' (1987) sense of *being-with* and *being-for-an-Other,* but with our interpersonal here in digital places. Casey writes, "My own here remains mine, yet I am aware of another here precisely as *another's here:* a here that is conveyed to me only indirectly by the other's body as *there* in my perception" (p. 54). This interpersonal here, changes, however, in digital places. Not only do I perceive another's "body" as either an avatar or as text, but can acknowledge whenever I am on Google+ with my colleagues or friends that we are all "here." We are simultaneously here and there, which is a confounding experience of digital places. Here and there converge. Moreover, the digital modes of all these experiential heres compress Einstein's relativistic mode of "objectified" space/time into what Ihde calls *hypertime* where we can rapidly traverse time and distance through digitally mediated places. The near-far continuum becomes lessened when I can conceive of being near my friends and family in Korea via the digital mediation of Skype. Digitally mediated places and the experiential heres, then, have the potential to emplace us in the magic circle where anywhere can be a "here" for play and story, inviting the alchemist's Mercurius to be summoned within the vessels of digital places. Therefore, I can conceive of constructing a digital place for peace and justice while being here in my living room physically far from any potential audiences, but relatively near to global audiences that may find my place of the teaching-narrative.

My turning to place, then, is crucial to this inquiry of the experience of digital storytelling for peace and justice. In what ways do students learning to tell digital teaching-narratives experience and interpret digital places? Do these sites afford students to transmit, transmute and project digital stories for the purposes of developing more

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peaceful and just lifeworlds? Do they experience these digital places as communal places? Do these places—places where "the time of cultural emplacement (and the time experienced *in* that emplacement) is that which informs a place in concert with other human beings, through one's bodily agency" (Casey, 2009)—change the "landscape" in the wake of oppressive, coercive, and destructive narratives? This inquiry seeks a better understanding of students' experiences telling digital stories and how they experience these digitally mediated story places. The project, then, of this inquiry is to discern pedagogical insights into how we, as educators, can enable students to develop what Ihde (2010) calls the *critical hermeneutics* involved in the inter-relationality and embodiment of the relationship between human technology and the mediated lifeworlds involved with these new media. I conclude by re-turning to project, projection, and projecting in order to develop this inquiry's goal of developing a phenomenology of digital storytelling for peace and justice.

Alchemical Projection: Toward a Phenomenology of Digital Storytelling

Jung (1968) writes, "In seeking to explore it [matter] he [the alchemist] projected the unconscious into the darkness of matter in order to illuminate it. In order to explain the mystery of matter, he projects yet another mystery—his own unknown psychic background-into what was to be explained" (p. 244). *Project* as a noun functions as a "plan, a scheme, a design or pattern according to which something is made" (OED). Only through its relation to its post- classical Latin verb form *prōiect*, do we find the alchemical origins, meaning to throw or cast a plan or design. Since story is a designed project, story or storying, then, is one mode of project. It is to cast out an explanation of one's experience of matter, or one's *being-in-the-world.* The essence of story as

experiential, explanatory, and designed is hermeneutic since it is always my being and my body's interpretation of *being-in-the-world*. This is why hermeneutic phenomenology serves as the grounding for my inquiry into the experience of telling digital stories for peace and justice.

In this chapter, I describe my attunement to this phenomenon according to van Manen's (1997) methodological structure for hermeneutic phenomenology, which is the first of six research activities I employ for this inquiry. Van Manen writes, "Phenomenological research is a being-given-over to some quest, a true task, a deep questioning of something that restores an original sense of what it means to be a thinker, a researcher, a theorist" (p. 31). This inquiry is my quest for the elixir of life, the philosopher's stone that not only will transmute me into a more understanding, peaceful, and just human being, but a caring educator *being-and-caring-for-others.*

Van Manen (1997) reveals an important aspect of lived experience in that "*my* experience could be *our* experience" (p. 57). It is with this intention that I have brought forth my turning and (re)turning to my lived experience over three semesters working in the teaching-stories class. However, this is only the first step on this inquisitive journey. "Phenomenology," van Manen continues, "always addresses any phenomenon as a *possible human experience*" (p. 58). While this represents my experience with digital stories in the context of the storytelling class, hermeneutic phenomenology has the possibility to represent others' experiences. I must (re)turn my experiences in digital alchemy, and the Good Stories class, towards the methodology of hermeneutic phenomenology in order to develop an understanding of this phenomenon outside of myself. First, I need to move this phenomenon outside of my own lived-experience and

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gain an *ontical* understanding for telling peaceful digital stories before I can begin to develop any ontological or phenomenological understandings of digital storytelling.

Heidegger (1962) defines *ontical* understandings of concepts as epistemological understandings of what we "know" about the "factuality" of a concept. Stories are told; they have characters with narrative arcs; they may be episodic or may have events develop and unfold temporally; and they are "cathartic" (Plato, 2011). However these are ontical descriptions of what we claim to know about stories. Heidegger asserts that these ontical understandings may cover up or hide our ontological understanding of how we experience being-with these concepts. However, in order to uncover what may be ontologically or existentially hidden, we must first develop a keen understanding of how we *ontically* conceive of story, and digital story. In the next chapter, I *ontically* describe our current epistemological understandings of what digital-story is, and in what ways we may design, produce, and distribute digital stories for peace and justice through the *networked publics* of digital places.

Once I have developed an ontical understanding of lived-digital-story, I then turn to answering why this inquiry necessitates hermeneutic phenomenology in order to come to ontological or existential understandings of how we experience digital storytelling. Once I ground my inquiry in the philosophy, I open up the phenomenon in a way that I am more open to the participants' experiences participants telling their own digital peace and justice narratives, which are conversations about their own experiences in telling these types of teaching-stories. These conversations allow me to trace and develop possible themes that comport our human experience telling lived-digital-stories. Following van Manen's (1997) methodological outline of turning to, investigating the

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experience of, reflecting on, and describing the phenomenon, I use these themes and understandings with my final unfolding of this inquiry in order to develop, maintain, and project a strong pedagogical orientation toward the exigent purposes of how and why we should tell digital stories for the purposes of peace and justice through the affordances of digital media.

CHAPTER TWO:

THE ALCHEMICAL PURPOSE AND DESIGN OF DIGITAL STORIES: AN

ONTICAL INVESTIGATION OF DIGITAL STORIES

Orientation: Storying Digital Narratives

All stories have beginnings sparked from a yearning to tell one's story to others. These stories, originating from human's first migrations out of Africa, told and retold in person-to-person generational transactions and evocations eventually become my story, your story, and our story. Stories are passed on from grandparent to grandchild, author to reader, film director to movie watcher, and become a part of one's identity, shaping the way we interact with the world. Boyd (2010) proclaims that story simulates others' experiences in order for us to learn from the hero's tragic mistakes and sublime triumphs. Story has the potential to be the primordial pedagogue we may invoke every time we open a book, watch a movie, or more recently view a webcast or YouTube video.

While much time and effort may be spent on acts of consuming story, a more dynamic investigation often ignored in the pantheon of literacy research is the telling/writing/composing of story, and the human desire to tell these stories to the world. One need not look any further than to the explosion of participatory multimedia literacy practices occurring in online spaces like YouTube, Facebook, or Twitter in order to see our innate urge to weave our own story with the stories already out in the world.

An ontical investigation, as Heidegger (1962) defines, entails a concern for beings whereas the ontological, or hermeneutic, investigation is a concern for the ways of being. The ontic are possible factical roles to be, i.e., being a teacher versus being a father, or the factual properties, being red or being divisible by threes. In order to move toward an

ontological concern for the ways of being—or in the case of this inquiry, the ways in which students experience digital storytelling for peace and justice—I explore the ontical roles and properties of digital stories and digital telling. Before I move to the digital, I first must begin with story and narration, the performing of story or the telling of story.

The word *story* has taken on many connotations, some more benign than others. Some may use the word *story* synonymously with fiction; others may use it to indicate someone is telling a falsehood or lie. However, *story* has a much more *storied* past. *Story* (OED) comes from the Anglo-Norman *estorie,* which developed into *histoire*, or the Anglicized version *history. Estorie* is rooted in the Latin *storia.* The earliest usages of *storie* were to denote a narrative, true or presumed to be true, that tells of important events relating to biblical passages or legends about celebrated saints. Inherent in the meaning of *story* is a telling, or tale, of important events. So, when I say I must tell a story, using the word story belies importance and truth. This constructs tension when people apply a functional definition, or even a generic analysis, to story or narrative as being superfluous with social purposes around entertainment. An etymological analysis of *narrate*, which has a direct cohesive relation to *story,* stems from the past participle *narrāre* meaning to relate, recount. Its earliest uses occur in the discursive practices of early Scottish courtrooms; to plea, or render a verdict of the jury. *Narrate* is also related to the word *gnārus* denoting of having knowledge or skill. Therefore, the act of narrating entails an epistemological performance of a story or experiential account of a happening.

It was not until around 1679 when *story* began being related to *fictions*, that it led story to inhere the absence of truth. *Story's* past is founded in relating and the telling of exigent experiences—truth, giving testimony, rendering a verdict. *Story* is embodied in

the telling of experiences of particular import, like relaying vital knowledge or skills. With all these connotations resonating within the margins of *story,* now when I say, "I have a story to tell," I am making a statement that this account, my story, should be told because it may be valuable to all who hear my story.

So if stories are inherently exigent, what does it mean to tell a story *digitally*? *Digital* (OED) is used ubiquitously with computers, Internet, media, literacy, and has even been defined to describe our current historical epoch as a (the) *Digital Age.* *Digital's* recent history comes from its usage as the storing of data in binary form using 0's and 1's to process or store information. Information is rendered collaboratively between presences, 1's, and absences, 0's. Together the data are re-presented in their virtual form discretely as both present and absent. A digital sign simulates information as opposed to the moribund analog, rooted in an analogy marking two different signals relaying the illusion of structural similarity. In essence, analog uses a media that represents one thing supplementing another. Unlike analog representations, *digital* re-presents the whole by discrete presentations of presence (1) and absence (0) based on the original phenomena. The digital is mimicry, a simulation, of the original (i.e., flight simulations or models) rather than an analogous relationship. Tracing the *digital* sign further, *digital* takes its form from the Latin *digitus* meaning finger(s)—or digit(s). Fingers count 1, 2, 3, …10; whole numbers we count with our own two hands. *Digital's* meaning is embodied in the act of (re)counting phenomena—re-presenting data with our ten digits; the origin of empiricism is the embodied digital marking of what is present and what is absent. We (re)count our sensory experiences digitally, thus rendering our digital experience as an embodied account of that experience in need of a story. Then what

makes an experience need a *digital* rendering as opposed to analogous representations

like written texts? Is the *digital* move allowing us to return to immediacy and presence

inherent in oral storytelling and cultures? Is this a simulation of the presence embedded in

oral cultures? Essentially, when we choose to compose a digital story, we are choosing to

re-present experiences as opposed to represent ones. So which experiences and stories

need re-presenting in terms of making a more just world? Moreover, in what ways does

one re-present experiences and stories *digitally*?

Alchemical Maxims: The Distributive, Associative, and Commutative Properties of Digital Stories

If digital stories re-present experiences, what, then, are the kinds of experiences

that digital stories can present? The following description entails a common definition of

digital storytelling as it relates to its educational uses:

> Digital Storytelling is the practice of using computer-based tools to tell stories. As
> with traditional storytelling, most digital stories focus on a specific topic and
> contain a particular point of view. However, as the name implies, digital stories
> usually contain some mixture of computer-based images, text, recorded audio
> narration, video clips and/or music. Digital stories can vary in length, but most of
> the stories used in education typically last between two and ten minutes. The
> topics that are used in Digital Storytelling range from personal tales to the
> recounting of historical events, from exploring life in one's own community to the
> search for life in other corners of the universe, and literally, everything in
> between. (The University of Houston, 2011)

With this definition, digital stories may project many different narratives: fictional, non-

fictional, personal (memoir), public (documentary), or hybrid multimodal texts

appropriated from other sources (remixes or mash-ups). Expanding on this definition,

Alexander (2011) illustrates how "digital stories are narratives built from the stuff of

cyberculture" (p. 3). Alexander provides a compelling list of possible digital stories built

with digital technologies:

- A very short story about growing food, made out of remixed archival photographs;
- A podcast about medieval history, where each installment takes listeners through the extraordinary lives of Norman rulers;
- A blog novel about America in 1968, following two teenagers as they travel through political and personal landscapes;
- An account of an alien invasion delivered through multiple twitter accounts: an updated *War of the Worlds* hoax, tweet by tweet;
- A video clip about a mother-daughter relationship over time;
- A game of sorts seemingly about *The Matrix*, based on a Web site, but mysteriously extending across multiple platforms including your email inbox;
- Novels read on mobile phones—and often written on mobile phones;
- Hundreds of Vermont teenagers creating multimedia stories for each other;
- A Holocaust victim's life retold by Facebook. (p. 3)

This list represents a sliver of the exponentially growing horizons for digital storytelling with today's new media. With these possibilities in mind, The Center for Digital Storytelling (CDS) provides an orientation towards digital storytelling for the purposes of peace and justice.

The distributive properties of digital stories. The CDS (2012a) pedagogy supports "people in sharing meaningful stories from their lives" (para. 1). In doing so, they outline the following values as essential tenets to their work in developing workshops on digital storytelling:

- Everyone has many stories to tell.
- Listening is hard.
- People see, hear, and perceive the world in different ways.
- Creative activity is human activity.
- Technology is a powerful instrument of creativity.
- Sharing stories can lead to positive change.

These tenets, then, become distributed into their practice of ethical digital storytelling by promoting well-being, informed choices, personal ownership, local relevance, and ethics as process within the digital storytelling workshop.

Digital storytellers have the potential to distribute and disseminate these ethical practices across multiple networks. The CDS (2012b) distributes their essential values and ethics across six broad case-study domains: health and human services; social justice; arts, culture, and history; place and environment; and civic engagement. One case within the CDS's social justice domain is the Seattle Refugee Project (SRP). The SRP's goals are to work with young people to challenge racism and discrimination and become advocates for social change. The CDS has led three digital storytelling workshops with teenage Meskhetian Turks, Bhutanese, Eritrean, Iraqi, Karen, and Chin refugees who have immigrated to the United States. The CDS helped these young people to develop digital stories focusing on their experiences migrating to the United States, bullying and building friendships, and telling their hopes for the future.

In addition to working in youth projects, the CDS also distributes their workshops to institutes of higher education. They partnered with the faculty, graduate students, and staff at the University of California Santa Cruz, a local nonprofit agency, and the local school district to train digital story facilitators to support graduate students and residents of a high-poverty school. Through this facilitation, they worked to build digital stories around experiences with learning, immigration, and racism. In the future, they plan to use digital storytelling workshops to develop a dialogue between students, parents, teachers, and university faculty around themes of poverty and oppression. These distributed networks of digital storytelling begin growing from within the personal experiences of people who have a vested interest for social change. This interest expands across myriad networks of storytellers and social themes. Digital media affords the ease of distributing purposeful teaching narratives with a goal for social change.

The associative properties of digital stories. *Associate* (OED) means "to join in a common purpose, action, or condition." In mathematics, the associative property allows for regrouping and simplification of more complicated mathematical problems. One group, Storytellers for Good (SFG), uses digital storytelling to join together people for common purposes and action in order for us to regroup and simplify seemingly complicated social problems. SFG (2011b) aims "to tell and promote stories of people and organizations making a positive difference" (para. 1). While these ideals correlate with the CDS, SFG does not workshop or teach how to produce digital stories, rather SFG (2011c) seeks out people or organizations affecting positive change in their own community and produces digital stories about them to help these people or organizations to disseminate to multiple agencies for funding resources or personal recruitment. SFG is able to break down the complicated narratives associated with these groups of people and construct short, concise digital stories that make these various social issues relatable to many disparate groups.

One such digital story produced by SFG is *Mandela Marketplace* (SFG, 2011a). This digital story focuses on a group of young adults living in West Oakland who want to tackle two problems they face in their community: historically marginalized minority farmers and lack of access to high-quality, nutritious food in high-poverty urban areas like West Oakland. The organizers of the Mandela Marketplace facilitate a networked distribution for locally grown fruits and vegetables into local neighborhood corner stores. The purpose of this digital story is to document how seemingly two disparate problems can be regrouped into an association of people working together in a joint purpose for social change.

The commutative properties of digital stories. Digital stories have potential to comport commutative properties, or properties that allow ideas to move around. The early denotation of *commutative, commutatif* (OED), entails equivalent exchanges or dealings between people. In terms of the Latin usage of *commutativa justitia*, this usage connotes "justice which is corrective in transactions between man and man" (OED, 2012). Commutative digital stories, then, entail transactions between people, which have the potential to enact corrective justice between people. Historically, documentary films have served in this commutative capacity; however, these old mediated narratives only were available to professionally trained producers who had the funding and expertise to produce and distribute these types of stories. In today's digitally mediated cultures, digital tools are easily accessible to a growing number of novice and amateur storytellers.

Because young people have easier access to digital tools and are more likely to participate in digital cultures (Ito et al., 2010), a growing number of media educators are developing digital media tools to teach critical thinking skills. A commutative digital story requires dialogical interactions and transactions between people, which require astute awareness of audience and purpose of the interlocutors involved in the message. One such digital tool developing critical and commutative evaluations of digital stories is the *My Pop Studio* (MPS) (University of Rhode Island, 2012), an interactive digital game designed to teach young girls how to analyze the messages inherent in the popular media they consume. *MPS* moves students to become producers of their own digital stories in four different simulated studios: music studio, T.V. studio, magazine studio, and digital studio. According to the game's designers, "*My Pop Studio* is a creative play experience that strengthens critical thinking skills about television, music, magazine, and online

media directed at girls" (My Pop Studio, 2012, para. 1). An important element mentioned in the *MPS* description is the "creative play experience." It appears across the various descriptions and metaphorical properties of digital storytelling; creativity and play seem to be central roles or concepts behind digital storytelling.

Within the three different organizations, CDS, SFG, and MPS, creativity and play seem to be highly valued elemental properties of digital storytelling, despite each group having different purposes and audiences. However, despite each group's disparate audiences and purposes, they all project a horizon to develop an ethical understanding of our world. They instill a common sense of peace and justice through digital storytelling. The underlying potential energy, then, of these new media stories is to distribute, associate, and commutate the presence of justice amongst us, the everyday and common people inhabiting our worlds.

Constructing Digital Presence

> [T]he very telling of these stories (oral) actively participates in a creative process that is felt to be *happening right now,* an ongoing emergence whose periodic renewal actually *requires* such participation. (Abram, 1996*,* p. 186)

In marking its return to an oral tradition, digital stories construct a presence of *happening right now*. This presence is a force that invites us to participate actively with the text itself. With our digits, our own 0's and 1's counting, typing, sliding across simulated surfaces or *pads,* which embody the tactile sense of etching, we etch digitally, etching on a pad with the press of a button (1), or by releasing a pad (0); we bring back the physical sense of being-in-the story. The transitive verb *etch* (OED) derives from the Middle German *etzen,* meaning to engrave reproductions of images or pictures onto metal, usually using acids or corrosives to instill a permanence to the reproduced image.

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While digital does not use corrosives to etch images, the digital affords a process of constructing an ethereal permanence to digital images, texts, and sounds that can portray permanence by the click of "save;" while at the same time, the digital also has potential evanescent characteristics with its ease of "deletion," erasure without a trace. Through digital etching, we talk back to the story physically. We participate actively. While this is not the requirement inherent in Abram's interpretation, digital story *invites* us to participate. The engagement, through digital etching, allows us the choice to be active agents in the story building process. Moreover, the ephemeral etching and engraving in digital media affords an easy appropriation of analog stories previously "owned" by traditional media (Jenkins, 2006).

Digital media gives us the choice and opportunity to talk back to our storytellers like Joe Nussbaum (Nussbaum, 2008) does in his student film *George Lucas in Love*. In this story, Nussbaum appropriates George Lucas' *Star Wars* mythology while playing with another acclaimed feature film *Shakespeare in Love* to give a fictionalized backstory to the origins of George Lucas's ideas for creating *Star Wars.* Ironically, George Lucas admitted to getting the idea for *Star Wars* while reading Joseph Campbell's *A Hero with a 1,000 Faces*. In this book*,* Campbell analyzes oral stories that have spanned the entirety of the global history of humanity. Nussbaum talks back to Lucas, who talked back to Campbell, who talked back to the oral traditions of our past. We have come full circle. The hero returns to the presence of being-in-the-world by being-in-the-story. However, unlike in oral cultures where participation was a requirement of membership, our digital epoch "invites" us to participate. If these "new" literacy practices invite

participation, then who chooses to go on these heroic journeys? Who chooses to weave

their story with the sublime, myriad fabrics of our-human Stories?

Many digital storytellers who choose this medium are the non-experts or non-

professionals in digital video production. The "common" folk are appropriating a mode

of storytelling that for the last one hundred years has been in the hands of a few, the elite.

Then digital stories afford the possibilities for democratic counter-narratives to the big

movie studios (Disney, Warner Brothers, Universal, etc…) that have colonized story

while claiming their authority and right to tell them. Given this conclusion, a cultural

materialist could claim digital stories have the ability to subvert the authorship of story

inherent within capitalistic economies; however, this conclusion is too simplistic, too

reductionist. In one digital production, Henry Jenkins outlines the possibilities for digital

media to be used in ways for social justice by allowing people who have not yet heard

their story to tell ther own stories (HCD Media Group, 2009). This allows for the

possiblities for new stories to come into being. If I have not yet heard my story, then I am

able to offer my own story and easily disseminate it to the world via the networked

publics adhered in digital media. My story beomes present to the world.

Constructing Digital Effervescence

Digital stories are multimodal texts that combine visual images, text, voice-over

narration, and/or music in order to narrate life experiences, tell historical events, explore

one's place in the community, or represent research on a wide range of topics or fields

(The University of Houston, 2011). Important historical events and the stories told in

popular media can now be appropriated into stories that allow us to relate our own

personal experiences with these events, or retell more personal events that may not have

been told by others. Henry Jenkins (2006) believes that digital media has transformed the way we consume and interact with media. Digital media production invites the consumers or readers of popular texts—movies, books, music, news, etc…to be active participants in their digital media consumption. Jenkins calls these new participatory literacy practices acts of "prosumption," a neologism formed from two dichotomous words: consumption and production. Our active participation in transforming texts into our own stories of experiences, hopes, dreams, or topics of interests guides us into a convergence of image, sound, text; a synergetic semiotic exchange; a multimodal dialogue between sight and sound. This is the digital effervescence, or boiling up, and release of energy through the (al)chemical reaction between image, sound, and text.

In *Polyfoto,* Daniel Meadows (2011), a digital storyteller and documentarian by trade, guides us in a digital re-presentation of his parents' World War II era polyfotos, illuminating the real question behind the mundane, "Where are you from?" a question ubiquitously tossed around when meeting strangers. The original stills come to life as Meadows digitally flips the polyfotos, constructing the illusion of motion and presence. Midway through the narrative, Meadows overlays his parents' photos, flipping them simultaneously to construct ephemeral illusion constructing his own presence in the course of the illusory superimposed faces of parents. While the images are playing, Meadows narrates his parents' initial meeting, courtship, struggles, and the inevitability of losing them to death while his child voice sings a song in the background. In the caption that introduces *Polyfoto,* Meadows says, "Here's a story about the England *I* (author's italics) come from" (Meadows, 2011). This story moves beyond the original banter to demarcate one's class and background information into a synergism of his

parents' ghostly movements. His own singing in the background and narration brings forward his childhood and his parents' present (the past reconstructed and brought present through his storytelling). A digital grounding echoes Abram's (1996) spatial metaphor for the presence of the past embodied in one's relationship to the ground. The old photos re-collected, uncovered and unearthed form the earthly foundation, grounding "who am I? Where do I come from?"

Meadows describes these types of digital productions as "multimedia sonnets from the people." The people as authors of their own stories converge with our stories of who we are. In essence, we are reclaiming the stories that have been appropriated from oral cultures with the advent of the printing press and the economics behind authorships and copyright. In returning to the characteristics and values of digital storytelling purported by the CDS, we can see the exigency in turning to digital media is the desire to document life experience. From a phenomenological perspective, the digital story attempts to render and re-present lived experiences. The latent methodology guiding the production, or "prosumption," of digital projects is essentially phenomenological: a desire to re-capture lived-experiences, lived-places, lived-time, and lived-body. The whole of the digital re-presentation is the alchemic effervescent transformation of these lived experiences through voice, image, text, and music/sound. If this is the case, then whose voices are heard? Whose images are seen? Whose texts are re-presented? What kinds of presencing are possible here?

The "New" Storytellers

Teens and young adults are the largest participants in what Henry Jenkins (2006) calls *convergence culture* where the participatory affordances of digital media allow

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consumers of stories to interact with texts in new ways. This interaction transforms the passive act of consuming traditional print or image-based texts into an interactive experience where average citizens transform, remix, or mash-up consumed texts and publish them across a myriad of online social networking platforms: Facebook, Twitter, blogs, YouTube, fan-fiction sites, etc…This convergence and interaction with story displaces authority of the traditional media conglomerates who have claimed authorship and storytelling rights for over 100 years. Now with the affordances of digital media technology, the new storytellers have morphed from a few who had the means and power to author stories into a collective of everyday citizens producing new media narratives across disparate media platforms.

The predominant participants in this digital collective are teens and young adults, sometimes referred to as *Millennials* (Lenhart, Madden, Macgill, & Smith, 2007). According to Lenhart et al., 64% of teens ages 12-17 participate in creating and producing some type of digital content online. Fifty-seven percent of older teens, ages 15-17, watch and share video on video sharing sites like YouTube, with boys twice as likely as girls to post videos. This does give an interesting picture of the literacy practices of teen boys who are seen as underperforming in school-based literacy assessments (Smith & Wilhelm, 2009). While this is aggregated data and the purpose of this study is not to attempt generalization, it does illuminate the discrepancies between assessments and "real" world literacy practices, which highlight how natural science paradigms used to research phenomena can have a tendency to cover up, hide, or marginalize different ways of knowing and ways humans may experience these "new" literacy practices. What

are these possible ways of knowing that may be hidden by natural science paradigms?

What is it like to experience these "new" literacy practices?

In the case of digital media and digital storytelling, the epistemology of

participatory literacy practices is grounded in an intersubjective thinking, teaching, and

learning collective. In this sense, the collective "we" has reclaimed our right to

participate in the storytelling process and to publish our stories to global audiences. In

this convergence of participatory media, teens, young adults (some of whom are working

with educators in teaching and learning environments) are now becoming the

predominant producers of digital narratives, digital documentaries, or digital

ethnographies (Ito et al., 2010; Kansas State University, 2009; Lenhart et al., 2007; Scott

Nixon, 2009).

Because of the demographic shift of "new" storytellers, the physical places where

these *prosumptive* literacy practices take place become dynamic, extending beyond time

and space. This dynamism constructs a fluid ecology where on-and-offline spaces are

mediated by digital technology (Ito et al., 2010). Now these digital literacy events are

able to transgress the limitations of both time and space in ways that allow digital citizens

to consume, produce, and publish digital texts in homes, coffee shops, libraries, and more

and more in traditional educational spaces ranging from elementary school to graduate

schools. Our increasing connectivity with *networked publics* (boyd, 2010) has increased

with the rise of digital tools like smartphones, laptops, and Personal Digital Assistants

(PDA's) (Purcell, 2011). Now the line separating on-and-offline spaces is blurred by

these cultural tools of connectivity. We have reconstructed a digital campfire to tell our

stories, but the audience is not limited by a geographic fixed locale. The digital campfire

extends beyond geopolitical places connecting digital citizens worldwide. The "new" storytellers are now mediating, negotiating, and reconstructing what it is like to experience citizenship in this digital age, which carries an enormous burden for the producers of these digital re-presentations of story. This explains the call to action by media researchers for teaching students to examine critically, not only consumed media, but self-produced media as well (Hobbs, 2007). In what ways, then, do these participatory literacy practices shape the way we experience the rhetoric of composition and the ways of knowing and being within the digital discourses of these expanded, intersubjective audiences and purposes?

Digital Projects: Design, Purpose and Dissemination of Digital Stories

Many have likened the collaboration and the shared knowledge springing forth from Web 2.0 to a revolution (Grossman, 2006), or at least a paradigm shift (Jenkins, 2006) in how we look at authorship, production, and the distribution of ideas, or texts. This paradigm shift was so revolutionary for some that *Time* magazine named us, you and me, or more specifically, the Web 2.0 "Us", *Time* Magazine's person of the year for 2006. Specifically, it was the global phenomenon YouTube, a website that allows everyday people to post and share independently composed and produced videos to a global audience that has spurred the collapsing of "old" media structures. A critical mass of amateur video composers, editors, producers, and directors have begun a *coup d'état* (some legally; some illegally in terms of what constitutes Fair Use) the social hierarchy of "old" media where only a few had positions of authority to design, produce, and distribute content. From this "revolution," a digital epoch has risen from the old binaries of consuming and producing media. This convergence has allowed the taking on of the

multiple roles of consumer, designer, director, author, and producer by anyone choosing to do so. It allows anyone to participate in new media through transforming, remixing, "mashing-up," or "modding" (modifying) new digital texts with the potential to be broadcast to a global audience (Jenkins, 2006). While the implications of the participatory culture radiating from Web 2.0 have far reaching implications across a wide range of disciplines, it is the digital texts produced in these places of participatory culture that are transforming our literacy practices, having an enormous impact on literacy education.

Our literacy practices, the ways in which we read or write within a given social context, have shifted from print-centered practices to screen or image-centered practices. This shift from print to screen logic, Kress (2003) claims, also transforms how we read and write texts, heretofore traditionally monomodal communicative acts through written language in print-centric media, like the novel for example. Until recently the logic inherent in the syntax and grammar of written language has shaped how we make meaning with the world. The function and logic of our written and oral language has shaped how we produce and interpret signs and their meanings. However, because the digital age has moved us away from printed texts to digital texts, like digital stories, framed within a screen, the semiotics has shifted from print-centered grammars to visually oriented designs with an image-centric semiosis. The intertwining of the disparate semiotic modes of image, sound, and written text require us, Kress posits, to make meaning multimodally rather than through traditional monomodal channels inherent in our print-centric literacy practices. Our new participatory culture, with its prevalence of digital media, moves us into a multimodal world of meaning making

through the interplay of image, sound, and text. This is a paradigm shift having enormous consequences on how we begin to shape a literacy curriculum that can meet the needs of students who now need to communicate multimodally across media. What are these multimodal worlds like for our students? In what ways do students make meaning through the interplay of image, sound, and text? In what ways can literacy educators help shape students' abilities to communicate in these hypermediated worlds?

Multimodal Texts produced through digital media are becoming a predominate means of communication for young people in this digital age (Ito et al., 2010; Kress & van Leeuwen, 1996; Kress & van Leeuwen, 2001). These texts, Kress and van Leeuwen argue, require a "new" visual literacy since our "old" visual literacy is not capable of adequately describing how we read images alone or the interactions between image, sound, and text. In Western cultures, visual representations, or represented images, were subsumed by the visual representation of speech into writing and began to take on the characteristics of the grammar and syntax of written language. As writing began to take on the dominant mode of visual communication, image and illustration as one type of visual communication faded out heretofore as a valuation for communication. However, in our digital age, because the screen relies on a design layout that foregrounds an image-based representation, we need to begin explicating and uncovering a grammar based on the logic of visual design (Kress, 2003; Kress & van Leeuwen, 1996; Kress & van Leeuwen, 2001). If we, as educators, are truly intent on equipping our young people for 21st century skills, then we need to teach/learn ourselves how to read, write, and critique multimodal narratives like digital stories. We need the explication of the design of digital narratives in order to transform our pedagogical practices in literacy education. What are

the possible horizons for designing digital stories? In what ways are these horizons transforming the pedagogical practices in education?

Kress and van Leeuwen (2001) frame their social semiotic theory of multimodal communication by outlining four domains of practices in which multimodal meanings are made: discourse, design, production, and distribution. While Kress and van Leeuwen stress that these four domains are not hierarchical, they can be viewed as structurally linear as a rigidly defined process to construct meanings and texts, which is often misconstrued by educators when implementing a writing process approach. Rather than using Kress and van Leeuwen's theoretical concepts as structures that house certain practices of meaning making, I use them as metaphors to help describe and illuminate how meaning may be made through the discursive practices of design, production, and distribution of digital stories. Moreover, by interweaving these practices and how meaning is made through the digital affordances of image, sound, and text, I attempt to elucidate some possible ways digital stories function narratologically, in contrast to traditional monomodal written or spoken narratives.

The Ways of Knowing and Being through Digital Discourse

Discourse or discourses, according to Kress and van Leeuwen's (2001) theoretical model, are "socially constructed knowledges [sic] of (some aspect of) reality" (p. 25). Similarly, Gee (2008) distinguishes between discourse (small d) as language in use and Discourse (big D), which entails all the knowledge, beliefs, attitudes, latent rules, and ways of behavior that encompass the community of participants. Both definitions acknowledge that discourse constructs knowledge that entails participants and actors in the community actively mediating, negotiating, and producing "knowledges." Therefore,

each particular Discourse community has either an explicitly agreed upon epistemology or a tacitly agreed upon epistemology. In addition to socially defined discourses and epistemologies, these Discourses need a way to distribute or produce *knowledges* within and out of their communities. These distributed or produced *knowledges* have an internal cohesion, or textuality, that coheres externally to each Discourse community's beliefs, rules, and expectations of its participants. Through Discourse, knowledge, or what counts as knowledge for that particular community, is designed, produced, and distributed via text and/or narrative. Texts and narratives can be spoken, written in communities through their own literacy practices, visually, and/or, in the case of digital mediated texts, multimodally. However, each mode carries its own epistemological commitments to what is knowledge (Kress, 2003).

Epistemological tensions undoubtedly arise when Discourse communities produce disparately modal texts: spoken, written, and visual. The tension between epistemologies and modes plays out most along the spectrum of oral texts and written typographic texts (Ong, 1982/2002). Primarily oral Discourse communities, according to Ong, produce stories that are textually and psychodynamically different than narratives produced by communities in which the word has been technologized by writing and typography. Communities who use the technologized-written word assume and construct epistemologies centered upon acts of literacy and literacy practices. Literacy shifts circumspective thought inward since the technology of writing affords solipsistic reflection and recollection of thoughts that would otherwise be lost if a person relied primarily on the spoken/heard word. The oral word becomes ethereal when its meaning is realized by the sound's absence. Aurally, the idea becomes lost. With the advent of

writing and typography, the word becomes engraved, en-framed on a page or screen.

Thus, the written text and the knowledges contained within have the affordances of being

revised (re-visioned), reworked, rewritten, recollected, and remembered because its

presence can be retraced back to the initial engraving of the literacy event that produced

the written word on the page or screen. The engraved image of the written word is able to

be re-presented. In what ways do digital media "engrave" the written word? What do

these re-presented "engraved" images mean in light of the digitized screens enframing the

digitally engraved words?

In primarily oral cultures, the spoken word, in order to be reworked or rehearsed

(reheard), must become rhapsodized in mnemonic patterns of narrative that are able to

situate the knowledge and the word within the context of being in the world and being

with a present audience (Ong, 1982/2002). Consciousness is not internalized through

solipsism, but enacted externally toward the world. Neither way is a more or less valuable

way of being in the world than the other. They are just differing ways of being and

thinking in the world. However, literate cultures and the technologized word privilege

written texts over oral narratives, thus reducing the knowledges, the ways of being in the

world of the oral culture, and their experiences to the margins. Literacy and communities

with high literacy values engrave, or write upon, oral communities a diagnosis of lacking

and assigning deficits with terms like "illiterate" and "illiteracy." However, since literacy

has fundamentally shaped the United States, the engraved word has so embodied our

ways of knowing and being in the world that we cannot participate in the larger social

and political discourses without knowing the literacy practices involved in these

Discourses. Therefore, if we, as educators, want all our students to have the abilities to

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become agents within their communities, they need to have a firm understanding of how knowledge is designed, produced, and distributed throughout the various Discourse communities they find themselves in or near.

For the greater part of the last two centuries typographic text has framed our ways of knowing; the digital and cinematic age is constructing a multimodal communicative world where written text does not efface the modes of image and sound. The convergence of old and new media (Jenkins, 2006) has also led to a convergence of modes that are harbingers of what Ong (1982/2002) calls *secondary orality*. While not a complete return to exact ways of knowing (epistemological) and being (ontological), a secondary orality allows similar ways of knowing and being-in-the-world to be represented through multimedia, which, according to Ong, "has striking resemblances to the old in its participatory mystique, its fostering of a communal sense, its concentration on the present moment, and even its use of formulas" (pp. 133-134). Moreover, because the capacities of digital media allow *secondary orality* to construct a sense of community sublimely larger than a primarily oral Discourse community, what are these spoken ways of knowing and being that a secondary orality may allow?

According to Ong (1982/2002), there are nine characteristics of oral ways of knowing and expression: (1) additive expressions rather than complex subordinated ideas found in written texts, especially texts produced in academic Discourses; (2) aggregative formulas for mnemonic effects over analytic expressions; (3) repetitive expressions that allow the teller and audience to follow the same thread of thought; (4) traditional or conservative patterns used to maintain knowledge genealogically passed down, which means originality primarily rests in each telling event and every new audience; (5)

closeness to the life-world and the lived experiences of human actions; (6) agonistically verbal performances that situate knowledge within the contexts of human beings struggling with one another; (7) participatory actions that construct communal identifications and reactions; (8) homeostatic knowledge by maintaining knowledge that has relevance in the present rather than knowledge that is no longer relevant; (9) concrete concepts that are "situational, operational frames of reference…minimally abstract in a sense that they remain close to the living human lifeworld" (p. 49). In its essence, primary orality, and to some extent secondary orality, situates subjects back in their contextual or situational lifeworlds where meaning is derived from the experiential capacities of humans living and interacting with others and their environment. Whereas, the written word removes subjects from their context, placing them into possible "objectified" abstracted concepts that may have hidden or covered over the original experiences. Barthes (1977) calls this *mythology*. Digital media may potentially signal a return to the experiential world allowing us, perhaps, to re-imagine how we are able to participate in situated learning within digital places, given their capacity and architectural affordances to stretch beyond physical and temporal places. A closer look at how these multimodal stories are designed, produced, and disseminated may allow resonances between these primarily oral ways of knowing and being in the world.

One example of how digital stories may herald a secondary orality is Anne Aronson's *Nine Lives* (CenterOfTheStory, 2012). Aronson narrates a connection to her daughter's cat and her experiences in dealing with breast cancer. She plays with and maintains the homeostatic, idiomatic reference to cats' abilities to survive. She connects lives through mnemonic repeats in patterns as she weaves the story of the cats, her

observations of the cat's behaviors, and her own reflections on how she is coping with breast cancer. Because this digital story gets told and retold through the networked public of YouTube, these patterns become conserved and passed down through each retelling to new audiences around the world. Moreover, this story (re)turns to Aronson's lifeworld and her lived experiences situated in a human context. Additionally, the affordance of the commentary threads embedded in the digital architecture of YouTube allows participatory actions by "readers" of this story, which constructs a community around this digital story. In essence, Aronson's digital story displays the characteristics and roles of Ong's (1982/2002) secondary orality. The onticity, or facticity, of digital storytelling, then, projects possible horizons for (re)turning and designing digital narratives into simulacra, or resemblances, of the long extinct orality of our primordial ancestry.

Stretching the Horizons of Design with Multimodal Digital Narratives

Inherent in *design* is *telos. Design*, according to OED, comes from the 16th Century *desseigne*, which stems from the French word *desseing* meaning "purpose, project…or determination." Additionally, *desseing* also connotes an artistic purpose from the 16th Century Italian *design,* meaning to "…model, plot, picture, pourtrait." The English version of *design* retains both senses of mental planning and modeling for artistic purposes. Both connotations are teleological, one a mental ordering and the other an artistic rendering. Kress and van Leeuwen (2001) have both definitions in mind as they outline the *design* inherent in multimodal communication. When the monomodality of print dominated communication, there was no question about the deliberation between choosing a mode and the framing of representation. Now, however, Kress and van Leeuwen explicate that multimodality requires a design that asks, "Which modes for

which purposes?" Each mode, image, sound, language (text and voice), therefore, has

teleological significance in constructing meanings in a digital narrative. In what ways can

we project teleological significance in digital teaching-narratives?

Image(s) and Imagination: Having-Been-There and Being-There

Image, "an artificial imitation or representation of something," stems from the

Latin *imago,* "representation in art of a person or thing, picture, likeness…reflection in a

mirror, reflection of sound, echo" (OED). The still image is one way of representing the

image in digital narrative. It is an index, a reflection, an echo, a showing of what was,

what is, or what can be. It is the still image framed on screen that indexes the happenings

of what Barthes (1977) calls, "having-been-there." A remembrance of presence is

inherent in the design of the still photograph. A found photograph of his wife inspired

songwriter Robert Smith to capture this *having-been-there* in the lyrics for "Pictures of

You" (The Cure, 1989):

> I've been looking so long at these pictures of you
> That I almost believe that they're real
> I've been living so long with these pictures of you
> That I almost believe that the pictures are all I can feel

Barthes would describe this believing in the *realness* of the photograph

engendered in Smith's lyrics as "not a consciousness of *being-there* of the thing…but an

awareness of its [his] *having-been-there"* (p. 44). The photographic *having-been-there*

constructs a new space-time category according to Barthes: spatial immediacy and

temporal anteriority. What is this experience of *having-been-there* like in digital

narratives where the photograph is rhapsodized with text, language, and sound?

Talking Pictures: Voicing the World and Speaking Our Past

The following narratives about two students, Laura and J.J., in our digital story

workshop that I taught prior to the class of this study, took place in the first iteration of

the Good Stories class. After Laura's digital presentation on interpreting the leaf as a

symbol, we talked about her decisions of inlaying text over certain images rather than

narrating the image:

> Well in the beginning, I think I kind of take the beginning where I had the
> voice...well I had that video to use, but I didn't want to talk over this image
> because like there was plenty of video 'cause there are parts in the video that I
> wanted to play with, so adding text over had a feeling to it and purpose for it I
> guess.

In one scene, she poses a simple question in text, "*How important is the simple*

leaf to life on Earth?" to act as a transition to a video image of a butterfly landing inside

of a flower. In this image, Laura answers, again with text, "*Leaves are food sources for*

just about all living creatures, from the insect to elephant." As viewers, she allows us to

transact and make meaning both through text and image. We see the beautiful flowers

and the wonders of the small, but in the text she helps us re-imagine the importance of

leaves to larger than life images like elephants. When asked why she chose text as

opposed to voice-over narration, Laura exclaims, "I didn't want to talk over this image…

so adding text over had a feeling to it and purpose for it I guess." Laura is describing the

synesthetic experience inherent in oral storytelling (Abram, 1996). For Laura, this image

has a voice she did not want to "talk over." She reads the image as sound rather than

sight. Moreover, she explains the text had a feeling to it. Now there is a sensuous

relationship with text and image. The text in her story does not have the voice we would

expect to "hear" as readers reading the text. The alphabetic text, Abram asserts, has lost

most of its sensuousness with the lived-world and has been returned to the image of the

butterfly and flower. Here the text is reattached to the world as it echoes the fluttering

butterfly sitting atop the orange daisy. Text now has a bodily feel when combined with

the image as Laura claims in her explanation. Written words, cut off from the non-human

world for centuries, return in the synergism of image and text. Now the text merges with

the image rather than the human voice. This effect appears markedly different than what

oral cultures experience with voice. But is it?

J.J., another student in this workshop, also had difficulty narrating voice over his

images of nature as symbol. J.J. did not want to give a report of his family vacation to

New Orleans and was struggling to give meaning to his images. When questioned on his

past experiences with being in nature, he began to make connections with his past and his

images:

> I don't, but if I do, then I don't really remember that [particular moment of being
> stuck in his house]. I always look outside though… and when I was younger, I
> hated being in the house. I always went out in the rain despite the weather. I
> always like being outside. I'm still like that now actually…I just feel, I feel like a
> new life outside, you know. I don't like staying in the house because I can be there
> in the house all day, like when I'm sick or something. But when I get outside, it's
> like refreshing and I feel like I'm born…

In our conversation, J.J. began giving concrete examples of his ideas being-in-

nature: freedom because he could play away from the stress of the house, places to

explore and challenge himself by jumping over the rising water, feeling the falling snow

as he slides across the grass while playing football. These embodied memories of

jumping and playing in nature move him to construct a connected meaning between his

images and his story he tells of his youth playing in snow and jumping over water.

Instead of narrating about the images of his family in New Orleans or trees, he fills his

images of the world with stories of his childhood freely playing in nature. He connects the absence of his past childhood experiences with his present self; the interconnection of the present images and his voice-narration give presence to the past. Where Laura re-voices her world through overlaying text and image, this young man gives voice to his childhood by connecting his past experiences with his present photographs. Both students rhapsodize, or piece together, their digital projects in disparate ways for different purposes. However, the affordances of making meaning multimodally allow these rhapsodies into a be-coming.

In returning to the characterization of orality, Ong (1982/2002) asserts that in primarily oral cultures, narratives are *rhapsodized,* stitched together by an aural formula, becoming patterned episodes of the storyteller's memories along with the storyteller's intentions for a particular audience at that particular time: "The oral song (or other narrative) is the result of interaction between singer, the present audience, and the singer's memories of songs sung" (p. 143). While newer connotations of *rhapsody* typically refer to musical arrangements, *rhapsody,* as a noun, begins its transformation from the classical Latin *rhapsōdia*, which springs from ῥαψῳδία, originating from the Hellenic period of Ancient Greece where Homer began *rhapsodizing* his epic poetry (OED). In its verb form *rhapsodize,* to rhapsodize carries a rarified meaning of "to exalt, carry aloft…" the soul. To rhapsodize has a possible underlying ontical *in-order-to-do*; in this case, to rhapsodize may intend an in-order-to-carry-one's soul aloft from a here to a there. Rhapsodize, then, connotes both place and a horizon of going somewhere. The embodiment of rhapsody is felt when one hears a poem, story, or a piece of music and

feels one's soul move from the here-place to the ethereal regions where only "moved"

souls experience this mode of being.

Digital narratives are open to a potentiality for a *rhapsody* of the digital

storytellers' memories of experiences produced through image, sound, and text stitched

together with the storyteller's intentions for the "present" audience. The digital places, or

digitized architecture, for these (re)tellings allow the story a continuous becoming of

rhapsody. This becomes a stitched quilt of episodic narrations continuously incomplete

through the participatory functions inherent in the digital architecture and the production

tools available for audiences to re-mix, re-tell, and/or mash-up a digital story (Monaco,

2009). A digital story is never complete; it is always becoming. What is this digital story

that is always a "becoming" like? In what ways do research and literature reveal the

characteristics of these *ad infinitum* digital narratives? The next section explores research

and literature that has sought to describe these ontical characteristics of digital

storytelling and its nascent relationship with education.

The Alchemy of Practice, Play, and Adaptability

The noun *practice*, according to the OED, dates back to the Middle English

practyse, which means the carrying out or the execution of a profession, especially as it

was related to the practice of medicine or law in the middle part of the 1400's. Therefore,

even in its earliest evocations, *practice* relates to the teaching and learning of socially

situated disciplines. It has a social purpose and trajectory to move a person from novice

to expert within a particular field of study. Snyder and Bulfin (2009) define *digital

literacy* practices as "the ability to use and understand information in multiple formats

from a range of sources, when it is presented via electronic screens of digital

technologies" (location 21619, paragraph 2). Digital literacy practices involve, then, the teaching and learning of digital texts, or, as Snyder and Bulfin posit, "New multimodal textual formations." In what ways does the interplay of practice and formulated new multimodal texts appear in classes on digital storytelling? Let's return to the narratives about my two lab students.

The Return of Play

Over the course of the conversations in that semester's digital media workshop, *play* became a common phrase used to describe the composing process and (re)connect childhood remembrances with symbols. For Laura, composing images, text, and sound was play: "…I wanted to play with it so adding text over had a feeling to it and purpose for it I guess." *Play*, an intransitive verb as it is used in Lisa's statement, can possibly be traced back to the Middle Dutch *playen*, which relates to sense involving movement like fly about or move swiftly (OED, 2011). In this sense, she conjures bodily experiences buried underneath the modern connotations of play: childhood play or semiotic play that is grounded in the physical experience of actively being-in-the-world. In her case, she is playing with semiotic meanings while at the same time evoking her composing process as a play, which is much different than had she used the term *work*. Play comports *telos*, or purpose, inherent in its design; the underlying purpose of every act of play entails a narrative. For example, even in the game of Chess there is an underlying narrative that gives purpose to the act of playing Chess. Kings need to be protected at all costs by pawns, knights, bishops, queens, and rooks. As a player I intend this narrative even if this narrative is shifted into the background of my concern for designing paths to defeat my opponent. The narrative never goes away; it becomes subsumed by whatever becomes the

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object of concern at each time I take my turn. In what ways do these students, then, design or structure the narratives of play? In what ways do students discover these narratives of play needed to design their digital projects?

In this case, for J.J., he tethers his narration to his past experiences of *playing* in nature. He again echoes the underlying meaning of play and the active sensing body "jumping over the creek" as the water rises. His *play* is the experience of a child experiencing the world bodily and looking at the freedom and wonder that reside in *playing* outside. J.J. reconnects to the sensuous world by narrating his *play*. In doing so, we as "readers" of his digital text are left to wonder about our own childhood experiences of *playing* in the world. He designs a narrative embedded in his reflection on play that allows his audience to reflect on their own experiences playing-in-the-world, and what it means for us to play.

Hearing Our Selves: Adapting to our Disembodied Voice

The most common experience expressed by the students, including myself, was the uneasiness of hearing one's voice in the digital story. Our disembodied voices were unfamiliar to our ears. Maggie, another student in this same workshop, felt very uncomfortable hearing herself in her piece. During one recount, Maggie remarks that while she was recording her narration at work, she had to answer the phone and unintentionally recorded her conversation over the phone. "I can't believe that is the way I sound when talking on the phone," Maggie proclaims. "Is this how I *really* sound to others?" Her uneasiness is in fact that she is experiencing her voice as an Other would. This experience can be disorientating because our voice is cut-off from how our bodies experience listening to our-selves.

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Experiencing our self as a stranger is a theme van Manen and Levering (1996) explore in how children discover their secret self in their participation with narratives. Our secret inner self is not discovered, van Manen and Levering write, "by staring inside, as it were, but through the things and persons of the physical and social world around us" (p. 38). As we listen to our disembodied voices, we (re)discover our inner selves and experience them as we would identify and transact with a character we may have read or experienced in a narrative. In this transaction, we construct a new perspective of ourselves as agentive knowers expressing and making meaning with and through the world. We are learners hearing our teaching through narrative, and this is one sublime experience that may elucidate why many struggle at first with hearing ourselves as teachers through the lens of a learner.

Some affordances inherent in digital media are that our voices may be mediated and transformed to carry our stories across space and time. At first, the experience of hearing our disembodied voice may be entropic, strange, and uneasy just as described by the student in my workshop; however, agency embedded in projecting voice outward in the retelling of our experience supersedes the uneasiness in experiencing our own voice as the voice of the other. As Jenkins asserts, digital tools allow us to have agency in telling our stories to the world, which is important for people whose stories have not yet been told or heard (HCD Media Group, 2009). The importance of this claim cannot be denied, especially in cases where literacy research has often failed to give voice to students and educators. With these affordances then, what are the pedagogical implications of retelling students' and teachers' experiences via digital storytelling? In what ways do the experiences of composing with digital media (re)shape literacy

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instruction? In what ways do these experiences change the place of literacy events in and out-of-school? In what ways do we, as students, educators, and educational researchers, build bridges that span across the vacuousness underlying the betweeness of the space/time within these physical and virtual places?

Alchemy and Agency: The Be-Coming of Agentive Knowers through Collaboration and Cooperation

Storytelling and the literacy practices involved in storytelling in digital places may develop agency through the collaborative and cooperative affordances inherent in networked publics. Black's (2009) examination of English Language Learners' (ELL's) digital literacy practices makes a strong case for the importance of providing a space for students to examine critically their own digital writing practices, as well as the writing practices of others. Three ELL teenage girls from geographically and linguistically diverse areas of the world (Philippines, Taiwan, and a Chinese immigrant living in the western U.S.) participated in a fanfiction (FFN) site devoted to writing and re-writing popular *anime* narratives from Japanese *manga*, television cartoons, and feature films. The FFN site formed a place where adolescents (many of whom stated that they disliked reading and writing in English) visited from around the world to devote much time to reading and writing FFN narratives. Black describes how the three girls, to some extent, critically examined dominant media narratives and did produce texts incorporating the values they felt were missing from these popular narratives. In addition, Black claims the participants' sense of audience expanded to a globally diverse audience that may interpret ideas differently than the FFN authors. For example, one of the participants in Black's study wrote an ending to a story where one of her characters committed suicide. While the participant felt this was an honorable conclusion for her character in terms of the

narrative genre grounded in Japanese *anime*, many readers from backgrounds heavily influenced by Christianity strongly believed that was a poor choice on the participant's part because now the character has no possibility of being redeemed in heaven.

This is one example of how digital genres, narratives, and practices are constantly negotiated, mediated, and constructed within the social spaces of online communities. However, Black (2009) concludes many of the participants were not aware of, or in some cases reproduced, discourses of oppression like misogyny, which was the case in this study. Black concludes that there needs to be more spaces in classrooms where English teachers, who are well versed in the methodologies of critical analysis of narratives and discourses, can guide students to become more critically aware of these dominating discourses. What, if any, do critical literacy practices look like when space is provided in the classroom to examine digital media? In what ways does collaboration and cooperation between authors/readers aid in developing teaching narratives that may counter oppressive discourse?

For my study, I use the place of our story circles to explore possible ways we may be reproducing narratives of oppression. I seek an awareness of how we collaborate and cooperate through our conversations on stories heard, told, and produced in this class to elucidate the sense of reciprocal altruism we need to produce more meaningfully just and peaceful digital stories. Are my students aware of the possible narratives that may be used to coerce and oppress? In what ways can we deconstruct these narratives in order to build our own *rubedo* narratives projecting themes of peace and justice? In what ways do the "new" media replicate or counteract coercive and oppressive narratives?

In order to explore how I can examine the connection between critical literacy and

media education, I turn to some examples by media educator/theorist/researcher Renee

Hobbs who traces the connections between critical literacy and media education. In her

study, Hobbs (2007) built upon the long tradition in English Language Arts (ELA) of

incorporating multimedia (Applebee, 1974) to include critical analysis of digital media.

In Hobbs' (2007) study, she integrates media literacy and communication in one high

school's ELA program. By expanding the concepts of storytelling (close reading and

point of view that include multimedia), students developed a critical awareness of how

media, including digital media, messages are constructed and shaped by using symbols

with codes or conventions. Moreover, these messages have embedded values and points

of view that may be interpreted differently by different people, as evidenced by Black's

(2009) study. Hobbs takes these concepts further when the students examine the idea of

representation. One major idea, Hobbs argues, students need in developing critical

literacy with digital media is to understand explicitly how messages are intentionally

composed for specific purposes and how media messages "re-present" some aspects of

lived experience:

> All media forms, from science fiction TV shows to a home video to a glossy
> magazine, are representations of someone's concept of existence, codified into a
> series of signs and symbols which can be read by an audience. (Hobbs, 2007, p.
> 74)

Included in these concepts, teachers in Hobbs' project asked students to always

ponder the question, "What is omitted from this message?" This question, Hobbs argues,

gives students opportunities to examine patterns of representation in popular media and

literature. This allows students to begin to critique their own consumption of digital

media and cultural values that some large media corporations represent. This awareness,

then, Hobbs claims has enormous capacities for bridging out to students' lived social

worlds. Instead of bringing students' digital media practices into the classroom like

Bauleke and Herrmann (2010), ELA classrooms may have a capacity to guide the literacy

practices of school, including a critical literacy component, and extend them out into

students' communities and beyond as in the case of Black's (2009) global community of

FFN sites. In reflecting back to my own inquiry, I am compelled to ask some possible

questions. Do students perceive or have awareness of these "bridged" worlds? If so, in

what ways do young people negotiate and mediate their paths across these metaphorical

bridges? In the case of my own study, I need to remain open to how students may or not

perceive these metaphorical bridges. In what ways do they reveal in their stories,

conversations, and journals their experiences navigating across these bridges? In what

ways do my participants explicate the possible ways these are seen, felt, traversed,

discovered, or hidden? In essence, then, in what ways do my participants "read" these

mediated worlds?

**Beyond "Reading the World:" Students Mediating their Lived Worlds through
Digital Multimedia Productions**

Snyder and Bulfin (2009) argue that educators need to make it possible for

students to "participate productively and ethically in their lives beyond school" (location

21632, para. 2). Since students' lived worlds are increasingly being mediated in and

through digital technologies (Ito et al., 2010), it seems necessary to include digital

citizenship as goal for teaching students to live responsibly and ethically outside the silos

of classroom spaces. Friere (1983) posits that we first learn how to read the world though

our interactions with space, time, and people who make up our lived worlds before we

learn to read the word. Furthermore, Friere continues, our ways of reading the world have

the capacity to position ourselves into *agentive knowers* (Lewis & Del Valle, 2009),

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reading and writing our lived worlds with the word. This conceptual framework of active participation in reading the world and word is one guiding principle for participatory community research (Jason, Keys, Suarez-Balcazar, Taylor, & Davis, 2004; Rodriguez & Browne, 2009). In the case of digital literacy practices, the affordances of digital technologies move beyond print-centric words to include multimodal textual formations, Snyder and Bulfin posit, as the predominant texts produced by these nascent digital literacy practices.

In framing the occurrences of digital literacy events, it is, then, important to note the ways in which students participate actively as agentive knowers through their use of digital media. Much research on digital literacy events and youth has focused on participatory epistemic frames (Guba & Lincoln, 2005) where adolescents develop critical subjectivities in their participation with their communities and the world (Calabrese Barton & Tan, 2010; Duncan-Andrade, 2007; Scott Nixon, 2009; Skinner & Hagood, 2008; Stovall, Calderon, Carrera, & King, 2009; Turner, 2011). As this begins to relate to my research inquiry, I focus on possible horizons these studies might orient for my study. In what ways do these studies reveal, if at all, students' experiences of these literacy events? Do the students experience these practices as agentive knowers capable of making meaning with the complex epistemic frames mediating their own lived worlds?

Duncan-Andrade's (2007) participatory research with adolescents in Los Angeles attempts to move adolescents' passive consumption of popular media into transformative "prosumption" where students use affordances of digital storytelling to serve as critical counter-narratives to mainstream attitudes, beliefs, and myths constructed about adolescents living in urban areas. This critical media pedagogy, Duncan-Andrade asserts,

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positions youth as producers of media where they can analyze and critique the inequality found in urban social worlds. This move into the production for social justice issues allows urban youth—many of whom are overwhelmed with the hopelessness of not having their voices heard in a time where we, as a country, seem to be disinvesting in our nation's public schools—a chance to develop a critical agency in participating with the construction of knowledge. This participation is largely mediated by digital technologies (Lenhart, Madden, Macgill, & Smith, 2007).

The students in Duncan-Andrade's (2007) study worked over the course of a summer institute to develop digital stories, or digital ethnographies, about issues ranging from investigating the signs of communities in distress to how the scripted literacy intervention *Language!* perpetuates hegemonic narratives about deficits and cultural stereotypes. At the end of the summer project, Andrade-Duncan's participants/co-researchers developed a critical identity where they saw themselves as agents of change in their communities. A study might ask, "What were the students' experiences in using digital media in this manner like?" which could further illuminate Duncan-Andrade's project horizon. Again, this study opens up a place for my inquiry to invite students into conversations about their own lived worlds and the possible ways they can project digital narratives to counter hegemonic and deficit models of education. For my own digital stories, I may be able to examine these possible horizons and purposes of digital stories. While my participants' projects may not directly interrogate or relate these issues directly to education, I may be able to discern possible themes in which I am attuned towards education as one possible vehicle to open and reveal social justice issues, issues oriented toward communities and the possibilities afforded in the many public worlds.

One way research has shown and revealed issues affecting our public places has been through participatory community research. Community research projects and the digital literacy events that spur production of digital texts may be able to facilitate adolescents' (particular historically marginalized youth) sense of agency. The students in Hobbs' (2007) study developed a critical awareness of how messages can be framed and intentionally composed to "re-present" lived experiences. Students in Duncan-Andrade's (2007) and Stovall et al.'s (2009) studies were able to intentionally frame narratives to counter the pathological stories of their families and communities. The *"Doc Your Bloc"* project presented in Stovall et al.'s study documents youth from Chicago as they develop and produce digital documentaries about their community. Like Duncan-Andrade's project, the *Doc Your Bloc* project positioned students and teachers as co-researchers fully participating with knowledge construction and media production. Adolescents took the academic literacy practices outside the classroom and into the community where they used qualitative methods like interviewing members of their community to develop their documentaries. Despite the pitfalls of space, time, and technology constraints, the students were able to present their documentary to an authentic audience of students, teachers, community organizers, and graduate students.

It appears more space, time, and resources should be devoted to these types of research projects in order to show how digital media projects enhance students' senses of how messages can be intentionally framed for audiences and purposes. Could these spatial and temporal extensions illuminate the ossified, inert audiences typically found in the teacher-evaluator or peer-tutor literacy events and practices? What would these authentic experiences be like? Where would we locate these authentic places in today's

classrooms? These questions reveal possible conversational topics and themes I use over the course of this study, incorporating them within the story circles in the Good Stories class. In what ways do these conversations reveal my participants' own sense of agency as they develop their own ideas of how they can emplot (the placing within the context of a plot or storyline) themselves in their digital stories as agents for peace and justice?

Some research reveals possible ways digital media projects develop agency in adolescents. Skinner and Hagood's (2008) study that produces digital stories shows possible ways ELLs might have the opportunity to expand the foundational literacies inherent in educational spaces, with cultural identities and digital literacy competencies embedded in the design and composition of digital texts. Where Duncan-Andrade (2007) and Stovall et al. (2009) focus primarily on constructing agency and re-shaping communitarian narratives to counter hegemonic practices that marginalize and pathologize entire communities, Skinner and Hagood reveal the intersection of digital literacy practices, foundational literacy skills, and students' self-identified home cultures.

The participants in Skinner and Hagood's (2008) study differ in age, gender, ethnicity, and home language. One participant, Diego, is a seven-year old, first generation Hispanic American who predominantly speaks Spanish at home; the other participant, Allie, a native Chinese speaker age 16, recently immigrated to the United States with her family. Through digital storytelling, the participants were able to develop oral fluencies in English and exhibit content area vocabulary. Because the affordances of image, sound, and text inherent in digital storytelling have the capacity to support the language development for ELLs, Skinner and Hagood feel digital storytelling has a potential for scaffolding foundational literacies found in classroom literacy events: the writing

process, writing craft, encoding and decoding narratives, reading comprehension, and content area vocabulary development. In addition to developing students' foundational literacy skills, Skinner and Hagood posit that students engaged in the production of digital storytelling have opportunities to practice "new" literacies typically associated with digital youth cultures and digital media. Moreover, digital media productions allowed students to explore their sociocultural identities. For example, Allie, a participant in the researchers' study, examined the experiences of what it is like to be a *third culture kid*- an amalgam of a person's birth culture with the enculturation of an entirely new culture, which is typical of ELLs' experiences when they enter public schools. The possibilities of the digital story events and production allow for students to self-identify as storytellers who possess important knowledge to give to the students' figured worlds in their classrooms and communities. In what ways do students experience their figured worlds through the act of digital storytelling?

In concordance with my own orientation to the phenomenon in Skinner and Hagood's (2008) study, I begin to see possibilities for the students enrolled in the Good Stories class to negotiate their own multiple identities in relation to their first digital media project, which asks them to explore, in essence, these questions inherent in constructing our identities within our lived worlds: Who are you? Where have you been? Where are you going? What is your plan for getting there? How will you make a difference in the world? These are weighty philosophical questions I employ in guiding my students in conversations in many classes I have taught and will teach. Moreover, these are questions that may help me reveal the ways my participants experience telling digital stories for peace and justice.

Scott Nixon (2009) examines how digital storytelling has the potential to give opportunities for "multimodal sense making of who they are" (p. 65) within the context of these myriad figured worlds. Figured Worlds, according to Scott Nixon, refer to socially and culturally constructed worlds where persons' identities are lived and experienced. These figured worlds are figuratively, narratively, and dramatically constructed, forming a narrative arc resembling a story structure, which, according to Campbell (1993) is a universal human experience. Through digital storytelling the figured worlds of classroom, community, and/or life trajectories, the participants (children of migrant farm workers) were able to narrate their past, present, and future figured worlds. The participants' digital stories examined aspects of their social worlds that ranged from domestic violence against women and other issues regarding oppression similar to Duncan-Andrade's (2007) study. Scott Nixon furthers the emancipator potential of digital storytelling on transforming pedagogies of traditional classrooms. Because digital literacy practices require the manipulation and composition of media not often found in traditional classrooms to deliver a "poignant message to inspire change" (p. 74), the traditional literacy pedagogies are transformed in order for students to deliver a multimodal message "powerful in tone and meaning" (p. 74).

These transformational pedagogies of combining traditional print-based literacy with digital media are not the sole propriety of ELA classrooms. Calabrese Barton and Tan (2010) explore how students may construct agency through their interactions with their identities, their figured worlds of the community, and the context of learning in and through science. Calabrese Barton and Tan spent five weeks with a group of 17 urban students' ages 10-14 investigating whether their urban area exhibited an *Urban Heat*

Island (UHI) *effect*[3]. Calabrese Barton and Tan use ethnographic methods (video data, field notes, student-produced artifacts, and interviews) to collect data for this study. The researchers also employ a theoretical framework viewing learning as agency, including learning in informal environments as a process of guided participation akin to an apprenticeship model of learning and teaching. However, the researchers posit, that youth from low socioeconomic (SES) backgrounds do not have access to a traditional network of field experts or professionals; furthermore, when youth of low SES obtain access to these networks of expertise, they are "positioned as recipients of expertise rather than in the use and further construction of expertise" (p. 190). Exacerbating this dilemma, any other access to traditional networks of expertise may not develop the intrinsic motivation to participate due to the competing social networks youth rely on for social status and acceptance.

In order to define *agency*, Calabrese Barton and Tan (2010) employ a critical approach to the understanding of *agency* and how it is socially transformative when one looks at the intersections of context, position, knowledge, and identity with agency. The transformation of agency occurs, they argue, within a reciprocating relationship between self-identity and a local figured world, a community where participants share in the interpretation of what acts and outcomes have significant value for that local community. Through the course of the study, the youth participants pushed the researchers to consider more socially oriented production practices like digital ethnographies to be disseminated over YouTube or other view sharing platforms. This agentive persistence on the behalf of the youth indicated that if youth can identify with constructors of expertise within their

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[3] UHI effect, according to the Glossary of Meteorology (American Meteorological Society, 2009), occurs where the mean temperature of an area like a large city is higher than surrounding rural areas, which are "commonly associated areas of human disturbances such as towns and cities" (para.1)

local community, they will become more civically engaged in issues that affect the "figured worlds" in which they self-identify. Additionally, the researchers ended up expanding on the transformative agency model to include science as both a context and as a tool for working through the practice of becoming an agentive knower within a conceptualized figured-world. In order to build agency with-and-in science, the researchers ascertain, students need "a critical awareness of the role science plays in the world and of the world itself, alongside understanding of scientific ideas and ways of thinking that can be used toward making a difference in the world" (p. 205). The students, the researchers conclude, become experts by "hybridizing" scientific discourses with their own social discursive practices; furthermore, the students support their research on UHI effects by using multiple forms of data and using technology in which they present digital documentaries for authentic audiences and purposes.

This study opens a place for my own study as a possible complementary study in that I focus on the ways students experience and represent themselves as agents of change in their own communities through similar means of digital video production. Do students see themselves as agents of change within the course of their experience producing these digital media, or is this an *ad hoc* conceptualization based on *a priori* theoretical frames? Since my dissertation attempts to avoid *a priori* theoretical and epistemic frames of categorizing and naming phenomenon, I may be able to develop more nuanced understandings of students' perceptions of agency.

Another study reveals some possible openings into ways students may use digital media production to investigate their own sense of agency. Turner (2011) explores the potential of multimedia in developing students' information and communication

technology (ICT) literacies. The students in Turner's study were students from underserved and underfunded schools who participated in an extended-day program to develop foundational competencies and skills needed to obtain employment or post-secondary education. The extended-day program focused on teaching and learning multimedia literacies, leading to the production of a community research project similar to the students' projects in the previous studies (Calabrese Barton & Tan, 2010; Duncan-Andrade, 2007; Stovall, Calderon, Carrera, & King, 2009). Turner continues the theme of transformational pedagogies in teaching and learning in and through digital media, which "allows students to reflect on their media consumption patterns while learning to distribute their own media" (p. 614). The students in Turner's research project became active *prosumers* of digital media where they learned to critique media as a text, which is similar to the students in Hobbs' (2007) study. Moreover, Turner concludes, the students acquired critical sensibilities of composing in "multiple genres of writing aimed at learning about and sharing with diverse, global, and authentic audiences" extending beyond the walls of traditional schooling.

If the pedagogies and digital literacy events extend beyond the conventions and affordances of traditional educational spaces, in what ways do we need to reevaluate how we, teachers and students, experience classrooms in the light illuminated by the affordances of digital media? This question needs philosophical grounding in that the question entails investigating the embodied technics (Ihde, 2010) inherent in our use of the digital tools my students use to tell their digital stories for peace and justice. The next chapter grounds this question in the philosophy of hermeneutic phenomenology.

Relativity, Perspectivity and Textuality in the Digital Classroom: Rethinking and Reshaping the Space/Time/Relationship in Education

In Wesch's digital ethnography (2007), he explores the concepts of how students experience classrooms in light of the ubiquity of technology and their hypermediated worlds. The digital production highlights how knowledge can be constructed and mediated through the affordances of digital technologies. For example, in Wesch's representation, he invites his students to co-research how students experience their worlds through the co-production of a Google document, where students could edit, add to, or expand research questions about their lived experiences in and out of the classroom.

In relation to my study, I would ask, "In what ways do Wesch's own students experience this?" This is of particular import since information and knowledge are no longer "down there" on the chalkboard as Wesch elegantly demonstrates in his digital ethnography. The teacher-centered classroom, he argues, where knowledge and interpretative authority flow from the teacher outward toward the students is an antiquated conception of what we conceive as a classroom. In Wesch's narrative, his students tell their stories about how they feel disempowered and disengaged in these traditional classroom places. They seek to reveal how classroom places need to transform given the students' needs to multitask in this digital epoch. This re-visioning of educational places not only affects the shaping of space within the physical classrooms by digital technologies, but how we conceive time and interpersonal relationships though a digitally mediated world. For my inquiry, I seek to elaborate on this narrative. What is time like in digitally mediated worlds? In what ways do we experience relationships with others in these digital places?

The affordances of digital media, it appears, may have the capacity to move our

embodiment out of the physically located classroom as in the studies of the participatory research projects found in Scott Nixon (2009), Duncan-Andrade (2007), Stovall et al. (2009), Calabrese Barton and Tan (2010), and Turner (2011). Additionally, digital media easily can be appropriated and brought into the classroom to build on students' foundational literacy practices as in the case of Bauleke and Herrmann (2010), Black (2009), Hobbs (2007), Skinner and Hagood(2008).

Despite all these studies and their ability to show the malleability of literacy instruction in and out of the classroom, with the exception of Scott Nixon's content analysis of students' produced digital stories, there seems to be a lack of critical analysis of the multimodal texts generated by people working in and through digital media. Lewis and Del Valle (2009) argue that textual analysis, which is a methodology embraced in the fields of linguistics and literary criticism, is complementary to digital literacy research of practice, events, and spaces presented in this study. Who has authority in these contexts to analyze these digital texts critically? Do students and teachers have interpretive authority, or do educational researchers appropriate interpretive authority?

Kress (2003/2009) theorizes that multimodality inherent in digital media transforms the ways we make meaning with these new texts. This is akin to a revision of semiotics of image, text, and voice, which Kress moves from a functional linguistic theory of print and oral genres to a functional semiotic theory that follows logic of image and nonlinearity. The screen is the predominant channel for digital re-presentations, which Kress claims is grounded in the logic of image. This modal change from print-centric modes in writing, Kress argues, changes the epistemological commitment in composing images. Meaning is defined by space rather than through causation, which is a

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clausal function of the grammar inherent in some languages like English. The clause structures of the English language require interlocutors to infer causation or possession; whereas the interpretation of images invites inferences and meaning construction defined by spatial relations and perceptions. This modal change echoes Merleau-Ponty's (2002) notions of *perspectival* knowledge, which moves the ontology of fixed, static concepts of "truth" to more amorphous, dynamic meanings situated by place, context, and intersubjective relationships. New research grounded in the traditions of semiotic theory (Barthes, 1978; Kress, 2003/2009) and hermeneutic phenomenology (Merleau-Ponty, 2002), which my study employs, may have the potential to explore the social exigencies of the possible ways we experience mediating lived worlds through these "new" digital texts.

Alchemy and Existentialism: The Possibilities of Being an Author in Digital Worlds

In the midst of this digital epoch, we need to ask the following questions: What does it mean to be an author of story? Who has authority of distribution? If the digital story is always a becoming, always *rhapsodized* by memories and interactions with tellers, (re)tellers, and audiences, who can claim authorship of the constantly evolving, continuously becoming story? Is it just one story with many perspectives, or are there multiple narratives merging, converging, or diverging? The incessant reproduction and creation of *networked publics* within the digital world moves us to reexamine the onticity, or categorical issues and/or roles, of digital storytelling. It also opens us to examine the practices of digital democracy engendered within the *networked publics*. However, there are broader more existential, ontological questions as well: What does it mean to tell stories digitally? What does it mean to be a participant within these participatory stories?

Why are digital narratives exigent in encapsulating our sense of peace and justice? What is the becoming of these digital stories for good when others participate in the (re)telling? These are important questions we need to ask if we want to describe the ontological significance of our participation in (re)telling good stories digitally. In the next chapter, I ground these questions in the methodology of hermeneutic phenomenology.

Ian MacKaye , punk rock icon, owner of *Dischord Records*, and architect of the do-it-yourself (DIY) ethos inherent in punk rock music, says, "New ideas don't have audiences," and a song doesn't become "a song without an audience" (ArtistsHouseMusic, 2011). This means the teleology of these new ideas is in the design. However, they do not become realized, produced, interpreted, and distributed without audiences. The convergence of designers and audiences in digital media transforms the semiotics of ideas and signs allowing "new ideas" to become realized exponentially. This may potentially collapse the time and place occurring between the design, production, and distribution of new media. This is in stark contrast to the "old" media conglomerates that have heretofore controlled the design, production, and distribution of narratives and meanings. Digital media affords a "new" design for disseminating narratives and counter-narratives that can move people to become agents of change, a key component for establishing a more peaceful and just world. Moreover, digital media afford new horizons for researching and investigating the ontology undergirding digital teaching narratives.

In order to explicate and ground narrative as a means for projecting peace and justice in terms of lived experience, I need to move from the ontical analysis, which was the purpose of this chapter, toward an ontological grounding of this phenomenon. In the next chapter, I move these ontical descriptions of the phenomenon of telling digital

stories to an ontological grounding of the phenomenon of telling digital stories for peace

and justice.

CHAPTER THREE:

ALCHEMICAL WORLDS: TOWARDS A PHENOMENOLOGY OF DIGITAL STORYING FOR PEACE AND JUSTICE

Orientation: Grounding Experience in Story

Our life-world is story. In order to ground this study in the philosophy of hermeneutic phenomenology, I must begin with story. Our pre-conceptualized and pre-theoretical lived experience is essentially narrative, or as Carr (1986) explains, a narrative coherence encapsulating our life experiences as we live them in the world. Our lived experience is akin to a gestalt narrative situating ourselves in the world with our past, present, and future. Whenever I attempt to recall my past, my historical self, I can only retell my memories narratively using elements of story, setting, character, narrator, tension, etc... to give cohesion and coherence to my memory. My own history becomes (which is always a becoming) storied. With each new remembrance, I produce new meanings with my own past. The finiteness of my biography has infinite aspects capable of making new meanings and understandings according to Gadamer (1975/1989). My lifeworld and the participants' lifeworlds, as they are represented in this study, are narratives of their lived experiences, or narrative gestalts, of digitally composing narratives for peace and justice.

In my first chapter, I begin building a guiding metaphor of digital alchemy as it relates to my experiences working with teaching narratives. In the second chapter, I extend my own experiences turning to the phenomenon and explore theoretical and ontical descriptions of possible designs and purposes for composing digital stories. The purpose of this chapter is to elucidate the methodology of hermeneutic phenomenology

and why this study necessitates phenomenological understandings of the phenomenon of composing, producing, and disseminating teaching stories. As we remember our stories, we may be able to make new meanings with these texts, orienting ourselves to new horizons for developing teaching stories. Digital stories afford a trajectory toward an amorphous public horizon where our texts begin to interact and become inter-determinant with other digital texts, a convergence of stories impacting our sense of the past, present, and future.

The convergence of both narrating and listening to story through the affordances of new media herald such a telling. In what ways does temporality come into "play" at the convergence of representation and interpretation? What is the "play" in digital places? What is the convergence of author/reader and representation/interpretation like in light of the possible coercive and oppressive counter-narratives that may formulate in similar places? What does hermeneutic phenomenology do to help develop an ethical understanding of how we participate and tell meaningful teaching stories within the digitized architecture of elementary, middle, secondary, and collegiate classrooms of the 21st century? Hermeneutic phenomenology as a methodology seeks to render, or project understandings of a phenomenon by storying the lived experience of a phenomenon; this hermeneutic move begins in how we story our everyday lives and then relates to others through our own stories and theirs.

In order to outline the trajectory for how I use hermeneutic phenomenology to explicate understandings of digitally telling teaching narratives, I describe my understanding of what hermeneutic phenomenology does and does not project in terms of ontologically revealing understandings by describing what Ihde (2012) calls

"multistabilities," or what Heidegger (1962) calls *worlds.* This leads to my first

grounding of hermeneutic phenomenology with my phenomenon of digital stories as it

relates to Heidegger's existential analysis of *Dasein*, human-being-in-the world and care.

In addition to explicating Heidegger's contribution to bringing about the ontological

revealing of care, I also discuss Heidegger's contributions to the philosophy of

technology (1977/1993) through Ihde's (2009) concepts of postphenomenology and

technoscience. Once the field of phenomenology has been fore-grounded, I turn to the

hermeneutics of Gadamer (1975/1989) as he outlines the methodology of using

hermeneutics in how we come to possible understanding of texts, fusing Heidegger's

hermeneutics of *Dasein* and care with the hermeneutics of textual interpretation. Using

the phenomenology of David Carr (1986), I forge a path for understanding how our

experiences are always pre-conceptually similar to elements of a narrative through the

horizons of retention, intention, and protention.

Once having travelled within the narrative landscape of hermeneutic

phenomenology, I explore the tensions that arise from moving from a hermeneutic

phenomenology narrated in the first-person-singular "I" to a phenomenology narrated by

the first-person-plural "we." In addition, I attempt to explicate how a "we" narration is a

beginning pivot towards what may assist our own understandings of how we experience

and represent narratives in digital spaces. Once our story overcomes the tensions that

arise in storying a phenomenon from a hermeneutic phenomenological perspective,

which includes possible "we" narrators and counter-narratives, this study finally grounds

itself in the human science pedagogy of van Manen's (1997) methodology of

hermeneutic-phenomenological inquiry. I am hopeful that once I have introduced the

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philosophical grounds for this study, it will open up the way to envision, or feel, the embodied essences of the digital narratives we experience as a way for making literacy education coherent in the lives of our students.

Hermeneutic Transmutations: Storying Worlds and Multistabilities

Phenomenology is the study of how one experiences a phenomenon; often the study involves examining a phenomenon situated in the ordinary, mundane, habituated, and everydayness of one's being-in-the-world. Hermeneutics, traditionally thought, is the study of the interpretation of texts. The basis of hermeneutic phenomenology, then, is the study of how we interpret our experiences of being-in-the-world. *The Stanford Encyclopedia of Philosophy* defines hermeneutic phenomenology as the study of "interpretive structures of experience, how we understand and engage things around us in our human world, including ourselves and others" (Smith, 2011, section 4, para. 2). Our human experiences of time, place, body, relationships, and the world are interpretive acts we project out into the world; while at the same time, the world reflects back a world we must interpret in order to understand. Our relationship to and understanding of experience is primarily a corollary to our being *in* a world. This relationship forms the basis of phenomenology as a methodology for understanding experience as it is lived, breathed, felt, heard, or envisioned. Being cannot be distilled from a world; at the same time a world cannot be reduced to an object outside of one's experience with the world.

Worlding Multistabilities

Being-in-a-world is the primordial ontological condition undergirding this study. It is what distinguishes hermeneutic phenomenology from the various other qualitative research methodologies like ethnography or case study because it is explicit in this

ontological comportment and grounding in philosophy. Casey (2000) further posits the

import and purpose of phenomenological methods:

> One of the primary aims of a specifically phenomenological method in philosophy is to make thematic what is otherwise merely implicit and taken for granted in human experience…phenomenology places special stress on firsthand or direct description, thereby minimizing recourse to the highly mediated constructions of metaphysics, natural science, and other theory-saturated disciplines. What is sought in the implementation of such a method is an accurate description of a given phenomenon as it presents itself in one's experience, not an explanation of its genesis through reference to antecedent causal factors. (pp. 8-9)

Worlding multistabilities is an accurate description of my experience or my

interpretation of the text of another's experience. However, a phenomenologist cannot

generalize a phenomenon as *the* experience. In fact, a phenomenologist, according to

Ihde (2012), should describe and consider multiple possibilities of a phenomenon. Ihde

labels these multiple possibilities of a phenomenon *multistabilities*. Heidegger (1962)

calls these myriad types of description *worlding*. We come to an understanding of a

world by how we interpret or "world" (as a verb) the object of our intention or

phenomenon. In Ihde's approach to phenomenology, the phenomenologist must seek out

variants of the phenomenon, which are multistable interpretations of a phenomenon.

Then after possible multistabilities have been worlded, a phenomenologist seeks to find

essences of a phenomenon that exist across multistable interpretive worlds. Ihde

describes these essences as invariants of a phenomenon, which are relatable to what van

Manen (1997) describes as "the systematic attempt to uncover and describe the

structures, the internal meaning structures, of lived experience," which can only be

"intuited or grasped through the study of the particulars or instances as they are

encountered in lived experience" (p. 10).

For this study, my major phenomenological question for this inquiry is: **In what ways do participants *world* their lived experiences of designing and producing digital teaching-stories?** Secondarily, this question includes exploring possible ways these experiences reveal the deeper meaning structures and orientations of how digital media and technology mediate our experiences with story, peace, and justice.

Re-Visioning Digitally Mediated Worlds

The question concerning technology has been and is an evolving philosophical topic. Heidegger (1977/1993) was one the earliest commentators to develop a philosophy of modern technology. In his writing concerning the ontological question of technology, Heidegger was able to reveal profound insight on how scientific knowledge is mediated by technology. Through his phenomenological descriptions of technology, both modern and archaic, he was able to reveal how technology is ontologically *a priori* to science. We construct knowledge through praxis, which Heidegger ascribes to how we develop epistemological understandings through our use of tools. Our concern with technology-in-use reveals or orients the world in a certain way. For Heidegger, modern technology orients the natural world as standing reserve of energy to be consumed by humans. This orientation to the world through technology reveals the world in a certain way. This means, according to Ihde's (2009) analysis of this ontological antecedent, "Technologies mediate…our way of experiencing the world" (p. 34).

In light of the explosion of digital media and technology in the last twenty years, this mediation of experiencing the world via digital technology is of particular import. It is, however, equally important to deconstruct the orientations to technology since there appears to be either dystopian or utopian stances toward technology, with Heidegger

possibly being interpreted as dystopian (Ihde, 2010). While Heidegger's normative response of modern technology as way of ordering the natural world reveals an exigent interpretation in light of growing ecological disasters facing us, it also reveals Heidegger's romanticism, a convoluting orientation with regards to his desire to return to the idyllic sanctuary of the pastoral. Ihde reveals this in his poetic phenomenological description of a nuclear power plant on Three-Mile Island as a mirror to Heidegger's romanticized temple residing in Ancient Greece. Heidegger's romanticism for the old conceals the very orientations of technology as ways of ordering the world for human designs and purposes occurring in the ancient, pastoral, and tribal communities around the world.

The question of technology in light of our hyper-mediated digital world is not to place an evaluation of technology as either dystopian or utopian. Instead, we need to be critical of how technology orients us toward the world, especially if we project peace and justice as our primary concerns. In Heidegger's lifeworld, the world was grounded in specific localities and places; however, since then, we have seen our world from space. The Earth can no longer be grounded in just the local or national communities; our lifeworlds extend globally because we literally can see (and experience) the globality of the Earth (Ihde, 2010). De-Romanticizing our concepts and philosophies toward technology is of particular import for this study because part of my analysis of the possibilities. My participants world their experiences with digital stories to seek ways in which they orient themselves toward new media. Do participants have particular stances concerning these emerging media? If so, what do these stances reveal about their (and our) understandings of the world?

These descriptions and orientations concerning worlding, multistabilities, and technologically mediated lifeworlds are the first steps for building a clearing for why hermeneutic phenomenology is the appropriate methodology for developing an understanding of this particular phenomenon. In order to move beyond Heidegger's conceptions of hermeneutic phenomenology, I need to reorient and ground my phenomenology with the philosophy undergirding my orientation toward research. This begins with Heidegger's analysis of *Dasein*.

Setting Our-Being-in-the-World

As a phenomenologist, I must begin with an understanding of being: An understanding of being that is, according to Heidegger, "in each case mine" (p. 67). *Dasein* is human-being-in-the-world; however, I can only know *Dasein* from my own-being-in-the world. This is not solipsistic narcissism, but is rather an acknowledgement that any and all of us cannot have an understanding of the being of *Dasein* that is not essentially our own. Because I cannot have an understanding outside my own being-in-the world, it is necessary for me to write this inquiry in the first person. To do anything else would be a rhetorical illusion, which would lead me away from the clearing of my own understanding of how I-am-in-the-world. Moreover, this is not an attempt at radical subjectivism or idealism, but it is an attempt to show how hermeneutic phenomenology collapses the dichotomy of subject/object. I take these first steps knowing that I do so in order to make sense of my being-in-the-world.

Being-in does not mean the ontical spatial description that *being in something* denotes; rather, *being-in* connotes involvement (Dreyfus, 1991). If I say, "I am lost in the story," or "I am in love with my wife," I am not making spatial or categorical assertions;

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instead, I am making an existential analysis of my unwavering involvement with the story or with another person. The ontological difference, according to Dreyfus, between me *being in something* (spatial/categorical sense) and me *being-in-something* (existential sense) is an essential one of indifference and concern. If I happen to be in my room, I am indifferent to this spatial sense; however, if I am lost in a story, I am existentially deeply concerned about the story. My being-in-the-world, then, is my irreducible existential involvement and concern with the world. This is what Heidegger means by hyphenating his analytic of *Dasein* as being-in-the-world.

Existence and the Self-Interpretation of Being

Heidegger (1962) claims the "essence of *Dasein* lies in its existence" (p. 67), which for Heidegger is a designation of being solely belonging to *Dasein. Dasein* is the human way of "being-there," which is a term Heidegger uses in order to avoid confusion with the term *consciousness.* "Being-there" is not a subjective, private experience of a transcendental subject so pivotal to Husserl's phenomenology, which Heidegger rejects (Dreyfus, 1991). "Being-there" is the way of being of *Dasein,* which is exclusive to humans since we are the only entities that we know of who comport, deliver, and question our own existence. Furthermore, if other entities do exist in such a way as to give question to their own being, they would do it differently than the ways of being afforded to *Dasein* because they would have different orientations, bodily and perceptively, to their own being-in-the-world.

"Being-there" will always belong to me; Heidegger uses *mineness* in order to describe this way of being-in-the-world as only mine or your own. As a hermeneutic phenomenologist, this means that any inquiry I make can only be my interpretation of the

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meaning of being, or phenomenon under study, which will always be an ontological interpretation of the ways in which this phenomenon exists. Heidegger asserts that the modes used to investigate a phenomenon are always the self-interpretation of my own *Dasein.* In other words, my own existence is always a self-interpretation of my being-in-the-world, and any meanings and understandings I make as a human science researcher involve this explicit awareness of my own self-interpretive existence in the world. This self-interpretation should not be misunderstood as a subjectivist claim of having *a priori* schema or cognitive models possessed in my inner thoughts, therefore making the world outside of my own thinking exist somehow out there. The self-interpretation of my existence results from my being-in-the world. *Being-in*, Heidegger (1962) writes, "Means in its turn 'I reside' or 'dwell alongside' the world, as that which is familiar to me in such and such a way" (p. 80). I reside or dwell in the world in such a way where I cannot extract myself from the world. As long as I am in the world, I make meaning with it by feeling, perceiving, acting and becoming acted upon. Just as I cannot extract myself outside of the world, I cannot extract the world away from my own being-in-it. This sentence can be written passively as if an actor has been removed, but to do so is only a rhetorical illusion constructed by a perceived objectivism brought about by language.

Hermeneutics, the method of interpretation, is always an act of interpretation between tensions arising from my being-in-the-world. Such tensions result from the ways I exist in the world and the understandings I interpret from my residing or dwelling in the world. Subject and object cannot be distilled into separate entities; therefore, I must acknowledge that it is I who is writing this sentence just as there *is* a you reading it, a

"mineness" and "yoursness" as we interpret our way into possible lifeworlds and the everyday of our existence.

As for my inquiry into storying digital projects for peace and justice, hermeneutic phenomenology, as a methodology, positions me to investigate ontological ways of Being rather than ontic, or what Heidegger (1962) calls *factical* ways to be (Dreyfus, 1991). *Factical*, or ontic, ways to be cover over meanings based on the making of an assertion rather than opening up to a question or a doubt. For example, if I say, "I am a teacher," I am making an assertion about myself that may cover over other important meanings of who I am. However, if I open this up as a question like, "in what ways am I teacher?" or "what are the ways of being a teacher?" I am opening an ontological investigation into the ways of being a teacher. These ontological ways of being, according to Heidegger and van Manen (1997), are existential in their analytic: lived experience as lived-time, lived-space, lived-body, and lived-relationships. These ontological investigations concern the meaning of being, and since this concern is expressed through the *mineness* of *Dasein*, I can only investigate the ways of being through the hermeneutics of self-interpretation. Therefore, my position as researcher using hermeneutic phenomenology is one of an interpreter of experiences in the ways of being-in-the-world. Furthermore, these ways are essentially ways in which I-am-familiar-with-the-world. Any other method or methodology I could employ would "deworld" the existential nature of the phenomenon; therefore, by choosing an alternate methodology, I risk losing the ontological understandings in order that I could disclose ontical theories.

For this investigation, I began with my ways of being in telling alchemically designed stories digitally, and the ways I came to understandings of digital narratives as

possible ways to project a transmuted sense of self as an agent for peace and justice.

Gadamer (1975/1989) points out we continue to come to understandings of texts based on

our hermeneutic interpretation of a text; if so, we may be able to come to newer

understandings and meanings towards story as it becomes transmuted in digital places. I

am opening an ontological analytic of the lived experiences of telling teaching stories

using digital media. I am opening to the question: **In what ways do participants *world***

their lived experiences of designing and producing digital teaching stories?

My primary horizon is to find ontological meanings and understandings of these

experiences rather than finding assertive, or ontic, claims of facticity about digital

storytelling. If this were an ontic type of inquiry, for example, my primary concern would

be to find significant truth assertions about types of students, types of

reading/writing/listening experiences they have had in the Good Stories class, and how

different media were used to construct coherence to their digital stories. These are worthy

goals for inquiry; however, my concern, or to borrow a term from Heidegger (1962), my

caring is about the ways in which my students come to make meaning and newer

understandings of themselves as transmuted agents and their storying experiences

through the use of digital narratives. This is an ontological horizon of inquiry, which

requires the methodology of hermeneutic phenomenology because, as van Manen asserts,

phenomenology's goal is "to find out what a certain phenomenon means and how it is

experienced" (p. 29). Because phenomenology remains concerned with experiential

knowledge, it retains roots in empiricism; however as van Manen writes, I cannot

empirically induce or deduce phenomenological knowledge, or ontological

understandings and meanings. These meanings arise through the self-interpretation of experience and the ways we exist by being-in-the-world.

The Lifeworld and the Essence of the Everyday

The *world* in our being-in-the-world is the *lifeworld*. Van Manen (1997) describes the *lifeworld* as the "natural attitude of everyday life," which is a "pre-reflective, pre-theoretical attitude" (p. 7). By doing phenomenological research, we bring a reflective awareness to the lived-experience of this natural attitude in order "to transform or remake ourselves in the true sense of *Bildung* (education)" (p. 7.). Gadamer (1975/1989) writes, "Through autobiographical or biographical reflection, its meaning remains fused with the whole movement of life and constantly accompanies it" (p. 58). Within the background of the everyday, we attempt to make meaning of our human ways of being, which may get hidden against what van Manen calls "the evasive character of the *logos* of *other,* the *whole,* the *communal,* or the *social*" (p. 7). It is within this background of our everyday experiences with story and digital media where I begin to orient the setting for this inquiry. What are the places of story like in our everyday lives? What are they like now in these digital worlds? In what ways do we orient ourselves to stories? As educators, what does it mean to orient students to stories? In what ways do digital media orient us toward story? In what ways does the setting of our past experiences with stories orient our present experiences in retelling them multimodally with image, sound, text, and voice? What are these multimodal, hypermediated-interactive settings like for the students we teach in today's "new" media?

Our being-in-the world is at first being-in-the-world of the everyday. *Everydayness* is hidden from us in what Heidegger (1962) calls "this undifferentiated

character of *Dasein 'averageness'"* (p. 69). Heidegger says that the *averageness* of the everyday is ontically, or categorically close to us. We can place a name, a role, a category, or even a color to say what something is, but when we ask ourselves what does it mean and why does it exist for us in an ontological manner, the *averageness* of the everyday in our lifeworld becomes the most distant from our-being-in-the-world. Our traditional *a priori* theoretical, or ontical conceptions of a phenomenon tend to cover over the pre-theoretical *everyday* meanings with objects that present them to us.

Heidegger uses an example of a hammer in order to illustrate his point that we already have an understanding of the everydayness of a hammer because we already have interpreted and organized its meaning by its purpose prior to coming to an ontical understanding of a hammer. In order to see this *everydayness* of being and *Dasein*, we have to "overcome the traditional interpretation that theory is prior to practice" (Dreyfus, 1991, p. 46). It is only when the averageness of the everyday in our lifeworld becomes disrupted by what Heidegger calls modes of conspicuousness, obtrusiveness, and obstinacy does the presence-at-hand of the everyday begin to concern us. Heidegger asserts that the inquiry into the "undifferentiated character of *Dasein*'s everydayness is *not nothing,* but a positive phenomenal characteristic of this entity" (p. 69). Furthermore, from what immerges out of this *everydayness* "is all existing, such as it is" (p. 69). Since *existence* is a characteristic of our interpretation of our-being-in-the-world, we must reflect with concern and care for this *averageness* in order to come to ontological understandings of how we exist within the lifeworld of the everyday, which requires hermeneutic phenomenology to reveal deeper understandings of a phenomenon about which we concern ourselves. These ontological understandings develop through what van

Manen (1997) calls phenomenological reflection, a primary method in the practice of hermeneutic phenomenology.

Since ontological understandings require a hermeneutics of experience, hermeneutic phenomenology reflectively interprets everyday experiences into essential themes, bringing meaning to what it is to be a human-being-in-the-world. This type of phenomenological reflection, according to van Manen (1997), is essentially a writing activity. This writing activity involves applying hermeneutic methods of relating the parts to the whole of the everydayness we experience as human-beings-in-the world. Existential analytics, like phenomenological reflection uses writing as the primary method to thematize these experiences into essences, from which without that particular essence, the whole would cease to exist ontologically. The essence of a phenomenon, van Manen posits, is the universal characteristic of what makes a thing a thing. If the essence of a phenomenon is removed, then it ceases to be ontologically. Essence is the orientation toward its true being. These are not reductionist methods in the sense that I am attempting to distill a student's empathy for a character as mirror neurons firing within her brain as if she were experiencing the events in the story. While this is an important insight to how story becomes embodied in our experience, it does not capture the essence of what it means to experience story, or to experience a story digitally.

Using hermeneutic phenomenology, I seek to elucidate the essences of human experience: the ways in which the telling/retelling of story, more specifically digital story, is an essential characteristic of our-being-in-the-world. This inquiry is an attempt to narrate why stories and our ways of being with story are universally human. Since I am putting into text these essential themes by writing my way towards hermeneutic

(interpretive) understandings, I am the narrator of this inquiry. Yet, in what ways am I an author of this text? In what ways am I an author of my own being-in-the-world? In what ways can I author others' lived experiences if their own being-in-the-world is a *theirness* of their own *Dasein?*

Authorship and Agency

What does it mean to be an author? Is it a claim of authority over the ideas presented in a text? As an author, do I create these ideas? We can trace the word *author* (OED) etymologically to the Latin agentive-noun *auctor* and the verb *augere,* meaning "to make grow, originate, promote, increase." *Auctor's* Medieval Latin spelling was "corrupted" with *act-* becoming confused with *actor,* which derives from the Middle French *acteur* meaning steward, manager, or agent. There is a convergence of agency inherent in both definitions. As an author, I make or grow ideas into texts, but I am also a steward of ideas since I have been thrown into the history of my time as Heidegger (1962) asserts. Because I am thrown into history, I inherit a tradition which, according to Gadamer (1975/1989), includes the language I speak and write. Gadamer asserts this inherited tradition establishes our *historical consciousness*. While I am not the original author of this socio-cultural tradition, I am an author of this tradition in the fact that I am able to enact, steward, and manage this tradition through my actions of being-in-the-world. Since I have the agency as an actor enacting ideas through language, do I have the authenticity afforded by this agency to promote or grow the ideas of my tradition in new ways? If I am thrown into the history of tradition, in what ways can I develop a critical awareness of the prejudices brought about by the socio-cultural traditions that are an essential part of how I understand my-being-in-the-world?

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Heidegger (1962) designates two modes of being of *Dasein: authenticity* and

inauthenticity. Neither one is more or less being than the other. Heidegger does not place

a value on *authentic* or *inauthentic* modes of being. For Heidegger, *authenticity*, or an

authentic mode of being-in-the-world is one's primordial attunement, or mood, with the

world. Consequently, *inauthentic* modes of being in the world result in acting against

one's individual attunement or mood with the world. Heidegger calls this *inauthentic*

mode of being-in-the-world a way of making "the one[4]" [das Man] the hero for one's

self, thereby conforming to the social norms of the one and leveling any uniqueness or

special characteristics one may be making as a project for one's own being. A person

acting *inauthentically*, according to Heidegger, acts ontically based on a priori categories

thrown upon him by his throwness into history and tradition. His *authentic* ways of

being-in-the-world have the potential to disappear into the averageness of the everyday if

his attunement with the world is left unexamined. If one is to become an author of one's

being-in-the-world, one must do so authentically in a unique response at the appropriate

place and time, and for the appropriate purpose. In addition to being attuned to my own

authentic mode of the being-with of *Dasein*, there are three modes of *mineness* of

Dasein: own up, disown, and fail to take a stand. Choosing and owning up to one's

existence and attunement with the world is an *authentic* mode of *Dasein*. I must *own* up

to my existence*;* I must become the author of my own existence. The ontological

existential of *own up,* as authentic mode of *Dasein*, requires I choose myself to win

myself, my individuality, my authority, and my authorship of being-in-the-world.

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[4] The Macquarrie and Robinson translation of *Being and Time* translates *das Man*, as "the They," which according to Dreyfus (1991) is a mistranslation of the term. *Das Man*, therefore according to Dreyfus, should be translated as "the one." "The one" does seem to make the most sense in the context of reading *Being and Time;* therefore, whenever I refer to Heidegger's "the one" it is a retranslation of Macquarrie and Robinson's "the They."

Heidegger asserts his libertarian individualism with his concept of *authenticity*.

Many like Arendt (1958) and Levinas (1987) criticize these conservative tenets of

Heidegger's strong adherence to an *authentic* "I" that may have led him down the dark

path of becoming identified as a self-aggrandizing opportunist, a womanizer, and most

tragically a Nazi. It is this last affiliation that is the most tragic given his contribution to

philosophy and the tradition of hermeneutic phenomenology. For me, I have the distance

of time, history, and the tradition of others like Arendt, Sartre, and Levinas who have

been most influenced by his contributions to phenomenology, while maintaining their

own critical stances toward his attunement to fascism. Eagleton (1996) asserts that

fascism is monopoly capitalism's last and most radical effort to erase contradictions

inherent in the economic system by reclaiming a Romantic return to the blood, soil, and

fatherland. These are all ontical assertions of type and category of an *inauthentic* mode of

being-in-the-world. In this sense, Heidegger, I feel, possibly misread the *inauthenticity*

engendered in the radical and abhorrent movement of National Socialism as an *authentic*

return to Plato's Greece. More tragically, he may have misread his place in history

because his caring, or what concerned him most was becoming the greatest philosopher

since Plato. It is important to note that these are my possible interpretations of

Heidegger's Romanticism, although other critics, like Ihde (2010), have made similar

interpretations. From my critical perspective situated in time and history, his solipsism

may have turned into a mode of self-care, which cannot be completely understood or

interpreted in light of an extreme cult of personality enveloping his time and place.

Unfortunately for whatever reason, he could not get away from his concern for his own

selfhood in order to assert a more critical stance to his own involvement in the tragic

events of his era. This is a crux of my problem with Heidegger, but it is a problem

inherent in Romanticism as well. Conservatism, as a mode of Romanticism, has difficulty

critiquing its own idealism for a return to the past. Romanticism, like all ideologies,

transmutes into the sedimentation of historicity that forms the basis for prejudice.

Prejudice as I use it in this context should not be evaluated as a pejorative; rather,

prejudice is the nominal form of pre-judgment, which according to Gadamer (1975/1989)

constitutes the historicity of one's reality:

> Long before we understand ourselves through the process of self-examination, we
> understand ourselves in a self evident way in the family, society, and state which
> we live. The focus of subjectivity is a distorting mirror. The self-awareness of the
> individual is only a flickering in the closed circuits of historical life. *That is why
> the prejudices of the individual, far more than his judgments, constitute the
> historical reality of his being.* (p. 278)

The acknowledgement of prejudice inherent in one's understandings of the world

predicates the need for one to develop a critical awareness of one's own distorting

mirrors of pre-judgments that project out into the world. The critical awareness correlates

with the situated filters of historicity attuned to the reflecting world. As a

phenomenologist, I must stay attuned to how I project my prejudices onto the world and

how these prejudices filter the reflecting world back to me. Continually, I need to be

critically aware of my own sedimented idyllic conceptions inherent in my own

orientations to this phenomenon if I want to steward any *authentic* authorship. Such

authorship has a mission to employ hermeneutic phenomenology as a methodology for

developing projected horizons of my concern *for others* and the care for narrative.

A Critical Examination of Care: Self-Care and the Caring for Others through Story

Before I leave Heidegger and how this study is grounded in the backdrop of his

methodology of hermeneutic phenomenology, I must also include an analysis of

Heidegger's (1962) ontological examination of *care*, its relationship to temporality, and

how care and temporality ground the experiences of narrating or storying our own lived

experiences of being-in-the-world. Heidegger explains the issue in the following section:

> *Dasein* exists as an entity for which, in its Being, that Being is itself an *issue*.
> Essentially ahead of itself, it has projected itself upon its potentiality-for-Being
> *before* on to any mere consideration of itself. In its projection it reveals as
> something which has been thrown. It has been thrownly abandoned to the 'world',
> and falls into it concernfully. (p. 458)

For Heidegger, then, what is at issue is *care*, and this *caring* or making itself an

issue is a temporal result of *throwing, falling*, and *projecting*. We are thrown into history

temporally; and because we have been thrown into the world and historicity, we fall in

time with concern. This concern is *care*, having a structure of disclosedness and

disclosing that occurs temporally as having a past, present, and future (Dreyfus, 1991).

Dreyfus clarifies Heidegger's analytic of *care* as a temporal structure of the disclosedness

and disclosing of *being-in*. *Throwing* as an activity of *my-being-there,* or as the act of

clearing, is the mood resulting from *my- being-already-in*, which entails the past. *Falling*

as an activity of *my-being-there* is absorbed in coping with *being-amidst* (this is Dreyfus'

translation of Heidegger's concept of *dwelling-alongside*), which is the present. And

projecting as *being-in* is an act of clearing and coming to an understanding that presses

the possibilities of *my-being-ahead-of-itself,* which has an orientation to the future. These

underlying structures of *Dasein*'s being-in-the-world result in the temporal concern or

care about one's-being-in-the-world. This temporal *caring* has the potential of grounding

narrative and the experience of narratives as one way of our-being-in-the-world-together,

which is essentially a *caring* for others.

Arendt (1958) posits a necessary *plurality* as a part of the human condition of action, which results in our-being-in-the-world. Care resulting from this temporal and essentially human condition necessitates that our active *being-in-the-world* comports an irreducible plurality: *our-being-in-the-world*. This is a critical move away from Heidegger's libertarian stance on the self and its *caring* about itself toward an ontological description of a plurality of selves in action with each other. Consequently, since, at this moment in time, we are all humans being-in-the-world, we are thrown, falling, and projecting pressing possible horizons. As a result of this plurality, according to Arendt (1958), humans being-in-the-world need existential understandings of *caring* for others. Good or transmuted narratives (oral, written, mulitmodal), then, must have an essence of *caring* for others since without the plurality of human relations in the act of storytelling, narrative as a means for teaching functionally ceases to exist. Therefore, teaching narratives (digital or traditional) come into being as a result of our *caring* for others, our-being-in-the-world-together.

It is important to note before we go on that Heidegger's (1962) concept of *care* is ontological rather than ontical. In English, our ontic senses involving *care* are love, friendship, mentorship, and/or pedagogy; however, these should be connoted as modes of ontological caring. Dreyfus (1991), in a conversation with Heidegger, points out these English connotations of the word *care*, and that "he [Heidegger] responded that that was fortunate since with the term 'care' he wanted to name the very general fact that '*Sein geht mich an,*' roughly, that being gets to me" (p. 239). With this translation of "that being gets to me," I wish to ground all the English connotations of care as modes of *caring* as a being that gets to me. In our relations with others through story, their being

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has the opportunity to get to us, and we may get to them. This is the orientation of caring

for others through story; it is my inquiry's orientation of caring for others through digital

stories as projects for peace and justice.

Interpreting the Narratives of Our Lived Experiences: Hermeneutics and the Play of Story

Every story begins with the orientation: the when, the where, the "once upon a

time." Heidegger (1962) proclaims that the meaning of being is time. Our existence, our

self-interpretation of our being-in-the world, and our caring for others are a result of time,

or our relationship with time. While temporality is an essential part of our being-in-the-

world, it is also an essential part of narrative and our experiences in and with narrative

(Carr, 1986; Ricoeur, 1984). In order to explicate the narrative as an action of our-being-

in-the-world, I want to ground narrative (including digital stories) as an essential element

of how we experience time: our-being-thrown, our-being-falling, and our-being-

projecting. This grounding of narrative as it is experienced in time allows us to then move

towards an interpretation of narrative and its various modes as an artistically rendered

plot. Such a plot testifies to the plurality of our human condition, the caring for others,

and our-being-in-the-world together.

Carr (1986) outlines narrative's primary role in the structuring and shaping of pre-

literary, pre-theoretical, pre-thematic "real" life experiences. This is the foreground in our

lived-experience of how we live or "be-in-the-world" at any present moment in time.

Narrative structures our temporal lived experiences before narrative becomes embodied

in its textual (oral, written, or multimodal) form. Carr begins his outline by pointing out

Husserl's analysis of time consciousness of past, present, and future becomes "fused into

the unity of an event, experience, and action, thanks to retentional-protentional grasp" (p.

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69). In addition, we can rewrite this unity of event, experience, and action in Heidegger's (1962) temporal analytic of *care*: throwness, falleness, and projectedness. The retentional, intentional, and protentional horizons guiding our experience of time become agentive or active when we revise Husserl's passive analytic of time as an agentive experience in terms of Heidegger's *care*. Because we have a *caring* for something, we enact our own agency toward something while unifying event, experience, and action. We are thrown into an event historically; we fall into the experience of coping with *our-being-there;* and enact through action our projected horizon. Carr argues that our experience of time is a unification of event, experience, and action, which construct pre-theoretical, pre-thematic narrative structures that shape the coherence in our-being-in-the-world. Narrative not only structures coherence in our experiences and actions of our-being-in-the-world, but structures the self of the human-being who experiences and acts (Carr, 1986). This pre-thematic experience as narrative, according to Carr, has an enormous exigency in describing how we live our lives as a whole while opening more critical questions: In what ways does narrative shape our individual existence? In what ways does narrative develop our character? What role does narrative play in molding our personal identities in relation to historical consciousness and socio-cultural traditions?

Time and the coherence of experience through the retentional (throwness; past), intentional (falling; present), and protentional (projection; future) unity of lived experience is the ontological existential emerging from Carr's phenomenology of the lived-narrative experience. Carr takes this further by revealing that our experience of our life-story as we live it can enact differing modes of narrative: author, character-in-action, and audience. These three narrative modes reflect the retentional, intentional, and

protentional horizons of our lived experience as lived-story. In what ways, then, do these three horizons develop these three modes of lived-story?

The Retentional Horizon of Time: Our-Being-Thrown

Our being thrown into the world of time and history requires an understanding of our-being-in-the-world and the interpretive or hermeneutic understandings underlying the fundamental question of our existence: Who are we? Where do we come from? This retentional horizon is always a becoming because our existence is a falling through time. The hermeneutic understandings of our lived experience through our orientation toward the retentional horizon are always being written, rewritten, and/or revised (Carr, 1986). This means, Carr explains, we can place our previous "writing" of our lived experience as one of leisurely freedom when we were young has potential to become a new story of selfishness and self-indulgence when we are older and have more time for reflection.

Our hermeneutic experience of being-thrown-in-the-world is always a seeking for the meaning of who we are and who we were. These hermeneutic understandings are coherent narratives, never whole and complete unto our selves or our lived experiences; they are always a becoming of a newer understanding of our lifeworlds. Furthermore, since these understandings are always a becoming of something new, these newer understandings may be revealed and the old understandings hidden or rewritten. The understandings of a text are infinite, Gadamer (1975/1989) writes, so as we experience our retentional reflection looking back at the text of our lived-story, there are myriad possibilities of coming to an understanding of who we are.

The Intentional Horizon: Our-Falling-in-Time

Carr (1986) describes our experience of presence, or the present, through the intentional horizon of our temporal experience. Heidegger (1962) reveals that because of time's ceaseless expanse into the future, it causes us to experience this present *being-there* as falling. Heidegger illuminates this falling as a falling-toward our death, or non-being. We experience this present falling toward nothingness, then, as anxiety. Anxiety as an ontic mode of existence brings about the feeling of incoherence. In order to build coherence in our lives, then, we must be attuned to our being present, or what Heidegger calls *being-there.* This attunement to our being-there in our present moment of time is our mood. Our mood affects our interpretation of our-being-in-the-world, and when our mood changes so does our interpretation of being-in-the-world. This, in turn, affects our intention toward *care.* Carr counters Heidegger's interpretation of our intentional experience as one of falling-toward-nothingness. The anxiety and incoherence this experience entails is not the natural state of falling intentionally through time, but one that occurs when our lived-stories begin to unravel and we lose the sense of who we are. For Carr, our existential falling through the intentional horizon of time is one of falling through the coherence of our lived-story. For the purposes of this inquiry, I will use Carr's rewriting of Heidegger's present experience of *care* as *falling* as a coherent falling when we experience the present of our lived experience.

The Protentional Horizon of Time: Projecting Our-Being-in-the-World

In order to come to an understanding of the protentional, or future horizon of our experience of time as narrative, we need to again return to Heidegger's analytic of care. Heidegger describes our projecting the future sense of *Dasein*'s care as *being-ahead-of-*

itself. This projection of our caring-for-something envelops the protentional horizon of Carr's description of our experience of time in our lived-stories. Our protentional horizon, however, cannot be distilled from the retentional or intentional horizons because it comprises our stories of who we were, who we are, and they project our lived stories into the future of who we will be and where we will be going. This projection is always a becoming based on our interpretation, reinterpretation, writing, and revising our sense of self and our-being-in-the-world. This is how we experience being-in-the-world as lived-story: the coherence of our interpretation of our retentional, intentional, and protentional experience of time. If we stop here, however, we may fall into the solipstic trap of self-care since our lived-story is only a story about ourselves. In order to make our lived-story meaningful with the lived relationships in our-being-with-others and our caring for others, we need to take action and enact our lived-story through a textual (re)telling of who we are and where we come from.

Taking Action: The (Re)Telling of Our Lived-Stories

In order to tell a story, you must have a caring to tell the story. This caring to tell a story is two-fold. First, it entails a caring for disclosing one's being-in-the-world as an agentive knower capable of action. Second, it entails a caring for others who may be able to make meanings and come to newer understandings of their own lived stories. It is important to note, however, that the care in the telling of a story may involve modes of self-care, selfishness, coercion, and the desire to oppress. For the remainder of this inquiry, I use story to mean the transmuted teaching stories of the *rubedo* as I outlined in chapter one. The telling of a story involves action and speech, which Arendt (1958) reveals as the underlying condition of human plurality. Because the nature of my inquiry

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entails a question about what it is like to tell a teaching story about participants'

relationships with peace and justice, the retelling of one's lived-story is of particular

importance. This is not to say that I have no interest in the phenomenon of telling

"fictional" stories digitally and that digital "fictions" are not corollary to this

phenomenological grounding; it is however, beyond the scope of this inquiry to move

beyond investigating and revealing of teaching stories towards "fictionalized" digital

narratives. Both teaching stories and "fictionalized" stories embody action and speech as

the primordial condition of human plurality in their (re)tellings. It is one's caring to tell

one's lived-teaching story digitally for the purposes of projecting peace and justice that is

the primary focus of my investigation.

Arendt (1958) describes, "Action and speech are so closely related because the

primordial and specifically human act must at the same time contain the answer to the

question asked of every newcomer: 'Who are you?'" (p. 178). A (re)telling, then, of one's

lived-story is to render a text that seeks to answer this primordial question, "Who are

you?" This is not an ontical answer according to the characters or identities we play. It is

an existential answer of who we are as human-beings-in-the-world. Gadamer

(1975/1989) asserts that we can only come to a hermeneutic understanding of a text when

the text becomes an answer to a question. The text of our lived-story is our attempt to

answer this question. Arendt further posits that the existential revelation of "who we are"

is not explicit in the describing of "what" somebody is, e.g. teacher, parent, child, but,

rather "is implicit in everything somebody says and does" (p. 179). Our "who" is

revealed in our actions; we have the capacity to reveal this "who" through our actions of

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(re)telling of our lived-story. Moreover, we may reveal who we are not only to others, but to ourselves.

When we represent our lived-story, we take, sort, remix, and interpret all the various signs available to us by our socio-culturally inherited, learned, and experienced reserve of semiotic signs in order to render a representation of our lived-story that is most appropriate for (re)telling what is properly human in our experience (Arendt, 1958; Kress & van Leeuwen, 2001; Ricoeur, 1984). In the multimodal digital world, we have an exponentially growing storehouse of signs, e.g., images, sounds, and texts (spoken and written) available to us seemingly instantaneously. Therefore, in order to most aptly represent our lived-stories in this digital age, we should (are) render(ing) our lived stories as our lived-digital-stories. The lived-digital-story, then, involves a textual relationship between action, speech, text, and sound that potentially affords an existential answer to "who are we?"

Reconstructing Narrative for a Digital Life-world: Moving from an "I" tell Stories to "We" tell Stories Digitally

In her description on the web of relationships and enacted stories, Arendt (1958) prophetically asserts a reverberating echo or premonition of how we interact in the "intangible" web of digital communication via *Web 2.0*. Arendt, in her description of how the disclosure of the agentive subject is the integral need that drives the in-between interactions of human beings, writes the following:

> …subjective in-between is not tangible, since there are no tangible objects into which it could solidify; the process of acting and speaking can leave behind no such results and end products. But for all its intangibility, this in-between is no less real than the world of things we visibly have in common. We call this reality the "web" of human relationships, indicating by metaphor its somewhat intangible quality. (p. 183)

There are two items of particular import in Arendt's previous statement. First, in her time, there were no tangible means to "solidify" our in-between interactions due to her analog media age. The affordances of exact copyablity of the digital age allow our lived-stories and our subjective in-between interactions to become not only traceable (a term becoming effaced as we move to complete our transition from analog to digital), but persistent, searchable, exact copyable, and available to invisible audiences, which are the forms of participation in the *networked publics* inherent in our digital places (boyd, 2007; Ito et al., 2010). The "metaphor" of the "web," Arendt alludes, is now tangible in its digitized "intangibleness." The "web" of our Web 2.0 world is no longer simply metaphor; it is experiential, which has implications for how we (re)tell our lived-digital-stories.

In Carr's (1986) attempt to explicate our lived experience as lived-story, he makes a critical move from how we tell our lived-stories from a first-person singular "I tell" towards to first-person plural "we tell." This is not a modernist attempt at explicating a "grand narrative," which potentially can marginalize those of us who have lived-stories that remain unheard, given invisible socio-cultural hegemonic forces that may mute, or silence these lived-stories. Carr acknowledges one's lived-story interacts with others' lived-stories. The in-between interactions are not only, as Arendt (1958) points out, subjective attempts at existentially answering who we are, but they form a broader narrative. Carr asserts, answering "who are we" in our human plurality of conflict, cooperation, and collaboration can occur if we develop a capacity for understanding a plural "we" through mutual recognition of our lived-stories:

> [T]he *mutual* recognition of the parties to the conflict, the acknowledgement by each of the other's right to exist and to enjoy the fruits of their labor. Each sought

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this recognition from the other all long, but failed to realize that it had to be mutual, that recognition had to come from one who himself was granted the legitimate status of an independent existence. (p. 143)

In order for there to be in-between interactions, therefore, there must be an established intersubjectivity and intersignification between subjects. Our textually rendered lived stories comport a capacity for intersubjectivity and intersignification, which can constitute a group (we) that "is constituted by individuals who are aware of and assertive of their independence *[I]* but who voluntarily and freely associate *[we]*" (p. 145). Carr extends this intersubjective mutually recognizable "we" has the capacity for collective reflections and experiences of time:

> In a kind of collective reflection, *we* act or experience in virtue of a story *we* tell ourselves about what we are going through or doing. It can be seen that the roles of agent [*we* act], narrator [*we* tell], and audience [to *ourselves*] turn up again, this time in plural form. (p. 149)

We can see, either as active *we*-participants or as invisible-*we*- audience members, this collective reflection occurs within the *networked publics* of our digital places. In fact, Carr's *we-tell* stories underlie our lived-digital-stories since they are told within the architectural properties of our hypermediated-interactive, digital theatres like YouTube. Now I may expand upon my original inquiry of how we experience telling lived stories digitally to: In what ways do *we* experience acting and interacting as subjective agents in our digital stories? What are the ways in which *we* experience narrating our own digital stories? In what ways do *we* experience our digital stories as a collective audience in digitally hyper-mediated, interactive places? Finally, in what ways do our experience of digital stories bear essences of truth about who *we* are and our orientations for peace and justice?

Alchemic Altruism: Digital Story as a Representation of Truth

Gadamer (1975/1989) claims all representations bear the essence of truth both in the being of the original and the being of representation. First, lived-story as lived experience reveals who *we* are through our lived actions and speech; this is a primordial revealing of who *we* are existentially through our actions and interactions within the condition of human plurality (Arendt, 1958). The truth of who *we* are and who *we* are becoming may be revealed at any time within our temporal presence. Secondly, our textual lived-story as a representation also bears an essence of truth regarding the original lived-story as experienced in the moment, but also discloses a truth about itself when our interpretation brings about an understanding to a question being sought.

While the primordial question underlying all action and speech is the question, "who are we?" there may be myriad questions in which the textual representation of one's lived-story may answer. After all, there are infinite possible hermeneutic understandings available to a finite text because, as interpreters, we are always becoming, always interpreting through the temporality of our care. Our interpretations of a text can never be whole or complete because we exist in time, and each time we come to an understanding of a text or of our lived experience, it revises our previous understandings, which renews a new seeking for a new answer to a question. This is the infinite play of interpretation Gadamer (1975/1989) reveals as the hermeneutic circle.

Now that I have grounded the guiding questions of investigating how we experience telling just and peaceful digital narratives within the methodological field of hermeneutic phenomenology, I must begin to outline the narrative plotting of this inquiry. The field of play is the methodology of hermeneutic phenomenology. A basic outline of a

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narrative can answer who, what, when, where, how, and why of a story's plot. In the next section, I outline the methods of how I sought to come to some understandings of the participants' lived experiences of telling digital stories oriented towards peace and justice.

Methodological Elixirs: Stirring the Language of the Universe

I (re)turn to van Manen's (1997) methodological structure inherent in the human science research of hermeneutic phenomenology. As I outlined in chapter one, there are six elements and research activities guiding the dynamic interplay involved in phenomenological research: 1) turning to the phenomenon; 2) investigating experience as we live it; 3) reflecting on essential themes characterizing the phenomenon; 4) describing the phenomenon through processes of (re)writing and re-visioning; 5) maintaining a strong pedagogical orientation to the phenomenon; 6) balancing the research in terms of the relationships between parts and whole. In this section, I explicate each of these elements of human science research and apply them to the inquiry and phenomenon guiding this human science research project.

Turning and Orienting Lived Experience: A (Re)Turn to Digital Storying Peace and Justice

In my turn to the lived experience of digital storytelling, I must (re)turn to lived experience. What is meant by lived experience? Lived experience is an "immediate, pre-reflective consciousness of life" (van Manen, 1997, p. 35). Because lived experience is immediately experienced in the temporal present, we cannot be aware of the lived experience itself. This is the temporal *present-at-hand* mode of Heidegger's (1962) analytic *Dasein.* It is only when the world reflects back with the gaze of another or when the *present-at-hand* becomes disrupted do we become aware of this lived experience.

Van Manen furthers this concept when he writes, "It can never be grasped in its immediate manifestation but only as past presence" (p. 36). This means lived experience can only be grasped "retentionally" through reflection. Merleau-Ponty (2002) points out reflection can only perceived through human senses, which are all interpretations of the sensible world. Therefore, we can only refer to lived experience through thoughtful reflection, and for van Manen, that thoughtful reflection occurs through gathering of memories "through meditations, conversations, day dreams, inspirations and other interpretive acts we assign meaning to the phenomena of lived life" (p. 37).

In the case of this inquiry, I begin my turning to the lived experience of digital storytelling for peace and justice in chapter one. I use the symbolism of alchemy and the transmutation of base experiences into teaching stories to reveal reflective aspects of my own experiences working in the good stories class for the last two years. This turn, in essence, is a return to some of my own reflections, meditations, and reveries on this class while orienting toward the possible horizons for telling and applying metaphors of alchemy as possible digital projects for peace and justice. In doing this turning, I begin by putting into question the essential nature of this particular lived experience as possible ways of being-in-a-world. Moreover, I orient my phenomenon in what van Manen calls *phenomenological concern.*

Phenomenological concern is twofold according to van Manen (1997). One concern should orient toward the concreteness, or the ontic, which I develop in chapter two. The ontic concern lies in what can we discern about the factual and ways of making meaning with this phenomenon. In chapter two, I describe different definitions, approaches, values, and possible ways to design, compose, produce, and distribute

meaning in the multimodal digital places. The second concern is one of essential, or ontological concern, which I begin grounding in this chapter and develop further in the next two chapters. My turning, (re)turning, and orienting towards the possible lived experiences of digital storytelling for peace and justice is the heralding note in the methodological rhapsody engendering this inquiry.

Alchemy and Existentialism in Digital Storytelling: Convection and Sublimation of Experience as We Live It

In investigating experience as we live it, this methodological note turns to the language we use to describe experience (van Manen, 1997). One way, van Manen outlines, in developing the existential structures underlying experience as we live it is to search out idiomatic phrases, metaphors, and etymologies because "they are born out of lived experience" (p. 60). This search involves deconstructing the possible meanings that may have been covered over by ossification and sedimentation occurring through the socio-cultural processes of folding, convection, and sublimation evolving our living language.

Another methodological process inherent in this inquiry is the turn to use writing as the primary methodology. "Writing," van Manen (1997) asserts, "forces the person into a reflective attitude" (p. 64), which is an essential mode for elucidating lived experience. This writing, however, is purposeful according to van Manen's methodology: 1) phenomenological writing should avoid causal explanations as to why one is doing something; 2) phenomenological writing should describe the experience as it is sensed through feelings, moods, and emotions; 3) phenomenological writing should focus on describing particular events and experiences; 4) phenomenological writing should focus on vividness and seek to describe an experience as it would happen for the first time; 5)

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phenomenological writing should be attuned to embodiment and the how the body senses

the experience; 6) phenomenological writing should avoid fancy or flowery phrases. The

existential note, then, aids in moving the rhapsody of the inquiry into the possible

thematic worlds of lived experience.

The Art of Distillation: Thematizing the Ephemeral

Van Manen (1997) describes "the purpose of phenomenological reflection is to

try to grasp the essential meaning of something" (p. 77). Just as in narrative, these

essential meanings become traceable in theme. Van Manen further develops the idea of

what entails a theme:

> (1) *Theme is the experience of focus, of meaning, of point.* As I read over an anecdote I ask, what is its meaning, its point?
> (2) *Theme formulation is at best a simplification.* We come up with a theme formulation but immediately feel that it somehow falls short, that it is an in adequate summary of the notion.
> (3) *Themes are not objects one encounters at certain points or moments in a text.* A theme is not a thing; themes are intransitive.
> (4) *Theme is the form of capturing the phenomenon one tries to understand.* Theme describes an aspect of the structure of lived experience. (p. 87)

In forming a conception of what makes up a theme, it appears that van Manen is

describing the ephemeral qualities of theme. They are simplified formulations of meaning

as the phenomenon and experiences transverse through place and time. Themes are

senses of something; they are open to the revealing of a phenomenon; they comport the

"process of insightful invention, discovery, disclosure" (p. 88); they attempt to give shape

to the ineffable of human experience. Themes, then, are metaphors embodied in lived

experience.

In developing themes, van Manen (1997) describes the fundamental lifeworld

dimensions through existential analysis. These existential themes consist around

metaphors of *lived space, lived body, lived time,* and *lived human relation.* Furthermore, inherent in hermeneutic phenomenology is the openness to the many possible ways we express our sense of place, our bodily positions, our ethereal and constantly changing perceptions of time, and our multiple ways we respond to other human beings in myriad social contexts. These expressions become concretized in thematic metaphor through descriptive adjectives and verbs, the whole and its parts, as we speak and write to articulate our lived experiences being-in-the-world. It is through this close reading of relating the parts to the whole, the words to the sentence, the sentence to the paragraph, the paragraph to the story, the story to coherence in socio-cultural contexts that these essential themes begin to take shape.

Alchemy as Praxis: Writing, Rewriting, and Re-Visioning Possibilities

The essence of human science research and hermeneutic phenomenology is writing, rewriting, and revising a phenomenological text. Van Manen (1997) asserts this methodological position when he writes, "Creating a phenomenological text is the object of the research process" (p. 111). It is through language where the symbolic form of our lived experience begins to take shape. Since the primary mode of disseminating and representing research is writing, writing, then, becomes the primary mode of language in human science research. Moreover, writing pushes one's being into the reflective act of trying to make sense of one's being-in-the-world. Writing allows us one way to make meaning in a reflective sense of lived experience. It also allows us to re-vision our own personal narrative as it relates to our being with others, places, and time.

One methodological mode of writing van Manen (1997) explicates is the use of anecdote as a device to uncover meanings of lived experience. Anecdote, according to the

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OED, is primarily a private, unpublished narrative or historical detail of an event. The essence, then, of anecdote is story. Stories re-turn us to aspects of lived experience in need of uncovering since the essential themes of story require ontological unpacking. In creating a phenomenological text, the human science researcher uses anecdote to unpack the essential metaphors inherent in the narrative, pushing the writing to the point of what van Manen calls *ontological silence* that illuminates the presence of truth*:*

> In ontological silence we meet the realization of our fundamental predicament of always returning to silence—even or perhaps especially indeed at those moments of greatest and most fulfilling insight or meaningful experience that we also experience the "dumb"-founding sense of a silence that fulfills and yet craves fulfillment. (p. 114)

The purpose of using anecdote and story in creating phenomenological texts, then, is to push the reader to the ontological silence where silence is the only way to present the truth structuring human lived experience. Van Manen summarizes this powerful impact of narrative in revealing ontological truth when he writes, "The narrative power of story is that sometimes it can be more compelling, more moving, more physically and emotionally stirring than lived-life itself" (p. 129).

Van Manen (1997) also posits the possibilities that writing can evoke in the research process: (1) writing mediates reflection and action; (2) writing is a measure of our thoughtfulness; (3) writing exercises our ability to see; (4) writing is a showing of something; and (5) writing is to rewrite in the forms of "re-thinking, re-flecting, re-cognizing" (p. 131). Writing, then, is not a part of the hermeneutic phenomenological research process, it *is* the research process.

Alchemy and Pedagogy: The Worlding of Ethical Pedagogical Practice and Digital Storytelling for Peace and Justice

Another key elemental structure of human science research, according to van Manen (1997), is for the human science researcher to maintain a strong pedagogical orientation. This is an ontological relationship of asking what it means to be a pedagogue in the ways we orient our relationship with children and students. Van Manen outlines three modern problems of educational theory:

> (1) confusing pedagogical theorizing with other discipline-based forms of discourse; (2) tending to abstraction and thus losing touch with the lifeworld of living with children; and (3) failing to see the general erosion of pedagogic meaning from the lifeworld. (p. 135)

In order to maintain a strong pedagogical orientation the human science researcher/pedagogue discloses "pedagogic thoughtfulness and tact" (p. 143) by asking questions like, "What is this situation or action like for the student?" Moreover, van Manen argues against the positivistic orientation because pedagogy does not reveal itself in observable behaviors or actions. The human science researcher should reveal the everydayness and the particular of pedagogy. Therefore, in order to reveal these particulars of pedagogy, hermeneutic phenomenology is, for me, the most apt methodology to open up a clearing for the ontological understandings and pedagogical implications of the lived experience of a phenomenon because of the philosophical grounding I have set forth in this chapter.

The final chapter of this research inquiry reveals the pedagogical implications of storying the lived experience of digital storytelling for peace and justice. My intention in the final chapter is to reveal possible pedagogical horizons by attending to the ways in which teaching and learning may be designed within digitally mediated places.

The Magic Circle: The Manifold and Dynamics of Hermeneutics

The last rhapsodic element inherent in hermeneutic phenomenological research is for the human science to maintain balance between the parts and the whole (van Manen, 1997). This is known as the hermeneutic circle. Not only does this relate to balancing the specific predicates with the whole of the stories within the participants' dialogue with the human science researcher, it is also related to what one's pedagogical orientation has on the lifeworld as well (van Manen, 1997):

> (1) The research may have certain effects on the people with whom the research is concerned and who will be interested in the phenomenological work.
> (2) There are possible effects of the research methods on the institution in which the research is conducted.
> (3) The research methods used may have lingering effects on the actual "subjects" involved in the study…new levels of self-awareness, possible changes in life-style, and shifting priorities of living. But if done badly, these methods may instead lead to feelings of anger, disgust, defeat, intolerance, insensitivity, etc.
> (4) Phenomenological projects and their methods often have a transformative effect on the researcher himself or herself. (pp. 162-163)

Van Manen considers this balance between the research project and the context embedded in the inquiry in relation to the effects and ethical considerations of human science research. I must maintain an ethical and caring attunement toward my participants, the institutional context of my research inquiry, the readers interested in this inquiry, and myself. In the next section, I describe my attunement to the methodology for this project.

Alchemical Exposition: The Project for Studying Digital Stories

The place for this study is an undergraduate liberal arts "I-series" course based within the College of Education's Teaching and Learning, Policy and Leadership Department at the University of Maryland (see syllabus in Appendix A). According to the university, the overarching goals of these courses are "to speak to important issues that

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spark the imagination, demand intellect, and inspire innovation" (University of Maryland, 2012a, para. 1). The course description of *Good Stories: Teaching Narratives for Peace and Justice* entails using the traditions of oral storytelling in conjunction with digital technologies in order to explore the complexities of what makes good teaching stories we can use to advance peace and justice on individual, local, national, and/or global levels (University of Maryland, 2012b). Since this is considered a general education class, which serves as a credit towards students' Humanities requirements, the students who take this class represent a diverse cross section of the undergraduate student population.

Alchemy and Apprenticeship

While the purpose of phenomenology is not to construct generalizable postulates, the diversity of the students that make up this class allows for myriad audiences and purposes that may elucidate multiple particulars and mulistabilities (Ihde, 2012) of meaning inherent in constructing digital narratives. Moreover, by exploring multiple perspectives, this study hopes to describe how transmuting narratives for broad social goals may allow for the place of multiple narratives and perspectives to interweave and rhapsodize into multidimensional texts, which may give agency and a place for all students to voice their personal concerns for making their communities better places to live.

This will be the fourth iteration of the Good Stories class, which has a structure consisting of one lecture and one workshop a week. The major setting for the practice of the digital story component of the class occurs in the weekly workshops where students apprentice in rehearsing, remaking, designing, and producing digital stories. Throughout the semester, students focus on discerning archetypal, local, individual, and particular

(Boyd, 2010) features of story and apply these to creating final productions for the purposes of community building, social justice, and peace. These workshop settings serve as primary place for this inquiry.

Distillation and Convection: Methods of Inquiry

The purpose of human science research and hermeneutic phenomenology is to come to an understanding of a phenomenon. The project of understanding, as Gadamer (1975/1989) surmises, "*is to be thought of less as a subjective act than as participating in an event of tradition,* a process of transmission in which past and present are constantly mediated" (p. 291). For this inquiry, my project of understanding is mediated between the methodological tradition of hermeneutic phenomenology, of which I am an agent, the tradition of storytelling, the tradition established by the history of social justice, the nascent traditions of digital media, and the myriad traditions my participants claim as part of their own historicity. The primary means I employ to develop understandings of the lived experience of telling peaceful and just digital narratives are through audio-taped conversations with my participants. These conversations take place in multiple situations: individual conversations outside class either face-to-face or through email, and story circle conversations that take place at the time of showing the participants' digital stories.

During the initial orientation to the research project, I explain the project in detail, go over the consent process (See Appendix B), and the ways in which I incorporate the project within the class. Because I record excerpts of the labs' story circles, I explain the purposes for recoding these conversations within the context of describing students' lived experiences designing these projects. I explicitly describe my plan for using only transcripts of participants' conversations who volunteer to become involved in this

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project. Moreover, I encourage and invite all students in this class to ask questions about

this inquiry. The following are possible open-ended questions/conversation starters I ask

my participants to help facilitate and curate our conversations:

1. Describe what you did on this digital project.
2. Describe the ways in which you came up with the ideas for this project.
3. What is your experience of the process of telling quality digital story for peace and justice?
4. In what ways do you connect or have connected this particular social issue to your life?
5. What stories told or read in class did you most connect to?
6. What was their meaning for you?
7. What feelings do these meanings evoke for you in your own lives?
9. What memories do these stories allow you to reflect upon?
8. In what ways did the stories from class inform your own stories?

In addition to conversation, I use participants' journal assignments and digital

stories as sources to construct my textual interpretation of their lived experiences. The

following is an example of one set of journal prompts, which all students in the class

write and reflect upon, that I use as a part of my analysis:

1. Name and show a drawing of the task of Psyche that resonates most with you.
2. Discuss what happened around that task (why was it given? what did it develop?) and speculate on any similar tasks your life has given or might be given that could produce a positive change in identity.
3. Read "Cupid & Psyche" (p. 277, Shah) and tell about one important difference in the print version and the one told in class.
4. Quote a good line from Part 2 (Evolution and Art) in Boyd that applies to your production of DMP1. Briefly explain the connection. (McCaleb, 2012)

In order to elucidate the existential elements inherent in the journal topics, I ask students

to reveal through their writing the ways they connect these stories to their lives and their

social issue of concern. The conversations and journals constitute the majority of textual

elements I use to make my interpretations of the phenomenon. In all cases, understanding

involves interpretation and openness to a question (Gadamer, 1975/1989); this is the

reason I choose to participate in conversations rather than interviewing my participants.

Conversations allow the interlocutors to remain open to the question of understanding.

An interview makes a tacit assumption that one may claim to come to an understanding

of the other; however, as a phenomenologist, I cannot make such a claim because to do so

would rob persons of their legitimacy as knowing subjects (Gadamer, 1975/1989;

Levinas, 1987). Rather than making claims of understanding or knowing the other, I rely

on my own understandings of the play of conversations and the indeterminacy occurring

in the in-between space between interlocutors, or the space in-between interpreter and

text. What emerges from a dialectical conversation where one remains open to the

question of the phenomenon, Gadamer furthers, is the formulation of a common meaning

between conversants:

> As the art of conducting a conversation, dialectic is also the art of seeing things in
> the unity of an aspect…it is the art of forming concepts through working out the
> common meaning. What characterizes a dialogue, in contrast with the rigid form
> of statements that demand to be set down in writing, is precisely this: that in
> dialogue spoken language—in the process of question and answer, giving and
> taking, talking at cross purposes and seeing each other's point—performs the
> communication of meaning that, with respect to the written tradition, is the task of
> hermeneutics. (p. 361)

My intention when I engage in conversations with my participants is to remain open to

the phenomenon and develop common understandings around the four major existentials

of lived-experience lived-time, lived-body, lived-space, and lived-relations (van Manen,

1997).

In addition to conversations, I use participants' journals and digital stories to

complement the conversations of their experiences. Van Manen (1997) proposes that by

using journals and participants' stories to complement conversations, this method acts as

a *gathering of* and a *reflecting on* the lived experience. This means, according to van

Manen, "The hermeneutic interview tends to turn the interviewees into participants and

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collaborators of the research project" (p. 63). This indeterminacy between interlocutors requires an orientation toward my participants as being collaborators in the construction of the textual sources for this investigation. The transcribed textual sources I use as the primary text for the next step in distilling lived experiences. I use these source materials as the *prima material* for possible narratives and essential themes of the students' lived experiences in telling digital stories for peace and justice.

Ihde's (2012) phenomenological methodology calls for a hermeneutic storying of possible worlds of the projected/reflected phenomenon. This he terms as a *multistability.* Once the phenomenologist has developed three or four different mulistabilities of the phenomenon, an analysis of variants and invariants embedded in these mulistabilities yield latent structures common for each one. These would be what van Manen (1997) calls essences of the phenomenon, without which the phenomenon would cease to be that particular human experience. These are not straightforward distillations into objective structures of experience; rather, van Manen posits, they act as phenomenological themes, which "metaphorically speaking they are more like knots in the webs of our experiences, around which certain lived experiences are spun and thus lived through as meaningful wholes" (p. 90). These phenomenological themes correlate with Carr's (1986) ontology of narrative as the webs of experiences that make up the meaningful whole that we experience as our being-in-the-world.

As I begin to sift through the texts of my participants' lived experiences, I remain oriented toward the ways my participants world their experiences: What words do they use to describe their experiences? What latent meanings may I uncover in how they use these words to world their lived-stories? In what ways do they enact themselves as agents

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in their narratives? In what ways do their narrative perspectives or concerns shift in their worlding of their lived experiences around digital storytelling? What may be revealed about the phenomenon of telling digital stories for peace and justice?

In seeking understandings to these questions, I develop essential themes that emerge across the multistable worlds of my participants' different lived experiences. I employ van Manen's (1997) method of using a line-by-line approach to my textual interpretations of these multistable worlds in order to develop these initial understandings. However, I continually look at these parts of the phenomenon and see how they relate and change my understanding of the whole phenomenon. This is the hermeneutic method I utilize in order to develop the themes that I distill and discuss in the next chapter, and beyond. Moreover, these are the themes that guide my orientation toward the pedagogical implications of this inquiry into the lived experience of telling digital narratives for peace and justice.

CHAPTER FOUR: DISTILLING AND ILLUMINATING THE ESSENCES OF

WORLDING DIGITAL STORIES FOR PEACE AND JUSTICE

Orientation: Worlding Lived Experience

As I sit in my still room perusing through the transcriptions of lab interactions and

group conversations, journal entries, Google documents, and email exchanges, I reflect

on the final story told to the class before the students in the Good Stories class would take

their final exams, turn in their final digital media projects, and move on from their

experiences. Reflection allows me to circumspect on this world I have been immersing

myself in for the last three years, inclusive of this class involved in my study. Worlds are

not discovered according to Heidegger (1962), but are disclosed and made available to us

by our familiarity with the world, which is our-being-in and with world. The world is

revealed through our circumspective activities, which are our know-how skills meshed

with referential totality of place, time, relations, and body.

Worlding, as a transitive verb, is a way in which we develop familiarity with the

world through the situational activities that take on primary concern for our being. For

me, my primary concern is being a teacher; therefore, the ways in which I world my lived

experience develop through the familiarity with the places, times, relations, and my

embodiment of being a teacher. Students, on the other hand, *world* their experiences

through their primary concerns of being students. Teachers and students disclose the

world of the classrooms, which are both of one world, differently since the tools—

markers, chalk boards, desks, computers, screens—of the world (the ready-to-hand)

emerge from the background of the world in different ways for teacher and students.

When I walk into my Good Stories lab, I turn on the light if it isn't already on. "How can

I develop students' understandings of the story they heard in the last lecture?" I ask myself walking up to the chalkboard. I write guiding questions for our opening discussion: *Which of Psyche's[5] tasks did you feel the strongest connection? Have you had any tasks in your own life that correlate to Psyche's "impossible" tasks? In what ways does her task connect to the theme you are working on for your digital media project 3?* I do these tasks unaware that I am them. They are my routine for the ways I enter my classroom. I am drawn to the chalk and the chalk board in such a way that I am able to take up the chalk and the chalk board and write the agenda for the day in such a way that the chalkboard and the chalk (or whiteboard and dry erase markers) are so familiar in my dealings with being in a classroom that I don't notice them unless I sit and reflect on the ways in which I enter a classroom. I have the same felt familiarity with the computer controlling the projector. I log in automatically inputting my username and password. I log into the class website in order to project the journal assignment onto the white wall to the side. All the while, I imagine possible questions and concerns the student may have when they enter the classroom. These tools (chalk, chalkboard, computer, and/or projector) may be hidden in the background for my students when they enter the same classroom because the chalk and the chalkboard are not of their concern of being students at that particular time. They will more likely be drawn circumspectively to the chairs and desks set in columns and rows. Going to their "spot" in the class is their routine for emplacing themselves within the world of the classroom. This is my students' familiarity with being in classrooms.

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[5] These guiding questions come from the story *Psyche and Eros* told in lecture two days prior. After losing favor with her husband Eros, Psyche is cast out and must complete tasks for Aphrodite in order to regain the love of Eros.

My purpose in this chapter is two-fold: first I need to interpret the tools and purposes that drew the students into this world; and second, I need to disclose these in such a way that the background of the contextual totality of the activities available to the students in this world become revealed through students' descriptions of different aspects of the class, as well as use my reflective journals in order to disclose the contextual world of this study.

The Worlding of the Class: My Participants and Their Carrying Forth

Throughout the course of the semester, I regularly interacted with nine participants: Helen, Diana, Karina, Evelyn, Alice, Sarah, Vincent, Christy, and Maura[6]. All of the participants with the exception of Diana were in my lab section for the course. Diana was in my adviser's section, but participated with my lab on the final day in addition to writing reflective pieces, email exchanges, and collaborating on our private Google document. The participants in my lab interacted with me similarly through email, private Google documents, and reflective journals. I also was able to interact with them in the lab during their workshop time. Helen, Evelyn, Sarah, and Alice were in a small discussion group that met weekly in lab. Karina, Christy, and Vincent were in three different small groups that met together in the weekly lab time.

The lab was a spacious room in the art building with a large white wall we could use to project digital media. Typically, we would arrange the chairs in a large circle in order to have our story circle discussion. After our ten to fifteen minute discussion on stories and their relationship to the students' digital media projects, students would meet in smaller groups to workshop and share their progress. My adviser arranged these small

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[6] All of these names are pseudonyms chosen by the researcher to protect participants' anonymity.

groups according to similar themes. For example, Helen, Evelyn, Sarah, and Alice's group had similar themes about listening to one's voice in order to say something to the world. During lab, I would circulate around the room, sit in on group conversations, ask guiding questions, and answer questions. We would circle back up at the end of lab and one person from each group would share something important they talked about or learned about in their work groups. I would offer time for more questions, and then open up the opportunity for students to leave or stay and work with me individually on their projects. This was the typical lab for the entire semester with the exception of their midterm exam and our final Socratic seminar on the last day of lab. One that day, we spent the entire day in story circle reflecting on our experiences, sharing our themes, and connecting stories to the important issues we wanted to illuminate in our digital media projects.

Hannah: An earnest and caring future teacher. Hannah is an earnest elementary education major with a quiet demeanor. I first met Hannah a year before. I was teaching one section of my university's children's literature course in which we have students compose digital stories on early childhood reading experiences. On the first day after assigning this project, I receive an email from Hannah stating, "*You don't know me. I am in another section of children's literature. My professor said that if we have any questions about doing digital stories, we should write to you. I need help. Can I come in during your office hours so you can show me how to use Movie Maker?*" The next day Hannah and I met in my office and we spent an hour going over how to upload images and arrange them on the screen using the storyboard. She wanted to add music to her voiceover so I showed her a free sound mixing program she could use since Movie

Maker only has one audio track that can be used. All the while, I kept thinking how polite and kind she was and how lucky the other teacher was for having Hannah in that section. "Thank you for taking your time and helping," she said smilingly as she walked out of my office. A year later she was sitting in the lab for this class and I knew I had met her before, but I couldn't quite place our meeting. Then she told me how much I helped her on her digital story. In the end, I did get an opportunity to teach Hannah. I later learned through the course of the semester about how she went to a private Jewish high school in Houston, Texas and that she always wanted to be a teacher.

Hannah's final project develops a metaphor of birds as messengers and communicators in the world. She first references the dove arriving on Noah's Arc giving him the message that land was near. She then moves to the local context of education and the importance of teachers being the senders of messages of hope to parents and students. She see teachers as bearers of peace and places much emphasis on teachers needing to come from out of the classroom and use their abilities as mediators and communicators between students, parents, and administrators to ameliorate the difficulties inherent to educating diverse students in a digital age. Hannah imagines her future self as an educator who can tactfully mediate and send messages of hope to students, parents, educational leaders, and community stakeholders.

Diana: A woman of strong conviction and a kind heart. "You have a student of mine in your class," a colleague told me sitting in the desk next to mine. "We do?" I asked. "Diana, and isn't she wonderful?" my colleague responded. "Yes, yes she is, but she is in Joseph's lab section so I don't get to see her much. She does contribute a lot to the class discussions in the lecture though." The next time I see Diana, a self-reported

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Nigerian American who recently converted to Christianity from Islam, I tell her, "I hear wonderful things about you in Sarah's class." Diana smiles, "Really? Well tell Sarah that it is a great class. I love it," she replies. Even though Diana was not in my lab for the Good Stories class, I wanted to hear her story about her experiences telling digital stories. On the last day of lab I invited Diana to come to my lab section for the final Socratic seminar on the experience of digital storytelling for peace and justice (I also used the transcriptions of this group conversation as part of my "data"). She eased into the room and quietly sat down next to Karina another participant in the study. When she volunteered to speak after the next question, I smiled and remembered nodding happily at her openness to share her experiences converting to Christianity and why she felt this helped develop her digital media project on being a "light bearer" for people who are struggling with finding their "right" path.

Diana's final digital media project correlated directly to her talk on why she found hope through her newly found religion. Her story delved into the difficulty one faces on making an enormous transformation in life, like converting to a religion that is different to the one you grew up in and is the religion of your family and friends. She articulates how the symbol of water as cleanser and giver of rebirth allows her to begin anew in the world. Diana's project then shifts from her reflective anecdotes on her conversion and her imagined future working with the homeless and helping them find courage and hope in the world.

Karina: Comporting benevolence to the world. One lab session early on in the semester, we were talking about the young heroine in *The Golden Water* story when Karina said, in response to how this character was similar to the youngest prince in *The*

Water of Life, "She represents the female complement of compassion and kindness that is necessary for a civilization to grow and survive. This is different from what the young prince represents since he is the masculine complement needed." I nod taken aback at the depth of Karina's interpretation of both stories. "She's got *it,*" I think to myself.

Karina, in our digital conversations in Google documents, writes of how she identified herself as an Indian from a middle-class family where she "never lacked anything materially…but feel[s] like [she] missed out on." She writes about how she came from a stereotypical Indian family where her "parents put a lot of stress on doing well in school" so much so that she felt it "hindered [her] ability to find an identity." She envisions herself as following a trajectory to medical school, but wishes she had "a more definitive passion for it." Karina's thoughtfulness and ability to reflect on difficult themes comes through in her projected theme of using the female archetype of compassion and nurturance that allows people to acknowledge and embrace each other's differences. In the case of her digital media project, she focuses on narrating a story of two young Indian who meet and develop a strong friendship despite one being Muslim and the other young woman Hindu. The final image of Karina's digital story of her crouching in front of a bright blue sign spelling out H-O-P-E still inspires me in wanting to resolve possible conflicts in my own community.

Vincent: The caring entrepreneur. "I am having difficulty trying to come up with the *particular* for DMP (Digital Media Project) three," Vincent exclaims when I sit down next to him in lab. "I have my images laid out, but I can't seem to explain what the particular would be for my theme." I reply, "The particular happens with the interaction of story and audience so I wouldn't worry too much about that. Just tell your story and

the particular will find you." In both lab and lecture, Vincent wanted to get it "right." Like most students going to college, he was eager to get the right answers to the questions he was asked. However, for this class, Vincent felt uneasy at first because of the ambiguity inherent in interpreting stories. However, he did seem to develop some sense of ease with my response to his concern about the particular.

Like Karina, Vincent self-identifies himself as coming from a middle-class Indian family. His parents are venture capitalists focused on developing start-up companies with missions to give aid and assistance to local, national, and/or global communities in need of help. This familiar background inspired Vincent to develop his own start-up company that developed a mobile phone app that highlights regions of communities being afflicted by a disaster through Twitter, and provides links for people to donate funds and resources through hyperlinked features. When Vincent shows me his presentation for this mobile app, I tell him, "This could be your DMP three." He smiles and quizzically says, "Really, I can do a story about this?" I nod and say, "Of course."

Vincent's story about finding courage to venture out on your own begins with looking at important courageous iconoclasts like Muhammad Ali and Rosa Parks and develops into a self-reflective narrative of his own adventure in finding courage. He tells of his fear of presenting his ideas to a group of investors in Silicon Valley and how he was able to overcome this fear and get the funding he needed to develop his mobile app. Vincent en-courages others to find their passion and to set forth into the world to help make a better world. His desire to bring a sense of humanitarianism to the field of entrepreneurship, which seems to lack this sense, helped relieve my sense of students'

concerns with only getting the "A" without really wanting to critically understand the why, the how, the who, and what-for I feel is missing most of the time in education.

Evelyn: The whimsical quidditch[7] star. One day in lecture, Joseph, my adviser and teacher of this course, asks a question about what the Beloved in *The Water of Life* could represent. I am sitting with the students in the back of the class when I hear Evelyn whisper, "Someone's passion." Joseph is looking in another direction to Evelyn eagerly raising her hand. I lean over and tell her just to raise her voice since he cannot see her raised hand. "It represents passion," she speaks out loud to the class.

Joseph turns to Evelyn and says, "Yes, it could represent someone's passion for something."

Evelyn smiles confidently at the affirmation of her answer. Ever since that day, Evelyn is always confident and eager to share her thoughts on the stories we hear as well as share her process in digital storytelling. If you are confident enough to play a nascent sport based on a fictionalized high fantasy game where you run around with brooms between your legs, you would have the confidence to share your thoughts in front of sixty peers.

Towards the middle of the semester, Evelyn reflects on her theme of finding one's passion in life and connecting it to her DMP three. "I'm not sure how I can connect this to peace and justice," she reports.

I ask, "What are your passions right now?"

"Well, I am really involved with the school's Quidditch team when I am not playing soccer," she replies.

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[7] Quidditch a sport played while running with brooms between one's legs attempts to represent the fictional sport from J.K. Rowling's *Harry Potter* series.

"What about that then. I know Harry from the team and he has talked about going into schools and teaching young kids how to play it. That sounds fun and is a cool way to maybe get more kids involved in physical fitness who may not like or feel they have the talent to play more traditional sports," I suggest.

"Yeah, we go to a daycare center near here and teach elementary kids who come there after school how to play. We call it *Kidditch,'* she replies.

"That sounds like peace and justice to me," I answer.

Evelyn smiles and says, "Yes, yes it does."

The following week in lab, Evelyn shares the opening montage of her digital media project depicting pictures of her Quidditch team running around the field with brooms between their legs. Over the course of the semester, Evelyn shows me that the abstract notions of peace and justice need not be serious. Peace entails having openness to the spirit of play and fantasy that is so much a part of this new sport taking college campuses by storm based on a series of books and movies I read and watched with my wife called Quidditch.

Sarah: A passionate voice for people with special needs. Like Evelyn, Sarah also laments on not knowing what to "talk about" in her digital media project. As we sit in our group, we try to brainstorm ideas for her story. "I would like to talk about my time working with Yachad in Chicago. It's a home and occupational learning center for Jewish young adults with special needs who need a place to live because their parents are unable to take care of them or the young adults want to be more independent," Sarah describes.

"How could you help this organization in the future?" I ask.

"Well, they are losing a lot of funding because of the recession and may have to close a couple of their homes," she replies. "I guess I could talk about how I can help raise money by using my parents' political connections."

After that day in our workshop session, Sarah worked tirelessly on developing her digital media project on this issue that was important to her. Her passion for Yachad and the wonderful young people she worked with inspired me to stay connected with my orientations toward helping young people who may not envision themselves as readers or writers. Sarah's kindness and openness to listen to her peers opened up a place where her group easily engaged each other in conversations about various topics and issues arising in the world as well as the stories they were developing.

Christy (AKA Chachi): A charismatic future storyteller for special education. "You can call me Chachi," the young woman replies when I called Christy's name on the first day of lab. "Like Chachi from *Happy Days*?" I ask. "Yep," she smiles back. Christy, aka Chachi, will always be remembered for having a "cool" nickname from a sit-com I grew up watching. I was intrigued on how she got the name when she was clearly too young to watch the show when it was popular. She never would tell me other than, "I've always gone by that name."

During lecture I am sitting in the back near Christy, and we are discussing how some characters in some stories do reckless acts by not realizing the situations. "This reminds me of that girl shooting a video of herself for YouTube that I saw on the news who was sticking her head out the window of a moving train, and she nearly got decapitated by another train going in the opposite direction," I say.

"Oh my gosh! I saw that to!" Christy exclaims.

I reply, "To me that is the opposite purpose of what we are trying to do for our digital stories."

"Yeah, but maybe people who watch her video will learn from her mistake and not try and do stupid stuff for YouTube," she replies.

"You're right. Ironically, her video may develop a sense of peace by actually showing people what not to do while shooting video," I say.

Christy nods and opens up her laptop to show her friend sitting next to her the video we are talking about. I remember how engaged she was in that class and she always had something to say about various topics in lab. Christy identifies herself as a white, middle-class female who would eagerly bring her friends who are from other universities to lab with her to show them "how cool" the classes are here at Christy's school. I admire how open and honest she is regarding her topic on becoming independent in one's life. In her digital media project, she shot video of children with hearing impairments signing their names. I especially enjoy how Christy overlayed text on the screen to anchor the students' "voices." She speaks of the importance of achieving independence by narrating a journey of dependence to a place of independence where she tells of her future as a teacher for students with special needs. Christy taught me a lot about maintaining a strong and independent stance in relation to helping my students develop their own independent thoughts and concerns.

Alice: Overcoming digital discomfort in finding her story. Alice's role in this study came later in the semester when the students were workshopping their final digital media project, which entails their final connections between the oral stories they have heard in class to themes of peace and justice and their protentional horizons of their

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lived-stories. Before this lab, she kept quiet in both lecture and lab on the ways she was

trying to make sense of these tasks by making connections with the plethora of big ideas

found in the stories. Yet, it was in this workshop where she revealed a common

experience felt by many students in this class and the other classes in the past: the

uncomfortableness of listening to one's self on the computer.

Alice's group was sharing their final digital media projects to their thematic

groups, and it was time for Alice to share hers. "I'm like really embarrassed, I really

don't want to," she mentions in response to being there when her group watched her

video. She turns her Mac around so she can hide behind the back of the computer screen.

"You'll be okay. We're all doing level one critiques so everything's positive," I

reply.

"Okay, level one so no negative stuff," Alice says. Her video begins to play, but

the volume is not turned up so no one in the group can hear her narration. I gesture with

my thumb to turn it up some more. "I'm not putting this very loud because I don't like

hearing my voice," she responds. She clicks the volume control a little higher. I still have

a difficult time hearing so I use my thumb to indicate to turn up the volume some more.

Alice grimaces at the act of clicking the volume. After a couple more gestural

negotiations between my thumb and her grimaced clicks, the volume is sufficient for all

of us to listen to her voiceover.

After the video played, I ask, "How do you feel now?"

"Great!" She responds smilingly.

In our feedback, Helen and I both mention the same part of her digital project we

feel is the strongest. This particular moment occurs at the end of her story where Alice

briefly mentions her marketing internship experience and working with strong motivated young women. "This is where I finally get a sense of peace and justice," I mention as Helen nods in agreement.

"Really, do you think I should focus more on this part?" Alice asks.

"Yes, because I'm guessing that marketing may not be so inclusive a career for many women beginning their profession. And it is at this point where I get a sense that this is something you are trying to say without saying it explicitly."

"Yeah, I think so too," Alice responds.

After the group workshopped their digital media projects, Alice stays behind writing out a script in which she gave more attention to why she felt so compelled to switch her major to marketing from accounting and how she feels about the role women play in her newly chosen profession. While still admittedly a technological novice, Alice overcame her sense of embarrassment and uncovered an important trajectory in her lived-story.

Maura: Digital musical master and role model. Maura's video begins with the sound of water. Water washes ashore easing its way into the still images of pencil drawings set into motion by stop-motion style photography. An organ begins in the background. The still-motion drawing builds into a semicircle at the bottom of the white space, the semicircle gets shaded in; a star appears just above the left-hand-side of the semicircle-the Earth. Lines shoot out from the star now arcing its way over the shaded Earth. The image transitions from the gray scale pencil drawing to bright pastels of a yellow star shining brightly above the now green and blue planet below. The text R-E-A-

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C-H-I-N-G replaces the star as another wave crashes with the organ sound. Maura's opening shot for her digital story is a sublime mix of color, image, and sound.

Maura, a self-identified Sierra Leonean American woman, demonstrates her mastery of mixing sounds in her digital media projects. Early on in one of the first labs, the class and I were discussing how to add in sound that was ours rather than appropriating another artists' copyrighted material. Maura brings up how she arranges music in her MacBook's *Garageband* program. She plays an example from her fist digital media project. I ask her if she would be willing to assist others, like me, who want to learn more about composing their own music with this program. She smiles nervously and says, "Sure." While she did not attend our labs regularly, when she was present, she contributed immensely to the spirit of our discussions and helped us learn some of the basic sound mixing techniques she so eloquently demonstrates in her digital media projects. In our last lab session where we had our group conversation, I was taken aback by her modesty about how she was inspired by others' digital media projects. In her story, she narrates on how she "love(s) teaching, art, and math." I foresee an excellent engineering professor, which is her major she reveals in her story. Whenever I see her or her friends who are taking the Good Stories class now, I try to persuade her to teach in elementary schools. She laughs and says, "Maybe…"

Stories in-translation: Disclosing a three-fold practice. On the last day, the fifty-eight students are packed into the cramped confines of a classroom designed to realistically hold forty students in order to hear the final story of the semester—*The Bride of Mero* (Sokei-an, 1940). Throughout the remainder of this chapter I weave my remembrance of the story I have heard over five iterations of the Good Stories class.

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While this is based on Sokei-An's story, it is also based on my remembrance of Dr.

McCaleb's telling of the story in this course on Good Stories for Peace and Justice:

> Once a long time ago in a land now known as China, there was a village near the Yellow River. This village was renowned throughout the land for its excellent horsemanship and skill with the bow and arrow. Fortunately or unfortunately however, this was all it was known for. The villagers had forgotten the wisdom of the three jewels in their desire to become the best horse riding archers.
>
> One day, a stranger came to the market to sell fish. This stranger was a young woman of sublime beauty that had the entire village in awe. She stood on the corner and sold these enormous golden fish from her basket made of round reeds from the willows off the shore of the Yellow River. When she had sold her last fish, she seemingly vanished while leaving the village. This happened so suddenly that the villagers thought they could be daydreaming, and the young woman had not really visited their village. But the young men felt she was real and waited anxiously for the next day to see if the young fisher maiden would return.

In this story, Kuan Yin's suitors are given tasks for understanding the *Sutra of the Compassionate Kuan Yin* in order for her to narrow down the field of likely husbands.

These progressive levels of understanding begin to resonate with my understandings of the effervescent patterns emerging from my participants' words, questions, and reflections on their experiences producing digital narratives for peace and justice. Line by line, the students' worlding of their experiences give form to my nascent understandings of these experienced worlds in relation to the existentials of lived-body, lived-time, lived-place, and lived-relations. Moreover, as I read over these seemingly evanescent themes, the story of Kuan Yin's marriage seems to ground the ineffable into possible pedagogical understandings of the ways my participants gave meaning to their digital stories. It also gave meaning to their sense of the ways they project peace and justice within the participatory worlds of their digital horizons. Initially in the case of these big ideas around peace and justice, I was confounded by how little the participants dealt with these

issues. However, like Kuan Yin's suitors, the realization and concern for peace and justice emerges later in the development of this chapter.

Joseph Campbell (2003) writes that *dharma* projects "how we…coordinate…two ideals—the ideal of the society, [and] the ideal of the work of the world" (p. 23). *Dharma* is the coordinating activity of how we relate to each other and our work, and how we project it in-the-world; *Dharma*, then, is *Dasein* in action. It is the orientation and attunement to our-being-in-the-world as a project for peace and justice. This is how I interact with the story *The Bride of Mero* and its relationship with my participants' experiences worlding digital projects for peace and justice. In correlating this story to my participants' experiences, a three-fold practice of memory, understanding, and realization in digital storying begins to emerge to the foreground in the ways the participants world their dealings with digital storytelling.

The Fermentation of Memory: Re-Membering Lived Experiences In-Order-To Make Sense in Digital Worlds

The next day the young woman returned with another basket full of golden fish to sell. Thirty young men all gathered around the young woman trying to gather up the courage to speak. Finally, one young man rallied enough courage and blurted out, "Will you marry me if you are not already betrothed to someone else?" Another young man also pleaded, "Will you marry me? My family has wonderful horses!" Finally all thirty young men were on their knees asking the young woman for her hand in marriage.

The young woman smiled and bowed politely. "I am honored that so many of you wish to marry me," she replied, "but certainly I cannot marry all thirty of you since I am only one woman. This is what I shall do. If any of you can come back here tonight and memorize by heart the Sutra of the Compassionate Kuan Yin, him I will surely marry." Now so much was their passion for everything horse and arrow that the entire village hadn't even heard of this sutra, but with earnestness the young men were able to search out and find a copy in the dusty section of library not devoted to horses and archery.

What does the task of memorizing by heart *The Sutra of the Compassionate Kuan Yin* have in common with my participants' experiences with digital storytelling? What are the ways of memorizing something by heart? According to the OED, *to memorize* denotes the process of sensing or relating to the action of commemorating, recollecting, or remembering a period of memory, collective memory, or tradition. Looking closer, Kuan Yin's request also indicates that her suitor "memorize by heart," that which embodies the process of enacting memory into the present. This in-order-to-enact a period of memory, collective memory, or tradition into the present is an essence of narrating, or performing story. It is through this in-order-to-enact memory through story that the emergence of anxiety around knowing (or not knowing) the in-order-to of digital storytelling begins clearing the participants' initial experiences composing their digital media projects. It is these experiences of anxiety or awkwardness carried forth in their praxis that Heidegger's (1962) *present-at-hand, readiness-to-hand,* and *Dasein* begin to world my understanding of the *conspicuousness* of the *for-the-sake of-which* and *towards-which* of telling narratives for peace and justice. Each mode of being reveals essences of familiarity and unfamiliarity that orient the purpose of this inquiry towards pedagogical implications about the praxis of using digital tools for purposes of disseminating agentive knowing (Black & Steinkuehler, 2009) in digital worlds.

Present-at-hand, according to Heidegger (1962), is the mode of being we ascribe to substances. Water's *present-at-hand* properties entail two Hydrogen atoms sharing an electron of an Oxygen atom that forms the water molecule. *Present-at-hand* entities, then, are the substantive properties of the universe: atoms, quarks, the carbon amassing a tree, the complex arrangement of molecules making up the polymers that construct our

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computers and other paraphernalia making up our everyday digitized world. Contrasting

the substantive *present-at-hand* entities are the *readiness-to-hand* being of tools,

equipment, or paraphernalia available to us that concern *Dasein* (human-being-in-the-

world). *Ready-to-hand* entities include not only the equipment we use like our computers,

but include languages, gestures, and discourses as well. Therefore, stories having the

aspects inherent in language, gestures, and discourse structures are *ready-to-hand* entities

as well. The ways in which we experience the *readiness-to-hand* of the equipment,

language, and other paraphernalia available to us reveal the *worldhood* of our *world.* In

the case of this inquiry, the ways in which my participants experience stories (*ready-to-*

hand) and the digital tools available eventually reveal the ways in which stories may

comport their sense of peace and justice.

Mixing Solutions: The Conspicuousness of Digital Presence

The students sit in pods of desks arranged throughout the classroom. They are

working in tandem or alone, either watching or commenting on each other's final digital

compositions. Moments before they began working in their thematic groups, we had a

discussion on the importance of holding attention using Boyd's (2010) hypothesis of the

function of storytelling:

> I will suggest that this [having enough working memory to handle real novelty] is
> one function of storytelling: that it makes us more expert in social situations,
> speeding up our capacity to process patterns of social information, to make
> inferences from other minds and from situations fraught with difficult or subtle
> choices or to run complex scenarios. Childhood play and storytelling for all ages
> engage our attention so compulsively through our interest in event comprehension
> and social monitoring that over time their concentrated information patterns
> develop our facility for complex situational thought. (p. 49)

While Boyd's conception of this function of storytelling and play correlate to story as a

present-at-hand object similar to how natural sciences describe and categorize

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substantive entities that make up our universe, Boyd's concept does help clarify, from a more phenomenological perspective, a sense that storytelling and play allow us to become more familiar with our everyday world through simulation and practice. The practice of play and storytelling is the *praxis* by which we practice and simulate probable experiences of our-being-the-world. Through the practice of play and storytelling we begin to be more adroit at handling the complex situatedness of the ways we interact and correlate with our world. It is one way we can begin to develop our familiarity with our world.

Alice, Sarah, Helen, Evelyn, and I sit in an amorphous looking circle in the corner of the class where they are each sharing each other's "rough drafts" of their final digital media project. Evelyn had just shared her digital story on Quidditch when Alice begins speaking about technological ability in relation to creating effects like Evelyn did in her project:

> Alice: Yeah I do that—I just don't—I'm not technologically like—[laughs something about iMovie]—I'm not able to figure out all the effects on it—
>
> Thor: Don't worry about the effects—yeah—those are—once you start—once you start learning how to do it then the effects come back—
>
> Alice: This is my first class I've taken where I've had to do something like this.

Two important aspects of Alice's experience come to the foreground. First, she focuses on her ability to do or not do in relation to being technologically able to produce effects for her project. Second, she thematizes herself into this new technological world where visual effects are requisite with the ability to tell digital stories. In order to uncover her anxiety around technological know-how, a closer examination of the *readiness-to-hand* of her world may give meaning to her understanding of these newly discovered

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digital entities. Entities, in Alice's case, are unfamiliar in their conspicuousness. These entities disclose themselves in a world where classes are to be taken in-order-to do digital media projects and gain new technological abilities and skills. What are these conspicuous digital entities like in relation to the "effects" that one needs to maintain attention? This is an ability Alice prescribes as needed in order to obtain the know how to do projects "in a class like this." In what ways does producing effects project mastery in these digitally mediated places? What are the ways in which a new way of experiencing becomes disclosed through the experience of anxiety and awkwardness?

Substances like water, grass, quarks, and leaves blowing in the wind on a brisk autumn day are all modes of being that are *present-at-hand.* They are the constitutive elements that make up the universe; however, they need a world in which to be discovered according to Heidegger (1962). Only through *Dasein's* mode of being, which makes an issue of itself, are these *present-at-hand* substances able to be discovered, categorized, and interpreted in the world. In other words, according to Heidegger, there is no ontological "world" without *Dasein's* presence in-the-world. Alice names a substantive element she is discovering within the worlding of her digital media experience as the conspicuous "effects." For Alice creating effects is an issue for her and it becomes conspicuous to her precisely because it is something with which she is unfamiliar. According to Heidegger, in order for one's being-in-the-world (the part) to mesh with the referential totality of the world (the whole), one must be able to cope skillfully with substantive beings that are *present-to-hand*, the being of equipment that makes up the *ready-to-hand,* and other beings whose being is also *Dasein.* In order to obtain the skill of absorbed coping—a mode of coping in which one becomes so

entranced in one's project that both the subject of the doing and the object of the project become effervescent, and only the phenomenon of the project is experienced—one must develop familiarity with the world. In this inquiry, familiarity is expressed by Alice in her being unfamiliar with certain elements of the digital mediated world—effects. This unfamiliarity manifests itself in the participants' anxiety about knowing, not-knowing, and doing. This experience of unfamiliarity is common to all who seek to learn new skills, ideas, or content. In terms of teaching and learning with digital media, this type of experience is crucial in developing the pedagogical tact to help assist students develop familiarity in working with these media.

Let's return to Alice's initial naming of the conspicuous being of effects. One definition of *effect* (OED) apt for Alice's reference deals with "a visual or acoustic device used to convey atmosphere or the illusion of reality in the production of plays, films, or broadcasts." Alice's reference to effects, then, expresses her unfamiliarity with the device to convey atmosphere and poetics in her digital media projects. Chiefly, the effects she wants to become familiar with are in-order-to transmute images, to make them convey deeper meanings to the audience of her lived digital story. What she is calling her inability to use visual effects is the naming of the *ready-to-handedness* inherent within the digital tools she is using, iMovie in this case. She wants to utilize these substantive elements to design a purpose for her story. Her discovery of effects leads her to the world of digital equipment, the *ready-to-hand* of digital mediated tools. This discovery discloses the world she must become familiar with in-order-to navigate and cope within these digital places.

Miller (2008) likens the poetics of the effects available to use in digital storytelling as part of the framework structure that "connects the basic pieces of the narrative and ensures the work flows in a satisfying way" (location 1608). The pan and zoom effect Alice references is what Miller calls the action point designed to be a catalyst for interactivity between audience members and digital story. The image of "gold" in a hand in the middle of Evelyn's digital media project slowly pans centering on a hand holding what appears to be gold; then the effect zooms in to focus on the "gold." The action point of this effect is supposed to indicate that the audience member needs to commit to an action, or to remember this moment because it is an important piece of the story. This is typically found in video games, a more nuanced and interactive medium of digital storytelling, like the way secrets and clues become revealed in *The Tomb Raider* series. However, Alice notices this effect as an action point that follows in producing effects revealing one's technological ability, a technical skill Alice feels she does not possess at this time. However, because she notices it and can imagine using it in the future, it is a technique that may become available to her as she develops her skill with the digital tools.

Alchemical Stills: Exploring Digital Technique and the Poetics of Involvement

Technique involves "the formal or practical aspect of any art, occupation, or field; manner of execution or performance with regard to this" (OED). The root word *technē* stems from the ancient Greek τεχνικός, which relates to a skillful artistic performance in relation to the poetics, poiēsis or in ancient Greek ποιητικός: "to make" a creative product. Heidegger (1977/1993) converges these two terms stemming from ancient Greek

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into an ontological bringing-forth: "*Technē* belongs to bringing-forth, to *poiēsis;* it is something poetic" (p. 318).

Throughout the course of this class, the participants concerned themselves with technique and know-how in-order-to reveal the poetics of their lived digital stories. One time during lab, I circulate the room of raised hands, to Sarah. When I arrive at her desk she already has her MacBook Pro turned so I can see the screen and iMovie program. "I want to show the whole image. How do I change the setting so that I can stop the picture from moving?" She asks.

"We have to turn off the Ken Burns Effect because iMovie uses that effect as the default setting," I reply. The Ken Burns Effect is a pan and zoom effect featured on iMovie where the program "reads" the image and will zoom in on one section and pan left to right, right to left, up to down, or down to up depending on whether the image is horizontally framed or vertically framed. This is a common topic early on in lab with MacBook users since many students do not change the default setting despite it being quite distracting. In Sarah's case, she is at a point in her story where she is talking about her father and is showing a photograph of him. The effect zooms in on her father's white sneakers and Levi's and slowly pans upward. The digital project cuts to a new image before the effect is able to pan up to her father's face. Essentially we only hear about Sarah's father, but cannot "see" him because the effect is getting in the way of the coherent connection between Sara's voiceover and the image.

In other projects, the default Ken Burns effect creates dizzying motion between images. A picture of Ivan going out to the sea to meet his Beloved gets lost in the zoom in on blue lines that may or may not be depicting waves. We are not able to see the

Gestalt of the whole scene because the pan quickly moves to the left depicting what could be land. The only depiction of Ivan, the main character of the story, is two blue legs and brown shoes. The effect has decapitated Ivan's body from the picture, which creates dissonance since the narrator is talking about Ivan looking out to sea in search of his beloved the Maiden Tsar. Most students are uneasy about "fitting' the picture because as Christy reveals, students "like the movement of the pictures" since it has the "feel of video." It is at this point, that I show students how to crop pictures and create intentional pan and zooms that the student can use to zoom in on a particular feature of the image they feel is important. These are action points that help construct interactivity in digital stories (Miller, 2008).

During our group conversation and while we are talking about the participants' experiences of watching others' digital media projects, the first topic of concern that emerges is technique:

> Thor: Did that help your revision—maybe somehow help you develop your story at all?

> Christy: Kind of—like the first one, I think it was when we watched them in small groups—and um—some were really like good in the techniques they used and so I like incorporated that in my other ones more—.

In this conversational exchange, Christy is referencing the poetics inherent in the technical use of effects within digital mediated projects. The "good ones" were able to reveal meaningful connections to her future projects. Also of particular import in this dialogue is how she places emphasis on time, "when we watched them," and the foregrounding of her visual sense in the verb "watched." These poetics then, for the most part, reveal themselves to the participants as things seen rather than heard or felt. The privileged metaphor of seeing has been a common trope in Occidental literature in which

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the metaphor equating seeing with knowing has an historical relationship between ontology and vision (Levin, 1988). We are visionary beings, according to Levin, in which "our vision conforms to the gaze of the social order which reflects and multiplies our fears, ignorance and passions…" (p. 56). The poetics of image becomes a site of privilege in conveying or revealing essential understandings inherent in the participants' digital media projects.

Maura furthers this understanding later on in this conversation:

Maura: Um—for like the first one mine wasn't like a story—I just kinda like answered every question so I saw other people's I was like {inaudible} and they were speaking to me more than just answering the questions. It made me want to improve mine—

At first Maura privileges her sight when she narrates her initial experience watching her peers' digital stories. She "saw other people's" technique and that revealed to her something that had been absent in her own way of telling her first story. However, seeing as the privileged metaphor gives way to sound, or more specifically speaking. The stories begin "speaking to me [her] more than just answering the questions." In one idea, Maura redefines the experience of watching digital stories to a synesthetic experience involved with hearing them speak to her. For her, digital stories are not only visual media in which one comports, or sees, but also a media that speaks to a particular person; the project manifests a voice in which something or someone speaks to someone else.

Whose voice, then, does it bring-forth? Is it the author's, the "text's," the "reader's," or an indeterminate interaction or dialogue between all three that reveals a synesthetic, multimodal voice that speaks through effects done to images? Ihde (2007) explains the relationship of the "mute" image and sound:

But what of sound? The mute object stands "beyond" the horizon of sound. Silence is the horizon of sound, yet the mute object is *silently* present. Silence seems revealed at first through a visual category. But with the fly [a fly that earlier interrupts Ihde's description of a "silent" pile of paper clips on his desk] and the introduction of motion there is a presentation of a buzzing, and Zeno's arrows whizzes in spite of the paradox. Of both animate an inanimate beings, motion and sound, belong together. "Visualistically" sound "overlaps" with moving things. (p. 50).

The relationship between sound and image belie synesthetic action, an in-order-to-do. Heuristically, image and sound work together in-order-to... For Maura, image and sound work together in-order-to give image voice. Thus, the image receives agency of action by its synesthetic relationship with sound. In Helen's story, she has hand drawn birds etched in color pencil depicting the scene where the dove sends Noah the message from God. Helen talks of this message while the image pans and zooms to the point where the bird is centered in the frame. Helen, through the use of cropping, moves the bird from the periphery to the center. While this active motion takes place, Helen retells the classic biblical story. The image of the dove now has agency of motion and action in-order-to send messages of peace when she projects her own voice as the anchoring sound to the moving image. The verb of action, "to send," withdraws to the background and only the foregrounded "showing" of the dove as messenger remains. An "essential truth," then, of Helen's story of peace is active sending of a message.

Gadamer (1975/1989) claims that it is the reciprocal indeterminate dialectic between I-and-Thou that reveals essential truth. The *Thou,* in Gadamer's case, is simply between the reader/viewer of a text or piece of art, or between two or more interlocutors. However, through the affordances inherent in digital architecture (i.e. comment threads giving audiences a chance to post commentary in which the author may read) give opportunity to make "present" the author or producer of the digital text within this

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reciprocal exchange. This digital presencing and its felt immediacy between

viewer/reader, text, and author/producer allow Maura to understand these particular

digital media projects that speak to her. More importantly, they allow her to speak back.

Consequently for Maura, what they say to her teaches her to want, instilling a desire to

learn the poetics of digital media projects.

Ironically, the hearing of one's own voice reveals another mode of anxiety, one of

awkwardness. Christy explains this insight at the beginning of our group conversation:

> Christy: um—it was like awkward to share because nobody really wants to hear
> themselves talking on the computer—and that you don't know like how good
> other peoples' were so if yours sucked it was more awkward—
>
> Thor: So you were—let me see if I can echo back this to you—your main word is
> awkward—um—hearing yourself coming out of a computer is awkward, strange,
> different—
>
> Christy: Yeah—

Hearing oneself "talking on the computer" is awkward according to Christy.

One's voice or a voice one identifies as one's own, emanating from a digital tool reveals

awkwardness. At the same time, hearing others and valuing their stories as speaking to

one's self is valued, while one's own story, at least at first, "sucks," to borrow Christy's

idiomatic expression. Does this have to do with the reciprocal indeterminacy and

synesthesia inherent in hearing voices while seeing images designed to construct poetic

meaningfulness? Does this reveal Christy's own indeterminacy with herself, a

recognition that her own intentions for her project are just as ineffable to her as one trying

to claim what someone else is thinking? What is this "awkwardness" of hearing one's

disembodied voice coming through digital equipment (of which its mode of being is

ready-to-hand)?

One possible ontological understanding could be that this sense of awkwardness is relative to one's unfamiliarity with experiencing a sense of being-in-the-world transmuted into hearing one's voice coming from a digital tool, equipmentality, something *ready-to-hand*. This *ready-to-handedness* of the computer discloses a totality of digital equipment that is understood as a digital world. Instead of projecting one's voice to the world and hearing it reverberate through one's voice box and up through the upper respiratory system, the transmuted digital voice becomes conspicuous in that it is now of-the-world rather than from-the-self. In order to cope with this new sense of hearing one's voice as something *ready-to-hand* and belonging to the worldhood of the world, one, then, must become familiar with this awkward sensuousness. What does it mean to sense being-in-the-world awkwardly?

Awkward Dealings and the Embodied Relationship with Technology: The (I-Technology)-World

Awkward (OED) besides its sense of motility in something "going in the wrong direction, has a sense of maladroitness, or clumsiness in relation to humans. The felt sense of awkwardness resides in using digital tools for the first time. Like any tool we use for the first time, we have this sense of awkwardness. Two months ago I bought my first smart phone, and felt the awkwardness of using the touch screen instead of keyed buttons. The slide and tap features require that I reacquaint myself being-with this phone. Holding the larger smart screen has a sense of bigness my older phone does not. Sarah was new to the features of her MacBook and the similar felt sense of working with the trackpad. Likewise, when I went to help her, I had to adjust my felt sense of clicking on the icons on her computer because the trackpad settings of my Mac are set for light tapping, whereas Sarah's trackpad was set on the default settings, which is common for

novice computer users. I had to remember how to click, slide and swipe in order to show

Sarah how to crop and fit her image of her father. I was unfamiliar with her computer;

therefore my fingers awkwardly tapped on the trackpad while I expected to "see" the

results come up on the screen. When I finally realized my error, I actually felt I pressed

too hard in order to overcompensate for my felt awkwardness with Sarah's digital tool.

This reminded me of the awkward sense I felt whenever I ride someone else's bike. The

handle bars are either too far away or too close. The seat tilts at a strange angle.

Digital tools, like bikes, hammers, feathers, and cars become a part of our

embodied relation to the world (Heidegger, 1962; Ihde, 1990; Merleau-Ponty, 2002). All

of these tools mediate our experience being-in-world: the (I-technology)-world. When

one becomes familiar with the I-technology relationship, the technology mediating the

experience withdraws from the direct experience of the phenomenon. Ihde likens the

withdrawal of the technology mediating our experience with the world as *embodied*

relation. Sarah's MacBook became foregrounded to my direct experience of her dilemma

because my embodied relation with her computer had not become one with which I was

familiar; therefore it became a concern for me, and it did not recede to the background of

my experience. It was not until I re-oriented my felt sense of having worked with

computers set up in this way that the computer began to withdraw into the background

and the iMovie storyboard came to the foreground. This is of particular import for

teachers who work with technology in their classrooms, as students (and some teachers)

need to be given time to develop an embodied relationship with the digital tools they

want to use. This is primary to any other purpose. For this particular group of students

and my other students in other iterations of this class, the development of students'

embodied relationship with their digital equipment takes precedence before we can extend towards telling digital stories. This explicates why these technological issues were the primary concerns of students in the first half of the semester.

Developing Digital Familiarity

Heidegger (2009) claims it is through a circumspective relation to the world that we are able to take up the totality of the world. Circumspection, then, according to Heidegger, involves one becoming familiar with one's world; it is a know-how skill we employ circumspectively to cope with and navigate the background of the world that becomes disclosed to us. Therefore, in relation to this inquiry, the hearing of one's voice as something belonging to the being of equipment in these digital places must become familiar over time. Once we have spent time immersed in these digital places and become used to hearing our voice as something other-than-ourselves, we may begin to deal with this awkwardness. Over time, the conspicuousness in hearing our disembodied voice disappears and may become absorbed into the background of our digitally mediated worlds. While the anxiety of hearing one's disembodied voice may withdraw, what might be covered over in this withdrawal of the disembodied voice to the background of our experience in the world?

The disembodied voice now belonging to the being of equipment loses its bodily relationship to the world. It is now timeless in the sense that the digitized voice can become an exact copy, capable of being put into storage for centuries without the worry of material decay, since digital does not require a material body like analog records, cassettes, or even compact discs. This has ramifications because now one's voice has the potential to be remixed and retooled for purposes beyond what the speaker intended. This

discloses an enormous responsibility on the part of the person recording her voice to make sure that the saying comports modes of ethical care toward others, most of whom will experience this voice in many different contexts and times. This also discloses enormous responsibility on the hearers of these texts. They must be responsible for appropriating what is heard and interpreting the disembodied voice in order to make meaning with this digital narrative in a context that is the now, the time and place of the interpreter's concern. This resembles Rosenblatt's (1978) transactional theory of reading and writing. Additionally, Iser's (1980) phenomenology of reading reveals the indeterminacy between reader and text that requires a responsible reader to become the active agent in meaning making. Yet, because the digital text does not have a body proper like a book cover for printed texts, the digital copy is more apt to simulate the "presence" of the author haunting the work through the ether inherent in the digital architecture reaching out seemingly everywhere and every time. This makes critical literacy, digital citizenship, and awareness of the disembodied simulacra a critical component in the teaching and learning of digitally mediated projects.

Later on during our final group conversation, we begin talking about things we want to know more about doing in relation to creating effects in digital media projects. Another participant, Evelyn, reveals circumspection as a way of knowing and absorbed coping while composing her digital media project:

Evelyn: Um—I just—well I scanned my hand on the computer first so um saved it as a picture—

Thor: How did you think of that? Scan?

Evelyn: Well I was going to draw my hand and then I realized that I can't draw—so I was like I wonder if it will work cuz I didn't think it like it would cuz it'd be weird and shadowy, but it actually turned out really cool—and then I used

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Camtasia—and um—you can put like callouts in it so I found a callout that looked kind of cool like with little jagged edges—

Thor: Are those like thought bubbles? Kinda of like in comic books—

Evelyn:—yeah—basically—and then I just um—while that clip was on the screen, I started at a certain size and then um — made it at the very beginning just below the screen and then the whole screen and have it slowly go to that size—

Her inability to draw led her to wonder about using digital tools like scanners to render an image of her hand. She shows concern about whether the image will turn out or not. If she had not been immersed in the absorbed coping of the world in which digital tools are used in-order-to render a facsimile or digital copy, an exact copy that mimics the presence of her real hand despite its absence, she would not have been led to the scanner to free it for its purpose.

Heidegger (1962) discloses this letting or freeing of the equipment, or tools, as a mode of involvement so absorbed in a project that our skills mesh with the totality and interconnectedness of the whole world of equipment, the part to the whole:

> Ontically, "letting something be involved" signifies that within our factical concern we let something ready-to-hand *be* so-and-so *as* it is already and *in order that* it be such. The way we take this ontical sense of 'letting be' is, in principle, ontological. And therewith we Interpret the meaning of the previously freeing what is proximally ready-to-hand within-the-world. Previously letting something 'be' does not mean that we must first bring it into its Being and produce it; it means rather that something which is already an 'entity' must be discovered in its readiness-to-hand, and that we must let the entity which has this Being [sic] be encountered. (p. 117)

For Evelyn, her concern for imaging her hand allows, or lets the scanner come into being as something proximally *ready-to-hand* and uses it in-order-to produce a meaningful image. The scanner is just one referential piece of equipment she is using as she navigates through the world of her experience composing her digital media project. She moves on to summarize briefly the ease in which she moves to other ready-to-hand digital editing

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programs like *Camtasia,* using "callouts" to emplace an image of her hand in-order-to give an effect of "gold' growing in her hand. This is a world in which she has familiarity and expertise. Therefore, she is able to free the digital tools at her disposal without concerning herself about their conspicuousness. This is the technological know-how Alice references earlier in her concern of not-knowing how to create effects in-order-to transmute her images into symbols with *gravitas*.

Within the world of equipment, tools become interconnected into a series of in-order-tos (Heidegger, 1962). For Heidegger, it would be the hammer in-order-to drive a nail into a piece of wood, in-order-to build a roof, in-order-to stay dry from stormy weather, in-order-to… In the case of Evelyn's own familiarity with her world, the hammer succumbs to the tools of our digital age: the scanner in-order-to digitize an image, in-order-to make manifest an effect, in-order-to convey deeper levels of meaning, in-order-to… This reveals a way of being-in-the-world in such a way that Evelyn's being becomes the involvement in her digital media project.

Sartre (2001) claims this is the existential structure of who we are and who we are always becoming: a project towards-which we choose to become involved. Through our involvement in the *everydayness* of the *ready-to-hand,* Heidegger (1962) argues a world discloses and opens itself to us as a *for-the-sake-of-which*. This disclosing of a world brings-forth significance and understanding. In order to give ontological meaning to our being-in-a-world, we need to let the world disclose itself to us in such-and-such a way that the being of our concern becomes us; and our project becomes the for-the-sake-of-which our being-in-the-world becomes the essential issue. In essence, this is the foundational analysis for attempting to understand why and for what purposes we exist-

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in-a-world at all. While these essential questions are well beyond the scope of this inquiry, this ontology becomes an essential issue when we begin to navigate from the experience of composing digital stories towards composing digital media projects, for-the-sake-of-which to promote peace and justice, which, then, becomes an essential issue for our being-in-the-world.

Up until this point, peace and justice has been relegated to the background of this inquiry because what has been at issue for my participants has been getting their technique "right." On one occasion in lab around the midpoint of the semester, students were working on the digital media project two, which involves amplifying an essential theme from the stories told in class students feel is important to them. Helen beckons me to come over to where she and Sarah are sitting. "Can I show you my DMP 2 to see if I got it right?" Helen asks.

"What do you mean by right?" I ask in return.

"Well, I guess like if it is an 'A' project," she responds.

"Does it feel right?" I ask.

Helen shrugs her shoulders while scrunching her nose in puzzlement. "I'm not sure. I like it, but I want to get a good grade on it so will you watch it?" she says after a few seconds of squinting silently.

"Okay, I will watch," I reply.

What Helen is revealing in her concern about her digital media project is not a concern for peace or justice. This is a concern for getting a good grade in order to maintain a strong grade point average. At this midpoint juncture of this class, this is a common conversation I have had with many students throughout the history of this class.

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The students' main concern in producing the first digital media project was getting the

technique "right." Now, their concern is doing it the "right" way for the grade. Their

concern is being a "good" student. Developing a story to illuminate peace and justice has

not yet been a primary concern for Helen and the other students in this class. In what

ways, then, does their concern for being students transform into an authentic concern in

caring-for-others, which is an ontological essence of peace and justness (Levinas, 1987)?

Disclosing Digital Worlds: The Significance of the *For-the-Sake-of-Which* in Telling Digital Stories for Peace and Justice

> At dusk and having sold the last fish in her basket, the young fisher maiden was setting up to leave when ten young men hurriedly returned to recite from heart the Sutra of the Compassionate Kuan Yin. Each one of the ten young men recited beautifully word for word The Compassionate Kuan Yin. "Oh gentlemen, I am so humbled and honored that each one of you can recite The Sutra of the Compassionate Kuan Yin so eloquently," the young woman said. "But I am only one woman and I cannot marry all ten of you. I will return tomorrow with more fish, and if any of you who can tell me what is the meaning of The Sutra of the Compassionate Kuan Yin, him I will surely marry." And with those words, the young fisher maiden left into the twilight as effervescently as she arrived.

In order to begin comporting significance, understanding, and/or "discover"

entities and ways of interpreting digital stories in-order-to project peace and justice, the

underlying background of the world of digital storytelling for peace and justice needs

phenomenological disclosing. It was during their development of the third digital media

project that participants' dialogue shifted from asking questions about rightness and

wrongness to questions and ponderings about what peace and justice means to each

participant individually. The following existential and essential themes began to emerge

from within their projects and from out of their conversations in their workshop groups:

synesthesia and multimodality, peace as a way of going to or coming from, and *care,*

caring and becoming agentive caregivers. These themes develop a sense of the ultimate

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for-the-sake-of-which. It is one where not only being a student is the existential issue for

them, but their being an agentive "storyteller" for peace and justice has a possibility of

becoming the project for-the-sake-of their lived-story.

Synesthetic Gifting: (Re)Mixing Media For-the-Sake-of Giving and Taking, Sending and Receiving Digital Messages

Throughout the course of this class, lab, and consequent conversations with the

participants in this study, the experience of multimodality not only became an issue in

their composing with images, sound, and text, but in the ways they spoke or wrote about

their understandings of digital storytelling for peace and justice. Diana writes the

following response to a question I pose about the ways she thought about sound in her

digital media projects:

> For the most part the only sound in my DMP was my voice. However, I thought
> that sound was integral to the flow of the DMP. I paid close attention to the way
> that the sound was recorded. I did not want it to be too loud or too soft. I believe
> that it added to the feel and tone of the DMP.

In her dealings with her recorded voice, she thinks about it in terms of "flow[8],"

something that is "paid attention to;" something having the potential of being "too loud or

too soft" and the ability to add "to the feel and tone of the DMP." These predicates

indicate that Diana interprets and makes meaning with sound in digital projects

synesthetically: bodily, visually, and aurally. Something having flow entails movement

that can be felt or seen like flowing water. This embodied project constructs coherence to

Diana's digital media project in what she says is her message "... uses(ing) teaching

stories to inspire people to change things in their world." The flow of her voice is also

something that needs paying attention to. This understanding develops further in her use

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[8] *Flow* and *Attention* are prominent in the rubric (see Appendix A), which are criteria for meeting
expectations for receiving a "good" grade.

of sight metaphors as essential elements in-order for us to pay attention to her message. In addition, "to pay" entails a giving of something of value to receive something else of equal value, a valued exchange. In Diana's response she is giving attention, which is something of value to her, in-order to gain insight into the context of her voice in terms of its performance. She is elucidating the relationship with her audience, as well as disclosing the place of her story.

Her explanation of her voice having the potentiality of being "too loud or too soft" is essentially aural, but this also brings forth a place of performance. A sound can only be too loud or too soft when it is placed in a context of a sound traveling from one place to another via certain media. Sound does not exist experientially in vacuous space. It can only be experienced with these tonal values of loudness and softness in the context of someone being-here-in-a-world. This entails an embodied place[9] for hearing Diana's voice and her message to inspire people to change. Diana's final interpretation of her understanding of the ways she worked with sound deals with her belief in sound as having qualities that can be felt while also disclosing tonal elements. To-feel, as in to-touch, brings forth a world in which we may be able to navigate, understand, and develop a significant relationship with the for-the-sake in which we become the "world existingly" (Heidegger, 1962, p. 416). This is an embodied interpretation of our-being-in-a-world, and it is fundamental to the ways in which the world discloses itself to us.

Diana's digital media project was unique in that she mixed still photos with video. One early scene, Diana has a still image of water with blue swirls. The digital media project then jump cuts to a video of Diana's baptism. A minister pushes Diana

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[9] Ihde (1990) asserts that our relationship with the technology mediating our experience of the world is an embodied relation ergo this relationship requires a contextual place (time and space) in which a body can experience loudness or softness.

underwater in a clear basin of water that goes up to their shoulders. She gasps for air as the minister brings her back up and helps her head resurface: Diana is reborn. The sound of the water splashing and her gasping echoes in this baptismal chamber. The sound resounds in this place. It has a different tonal quality than if this even had occurred outside or in a large chamber. In a sense we feel, the wetness of dripping water sliding off of Diana's white dress when we hear the tonal qualities of water in this video scene. The sounds of water lead into Diana's voice announcing her rebirth and her "new direction" for helping the homeless. We see her voice synesthetically in this montage of video and still images.

We cannot have a bearing or any understanding if we do not have a way to sense, or feel, our-way-in-a-world. These ways of sensing our ways-in-a-world are essentially synesthetic, like tone. We may experience tone visually or aurally. In my interpretation of Diana's sense of voice, it is in addition to a felt sense precisely because she uses it conjunctively with explaining how her voice has a way of feeling.

Sensuousness and the Synesthetic Worlding of Digital Media

Diana continues to (re)mix sensuous metaphors while describing her experience composing her digital story. In our digital conversation on the ways she used text-on-screen to convey meaning she states:

> I used the text primarily as an amplifier. If there was something I felt that needed to be clear then I used text to show that. I also used the text to help give a deeper meaning to the image.

Diana uses "text" as a tool in-order to amplify or "enlarge or expand a narrative" (OED), which is typically used in relationship with making sound more audible. The enlarging, in her case, is that of expanding meaning upon an image. The image speaks, but it needs

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text in-order for it to be heard by an audience. Text and image work in tandem synesthetically to convey deeper meanings to her story. Diana explains that text has the ability to give and confer deeper meaning upon an image. The act of giving brings forth the interaction of gift giving. Gift giving involves caring for someone or something. For Diana, this may imply her caring for the image to which she wants to give meaning, but its deepness injects a concern for others and their abilities to understand her theme of inspiring change.

"Deeper" implies a spatial connotation, which is an embodied metaphor (Lakoff & Johnson, 2003) we use to give weight, loftiness, or *gravitas* to entities and/or ideas (all embodied experiences of being-in-a-world entailing the bodily experience of gravity). The sensuousness of our bodily experiences in the world (re)mixes the world in-order to give significant understanding to the experience of the multimodality of digital media projects. Maura uses elongated fonts in order to spell out "R-E-A-C-H-I-N-G," "P-E-A-C-E," and "J-U-S-T-I-C-E" to the sound of waves crashing underneath elongated notes from an organ. The text appears to be reaching out to the audience trying to pull us into the frame. There is a felt tactile sense to using text in this way, much like a body reaching out to hold someone's hand. Christy uses video of a student she worked with signing her name in sign language while the text translates "Hi, my name is Vicki." The next image is of Christy and one her younger students smiling on a school bus. Gesture, place, image, sound, and language (speech, sign, and textual) cohere into the synesthetic understanding of Christy and Maura's underlying senses of peace. Furthermore, the act of giving something to and/or towards other beings becomes (re)mixed synesthetically as a means to send digital messages. For my participants, digitally sending messages and the

messages themselves (re)mix in-order-to disclose the synesthetic background of these digital worlds. Multimodality is experienced *synesthetically. Synesthesia is the ontological essence of multimodality.*

During lab students would workshop and show their in-process digital media projects in small groups arranged according to similar themes. On this occasion, Alice, in response to seeing Evelyn's final digital media project says, "I like your voice—it's not like your voice was like changing within each cut, you know?"

Evelyn smiles and laughingly replies, "It was hard; I had to re-record it." Alice's enjoyment of Evelyn's voice dealt with the relationship between Evelyn's recorded-voice rhapsodizing coherently with the images in her digital media project. Evelyn's voice was not changing despite the cutting transitions from image to image. Voice gives coherence and allows images to "flow," an expression used by participants in our group conversation when they reviewed each other's digital media projects:

Helen: I like the flow. It had really good flow—

Evelyn: Yeah it did have really good flow—

Flowing with its felt sense indicates the multimodal underpinnings in communicating digitally mediated messages. However, it takes a kind of knowing to be able to cope with re-recording one's voice over and over again as Evelyn describes. While the sense of multimodal flow and coherence helps give a better understanding of digital storytelling, Alice's valuing and liking of Evelyn's voice discloses the possibility of developing a mutual understanding and collegial relationship between digital author and audience. Evelyn's voice is valuable. It brings forth significance to help bring meaning to Evelyn's telling in-order-to reimagine our sense of play in "competitive" sports. Although this

exchange took place in a face-to-face conversation between these two students, this conversation easily could have taken place within a digital place like YouTube since the digital architecture allows for these conversations through threaded comment strings.

This type of exchange about the multimodality of voice-image interactions also discloses a broader significance in terms of understanding digital citizenship in our involvement with each other's digital media projects. While many people may abuse the ease in which we may have conversations with digital authors, the more the background of these digital places begins to be brought-forth into the clearing of these nascent worlds, the more our sense of digital citizenship and empathy for others in these digital worlds becomes a project of our concern and involvement:

> Digital citizenship can be described as the norms of appropriate, responsible behavior with regard to technology use…As members of a digital society it is our responsibility to provide all users the opportunity to work, interact, and use technology without interference, destruction, or obstruction by the actions of inappropriate users. Good digital citizens work to help create a society of users who help others learn how to use technology appropriately. Everyone should work together to identify the needs of technology users and provide opportunities to make them more efficient…All users of technology must act, as well as teach others in appropriate ways. These should be the duties of all digital citizenship. (Ribble, 2011, location 347-348).

Ribble and the other members of the International Society for Technology in Education (ISTE) outline nine elements that make up the concept of digital citizenship: *digital access, digital commerce, digital communication, digital literacy, digital etiquette, digital law, digital rights and responsibilities, digital health and wellness,* and *digital security (self-protection).* Upon reflection, we employ, although tacitly, many of these elements (digital access, digital communication, digital literacy, and digital law, and digital rights and responsibilities) in the Good Stories class. These may, however, open up our

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understanding disseminating digital messages of peace, which up until now has been in the background of my participants' experiences with digital media.

Worlding Digital Media Projects For-the-Sake-of Sending Peace

Peace entails a state of tranquil relationship between individuals, communities, regions, and/or nations (OED). The participants in this study began to reveal a transformational sense of peace in relation to their experience working with traditional stories, as well as remembering past experiences with story.

"I'm not sure where to begin," Sarah laments one day in our lab. "My theme is listening to your inner voice like the young prince does in that one story [*Water of Life*]," Sarah continues.

"Was there anything like that from your past experience?" I ask.

"Well I did work for an organization that worked with kids with special needs. I kind felt like I was helping them find their voice," Sarah recalls.

"Kind of like the dwarf in the story," I point out.

"Yeah," Sarah nods.

Through conversations about story and recounting past experiences, the participants began articulating how they could connect the universal themes from the stories in the class and stories from their own past to local contexts where they could begin to make meaning with the overall theme of this class—peace and justice. The students' themes of peace did not emerge from the beginning. For the better part of the semester, students mostly concerned themselves with becoming familiar with the technology. Now that the embodied relation with their technology began to withdraw to the background of their world, the participants began to transform their concern for being

students to concerns for understanding what peace and justice might entail. My conversation with Sarah about the young prince and inner voice did not take place until two weeks after we worked on creating purposeful effects with her images. This conversation marked a transformation towards my participants' concerns for telling digital media projects for-the-sake-of disseminating peace and justice.

Peace entails an essence of transformation. Instead of describing "peace" as a state of something, the participants' understandings of peace entailed a mode of being involved in the process of relating-to something much like a transitive verb: actions involving sending, giving, and receiving messages as well as actions revealing places with specific times and senses of place like "being-here" or "being-there."

One way participants worlded a sense of peace was to give it a sense of embodiment. The embodied sense of peace began to come through in their talk around flow. To flow is the intransitive state of movement; a moving body occupies a place in which it moves easily through space. Bodies of water, like rivers, flow by taking the path of least resistance. Water moves around rock easing its way towards a more calm state in ponds, lakes, or oceans. Likewise, our body flows in the world in which we are familiar. Towards the end of the semester, students walk into class with ease and unreflectively sit down at their "regular" desks and open up their MacBooks or laptops. They begin writing their journal assignments, "drawing" images, and or storyboarding. They flow within this place—the classroom. Diana describes peace as "if everything flowed and there was a 'naturalness' to the 'story' it tried to tell." Peace, in Diana's sense has movement in which it coheres to the naturalness of a particular story being told. Peace is both an embodied action of movement, as well as a part of a "telling," which implies embodied

speech. Diana's understanding of peace resonates with her understanding of digital media projects—they are both understood synesthetically and embodied in experience and familiarity with a world. What are the projected horizons of orienting peace within my participants' felt understanding of their world?

During the course of producing three digital media projects, participants began to develop a familiar sense of peace in terms of placing peace within the context of their lived-stories springing from memories of action. In the beginning of the course Sarah struggled with finding or naming peace. During one class, she asks for help on where to go with developing an idea of peace. I ask her if she could describe an experience of peace from her life. At first, she exclaims, "I don't know." She was trying to articulate the ineffability that the abstract concept of peace brings when we become concerned with its conspicuousness. However, after some time she asks, "So can I talk about how in Chicago like so there's not too much funding for people who—with special needs and how like it's not right and that could be?"

I reply, "Yes, you have just found your so-what—your project for peace."

Sarah had to emplot peace into the familiarity of her lived-world, which was her experience working with Yachad, a Jewish organization specializing in working with children who have special needs. Once she retentionally rediscovered the place of peace from her own lived-story, peace became familiar to her own-being-in-the-world. Carr (1986) likens this to how we are capable of re-thematizing our lived-stories upon rentional reflection on our past experiences. Only by becoming familiar with and developing our sense of familiarity with entities, equipment, sentient beings, and other-human-beings-in-the-world, can we understand the significance of what they and we

mean within the world (Heidegger, 2009). Peace must have a sense of worldhood, a background involving time and place, in-order for Sarah to understand peace in such way that she can distill its essences into a digital story. In her final project, images of smiling youth along with a smiling Sarah cutting to exterior shots of the group homes the youth lived in correlated to Sarah's words: "Not only did I establish relationships with each Yachad member; I established friendships that will last a lifetime." Sarah is articulating her understanding of her world and through it she able to transform her lived memory of these experiences, connect them to the themes she connected to in the stories told in class, and project these understandings in her digital media project. Sarah is finding *peace* through her connections with the traditional stories of class and her own lived-story.

While Sarah cannot specifically articulate essences of peace, she is able to understand peace's significance to her world because she does have familiarity with it from her own lived experiences. This is brought-forth in detail in the next chapter concerning the pedagogical implications for this understanding of peace. In terms of Sarah's worlding of peace, one essence, or one possible multistability of *peace* brought-forth from this description is this: Peace needs a world in which it is becomes a specific time and space—a here— (Casey, 2009) for it to be sensed and understood. *Peace entails a sense of place.*

This is a beginning towards a phenomenology of peace in terms of projecting peace through digitally mediated narratives. In all the participants' digital media projects, there were digital videos, still photos, and drawings depicting places—locales of interest for each participant. *Peace entails place.* In all the digital media projects, there were

photos, drawings, and videos of my participants with others in close proximity either

hugging, smiling or both. *Peace entails loving relations with others.* For my participants,

the relationships were close networks of friends, family, students, and members of their

community. In all the digital media projects, participants recalled specific events in time.

Sarah and Helen mention time as "when I was in high school." The when gives time a

context, thus entangling time with place and giving a sense of what Casey (2009) would

call *hereness.* Peace also entails as a sense of narrative—the performance of story.

Finding Peace in Lived-Story

Helen also struggled with finding the place of peace for her digital media project.

She struggled with her story about the need for teachers, students, and parents to

communicate for the betterment of educating young people. She had a sense of what she

wanted to say, but she had problems articulating it in specific contexts. The following

conversation took place during the workshop:

Thor: How are we doing, Helen?

Helen: I'm not sure cuz I don't know. I know I want go into education and helping
children—so right now a lot obstacles are hard to be—(inaudible)
Thor: Do you want to talk about that?

Helen: I don't know—cuz like there's something we're talking about in
philosophy class so that's coming to mind right now—but—I don't really know—
the second story I did was about birds and communication and sending on the
message to help future generations—

The difficulty Helen has in articulating the place of peace for her project appears

to be because she tries to make being a teacher the for-sake-of projecting her message.

Her digital media project, for her then, becomes a for-the-sake-of finding her relation to

peace. However, she has not yet experienced the familiarity of being-a-teacher-in-the-

world. However, she was able to, in the end, project possible ways in which she may

communicate being-a-teacher based on her experiences tutoring children at a private

Jewish elementary school. Like Sarah, Helen needed to find the place of peace as she did

in her lived-story. Yet, Helen further develops her understanding of peace as a process of

doing—an action. Helen describes her sense of peace in this dialogue as sending a

message for-the-sake of "help[ing] future generations." *Peace,* then, *is a projected action*.

This sense is built upon as the first essence of projecting peace through digital media

projects in the following: *Peace entails a sense of place in which the project of peace*

becomes enacted.

　　　Helen eloquently and poetically describes and shows the essences of *peace* when

she writes, in response to my question on how she sense peace in the world:

> Peace is when everything is right in the world. when [sic]it is a beautiful day outside, and it seems that things are going right. the [sic] suns [sic] is out the birds are flying. People getting along etc. [sic]

I include the way in which she used textual features like font, color, and size because all

of these synesthetically develop my understanding of Helen's familiarity with peace.

Within this multimodal, synesthetic dialogue, Helen worlds her interpretation of peace in

which it has *place (time and space)*—"when it is a beautiful day outside*; a projected*

doing—"people getting along etc…;" *a visual sense*—"sun is out…birds flying;" and a

felt sense—of "things going right." The font choice is also of particular interest because it

appears to project her own way of identifying in a world in which peace exists. Her

choice of pink may suggest a way in which she understands her being-the-world as

essentially feminine, since pink is typically associated with the essence of being-feminine

in our culture.

Helen further elaborates in a follow-up correspondence her sense of peace, and

digital media projects as tools we use toward-which we send messages, in-order-to send

information, and in-order-to teach and learn, and in-order-to bestow knowledge already

obtained:

> The message i [sic] was referring to was informing educators and parents about
> communication and the change of education for the betterment. Teachers teach
> students about helping and fixing problems and they send what they learn along
> and educate other people in the future, also referring to the "message." In other
> words the message refers to knowledge obtained. This knowledge is "sent"
> through talking, writing, showing etc. all the different modes of communication.
> Digital media helps the sending process because it reaches a wider array of
> audiences. The more people that [sic] are educated, active in a cause to promote
> peace and justice and communicate well, the more society as a whole would
> benefit and grow from. the [sic] talking and showing help to send the "message"
> along spreading to other people and the writing shows an active role that commits
> to bettering education and society.

For Helen, *peace* not only entails the previous essences of *peace,* but she also reveals

peace as a projected place of possible worlds. In her digital media project, Helen mixes

images of birds and teachers in classrooms with children. "When parents are involved in

what goes on in their child's classroom and work with the teacher it promotes growth and

learning." Helen narrates as an acoustic guitar plays to the color drawing of parent,

mother, and child sitting at a teacher's desk with the traditional red apple encoding the

desk as the teacher's. After this, Helen includes another picture of herself assuming a role

of teacher with Sarah assuming the role of "student" sitting in a desk. These are imagined

futures in which Helen is telling. For Helen, the imagined future of teacher, parents, and

children communicating openly and freely becomes the realization of peace.

Moreover, it is clear in Helen's understanding that digital media projects have the

potential to make these peaceful horizons possible. Digital media projects are proximally

ready-to-hand to use in-order-to send peaceful messages. For Helen to have this proximal

understanding of the equipmentality of digital media, she must have a familiarity and a sense of how digital media open up possibilities for nurturing our worldly places. She uses this sense of *peace* when she writes, "The more people…are educated, active [sic] in a cause to promote peace and justice…the more society as a whole would benefit and grow from [it]." In order for something to benefit and grow, it must be nurtured by something. *Peace*, as Helen understands it, also becomes a being in-order-to nurture. *Peace reciprocates nurturing with our world; peace needs nurturing in-order-to be a possibility for our world while, at the same time, peace nurtures our world.* Digital media projects bring-forth this reciprocal relationship through its own affordances and mode of being proximally ready-to-hand for us to use to generate and promote these possibilities.

Peace, then, according to the ways in which my participants worlded their familiarity with peace in their lived experience, requires a world in which there is a visceral sense of time, place, and sensuousness that is synesthetically understood within the background of the world. All the participants open up the world of time, place, and relationship. Diana plays the video of her baptism as place; she narrates the time as a when, and tells of her future relations in working with the homeless. Karina shows stills of two Indian young woman playing music in a park while she narrates the commonalities between these two young ladies embarking on a lifetime of friendship, which is an imagined possibility. Sarah rotates outside images of the Yachad's home with her friends while she imagines possible ways she can continue supporting this cause that is very important to her. *Peace* by being-in the world opens up the reciprocity of nurturance between our understanding of peace and our sense of world. These familiar senses and understandings of *peace* are needed for us to be able to send digitally

mediated projections for-the-sake of helping, inspiring, and/or telling others. With these understandings of telling digital stores for-the-sake of projecting peace, what, then is the participants' understandings of justice? In what ways do they world a sense of justice in their becoming familiar with producing digital stories?

Worlding Digital Media Projects For-the-Sake-of Sensing Justice

Because *peace* entails complex understandings embedded in familiarity with the world, *justice* as a digital media project merged many times with the participants' senses and understandings of peace. However, in some cases participants revealed some unique understandings of *justice* in relation to a purpose for telling digital stories. For most participants *justice* was a felt sense happening in the presence of the intentional horizon (Carr, 1986) and as an event occurring in place. If peace has a sense of place to its essence, *justice* is a happening that occurs within an understood place at a particular time. *Justice* comports an orientation towards time.

Helen elaborates on these senses of justice in relation to her experience producing her digital media project. In our Google+ conversation, she writes, "I think justice can be sensed when something happens that is rightfully deserved." The "when something happens" is crucial to Helen's sense of *justice.* It is a when, a happening. This entails a temporal sense in which something just occurs at a specific time and place—place being implied with Helen's understanding of *peace. Justice* occurs in time; therefore, *justice* is not timeless. Justice must happen within a world at a particular time. In addition, for Helen, it is a happening "rightfully deserved." This implies a happening to someone or something. *Justice,* like *peace,* is experienced and familiarly sensed as a transitive verb rather than an abstract idea. It is a happening-to that occurs for-the-sake of making our-

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being-in-the-world feel "right." In order for *justice* to be experienced, then, something must become conspicuousness within our familiarity with the world. This is brought forth in the felt sense of wrongness.

Justice as it is experienced existentially rights this conspicuousness and allows whatever senses involved in the happening to seep evanescently back into the background of our familiarity with the world. "Some days I wake up and think about who I am, what I am, and how I got here…" Maura narrates in her digital media project. "I realize that I am my culture," she continues as she begins to move from the backstory of her lived-past of where she came from to her imagined future in righting the wrongs that have been going on back in her identified homeland of Sierra Leone. Still photos of children holding automatic weapons and other photographs of children with amputated limbs foreground Maura's sense of the injustice she wants to help make right. Her images give her a for-the-sake of bringing justice to her homeland. There is a specific place to Maura's imagined future of righting the wrongs of ongoing civil wars and child soldiers. These images are meant to shock the audiences from their familiar worlds of the everyday since these are issues that occur in the background noise of our television sets as the nightly news may or may not tell of these events going on in Other parts of the world. Maura's digital media project is the telling of *injustice.* It is meant to be conspicuous because injustice needs noticing, naming, and telling in order for us to take action. Justice, then, only is possible when the injustices have been "called out" and named. Specifically because this digital media project is on YouTube, Maura's digital media project seeks out a potential global audience. This is the apex of interactivity in the action points inherent

in digital narratives described by Miller's (2008) application and modeling of digital storytelling.

Karina illuminates the temporal and felt understanding of *justice.* In the course of my conversations with her, she writes the following:

> When I sense justice, I can best explain it as a feeling similar to the particular level. I get a bodily reaction (jitters, "butterflies in stomach") when someone or something is brought to justice. In contrast to peace, I feel justice at a particular moment just because after that singular moment I know there will be peace afterward.

Like Helen and Maura, Karina mentions a happening "at a particular moment." She even contrasts this sense with peace, which for her is "is kind of an omnipresent sense I get over a long period of time because in state of peace, I know that I can thrive without worrying about the well-being of myself and others." *Peace,* for Karina, entails the essences illuminated by her classmates of having *placeness,* and projected by her as a possible world. Contrastingly, Karina assigns specific temporality to her sense of *justice* by describing it as occurring in a particular moment within a world. *Justice* is also felt, more so as a bodily feeling rather than seen as in the case of the participants' sense of *peace:* "I get…jitters, butterflies in the stomach." Karina also builds on Helen's sense of *justice* as experience transitively. Karina describes *justice* in terms of bringing someone or something to *justice. Justice* also occurs in a particular place. In order for something to be brought, it must have a somewhere in which to be brought to—a whither and a whence. *Justice, therefore, is a happening where someone is brought from one place (injustice) to another place (justice). Justice is a particular transference of where(s) within a particular world seen as a possible world for peace.*

In terms of projecting these worlded essences of *peace* and *justice* through digital media, the participants brought forth themes of embodied senses of coming-from and going-to places. This spatial sense of movement, according to Heidegger (1962), is an existential sense of spatiality since it requires an embodied "I" experiencing itself as a center that interprets place as here, there, near, and/or far. Cartesian geometric space has none of these understandings of space because theory has deworlded our felt sense of place with coordinates that describe the four dimensions of space/time, but not the felt sense of place (Casey, 2009). It is through the existential felt place of digitally projecting peace and justice where these possible worlds allow us to come from a place and go to another place—existential traveling for-the-sake of reaching and relating a sense of care.

Alchemical Reaching and Digital Relating: Coming-from and Going-to For-the-Sake-of Disclosing Care-in-the-World

While reading through the participants' written journals, reflections, in-class conversations, Google documents, and email exchanges, two major themes sublimated into understandings around reaching-to-or-for and relaying or relating for-the sake-of disclosing care. Participants expressed these metaphorical "reachings" and "relatings" as embodied senses relating to travel: coming-from and going-to for-the-sake of gifting care to the world. The participants envision the world as far reaching and vast, which is, in essence, a global sense of the world as possible "heres" and "theres" (Casey, 2009) for projecting peace and justice. This sense of far- reachingness appears to be understood by the participants' growing familiarity with digital media as tools proximally ready-to-hand that can be freed (Heidegger, 1962) in-order-to project sound, image, text, and voice. These digital projects enact their understanding of *peace* and *justice* as a coming-from one sensed world and going-to myriad worlds and places around the Earth.

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Maura begins her digital story by repeating with different textual fonts the word "*reaching*" three times. To reach is marked by telos. I have a goal in mind when I reach for something. This also entails a place. I am in a place, but need to reach to another place in order to obtain the such and such for which I am reaching. Karina's digital media project starts at a place of injustice, the tension between Muslims and Hindus, and over the course of her story of the two women who become friends through sharing stories and songs, they go to a place of peace where the two friends overcome the objections of their parents' hatred for the other family's religion. "I came to a place where I realized that in this world we must cooperate with one another," writes Christy in her final reflection on her digital story. What is this sense of coming to a place?

In Vincent's final digital media project, a video shows how Vincent's smart phone app works with its map features and hypertext. The screen on the phone zooms from North America over to Asia. It zooms in on Thailand and then moves down to Indonesia, a callout bubble with text gives the place a name—Jakarta. This is the place. Another message links news articles to an earthquake—a happening. Hyperlinks send the user to the International Red Cross website where the phone user can submit a donation for disaster relief in this area. "I have come to see that the encouragement pursuit of passions of others, in their passions, can create a movement," Vincent writes. Vincent foregrounded this digital media project by talking about the word courage and relating it to the coot bird in the *Dawn of the World* story. Courage forms the word en-courage-ment, a bestowing of courage to others. Vincent's digital media project moves us from our place in the world, North America, and *moves* us to Indonesia. Vincent en-courages us to come to this place of despair and gives us the opportunity to help. We have come to

a place where we have the opportunity to reach out to others in need of assistance. Vincent transports us from a place of passivity and inactive media consumerism, to a place of active "prosumerism" of peace and justice, through his digital media project and his showing of his digital app.

Digital *Rubedo:* Bringing-forth Significance and Understanding For-the-Sake-of Caring-for-Others

An essential understanding of the digital media project as it relates to this inquiry is articulated, or brought-forth, through the alchemical metaphor *rubedo*: a digital media project which comports caring-for-others as one's involvement with the world. The participants were able to articulate or emplace meaning on their understandings towards digital media projects by seeing their relationship to others. More specifically, the participants were acutely aware of the capacity for digital media projects to reach global audiences. All the participants uploaded their digital media projects onto YouTube, which can disseminate their digital media projects (if they chose to make their digital media project public) to other networked publics. For example, after watching Karina's publically published digital media project, I notice the icon of a hand with a thumb pointing down for "I dislike this" and a hand with the thumb pointing up for "I like this." I click on the "I like this" icon. A hyperlink pops up with options to share this video with my friends on Facebook, my followers on Twitter, and my circles of friends, acquaintances, and followers on my Google+. Karina's digital media project has the potential energy to become "viral" in a matter of minutes if someone clicks "I like this" at the right time.

In response to questions on where their intended audience is, Helen writes "Anyone with access to the web." Similarly, Karina writes in response to the same

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question of where her audience is, "I would have to say everywhere because everyone could benefit from acceptance." The hypermediated sense of digital media allows the place of the projected narrative to be stretched towards global horizons. This developing sense of their understanding of digital media projects as media to articulate their own meaning of peace and justice to the world was, for them, literally the world. This felt sense of involvement with a seemingly unlimited range of audience members began to shift their ultimate concern of their being for-the-sake-of-being students, towards a concern or involvement with their world for-the-sake-of caring for others, or for-the-sake-of-being global citizens.

Evelyn brought forth her own relationship with her Quidditch community that enabled her to begin to articulate and make meaning with her sense of peace and justice in terms reimagining our sense of sports and play during her digital media project:

Thor: What was your—why did you choose to do that?

Evelyn: Cuz like—a lot of the—a lot of people in the Quidditch community like are really trying to get what Quidditch is. "Yes, we're hard, we're a challenging sport and everything," but I feel like one of the biggest aspects about it is that you have to remember like where it came from. And like we're running around with brooms between our legs—so I feel like showing like two sides—that's what makes the best of Quidditch because you have the sport but have the whimsy, so doing it with a really fast transition showed that you can have the two…

Evelyn's use of the inclusive pronoun "we" resonates with Carr's (1986) phenomenology of lived experience as lived-story, where the "I" narrators have the capacity to re-imagine themselves within a community in which their own lived story may become re-thematized and projected as a communal first-person plural narrator, "we." In order to articulate this lived story in terms of this communal "we," Evelyn must already have a familiarity with the worldhood of the Quidditch community. This allows her to articulate

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her understanding in such a way that she is able to give meaning to the two significant sides of her sport—competiveness and whimsy. Her experienced relationship with others within this community allows her to reveal her understanding of the sport in such a way that she reveals essences of care. In her digital media project, Evelyn shows a video of a college soccer game where one woman tugs violently on the ponytail of an opposing player. A jump cut goes from this video to a picture of a young boy dressed as Harry Potter grinning from ear to ear as he holds a broom and a "snitch" (The name of the ball in Quidditch). Evelyn depicts the uncaring that can happen when we get overcome by competitiveness, and then juxtaposes this un-care with the young boy who has discovered the sport from his favorite children's book, realized during his visit to the Quidditch grounds at Boston University, the place where the boy watched the Quidditch tournament.

Care discloses the essence of caring-for-others, i.e., Evelyn's care for her Quidditch community. This reveals a newer understanding of digital media projects—in-order-to project and articulate one's own understanding of peace and justice through digital media, one must have already developed their own understanding of the involvement and familiarity with their community (or world) in-order-to articulate a project of caring-for-others. If this is so, in what ways are students able to articulate their understanding of peace and justice if their sense of these possible communities (of which they hope to articulate their own familiar understanding of peace and justness) is the entirety of the planet? This brings forth the daunting task of digital media projects. It can be felt and sensed as an impossible task.

If indeed our understanding of the world "has in itself the existential structure

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which we call '*projection*'" (Heidegger, 1962, p. 185), in what ways can we project all the possible understandings in all the possible ways towards all the possible audiences in all the possible places? If we turn to *The Story of Psyche and Eros,* a story told during the course of this class, we can realize the possibilities of articulating these "impossible tasks" by turning to our-being-with-others. In the story Psyche is asked by Aphrodite to accomplish an "impossible" task to separate and to sort an enormous pile of mixed grains. Eros asks the ants nearby to assist Psyche in this task. When Aphrodite finds that Psyche has completed the task, Aphrodite then asks Psyche to get a lock of golden wool from each of the golden sheep near the river. The river god assists Psyche by telling her to wait until the sheep went to sleep in the shade of trees when it was high noon. After this, Aphrodite asks Psyche to get a cup of water from the River Styx, which a roaring waterfall descends into the abyss of the underworld. An eagle flies down and assists Psyche in obtaining the cup of water. All of these tasks contain a sense of altruism that is needed in order for Psyche to complete these tasks.

Our-being-with-others is a fundamental mode of our-being-in-the world. Heidegger calls this being-with "solicitude." It is through the participants' solicitude, or caring-for-and-with-others, that the projected possibilities of their projects become understood and articulated. Psyche is able to accomplish Aphrodite's "impossible" task because she "solicits" or remains open to the possibilities of receiving and/or giving help from/to others. Christy elucidates this concept in her description of cooperation:

> The concept that stuck the most with me is the one about cooperation. This made me think more in-depth about what it was I really wanted to do with my life. I came to a place where I realized that in this world we must cooperate with one another. We need to look out for one another in order to keep this world full-circle. It was then I knew that helping the needy is exactly how I could contribute to the world in a positive light here and now while I am here.

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In this description, Christy moves from a first-person singular "I" understanding, towards a first-person plural understanding of cooperation, as a "look[ing] out for one another in order to keep this world full-circle." In order to reciprocate cooperation, we need "to look." To look involves concern and care by the felt sense of seeing. This seeing comports and discloses entities (sentient or non-sentient) in our world as our project of care. In our reciprocating "to look" in terms of a first-person plural felt sense—a "we" look—we begin to understand our relationship with each other in ways that may open possibilities for interpreting our understanding of our-being-with-others-in-a-world.

According to Christy's felt sense of how she see the possibilities of digital media projects, Christy's interpretive understanding of cooperation reveals the metaphor of sight: "We need to look…" and "…contribute to the world in a positive light." Seeing and lighting discloses the project of our care that emerges in the foreground of our world in the visual senses of seeing, noticing, shining light upon, illuminating, etc… All of these expressions are embodied metaphors (Lakoff & Johnson, 2003) used to describe ways we seek to understand our world. In the felt understanding of the participants' synesthetic experiences with producing digital media projects, the multimodal sense of disclosing care tends to privilege sight as the primary mode in which projects of our concern become revealed to us. By the same token, it is the primary mode in which we choose to reveal these understandings to the world as such. *Image tethers the other sensual modes underlying the synesthetically experienced digital media projects in-order-to reveal our concern as a way of being for-the-sake-of caring-for-others*.

In one of our digital conversations, Karina develops the sense of image as a tether to project relations of caring-for-others. Karina recalls a time when she first sensed

injustice during a childhood vacation to the Dominican Republic. In her retelling, Karina

not only develops a sensuous understanding of her world, she is able to reveal and

articulate the striking moment of her realization of poverty:

> Our group was buggy-ing through a forest and then we hit a small village/town
> type place. Dirt roads, mediocre shops, run down housing. It was the type of thing
> you only saw in pictures, movies, textbooks. Poverty—right there in front of me. I
> felt terrible, I paid to dune buggy in their roads, practically flaunting that I'm
> staying in a nice resort only 10 miles away. I felt terrible, and I even knew that I
> could never empathize with them—no matter how hard I tried, I would never be
> able to know what it feels like to live like that. As I started to feel less and less
> excited, I saw a beacon of hope. I'll never forget the image of the small town kids
> running barefoot alongside the buggies, laughing and playing around.

Karina's remembrance elucidates how images—"dirt roads, mediocre shops, run down

housing"—reveal her empathy: "I felt terrible, I paid to dune buggy in their roads,

practically flaunting that I'm staying in a nice resort only 10 miles away." Karina also

foregrounds the importance of image and seeing as a way of revealing her nascent

realization that her-being-in-the-world involves being-with-and-caring-for-others when

she writes: "I'll never forget the image of the small town kids running barefoot alongside

the buggies, laughing and playing around." Katrina articulates the meaning of care and

empathy as one possible mode of care from her interpretive experience (re)telling of this

lived-story.

It is here in Karina's narrative where the realization of our understanding of care

foregrounds needed insight in order for us to create, produce, and disseminate digital

media projects. This foregrounded insight is what Heidegger (1962) calls *meaning:*

> The *concept of meaning* embraces the formal existential framework of what
> necessarily belongs to that which an understanding interpretation articulates.
> *Meaning is the "upon-which" of a projection in terms of which something
> becomes intelligible as something; it gets its structure from a fore-having, a fore-
> sight, and a fore-conception.* (p. 193)

In order to be able to articulate meaning, one must have an understanding of the project in terms of having familiarity with being-in-the world and an attunement with caring-for-others as the primary involvement for the digital media project. Furthermore, in order to instill these understandings, we need to realize the structure of meaning (*fore-having, fore-sight,* and *fore-conception*) as the foreground of a digital media project. If we do not have this foreground, the project unveils itself as an impossible task because it has become ineffable.

This existential understanding of the process in developing our own structures of meaning is of particular pedagogical importance because students need to have experiences in articulating meaning and significance of events from their lives, similar to how primary grade teachers use the Language Experience Approach to facilitate student writing. The teachers give all the students a shared experience, i.e. a field trip, a read aloud, an assembly, etc..., and then have the students work together in an interactive writing model or shared writing model where the entire class actively recounts their shared experiences. This scaffolds students' abilities to articulate, understand, and make meaning from their shared experiences. In this inquiry, the realization of meaning allows the digital media project to reciprocate transmutation. This is a transformation of one's own concern for-the-sake-of-their being towards another for-the-sake-of-one's own being. In the case of this inquiry, the participants' original concern for their own being was for-the-sake-of being a student. However, along the many comings-from and goings-to they experienced in this class, they developed a trajectory where the concern for their own being is in the process of becoming a for-the-sake-of being an agentive caregiver to the world—a global citizen.

Transmuting Peace and Justice: Realizing Digital Media Projects For-the-Sake-of Being a Caregiver-in-the-World

The next morning the young woman returned with another basket brimming with gold fish. Three young men stood waiting for her at her famous corner of the market. Each young man explained the deep meanings and the importance of the Sutra Compassionate Kuan Yin so well that the young woman exclaimed, "Oh, I am so pleased and honored that you three have developed a well thought understanding of The Sutra of the Compassionate Kuan Yin. But I am one woman and can surely not marry all three of you. I will return in three days' time, and anyone of you three who has realized and can embody the meaning of The Sutra of the Compassionate Kuan Yin, him I will surely marry." After she had sold her last fish, the young fisher maiden left and did not return for three days.

On the third day, the young fisher maiden returned to the market. One young man, Mero from the House of Me, stood eagerly waiting for her. The young woman smiled and knew right away at seeing the young Mero that he had indeed realized and embodied the deepest meanings of The Sutra of the Compassionate Kuan Yin. "Oh Mero, I am so honored and pleased that you have realized The Sutra of the Compassionate Kuan Yin. I will surely marry you. This evening, go to my house along the river around the corner where the large rocks and willows meet, and we will have our wedding." The young fisher maiden left her basket of golden fish and quietly left the village.

On the last day of lab the participants projected possible future-selves in their journal reflections (Appendix D). In order to re-imagine their future selves, world, and projects, the participants *realized* their potential for comporting their own agency in developing, extending, and curating their sense of care-in-the-world. These re-imaginings entail an involvement and concern with their understandings of story and their underlying sense of caring-for-others as possible digital media projects. Karina's reflection eloquently imagines these possible ways of developing, extending, and curating caring-in-the-world by projecting teaching stories:

When I look into the future, I see the stories I heard and read in class playing a role because to me, it is a new way of teaching. Especially for younger generations, characters from these notable stories should be used as an example instead of superficial characters that are part of mainstream storytelling. Stories we worked with in class provide for teaching lessons and self-discovery because they are open to interpretation—a person who is listening to these stories can feel

resonance and can connect to characters at any point in time. It all depends on feeling and attention which is different from when we experience a mainstream story that either has an obvious message or tells the audience how to feel at a certain point in time. In this case, ambiguity of the stories in class seems to be more beneficial because it allows room for introspection and thought—nothing is obvious and sometimes the challenge of thinking is healthy for the mind and soul.

Karina's "new way of teaching" underlies her understanding of the world as an "embedded-embodied" (Wheeler, 2005) relationship with the world and others. The teaching story, for Karina, entails reimagining the "notable stories" she heard in class and their possible transmutations into digital media projects, which comport and disclose possible ways of teaching and learning differently than "mainstream story." Karina re-imagines the teaching story as having ambiguity: "…because they are open to interpretation—a person who is listening to these stories can feel resonance and can connect to characters at any point in time." This understanding of teaching stories and their realizations as digital media projects having ambiguity counters others' pre-conceptions of teaching story as a means for didacticism and moral instruction. For example, the Grimm brothers projected their stories for-the-sake of instilling their own sense of morality onto others as was their intention in *The Water of Life:*

> But the dwarf put the same spell upon him as he put on his elder brother, and he, too, was at last obliged to take up his abode in the heart of the mountains. Thus it is with proud silly people, who think themselves above everyone else, and are too proud to ask or take advice. (Grimm Brothers, n.d.)

This is a hegemonic purpose of a teaching story. Karina dispels this understanding because she acknowledges that her audience has agency in which they may allow teaching stories to be open to their own interpretation. This openness to interpretation bestows a sense of agency on not only the storyteller, but the audience of digital media projects as well. This existential understanding of interpretation as comporting the

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essential structures of meaning (Heidegger, 1962) discloses possible ways the

participants are able to project their sense of developing, extending, and curating caring-

in-the-world.

Digital Alchemy and *Fore-Having*: The Development of Caring-in-the-World

In order to interpret meaning upon the ready-to-hand of our world, we need,

according to Heidegger (1962) to have *fore-having*:

> The ready-to-hand is always understood in terms of a totality of involvements.
> This totality need not be grasped explicitly by a thematic interpretation. Even if it
> has undergone such an interpretation, it recedes into an understanding which does
> not stand out from the background. And that is the very mode in which it is the
> essential foundation for everyday circumspective interpretation. In every case this
> interpretation is grounded in *something we have in advance*—in a *fore-having*. (p.
> 191)

Blattner (2006) explains *fore-having* as "the understanding of the background *context* in

terms of which interpretation takes place…, [a] web of interlocking equipmental roles

that define the workshop [or world] and make a piece of equipment what it is" (p. 95).

According to Carr (1986), we experience *fore-having* as a narrative structure which

envelops our everyday circumspection. We thematize our experience through the

temporal horizons of retention, intention, and protention. This allows us to emplot

ourselves in the narrative of our lived world, which is felt and experienced as the

referential totality of our world (Heidegger, 1962). Our ability to use the equipment

allows us access to the rhapsodized web of the world being disclosed to us as ready-to-

hand. In the case of the participants of this study, in what ways did their abilities to do

digital media projects reveal this essential structure of *fore-having*? In what ways does

this *fore-having* transmute and develop their sense of caring-in-the-world?

One way participants brought forth *fore-having* was in how they described having such and such. For example, in Diana's final exam (Appendix E), in terms of the digital media project, she writes, "I have learned that you can develop an idea into something that can help promote peace and justice." Diana's digital media project begins with her transformation through religious conversion by correlating her experience with "the fluidity of water changing from one state to another." She narrates this transformation through showing the various states of water: ice, gas, and liquid. This applies to her "transformation of character" she tells as images of her and her friends move in the back of a drawn image of a heart with the text of "Assertive" and "Confident" on the screen. Her digital media project ends with images of the people at a homeless shelter where she volunteers. "Meet Mark," is displayed in bold text underneath the image of a man sitting next to a bottle of water. She imagines the possibility of opening up shelters. While she tells, "For those who don't know where they are going in life," a caption box pops on the screen with "A new hope!" written in it. She imagines a better future. In a written reflection, she writes, "A lot of times, we have ideas on how something that is wrong could be better."

To-have entails ownership prior to coming-to a place. *To-have* involves learning ideas. Diana already understands the process of teaching and learning as an essential feature of her-being-in-the-world. Furthermore, ideas come into being as entities which are proximally ready-to-hand towards which they can "help promote peace and justice. Diana's interpretation of having learned ideas or having ideas demonstrates that this *fore-having* is an essential part of her familiarity with her-being-in-the-world. Thus, Diana has

ability to mold, shape, and develop ideas in-order-to promote peace and articulate "how something that is wrong could be better."

Evelyn expands this notion of *fore-having* as the ability to navigate and use entities ready-to-hand, in this case digital media tools: "I have made quite a few videos before so I had a lot of the technical background already." There are two instances of *fore-having* in Evelyn's description. The first is a *fore-having* in order to make, i.e. "I have made quite a few videos already." In this instance having something involves prior making. Making videos already demonstrates Evelyn's prior ability to do digital media projects for the sake of this class. The second instance of *fore-having* in Evelyn's description involves having technical background. Evelyn's expertise with digital media tools reveals that she is explicitly aware of a "technical background" to her-being-in-the-world." These two insights into *fore-having* have enormous pedagogical praxis for developing students' sense of *fore-having* in order for them to develop their own abilities to navigate and use these ubiquitous digital tools in order to demonstrate their own understandings of the world.

Vincent brings forth an additional understanding of how *fore-having* is essential to developing our sense of caring-for-others. In his reflection on the most resonate image in his digital media project, Vincent writes:

> The image that most resounded with this ideal of supporting each other and consequentially developing a sense of self- belief was an image I had of a group of students helping each other climb a wall. This depicts the journey I made and I strived to highlight this moment as a lesson for people seeking to find courage in their lives.

Again he comports the understanding that ideas are something in which we have prior interpretive meaning. His image of students helping each other over the wall develops

Vincent's interpretation in which he interprets his picture as showing support. Interestingly, Vincent uses "resounded" to describe the deeper meaning of image. A hand drawn image of a coot bird gathering up the courage to dive deep into the unknown begins Vincent's digital media and reverberates throughout his telling of courageous people like Rosa Parks and Muhammad Ali. This correlates to his already having an understanding that images allow deeper meanings to have resonance and, therefore, be able to re-sound. This understanding is Vincent's *fore-having* in relation to how he understands the context of digital media projects in which he can "develop a sense of self-belief" in order to interpret his lived-story as a journey he has "made and strived" for in order to "highlight…a lesson for people to find courage in their lives." This is the underlying interpretation of how we develop caring-in-the-world, a caring that is always towards a caring-for-others.

Digital Alchemy and *Fore-Sight*: The Extension of Caring-in-the-World

After we have accessed our abilities to navigate and use entities that are proximally ready-to-hand, our *for-having* allows us to appropriate and interpret an entity as being a such and such. This, for Heidegger (1962), is *fore-sight*:

> When something is understood but is still veiled, it becomes unveiled by an act of appropriation, and is always done under the guidance of a point of view, which fixes that with regard to which what is understood is to be interpreted. In every case interpretation is grounded in *something we see in advance—in a fore-sight.* (p. 191)

Essentially, then, *fore-sight* brings into view something we can use in-order-to do something. This bringing into view is an act of interpretation because our point of view always involves an interpretation of place, time, relations, and body. At this point, the participants revealed their *fore-sight* in their description of digital media project in terms

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of using the tools of digital media in-order-to show something relating to their understanding of care.

In her final exam, Sarah describes the fluidity of *fore-having* that, in turn, allows *fore-sight* to bring stories and digital media projects into a particular point of view as entities she can appropriate in-order-to extend care-into-the-world:

> I have learned a great new insight in teaching, learning, and listening from stories in this class. I have realized that stories help people learn, and move forward in life. I plan on using stories to help me learn and teach the people around me. The main theme that I have connected with in this class, was listening to one's inner voice. At first, this theme only connected with me on a universal level; however, throughout the class it began to connect with me more on the local, personal, and particular levels. It grew into something much more than just a story told in class. I have realized that listening to one's inner voice does not only bring peace, justice, success, and happiness to the story characters but also to the world and myself. I plan on sharing my insight with my friends, and family. I will start the thread/ chain of people discovering their inner voice. By teaching people to listen to their inner voice, it allows for people to achieve happiness. I believe there is no greater gift than that.

Sarah interprets *fore-having* as learning in which brings "new insight in teaching, learning, and listening from stories in this class" into view. Again, sight is the essential metaphor used to predicate knowledge and/or understanding. In the next sentence Sarah again moves from her *fore-having* as something to be realized in which stories—in terms of their readiness-to-hand—may be used as to tools to "help people learn, and move forward in life." Sarah has a sense of *fore-sight* allowing her to make possible her lived-story as a project for extending out to others: "I plan on sharing my insight with friends, and [sic] family. I will start a chain/thread of people discovering their inner voice." She is able to *fore-see* the possibilities of teaching others as a means of extending caring-for-others toward to the world.

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Evelyn's reflection on the most memorable part of her final digital media project

entails the essence of *fore-sight* as bestowing meaning:

> The most memorable part of my DMP 3 was the image below[10]. I took this picture
> and was there when it happened. The joy that was on this boy's face when he
> caught the snitch made me well up inside and made me see someone playing
> because they had passion.

Evelyn is able to see "the joy that was on this boy's face" as having "passion," a

necessary *fore-sight* of Evelyn's interpretation of the picture of a boy catching a snitch.

Passion is brought into Evelyn's view in the act of taking a picture. She interprets the act

of taking the picture as the moment of *fore-sight,* but it is actually during her experience

producing her digital media project that she *realizes* the sense of needing passion in play.

This gives her the *fore-sight* she needs to bring forth this sense of caring-for-others (as

demonstrated by her explanation of "well[ing] up inside") as *fore-seeing* care-in-the-

world.

Digital Alchemy and *Fore-Conception*: The Curation of Caring-in-the-World

The final existential structure of interpretation brought forth in the participants'

lived experience of producing digital media projects in-order-to curate a sense of caring-

in-the-world is *fore-conception*. Heidegger (1962) explains the structure of *fore-

conception:*

> Anything understood which is held in our fore-having and towards which we set
> our sights 'foresightedly', becomes conceptualized through the interpretation. In
> such an interpretation, the way in which the entity we are interpreting is to be
> conceived can be drawn from the entity itself, or the interpretation can force the
> entity into concepts to which it is opposed in its manner of Being. In either case,
> the interpretation has already decided for a definite way of conceiving it, either
> with finality or with reservations; it is grounded in *something we grasp in
> advance*—in a *fore-conception.* (p. 191)

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[10] The image Evelyn is referring is a photo of a young boy from the Boston Quidditch tournament dressed
as Harry Potter holding a snitch (a Quidditch ball).

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Blattner (2006) explains this as an interpretation that "has decided in a definite way of conceiving its object. To interpret this *as a hammer* is to deploy a concept, presumably, the concept of a hammer" (p. 96). It also should be pointed out that this *fore-conception* does not depend on its interpretation being "right" or 'wrong" because for the individual interpreting the entity has already been pre-conceptualized prior. One's reflecting *ad hoc* on a concept may develop reflective dissonance which may result in a newer more well-defined conceptual interpretation. However, this is done after we have taken a concept or entity into being a such and such already.

In the course of this inquiry, participants were able to disclose their *fore-conceptions* of their lived experience in which they utilized interpreted metaphors relating to transforming, changing, and/or shaping digital media in-order-to affect and to feel such and such. In Evelyn's previous discussion of why she developed her digital media project on Quidditch and its younger sibling, "Kidditch," as re-imagining sports and play, she illustrates her *fore-conceptions* of sport and play:

> …a lot of people in the Quidditch community like are really trying to get what Quidditch is. "Yes, we're hard, we're a challenging sport and everything," but I feel like one of the biggest aspects about it is that you have to remember like where it came from and like we're running around with brooms between our legs—so I feel like showing like two sides—that's what makes the best of Quidditch because you have the sport but have the whimsy.

Evelyn's *fore-conception* of Quidditch stems from her understanding of where it came from—the fantasy of *Harry Potter*. Quidditch has to be seen or interpreted as whimsical precisely because it originates from a fictional narrative embedded in the genre of high fantasy. She has a *fore-conception* of high fantasy as comporting whimsy because she knows beforehand that fantasy entails pretend worlds in which wizards fly on broomsticks for the sake of sport. She also has the *fore-conception* of sport as having

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earnest seriousness in that she conceives of the need for her sport to be "challenging" in order for their community to be taken seriously. Because she has these interpretive *fore-conceptions* about Quidditch and Kidditch, she is able to curate her sport in such a way that comports her caring for her sport as a caring-for-others.

Curation entails care. The verb curate originates from the Anglo-Norman noun *curatour*, meaning "one who has the care or charge of a person or thing" (OED). The participants over the course of this class and inquiry were able to develop their sense of curating as an essence of their digital media projects. Vincent is able to develop this sense of *fore-conception* as an essence of projecting and curating peace and justice through digital media projects. In the final reflective journal (Appendix D), he writes a letter explaining his digital media project to his future daughter:

> Dear Future Daughter,
> I hope that future peace and justice is important to you. In this class I've really focused on the theme of giving. It's so important for people to give and to have the heart for others. Using my digital media project, you can see the great importance that there is in giving and I hope that it will inspire you to get involved in helping someone else's life. I know that my project can affect a lot of lives. I hope to live out my story and affect people along the way. Your life can't be complete without affecting positively someone else. Hopefully this will make life a lot better one day, and your lifetime is more peaceful than my lifetime. I hope that you are concerned with peace and justice too. Just always remember that you are always important no matter how small you feel. I know that you can make a difference no matter what.

Vincent's *fore-conception* of giving allows him to interpret having "the heart for others." This curates his future sense of how it will be a requisite for giving hope in this projected future. For Vincent, the act of curating the gift of hope through the digital media projects has the potential to "make life a lot better one day." Vincent has transmuted the sense of his own being in which his concern is for-the-sake-of-being a student into a projected

sense of his being for-the-sake-of being a caregiver to the world—*the ultimate for-the-*

sake-of being able to curate care-for-others by essentially being-for-others.

Digital Worlding: Gazing Towards Pedagogical Horizons

That evening, Mero asked everyone he saw if they knew of the young fisher maiden's house along the river, but none of the villagers could think of such a house. However, Mero persevered and found a quaint little cottage just around the big bend where the large rock and willows meet. An old couple was tending to their garden in the front of the cottage, when Mero arrived. "Oh, you must be Mero. We are honored that you will marry our daughter. She is waiting for you in the house. Please go in," The old man said.

Mero walked into the cottage and went into the room he thought his beautiful bride would be in. However, when he went inside the room, there was no one in there. Only the cool breeze of the night air was lofting its way through the open window in the back. Mero looked out the window and saw footprints leading down through the willow reeds to the river. He went back outside and followed the footprints down to the river's edge. When he got there, he looked down and saw the two jewel-laden sandals the fisher maiden had left. Mero gazed out along the river and realized that the young woman had been the embodiment of the Bodhisattva Kuan Yin all along. He smiled and finally realized the wonderful gift he had been given. He looked down and the sandals were no longer there, but he felt their presence in his heart. He turned around to where the cottage should have been, but it was no longer there nor the old couple. Mero, having realized the teachings of Kuan Yin, returned back to the village where he became a teacher of *The Sutra of the Compassionate Kuan Yin.* To this day, this region of China is renowned not only for their excellent horsemanship and archery skills, but this region is also known as the land of compassion and kind-heartedness.

Throughout the course of this chapter, I have highlighted important

understandings of what it means *to world digital media projects* in which important

pedagogical insights may be disclosed for-the-sake-of understanding our being educators

and caregivers. The ontological revealing of familiarity as the primordial means in which

we understand the worldhood of our world, and the means in which we world our

experience of being-in-the-world, leads us toward developing pedagogical tact in the

projected horizons of digital worlds. These worlds will be more conspicuous for some

than others, and there is the need to translate the essences of my participants' lived experiences into pedagogical "so whats."

In addition to elucidating the pedagogical significance that enable us to become capable of curating peace and justice on our world, we need to re-locate these essential themes and multistable worlds in terms of developing our sense of becoming, as educators, caregivers ourselves. The project of the next chapter reveals the ways in which caregiving is an essence that should underlie all educators' own concerns for-the-sake-of being a teacher; in addition, caregiving will give direction towards which we, as educators, can apprentice our students in the tact of caregiving in digital worlds. This brings full-circle the hermeneutics of this inquiry back to how I may relate these understandings for-the-sake-of curating my own caring-for-others. In order to arrive full-circle, I now orient this inquiry towards van Manen's (1991, 1997) sense of pedagogical tact and thoughtfulness.

CHAPTER FIVE: THE PEDAGOGY OF DIGITALLY PROJECTING PEACE

AND JUSTICE: APPRENTICING DIGITAL ALCHEMISTS

In this chapter, I engage in another level of phenomenological reflection in putting together my own understandings of my participants' experiences producing digital media projects for the purposes of peace and justice, with the whole of my understanding of pedagogy. What does it mean to be an educator, and what *is* the practice of pedagogy within these digital worlds? Van Manen (1991) writes of this pedagogical reflection: "… pedagogy first calls upon us to act and afterwards it calls upon us to reflect upon our actions" (p. 27). In order to bring forward the significant pedagogical implications from the rendering of my phenomenon brought forth in the last chapter, I look to van Manen's attributes for understanding educational phenomena by reflecting on *pedagogical understanding, pedagogical tact, pedagogical situations,* and *pedagogical relationships*. I step back to gather together what the participants were able to disclose about their experiences with digital media in relation to these pedagogical strands in order to illuminate my *rubedo,* a lived-story that comports my own sense of peace, justice, and caring-for-others, the pedagogical implications of this inquiry.

I sit in the room with my students. It is the new semester for the Good Stories class, and we are beginning to build toward our final digital media projects—our *rubedo* narratives, the digital media projects where we insert our individuated self into a narrative that projects *caring-for-others.* Most of the students are quietly typing, writing, or storyboarding their digital media projects. The clicks of the keyboard reverberate across the room to where I sit in a chair behind a shortened wood desk in front of the classroom. I have my computer opened to photos of street murals I have taken in order to attempt my

own digital *rubedo* narrative—a digital media project where I reflect on my concern for being a teacher. A photo of an 80's style "boombox" is painted in bright greens and yellows contrasted against the bright red brick of an abandoned building in downtown Baltimore. A man is painted next to the boombox playing a saxophone, and green and yellow quarter and half notes dance there way over the black, boarded over windows. The notes smoothly turn into words: "My Voice Travels 768 Miles per Hour" arcing around to a painted sunset and streetlights in the distance. I think to myself, "The speed of sound." I ponder those painted words. "I'm stuck, I don't know where to go," exclaims Cindy waking me from my reverie. She beckons me with her right hand. I get up, smile, and walk over to her to help her out the best I can. This is my *rubedo,* my way of being-in-the-world as caring-for-others.

Pedagogical Understandings of Digital Familiarity

Van Manen (1991) begins the task of developing an understanding of pedagogy and the crucial importance teachers play in the lives of present-day children:

> Unlike the ages when one knew, by being born in a particular social niche, what one was expected to become, whom one could count on, what one could do, present-day children must live with uncertainty. They must make active choices in their lives for fear of not becoming anything or anyone. The modern child must actively realize that he or she is born into a condition of possibilities. He or she *is* the body of possibilities. To become a person, to grow up and to become educated, is to transform one's contingency into commitment, responsibility—one must choose a life. (p. 3)

This was written more than twenty years ago, and van Manen's focus was the teaching of children specifically. But this statement develops keen pedagogical insights and understandings relative not only to children, but to the young people in this study, as well for addressing the possibilities of becoming and choosing "a life" in the context of our

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digital cultures. These possibilities require certain skills and understanding of the affordances of digital media in order to project one's self into the world.

Becoming and Finding Self in an Uncertain World

The pedagogical understandings, for me as an educator whose goal is to teach the full spectrum of learners (children to adults), point towards the importance of giving students opportunities to project their sense of "becoming" persons who are committed to choosing their own destiny. Today's young people are beings-in-a-world full of uncertainty. This comes through in the participants' anxieties about finding or choosing their paths. Sarah aptly describes her own uncertainty in her reflection about one of the young people she works with in her digital media project:

> It can be very intimidating coming to an event because it is very overwhelming and there are tons of new people. At the first few events this Yachad [member] never spoke, and only stood in the corner. High schooler's [sic] attempted to have conversations with him; however, he never said a word.

For Sarah's friend this uncertainty manifests itself in the silence of not saying a word in the face of meeting new people. This uncertain silence has particular import in developing my pedagogical understandings, because as a teacher, I often face a classroom of silence whenever I introduce a new topic or bring in a digital media assignment. I understand this silence more clearly now as uncertainty in the face of *unfamiliarity*.

As educators, then, we might need attunement to silence as uncertainty as we understand what our students are experiencing. Uncertainty brings the opportunity to open oneself to one's projected possibilities to (re)imagine possible futures. Uncertainty is essential to learning new things. Thus, uncertainty might be considered a pedagogical practice built into and accepted by the teachers and students in a class. In what ways can

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we design uncertainty in the classroom, yet ameliorate the anxiety felt when we become

uncertain about what to do or what we are able to do?

Heidegger (1962, 2009) locates the essential understanding of how we are able to

make meaning and articulates what is particularly significant to our-being-in-the-world,

through the existential mode of being-with as "the one" [das Man]. Becoming an

"authentic" self uniquely responding to one's concern for one's being in a particular

place, in a particular time, is the desired end. In reflecting on the meaning of the

authentic self, I am reminded of the picture book *The Three Questions [Based on a story*

by Leo Tolstoy] by Jon J. Muth (2002). In the story a young boy Nikolai seeks to find the

answers to three questions: *What is the best time to do things? Who is the most important*

one? What is the right thing to do? After meeting a series of animals, he visits the wise

turtle and asks him the same questions he asked the other animals. At that same time, a

wind storm strikes and they hear cries for help in the bamboo forest. In the forest, they

find a mother panda and her cub trapped under some trees. Nikolai unhesitatingly rescues

the young cub and the mother panda bear. Afterwards, the wise turtle answers Nikolai's

three questions: "*…there is only one important time, and that time is now. The most*

important one is the one you are with. And the most important thing to do is to do good

for the one you are with" (p. 26). These "answers" reflect the participants' understanding

of peace and justice.

For Diana, the most important time was the now in which she helps the homeless

in being a "light bearer" for those who need to "find direction." In Helen's story the most

important ones were her imagined students and parents. Karina's important doing was to

devote time and sing songs with her new friend in the park, despite parents' objections.

These answers help articulate the ultimate for-the-sake-of one's being. It is an orientation towards becoming a master of being attuned to when is the "right" time, who is the right "one," and what is the "right" thing to do.

Craftsmanship and Apprenticeship: Becoming a Digital Alchemist

Masters are always better at doing something than anybody else. You get to being a master at something not by knowing a secret practice, but by developing enough skill and know-how, taking risks, learning by your mistakes, and discovering what works and does not work. Gradually you get better at doing what and whichever to the point of mastery. Learning skills through taking risks and learning by your mistakes is essentially done in play (Huizinga, 2006). By and through our sense of play-in-the-world, we are able to develop skills and know-how, take risks, discover what works and doesn't work, in order to develop enough familiarity with whatever it is we are doing to develop a trajectory towards mastery. Masters become skilled at mastering a spectrum of situations of knowing when, who, and for-whom one is able to articulate "the referential context of significance" (Heidegger, 1962, p. 167). The pedagogical significance of this understanding is sublime. In realizing the for-the-sake-of becoming a master at whatever craft one is called to discloses important pedagogical relationships, because mastery through play is always done with others.

"I don't know," Sarah responds to my question about how her theme of "listening to one's inner voice" correlates to any possible locations.

"I'm not sure what to do," Helen laments. "I want to connect the *Horse of Power* and the one who rides the horse to teaching, but I'm not sure…"

"What's your firebird—your passion?" I ask Evelyn in response to her statement, "I don't know what to do." What is this pedagogy of not-knowing and uncertainty? As I sit talking with Evelyn, I remember my ninth graders in writing workshop worrying over not knowing, and their constant anxiety in the quizzical questions: "Is this right?" This is the ubiquitous question of students concerned for the sake of being students. "What do you like to do outside of class?" I ask. It seems I always ask a question in response to a student's question.

"I'm really involved with the school's Quidditch team," Evelyn responds.

"I really love watching the Lakers," my ninth grader says to me four years ago.

"Write about that then," I say echoing my same response to the ninth grader. In both instances, I am there with my students. A teacher *being-there* is the pedagogy of not knowing, the pedagogy of guidance from out of the anxiety of not knowing.

In the case of this inquiry the teaching and learning that the craft of digital media projects is essentially one of apprenticeship. Collins, Brown, and Holum (1991) highlight four key aspects of traditional apprenticeship which they translate into a cognitive apprenticeship: modeling, scaffolding, fading, and coaching. This is how the researchers ascribe "the process of carrying out a task to be learned [as being made] visible" (p. 4). Moreover, in order to translate the traditional apprenticeship to a model of instructional design for classrooms, Collins et al. assert teachers need to identify the processes of the task and make them visible, situate abstract concepts into authentic contexts, and vary the diversity of situations in order for students to develop their skills in the face of a variety of contexts. In our lab, we guide students by assisting them with technique and thoughtfulness which brings about their becoming familiar with the equipment in order to

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project their stories for peace and justice. It is through the apprenticeship of watching, learning, shaping, and then crafting digital media projects that students begin to transform their concern of being a student towards an attunement to being an agentive knower. Moreover, it is an attunement towards safeness in the apprentice-type relationship. Safety and play develop a sense of familiarity with the world in such a way that they have the potential of knowing when, what, where, and for whom to disseminate their digital media projects, leading us to the tact of teaching digital media projects.

The Pedagogical Tact of Teaching in Digitally Mediated Worlds

Van Manen (1991) suggests the following qualities are essential to the tact of teaching and good pedagogy:

> A sense of vocation, love and caring for children, a deep sense of responsibility, moral intuitiveness, self-critical openness, thoughtful maturity, tactful sensitivity towards the child's subjectivity, an interpretive intelligence, a pedagogical understanding of the child's needs, improvisational resoluteness in dealing with young people, a passion for knowing and learning the mysteries of the world, the moral fibre[sic] to stand up for something, a certain understanding of the world, active hope in the face of prevailing crises, and, not the least, humor and vitality. (p. 9)

In my case as an educator who has the pedagogical care for developing students' abilities to participate "masterfully" as literacy practitioners in multiple domains, including digital media, I try to adhere to these qualities of tactful teaching. Interestingly, I find meaning with these qualities through my own spirit of play. I see the need for playfulness as an essence to my unique project of becoming a tactful teacher-of-others-in-our-world. In play, I take risks and develop new ideas. I am able to project multiple possible outcomes of teaching and learning, especially through the affordances of digital media. I am by no means a "master" of producing digital media projects, but I am able to imagine my becoming more adept and attuned to the myriad situations I may find myself, in the world

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of teaching and learning digital literacy. "May the Force be with you," I always say to my students as they leave the classroom. A smile and a nod always accompanies my joke about "wanting to be a spaceship pirate when I grow up" whenever I introduce myself to my students. I take risks with humor. I try to play at playing a teacher where the classroom is my field of play. I make mistakes in my play. Misspelled words on the whiteboard, inflectional endings "s" or "ed" missed along with the invisible articles "a" or "the" in my writing on the board.

The Tact of Developing Pedagogical Relationships

"Thor, you missed the 'a' before 'dark and stormy night," my ninth graders would always say.

"I'm just testing you," I always retort. I play with my mistakes, which allows me to notice my in-abilities in whichever project I am doing. My spirit of play allows me to develop my fore-sight about making assumptions about my students' abilities with digital media.

In the case of this inquiry, I had the spectrum of technologically "skilled" students: On one side of the spectrum, I had Alice who articulated her anxiety about not-knowing how to do certain effects and her worries about her voice as it amplified through the story. On the other side, I had Evelyn who embodied the sense of play and enjoyment one finds when someone is becoming more and more skilled in a certain practice. Over the course of this inquiry, I learned that I cannot make assumptions on what my students may or may not know. I also cannot make deficit assumptions about students lacking requisite skills needed to perform certain technological tasks. I must assume a role of a "master" digital media projector even if I know I am still on the path of learning the

technological know-how myself. I must assume this role because it is me who answers the students' queries and tries to compassionately comfort them when they are worried over the sound of their own voice playing on the screen.

In my role as a digital literacy educator, an essential part of my role is to disclose and help develop students' *fore-having, fore-sight,* and *fore-conceptions* in order for them to articulate their understandings and produce meaningful digital media projects. As Heidegger (1962) suggests, teaching is more difficult than learning because the teacher must anticipate the places of not-knowing and anxiety for her students. The experience of anxiety, according to Heidegger, constitutes the potentiality-for-being-a-whole "is in every case something still outstanding, which Dasein can be and will be. But to that which is thus outstanding, the 'end' itself belongs. The end of Being-in-the-world is death" (pp. 276-277). Therefore, in order to reach being-a-whole, the anxiety of falling towards the "end" affords our being to take a stand authentically in such a way that our "potentiality-for-Being is attested by the conscience…an authentic potentiality-for-being … *wants to have a conscience*" (p. 277). A master teacher who takes up their potential for being a teacher anticipates the anxiety towards their own project and can open a clearing for which the learning situation may become disclosed to his students. In anticipation of where students will struggle, there is also the anxiety of letting students learn. Alice's digital media project involves images of her father zooming wildly to close-ups of something drawn, but the details are lost in the whizzing movement of the still going right to left. "What was your intention there?" I ask her in our workshop.

"I'm not sure," she shrugs.

"This is what happens when you let the program make the decisions for how you pan and zoom," I reply.

She nods in agreement. "I'm going to change that right now," she says.

I had to let her make the mistake even after all my talk about the problems in keeping the Kens Burns effect (the pan and zoom effect used on photographs made famous by the historical documentarian Ken Burns) in their projects. I anticipated these problems, but I had to let them experience the errors. I let them learn as Heidegger (1962) calls for in teaching. This is the tact of teaching digital media projects. I must be critically attuned to my own *fore-having, fore-sight,* and *fore-conceptions* of digital media and digital literacy in order to articulate intelligible meanings my students are able to understand. As an educator in this process, I have learned to *let learn* while still *being-there* with them. A simple nod or thumbs up may help students feel the sense of being on the "right" track. Other times, a gentle push by returning questions in response to their questions may be needed to open them up to the possibility of articulating what it is they want to project.

This means I need to be explicitly aware of my abilities in what I can or cannot do, and seek to develop my own understanding of digital media in praxis. Moreover, I must also be aware of and allow for the likely possibility that my students know more than me when it comes to the technology involved in producing digital media projects. According to the Pew Internet and American Life Project (2013), 78% of teens own mobile phones (almost half are smart phones); 23% of teens have a tablet computer like an iPad; 95% of teens regularly use the Internet; 93% of teens have a computer or are able to access one at home. Therefore, it is highly likely that many of my students may

come to my classroom having considerable expertise using digital tools to consume

digital media. At the same time, however, I must project confidence in my own abilities

to help solve students' dilemmas when they arise. Dilemmas like audio not formatting

correctly, or images getting "stuck" in continuous loops, seemingly always emerge into

the foreground when composing digital media projects.

The pedagogical relationship, then, is not the "typical" master-apprentice model

between teacher and student. With teaching and learning digital media, the teacher must

be willing to assume the role of the novice and have the student take up the role of the

master craftsperson. For example, Maura is very skilled in remixing music in

Garageband, a digital remixing program common on MacBooks. I have never used this

program but wanted to learn in order to develop my own skills at producing digital

media. I was willing to assume the role of novice producer in order to learn from Maura's

craftsmanship of remixing audio. I was able to assume this role because I maintain an

attunement to my sense of play in my classroom. In play, we can assume myriad roles

and positions of power without the risk of losing one's own "authority," or authenticity,

which is more apt for this context. Play places invite players to experience the *magic*

circle (Huizinga, 2006): "play-grounds, i.e. forbidden spots, isolated, hedged round…

temporary worlds within the ordinary world, dedicated to the performance of an act

apart" (p. 105). These play places invite teacher and students to experiment with creating,

constructing, remixing, and re-visioning new knowledges and new media within the

safety of the *magic circle.* The only consequence of "failure" is that we have to figure out

went wrong and try again. This is in stark contrast to the anxiety ridden experiences in

dealing with being a teacher and a student today.

The Digital Sherpa: Facilitating Tactful Places for Digital Pedagogy

As an educator, I assume the role of guide for helping students develop an authentic self through a digital media project, while acknowledging my students' abilities and understandings in a myriad of contexts. A metaphor I usually associate with my role of being a teacher is one of being-like a *Sherpa*[11]. In this role, I seek to transform the classroom into a place in which we are coming-from certain familiarities and going-to new possibilities in which we teach. In this process we learn the ways of projecting peace and justice to the world by using digital media. This requires a safe-place in which to take risks by both the teacher and students. I step up to the classroom computer to project a digital story about a trip I took with my high school students three summers ago. "I don't like the narration so I'm turning the sound off," I say. I click the "play" icon. My former high school students project on the wall, moving and transitioning from smiles to thoughtful inspections of the tufa formations rising up from the depths of Mono Lake. The pictures move upward and zoom in on the closed eyes of my students standing in a circle underneath the mighty Ponderosa pines. The next image pans to the snow crested summits near a frozen lake. Then the photos zoom toward my students "breathing" it all in. "What your passion?"[sic] the text reads. "When do know you have found it?" The silent projection ends with our "family" photo with the Eastern Sierra Nevada Mountains posing in the background. "It needs sound," Christy proclaims. I nod at her bluntness.

"You forgot to put an 'is'," another student points out.

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[11] *Sherpa* (Sherpa, 2008) are a group of people from the Nepal region of the Himalayan Mountains. They are known for the expertise in mountaineering and climbing. They are often associated with being mentors or guides for treacherous explorations up difficult mountain passes like climbing Mount Everest. In the context of this inquiry, I use *Sherpa* to mean an expert and guide in the context of a particular learning context, in this case digital media production, which is the way Yanchar and South (2011) use the term in their explanation on *practice-oriented instructional design* where teaching and learning involve an apprenticeship/mentorship within a particular practice.

"Yeah, I was just testing you," I smile as I "admit" my mistake. "Well now that we know where I went wrong, let's share in our groups how your partners got it 'right'," I say. The students shift their desks to their familiar groups and begin to work in earnest.

The place of the classroom needs to transform into a place of play where we may play at becoming agentive knowers. I must also, as the guide, be attuned to my own project of being a tactful pedagogue, while at the same time monitoring carefully the ways in which the students are attuned to learning not only the "hows" of using digital media but the "what-fors" of it as well. Such an attunement helps students to develop a critical understanding of the ways they are taking a stand on their own being-in-the-world. In this process they come to understand who they are and what they are capable of, which is my *magnus opus* of being a teacher. This is the alchemy of pedagogy—in this case, the alchemy of digital pedagogy. Students are increasingly participating in the digitally mediated genres of participation of *hanging out, messing around, and geeking out* (Ito et al., 2010). Therefore, in order to take a stance on being a teacher, the teacher must include opening herself to the digitally mediated worlds of her students. This requires the educator to develop her sense of what it is like to teach and learn in digitally mediated places, hence the need for a digital pedagogy.

It is in the particular situation of teaching and learning that the tact of teaching becomes realized, embodied, understood, and articulated. This cannot be a generalizable claim of understanding because each act of teaching occurs in a particular place and time—a flow of time which cannot be stopped; therefore, it is always changing, always becoming. Digital media and their affordances are the technical realizations of the ways in which concrete experiences cannot become ossified into abstract theoretical concepts

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we are unable to apply in praxis (Yanchar & South, 2011). Stories and events are constantly being taken up, remixed, and appropriated for particular purposes and audiences. However, just because digital media and the literacy practices inherent in them are always "new" or becoming new, doesn't mean that these literacy practices are unknowable or un-understandable. This just means that the tact of digital pedagogy needs to be understood in its context or situatedness—*in situ.* Like Alexander's (2011) examples of these "new" forms of storytelling through blogs, tweets, games, Facebook pages, YouTube video, there is a purpose and audience for each digital story in addition to a situated context for learning how to project a digital media project like Alexander's example of @Wotw2's (Twitter username) tweeting of *The War of the Worlds* through the restrictions of 140 characters. In this context, @WotW2 celebrates the anniversary of Orson Wells' infamous broadcast while at the same time constructing a felt-sense of the happening in real-time. Moreover, the affordances of Twitter allows @WotW2's followers to participate by retweeting or posting new "alien attacks" in their areas. The situation of this telling is in the immediacy of the moment and is always being reformatted, revisioned, rewritten, and retold for "new" audiences in "new" situations.

Pedagogy *In Situ:* The Locus of Digital Emplacement for Teaching and Learning Digital Media

In Heidegger's (1962) ontological analysis of the "one," there can be three modes of the phenomenon of being-with the one. One phenomenon of the "one" entails the norms of what you do in the sense that you *are* what you do. If you teach, then you do what one does as a teacher whatever that entails by the cultural norms. For the brave few, sometimes it means perhaps breaking those cultural norms in order to reveal an authentic teaching and learning experience covered over by the "one way" of doing

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things inherent in the normative process. A negative phenomenon inherent in being-with the "one" entails the potentiality of conforming to the expectations of the ones. If one spends time worrying about what others think, despite what they may feel is right or unique to his situation, then he is inauthentically being-in and being-with-the-world. Going further, the "one" can level one's own special uniqueness if one chooses to make the "one" your hero. An ontic representation of this phenomenon in education may be the "one's" (students) tendency to regress toward the mean when the curriculum focuses on the "one" undifferentiated student.

The Situation of Letting Be

"This is how to do it," I say as I click on the Vincent's MacBook showing a picture of him helping his friends over a wall, an important element to Vincent's story. "If you want to crop your picture, start here with the green box. Then use the red box to crop where you want the picture to go. You can create movement up by doing this," I point out.

"Okay, but I want to focus on the hands reaching out," Vincent says.

I want to say, "But the movement might help give sense of motility with your statement about overcoming obstacles (which he narrates at this particular juncture of his digital media project)." But I pause and remember this is not my project. Sometimes I feel so vested in the students' work that I sometimes forget that it is their work. It is their story, and ultimately, it is their responsibility to articulate what is meaningful to them.

Another student in this class focused on the theme of hubris and why it was necessary to have this confidence to go out into the world and compete like an athlete. I would always try to get her to think beyond herself in helping others, but she held to her

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conviction that she was actually inspiring others in such a way that made a peaceful and just world. I did not see her point, but I held back my toughest critiques because she was admittedly new to this media and new to college life in general. Maybe she had to celebrate herself first in order to move past her own hubris embedded in her digital story—a narrative of tacit narcissism. However, I still feel responsible in persisting and encouraging students to develop, refine, and search for more concrete examples of peace and justice from their everyday lives.

On the day Alice reluctantly shows her digital media project, Alice narrates on a theme about following your heart and listening to your inner voice, a common theme in this class similar to Sarah's. "My journey to find myself began at the University of…" Alice narrates to the picture of the rolling water fountain found in the center of the university's mall.

I sit silently recalling to myself, "Here is another student celebrating herself. Why can't students get past themselves? But could I when was her age? Heavens no! It was all about me then." I remind myself of Ito et al.'s (2010) study on young adults' participatory genres in digital media of *hanging out*. The majority of their participants use social media to curate and develop their own close network of friends. This makes sense to me now as I reflect on my own young adulthood. A majority of my time was spent cultivating and curating my close network of friends. A lot of my time was spent driving and meeting friends, rather than calling or texting them, since the technology available to me at that time did not afford such easy access for communicating with my friends. Interestingly, now I easily use the affordances of social media to maintain those networks of friends I spent countless hours meeting or waiting for the "right" time to call. So for

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my participants, I understand why they first take up digital stories for the purpose of talking about themselves. They see these media as a means to curate their own social networks in which they find themselves centered. However, as an educator, I now see that I need to try and move them past curating their sense of themselves.

Then the story turns to her remembrance of her internship and working collegially with other young woman in marketing and public relations. I could hear the inflection of joy which suddenly switched from the fast-paced cadence making up her voice-over up until that point. Alice narrates, "This is a picture of myself [sic] and some of the account executives…while I was interning I realized that this is a community of women that I would love to be a part of someday." She did find herself after all, and in doing so, took a stand on her own being, from being a student towards transforming into becoming a strong female in an area traditionally dominated by men.

After she shows her digital media project, I ask Alice, as I always do when workshopping these final projects, "So what's your so-what?" She pauses to think. I feel her uneasiness of not being able to quite articulate it so I chime in, "I really like the part about where you start talking about your internship. For me, that is where I feel the particular of your theme about listening to your inner voice in order to find yourself." This leads to the conversation from the previous chapter where Alice comes to the realization that she should focus on this part to give her digital media project more of a sense of justice. While not entirely a narrative that comports caring-for-others in totality, Alice's digital media project is a pointing to that point. Perhaps these types of narrative need time to develop. The pedagogical situation, for me, is to *let my students take their own unique stand on whatever being they choose, and for me to be there and help guide*

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their choice in way that they may begin to see ethical possibilities for curating Care in

their world.

Constructing Stances for Digital Places

Despite this danger of one's unique stand on one's being—a stance in which the

ways in which the world unveils and discloses itself to all of us—potentially being

leveled by conforming to the cultural expectations and norms, there is a positive part of

this phenomenon as well. By being-with the "one," we are able to make our

understandings of the world intelligible to others, and vice versa. The ontological essence

of the "one" allows one to be intelligible to others. We speak in language, which belongs

to anyone who is able to share in this language. By the end of the semester, when I ask

students to give attention to their images by cropping , panning, and zooming, I appear

intelligible because for twelve weeks we had developed a normative discourse around

digital media projects. The teacher may be able to apprentice students better in the

referential context of whatever content she may teach. As teachers, we need to

understand that some students may not have acquired the discourse of the "one" who

makes digital media projects, or the "one" who studies quantum physics.

The one "articulates the referential context of significance" (Heidegger, 1962, p.

167). Critics of Heidegger, however, like Habermas (Sluga, Ocker, & Dreyfus, 1992) and

Levinas (1987), in particular, argue being-with the one reduces one's being to the

"ethics" of a culture. A minimal ethics in *Being and Time* can be found in the fact that

Heidegger argues one must authentically take a stand on one's own being, even in direct

contrast of being-with the one. Levinas develops a more thorough ontology of the one

where it becomes the essence of being-with-the-other in the sense that the other makes a

demand on our being and draws us to them when we have a face-to-face encounter with the other. The other's face reminds us that there is a *Thou.*

As in chapter one of this inquiry, I choose to use Levinas' developed ontology of Heidegger's the "one" in order to comport the sense of peace and justice embedded in pedagogical understanding, thoughtfulness, and tact: *I let my students take a stand on their own being; I let them make mistakes while being there with them; I let them find their own way, but I can point to a possible horizon in order to help them articulate and understand possible ways of being and caring for others.* The essence of being-with-others entails our being-with the one in such a way that we realize that we need cultural norms, but, at the same time, must take a critical stance towards them. Language, for instance, allows us to be intelligible to each other—thus developing and coming to a mutual understanding. In the case of this inquiry and my stand of being an educator, this means coming-to disclose a path towards a place of peace and justice. Moreover, since the affordances of digital media avail seemingly "face-to-face" encounters *ad infinitum*, this understanding of the need for our students to be-come intelligible to others is of crucial import for digital literacy educators.

Digital Attunement: Tuning into Students' Concerns

In chapter four, I reveal the ways in which my participants came to make meanings of their digital media projects through the ontology of understanding. Understanding is just one aspect of our being-in and being-with (Heidegger, 1962). The other aspect of our being-in and being-with is one of "disposedness[12]." In being disposed,

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[12] According to Dreyfus (2007) the Maquarrie and Robinson translation of *Being and Time* (1962) mistranslates the German *Befindlichkeit* as "state-of-mind," which connotes the Cartesian subjectivism Heidegger deconstructs. Therefore, Dreyfus uses the term "disposedness" rather than "state-of-mind" to connote the situation of where you find yourself, which is the general situation of being-in.

we find ourselves in a situation with an atmosphere. This atmosphere of the familiar everydayness of the world Heidegger calls "our mood, our Being-attuned" (p. 172). In having a mood, the world becomes revealed in such a way that delivers us to being "there," which belongs to the activity of our being-in-the-world. In the beginning of the semester, I stand in lab listening to students' questions: "How do I do…?" "What does he [my adviser] want us to put?" I am attuned to this nervousness. I need to ease their anxiety for doing the project in the "right" way. Their sense of falling towards the "end" (Heidegger, 1962) of their project needs attention. It also needs *conscience* since this involves my own potentiality-for-being a teacher, which allows for my own potentiality-for-becoming a whole, which is never realized since I am subject to the consequence of time as Heidegger points out, which forces me to take up a concern for my students' dilemmas in their own potentiality-for-being students.

"Take a deep breath," I say, "and relax. You are doing fine, but it might take some time to get there."

In this sense, I too, experience producing digital media as a place in need of getting to. As the teacher, however, I know where it is we are going since I have done this lab five times now. I anticipate the mood and try to counter the mood of anxiety with a mood disposing ease and caring openness.

"What do you want to be when you "grow" up?" I ask each of them whenever I find them "stuck" in a place of not-knowing. I try to open up a clearing for them to begin to see the horizons of possibility for each of their tellings. "Why wouldn't teaching kids how to play Quidditch be peace and justice?" I ask. They smile and I smile. We begin to play with possibilities in which we may open up a clearing for others to see.

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Each *Dasein* is its own activity of opening up a space or clearing (Dreyfus, 2007). Each one of us in our-being-in-the-world opens up a clearing—a clearing that is shared. Heidegger (1988) likens this opening up to one making or coming-to a clearing in the woods. You are the one doing the clearing, but you are also making it a shared public clearing. *Dasein*, then, is the kind of being that is open to a shared world, which is always "there" in coming-to or making a clearing. Therefore, *Dasein's* stand on its own being depends on publicness. The stand that I take in being a tactful and understanding teacher, takes place within this shared public world of ours. I cannot take this stand on being a tactful and understanding teacher in isolation from the world. It must be there in clearing that is public and open to all.

This publicness of the clearing is exponentially daunting when we come-to the clearings of digital places and the ubiquitous nature of networked publics (boyd, 2007). If our attunement is a shared mood, we might be able to project and share our attunement of peace and justice since both comport a felt sense of being-in-a-mood. Helen demonstrates this felt sense in her description of peace as a feeling "when everything is right in the world; when it is a beautiful day outside, and it seems that things are going right." When attuned to the mood of peacefulness, the world reveals and opens up a clearing to allow us to experience the world in such a way as Helen describes. Since this is a clearing that is shared, it can be made available to others publicly through the networked publics of digital media. We have the ability to dispose digital media projects in order to make something clear. This opens up possibilities for people to transact with the project and possibly attune themselves to the peacefulness and justness inherent in the rich variations of moods and atmospheres in our shared world. In what ways can we as

educators act as "tuning forks" to apprentice our students in these types of digital media projects? In what ways can we assess students' abilities to produce these types of digital media projects?

Teaching and Learning Digital Media Projects: Questioning the Idea of "Lab"

The teaching and learning of digital media projects is a reciprocal relationship between who is the one teaching and the one learning. The tact and understanding of teaching and learning may avail themselves in fields of play. Play allows teachers and students to take risks in their teaching and learning; it also allows teaching and learning roles to be reciprocal to the point that in the event of the playing-with, digital media is a shared learning experience. It is the task of the teacher, however, to maintain a safe place by being attuned to her own caring-for-students. Once in the thralls of the playing experience, the game players are enveloped within the magic circle where the players assume new roles woven in narrative, or narratives created by the play itself (Huizinga, 2006). The classroom, if it is oriented towards being a place of storying digital media projects, might be transformed into a play place. What do these play places look like?

After the first day of "lab" during this current semester (the semester after I conducted this inquiry) of the Good Stories class, I was walking back to my car daydreaming about the class and what it might look like for an outsider if they were to walk into the lab: desks turned around, scattered groups of students staring earnestly into their computer monitors, the energy of engagement enacting entropy upon the ordered rows and columns of the teacher-centered class. In my own high school days, our high school's art classroom had this same felt sense of energy, chaos, and creativity. My high school art class was actually an art studio resembling a workshop with canvases, paint,

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paint brushes, and students weaving in and out of easels and chairs. Now my "lab" did not have the same messiness associated with a painting class, but it did have the same feel or familiar sense. I feel now that the term digital media "lab" is an inapt metaphor. I should call it a digital media studio. The renaming it to a studio shifts the orientation from planned structure to one with open freedom to explore. Labs are meant to be neat and orderly with a set script of procedures for expected or unexpected outcomes. Each week in the digital media studio, I never had expectations other than a rough outline of having the students interact with stories, each other, and each other's digital media projects. A studio is a place where we may dwell in creativity or not. The playful mood of a studio is felt when everyone is engaged in creating something meaningful to each person, and this mood is shared in the public place.

This is one way we might approach teaching, learning, and building places for digital media and digital literacy, which is much different than how we approach it currently. If we shift digital media and digital literacy in this direction, in what ways may we assess teaching and learning since assessment is a necessary and emphatic part of our educational system? How should we assess students' digital media work? Is there really a "right" way? Do we look for the form and content and try to distill how well they understood the project? Or do we re-imagine the trajectory of assessment from formative to summative in light of the high demands for "objective" measures to be obtained? In what ways can I assess Alice's digital media project which is just in its infancy of becoming a digital media project capable of comporting and curating care, while at the same time evaluating Karina's adeptness of narrating compassion between two new

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friends in the face of the familiar injustice of family prejudice? How do you quantify care?

Assessing Digital Media Projects

In light of those previous questions, we might utilize a Heideggerian and Deweyian approach to developing skills *in situ,* or in praxis. Through an apprenticeship model of the reciprocal events of teaching and learning, teachers and students are able to develop the skilled adroitness of responding appropriately to the myriad circumstances they may face in our flow through time and place. We, teachers and students, after some time in the field of play and practice, should be able to articulate our understandings and meanings through digital media projects in which we are able to (re)imagine and project multiple possibilities and horizons rather than describing or engaging in rote regurgitation of "facts" about what has already been done before. Yachar and South (2011) argue these same points as new ways to approach instructional design and media education through facilitation of practice and craft. Yachar and South assert a Heideggerian model of practice and apprenticeship as one possibility for aligning the praxis of linking theory and practice in instructional design. This concept echoes Collins et al.'s (1991) cognitive apprenticeship model in that, like Yachar and South, the learning objectives are situated through authentic contexts of practice and performance. The facilitative practice model contrasts other instructional models attempting to overcome the chasm between theory and practice.

Others argue we need to explicitly link the scientific with the technical through traditional experimentation like random control trials or quasi-experimentalism (Clark & Estes, 1998; Slavin, 2002). However, this would lead to the conundrum of attempting to

quantify modes of care or allowing only "one" way of doing digital media. Still others

would like to develop a heuristic for solving problems in instructional design (Perez &

Emery, 1995). But how could we ever account for all the particular situations revealed

through all the particular happenings within the plethora of instructional fields: time,

place, embodiment, and relationships?

Designing learning places that allow for practice and play might be beneficial for

students. Many students, like Alice, need the requisite familiarity with the craft of digital

literacy practices in order to produce meaningful digital media projects. The assessments,

then, are formative and on-going, conducted by skilled digital pedagogues who are able

to comport pedagogical tact and understanding to the students. In addition, we may

utilize students' produced digital media projects and the ways they articulate their

understandings of craft and content as forms of summative assessment, similar to

portfolio-based and project-based learning summative assessments.

Digital Pedagogy: The Alchemy of Care and Relations with Students

One story from the Good Stories class that comes to mind as I write these final

sections is a story Dr. McCaleb (2013) tells in class called *The One without a Story,*

adapted from *Irish Folktales* (Glassie, 1985). In this story Tieg is a master at making

baskets and must go to the land of the fairy folk in search of the rods he needs in order to

keep making baskets. While in the land of fairy folk in search of more rods, Tieg hears

the cry of the Banshee and runs into an old cottage where an old man and woman greet

him. After they eat dinner, the old couple request a story from Tieg, but Tieg replies, "I

have no story. I'm just a basket maker." They ask him to retrieve more water from the

well instead, and Tieg complies. While waiting for the pitcher of water to dry, Tieg gets

taken away in a whirlwind where he finds himself back in the land of fairy folk.

Developing Digital Craftsmanship

What is brought forth in Tieg's mastery of crafting baskets? A craftsman makes

things well. Sennet (2008) writes, "People can learn about themselves through the things

they make, that material culture matters" (p. 8). This material mattering, Sennet continues

reveals the skill of craftsmanship as "cut[ting] a far wider swath than skilled manual

labor; it serves the computer programmer, the doctor, and the artist; parenting improves

when it is practiced as a skilled craft, as does citizenship" (p. 9). I would add the teacher

to the list Sennet considers as professions in need of disclosing as a skilled craft:

> Every good craftsman conducts a dialogue between concrete practices and
> thinking; this dialogue evolves into sustaining habits, and these habits establish a
> rhythm between problem finding and problem solving. (pp. 8-9)

But we should not stop at being skilled artisans of the craft of teaching and learning. If

we truly desire curating care and being caregivers to our students and the world, we need

further transmutations of our concern for our craft.

In the class, the following events involving Tieg's transformations inspire journal

reflections asking students to reflect upon which transformation calls to each student's

attunement with the world. Each of these transformations reveals particular roles we as

educators might embody in order to respond to the particular situations we may find

ourselves in the field of teaching and learning digital media critically.

> So he runs and falls and struggles and carries on until he just can't go any more.
> He's run out of breath and finally gasping for air, he looks. And sometimes that's
> the only time you can see it. He sees a light. He thinks, "Ah, it must be the cottage
> again. I've found it." So he goes hustling back to that light.

But when he nears it, he sees it's a much bigger house. He looks in a window and sees there's a row of men down one wall and another row of folks down the other wall. At the end of the room there's a raven-haired woman standing next to a big long box. And she's looking right at him. "Teig," she calls out, "We've been looking for you. Come on in. Don't keep us waiting any longer. The night's getting on."

Well, he sees right away that this is a wake house. Teig knows that means that up there where that black-haired woman's standing there must be a body on the table. That box must be a casket. They're having a wake for some poor soul who'd just died. Teig's not particularly keen on going in a wake house. But the option's not too good. He's more afraid of the banshee than he is of this wake house. So he pushes himself on in. Isn't that how we sometimes get to where we have to go?

The black-haired woman says, "Teig, we're glad you're here."

And a rather large man, large around the middle, Shamus, stands up. "Is this a wake or what? When are we going to have the dancing?"

And somebody else says, "We're still waiting for the fiddler. We can't dance without the fiddler. We'd best send for old Brian O'Branahee."

"But that'll take hours. We'd better get on with the dancing now. We've got to get this all done before morning."

The woman with the raven hair says, "Why would you be sending for a fiddler? Don't you even know we've got the best fiddler in all Ireland here?" And they all look around rather puzzled and seeing no fiddler they look back at her. She simply says, "Why Teig, of course."

Teig's more surprised than any of them. "Woman," he says, "you got me mistaken for somebody else! Why I've never had one of those stringed things in my hands. I wouldn't know how to make a tune anyways. For sure I can't do what you're a thinking."

The woman with the raven hair laughs and says, "Now Teig, don't be a tease."

So everybody laughs and soon enough Teig finds they've put a fiddle in his one hand and a bow in the other. He says, "OK, I'll show you. Here goes nothing." So he puts the bow to the fiddle and soon enough he's making the finest music they'd ever heard. Everybody laughs at his little joke and starts dancing away. Teig can't even imagine what he's doing. The people are dancing and clapping. He's playing one tune and then another and this goes on for a long time.

But what can we learn from the musician or artist who can help transform our

practice? Digital media, digital storytelling in particular, is oriented to the artistic

imagination (Alexander, 2011; Miller, 2008; Monaco, 2009). The artist takes up a skill

and is able to reflect the sublime. Great teachers are able to do this, but it is not

necessarily observable by our visual means. It may be more of a felt sense like Karina's

sense of justice when we "get a bodily reaction (jitters, 'butterflies in stomach')." In the

case of digital media projects and using the instructional design of facilitating teaching

and learning through practice, transforming one's self into an artist beckons one to

produce something to inspire rather than something one can use. This is a different mode

of care because inspiration calls out to people and invites them possibly to take unique

stands on their own being.

Developing Digital Ethos

> Until Shamus, who hasn't done much dancing at all, stands up again and says, "That's enough now. We'd better get on with the preaching before the sun's up. Where's the priest?"

> Somebody says, "Oh, Father Donohue would be here but he had a wedding at the other end a' county. We'll have to send for that newcomer who's only been here 'bout a dozen years."

> "Naw. That's going to take too long. We got to get this body prayed over and put in the ground before morning. No time for fetching that priest."

> Well, don't you know that woman pipes up again. "Now why be ye looking for a priest? Don't you know we got the finest priest in all of Ireland here tonight?"

> Everybody looks all about until their eyes follow hers and set on Teig. Teig jumps up and blurts out, "Now I'm not being no priest! I can just barely say my evening prayers."

> Of course they all laugh and soon enough he has a collar and the vestments on. The Holy Book is in his hand. Teig frowns and mumbles a few words. He jumps a bit, surprised more than anybody else that they sound like Latin. "*Sanctus, sanctus, domini,*" and so on. So he tries to look suitably serious and opens his

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mouth again. Soon he's saying the mass in Latin like he's done this all his life. When he stops after just the right length of time, everybody says that's the best preaching they'd ever heard.

What might we learn from Tieg's transformation from artist to spiritual guide? Spiritual practices, writes Sennet (2008) require "ritual practices that train and discipline the human body…Ritual requires skill; it needs to be done well. The priest-craftsman…will share the ethos of other craftsmen when seeking to do the work well for its own sake" (12). In facilitating the practice of digital media projects, the ritual familiarity is the learned discipline to do digital media projects well, not only for the sake of getting an "A," but the doing well reveals who we are and what kind of stands we take on our own being (Heidegger, 1962; Sartre, 2001). Alice projects this in her concern for technological in-ability as she transforms this concern to her concern for following her heart and wanting to join the collegiality of young women in public relations. The teacher also needs to embody this discipline in the practice of teaching. Teaching needs to be done well, not only for the sake of doing it well, but because teaching entails the relationship between teacher and students—being-for-one-an-other. This is the ethos Levinas (1987) reveals as being-in-the-world as caring-for-others.

Developing Digital Healers

> So the big man Shamus stands up again. "That's fine. Now we better be on about the burying. We got to get this body in the ground before sunrise." That's what has to be done there as everybody knows.

> The four pallbearers pick up the casket and point toward the cemetery. But the casket starts slipping and is about to fall on the ground.That won't do. It's because one of those four men was much taller than the others. So Shamus says, "We're gonna need a surgeon. Got to cut down that tall man's legs. Where's the surgeon?"

> Course you know where everyone looks. Right at Teig. Now Teig's not having none of that. He says, "You all have done lost your minds now. I know nothing

about doctoring. Why I even faint at the sight of blood. Don't be putting no scalpel in my hands!"

That's exactly what they do, of course. Before you could blink twice they had that tall man laid out the table and all the surgery tools in Teig's hands. He sets right to it and before you could blink twice he's cut a bit of the bone out of both legs, right below the knees, sewed it all back together again, and the used-to-be too-tall man hops off the table, dances a little jig, and says, "I never felt so good as since I was a lad."

They put the casket up on the four men's shoulders. All's in balance and level now. They have the solemn procession down to the graveyard. There's a rock wall around the cemetery so they have to climb over it. When they get on the other side, one of the pallbearers says, "I think this casket's too light. Are you sure there's a body in it?"

In transforming into a healer, Tieg reveals the healing aspect of caring-for-others.

Maura transforms her narrative to a digital media project in search of healing her war torn country. She displays injustice and looks to ameliorate the pain and suffering caused by civil war. Teachers, too, might take up this role of healer in order to heal the mood of students' anxiety about not-knowing or not getting it "right." The teacher by *being-there* transforms into teacher-healer.

Developing Digital Storytellers: The Becoming of Digital Alchemists

"Well, we better check before we put it in the ground." They all agree. All except Teig, that is. So they open it up and don't you know there's nothing in it!

"We can't be having a burial without a body. Where we going to be finding a body at this time? And we gotta do it before the sun's up!"

By the time they turn their heads, Teig's already over that rock wall. He's running for his life. He's been a fiddler, a priest, and a surgeon, but he's not ready to be a body in the cold ground. And he knows they'll do it, too.

Some of them boys are pretty fast and right on his heels. Before long, Teig feels one of them jumping for him and he leaps straight up like he's never done before.

Just at that time that whirlwind, sheer graheer, grabs him again, twirls him all around and drops him down. Down right back on the side of the well where he sees the pail of water. The sides are all dry now. So he picks it up and takes it

back in the house. He might of spilled a drop or two because he's panting pretty hard. The old man and old woman look up at him but they don't seem too surprised. They raise their eyebrows as if to ask, "Teig, you got something to say now?"

Teig gasps, "You bet I do! Now listen to this." And he tells them all that had just happened to him in the wake room and until he got back in their house.

Now don't you know that Teig gets a reputation for being the finest storyteller of all Ireland, at least in those parts. He's the *seanachai* (Irish Storyteller/Historian) that the people send for and the children come running when Teig's around. He's moved on from being a basket maker and into crafting make-believe. He wonders just what might happen if we tried a bit harder and listened to the raven-haired darling instead of the facts. (McCaleb, *The One without a Story,* 2013)

What does it mean to transform one's self from craftsman (basket maker), to an artist (musician), to a spiritual guide (the preacher), to a healer, and finally embodying all three into becoming a "storyteller?" These are archetypal modes of assuming a role-in-the-world—an individual capable of taking a stand on their own being in such a way as to make the project of caring-for-others their ultimate for-the-sake-of-which. This, then, allows the world to disclose or make available in such a way that the archetypal roles of crafter, artist, spiritual leader, healer, and storyteller become the roles one chooses as her primary concern for her own being. These roles are ontic modes of caring-for-others, roles individuals may take up in order to make caring-for-others their primary concern. For a critical pedagogue, these are roles a master teacher might be able to appropriate and assume at any one time in response to the needs of a particular classroom. This response is akin to the final answers to the *Three Questions* (Muth, 2002). Once this happens, the conspicuousness of crises-in-the-world (or the classroom in case of teaching) disclose themselves in such a way that the master teacher who now has caring-for-others as his primary concern of being, can respond *in situ* with the appropriate response. As a digital literacy educator, *the most important time is the now of classroom, which can be any*

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place or time; the most important ones are my students, who may be anywhere; and the most important thing is to do good for the ones (my students) I am with. This is why I am here.

Since synesthesia is the existential essence inherent in the experience of the digital media project, a digital alchemist is one who can attune their digital media projects to the many modes of caring-for-others for specific purposes and needs. A digital alchemist or pedagogue may assume the role of craft person to disclose a particular need for building, designing, and emplacing caring-in-the-world to meet particular needs. The digital alchemist or pedagogue has the ability to recognize and comport the importance of art in reflecting multiple truths and ambiguities of the human condition of being-in-our-world. The teacher of digital media and literacy also needs to recognize the need to develop students' spiritual sense, which I imagine as developing students' sense of caring, compassion, kindness, and empathy towards others and not didactic moralism espoused by one particular point of view.

The digital pedagogue may also attune herself to the moods of the world since moods are the atmospheres in which we find ourselves in the world and how the world disposes itself to us (Heidegger, 1962). If we are attuned to the mood of fear and anger, then the world appears to be fearful and angry; therefore, being attuned to the mood of the classroom can help us be aware of how these moods may disclose the world to our students. The teacher, then, assumes the role of healer in which the teacher may engage the students in developing a critical awareness of moods. It is the educator's responsibility to make the richness of our world available to students, and it is up to us as agents caring-for-others to enact a sense of ameliorative attunement to alleviate the mood

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of dis-ease and anxiety. We, as educators, also, however, should be thoughtful towards our students as beings capable of making their own choices and stances. If allowed, they may begin to take critical stances as agentive knowers. This is the ultimate "letting" a teacher needs to face—letting students be agents and not passive recipients of didactic thou-shalls. Finally, the digital alchemist/pedagogue has the thoughtful tact to apprentice students in the ways of ameliorating narratives through digital media projects extending out of classrooms and into the myriad digital places and audiences.

Hypermediated Futures: (Re)imaging New Possibilities for Digital Media Projects

As I write this, I am aware of the enormous responsibility that I now put to task of all my colleagues and teachers-to-be, but because the stand I take on my own being entails becoming a tactful teacher and instructor of literacy, I must enact the expectations I have for myself on my profession. If we are to become tactful teachers, we must be able to transform our roles to meet the myriad circumstances which may avail us. As educational *Sherpa's* we must embody these multiple roles for-the-sake of disposing care to our students. This is the ultimate for-the-sake of being a teacher I can think of becoming, and it is now how the world arranges and opens itself to me.

Where do I go from here? What are the future horizons of my becoming a digital alchemist and teacher? The horizons where I imagine bright possibilities for disclosing peace and justice are by worlding the experiences of gaming, which, for me, offers even more luminescent possibilities for disseminating digital media projects because inherent in the design of games is interactivity. The hypermediated, hyperactive, hyper-transactive modes of play manifest in the play places of "games" calls me to give a closer examination of the possibilities of projecting peace and justice through consuming and

producing collaborative and cooperative games with youth. The understandings brought

forth from this inquiry carry me forward from one story place to hyper-storied places

where the roles of teacher and student transmute themselves into avatars—another

alchemical transmutation in the practice of digital alchemy.

UNIVERSITY of MARYLAND
Department of Curriculum & Instruction

EDCI 246 **Good Stories: Teaching Narratives for Peace and Justice**
Instructor: Joseph L. McCaleb, Ph.D. **Email:** jlm@umd.edu
Graduate Assistants: Thor Gibbins
Office & Hours: Benjamin Bldg 2304J, 301-405-3133, hours announced in class.

EDCI 246 Good Stories: Teaching Narratives for Peace and Justice (3 cr). Through the study and use of oral storytelling and digital technologies, explore what makes a good story and how stories advance peace and justice on both individual and social levels.

I. Course Description: What makes a good story? This enduring question has focused attention across the spectrum of inquiry. Philosopher Alasdair MacIntyre asserts that a human becomes "a teller of stories that aspire to truth" through his or her personal history. Communication scholar Walter Fisher argues we are "born storytellers;" yet along with these scholars, we recognize in the story of history that humans have not yet realized this, that we have yet to be educated into the capacity and consciousness to construct true stories that advance peace and justice. In today's media-saturated and postmodern construction of reality, killing and injustice strike at the heart of every human, perhaps with more power than ever before. The big question is: Can we learn to tell our stories so they advance peace and justice for all?

II. Learning Objectives

At the conclusion of the course students will be able to
•   discern (identify and justify) the archetypal images (particularly for peace and justice) amid the detail in a spoken and written text,

•   apply these more abstract concepts in their own concrete personal rendering of the tale as they construct oral and digital stories that feature their own photography, music, and text; and

•   articulate the accuracy of the connection between the original tale and their constructed tale in terms of narrative fidelity and probability (using Walter Fisher's criteria for a good story) and other components of narrative, particularly those developed in class texts and theoretical discussions.

In sum, students will increase their ability to listen, think, and compose at more symbolic levels, and they will connect these constructions with peace and justice in their personal and social worlds.

APPENDIX A (CONTINUED)

III. Readings:
Required texts
Boyd, Brian. *On the Origin of Stories: Evolution, Cognition, & Fiction.*
    Belknap/Harvard, 2010. (also available as e-book)
Shah, Idries. *World Tales.* NY: Harcourt Brace Jovanovich, 1979. (Now available from
    Octagon Press).
Gladstone, Brooke & Josh Neufeld (ill). *The Influencing Machine*. Norton, 2011. (First
    year book—free).

Recommended works include:
Boje, David. *Storytelling Organizations*. Sage, 2008.
Bordwell, David. *Poetics of Cinema*. Rutledge, 2007.
Bruner, Jerome. *Making Stories*. Farrar, 2002.
Coles, Robert. *The Call of Stories*. Houghton Mifflin, 1989.
Fisher, Walter. *Human Communication as Narration.* U South Carolina Press, 1987.
Freire, Paulo. *Pedagogy of Hope*. Continuum, 1992.
Gee, James Paul. *Social Linguistics and Literacies*. Falmer, 1990.
Gee, James Paul. *New Digital Media and Learning*. MIT Press, 2010.
Jenkins, Henry. *Convergence Culture*. New York University Press, 2006.
Manguel, Alberto. *The City of Words*. Continuum, 2008.
Ohler, Jason. *Digital Storytelling*. Corwin Press, 2008.
Ong, Walter. *Orality and Literacy*. Routledge, 1982.
von Franz, Marie-Louise. *The Interpretation of Fairy Tales*. Shambhala Publications,
    1970/1996.

*Additional required readings will be assigned in class, including material available on
the web.*

IV. Class Activities, Assignments, and Evaluation

The lore of Celtic culture tells that border guards had to be prepared to recite a poem
(which is the myth that keeps order in the land) as sharply as they could wield the sword.
In a similar way, this course develops our capacity to order our world that includes
knowing and telling stories of peace and justice with more power than those of disharmony,
dominance, inequity, and meaninglessness. We will study traditional tales to understand
how they apply to our individual and social worlds today. This study includes storytelling
from *World Tales* and re-telling by using the resources of Web2.0. Each student will be
making personal digital stories. The class will study the digital stories as translations of the
old tales. We will evaluate them in terms of how they advance our vision and enactment of
peace and justice.

APPENDIX A (CONTINUED)

1. Journal/Lab reports.

On most weeks, a journal assignment will be given that applies the readings to the narratives (stories told in class and the digital media productions). The journals will be constructed and collected in class/lab (sometimes via email submission) and cannot be submitted later than 2 weeks after the assignment in class. For most journals you will need both textbooks and will therefore need access to them in class/lab. Journals will be judged as acceptable or incomplete by the instructors with a record of 1 or 0. A sample journal assignment is shown here:

Journal 1: 2-3 images connected with stories.

A. Prepare a representation of a connection ("hit") that happened between you and the story told in class. For example, if the event involving the dive into the water or the object tossed into the stream made an impression, you could sketch the scene, an object, or a character. You could also use a photograph that you have taken or an object you can photograph that represents that place in the story. Your representation should be uploaded into a space as directed in class. (e.g., dropbox).
B. A second representation should come from a story from the Shah text. Find a place in the story that also illustrates the item you selected from the in-class story. For example, if you chose a particular bird from the in-class story, you might find a different bird or another image related to flight in the Shah text. In addition to your drawing or photo, give the name of the story, page number, and quote a line of text from Shah.
C. Make a brief connection between your image work and Boyd's account of attention, representation, & play. Cite a line of text from his "Introduction" that best supports your connection.

About 14 additional journal/lab assignments will be given in class. Total points for journal/lab assignments equals 15 with each scored as 1 or 0.

2. Digital Media Projects (DMP).
The DMPs apply the readings and the interpretation of narrative done in lecture to your constructions of videos. DMPs should be personally and socially meaningful. Making these projects will be modeled and guided in the labs. Approximate due dates are shown in the schedule that follows. The elements of the projects are detailed in the rubrics shown in the document: Rubrics Digital Media Projects.
The Digital Media Projects will be produced using imovie (Mac) or movie maker (PC). (Other programs such as Camtasia or Pinnacle may be used by approval.) While many students have capacity on their computers to construct these projects, the University of Maryland also has labs that can be used. The digital story will consist only of video and audio (voice over as well as musical background) made by the individual. This is for purposes of legal copyright as well as "ownership" and authenticity. If the project does

not meet the time requirements or if the ownership requirement is not met, the grade will be significantly affected and possibly no credit will be earned for the project.

a. DMP1 involves developing a 1-2 minute video using images related to stories told in class that especially engage the attention of the individual. This project may be developed in a small group. The voice and at least one image from each group member should be included in the published project. DMP1 equals 10 points. See rubric.

b. DMP2 involves elaboration of the significant image or concept for the individual into a 2-3 minute video. As shown in the rubric, DMP2 equals 15 points.
c. DMP3 involves making a 3-5 minute digital story that advances the themes of peace and/or justice. This project culminates and synthesizes the work of the course. As shown in the rubric, DMP3 equals 25 points.

3. Participation/professionalism.
I expect students' active participation at every class meeting. This means that students have read the assigned readings for the day and contribute substantively to class discussions. I plan to take random samplings from the roster to ask questions related to the assigned reading and other assignments. Satisfactory participation means that students are able respond to the questions in a way that reflects their preparation and reading and that they treat their classmates and instructors with respect.
Since the foundation of this class requires the experience of narrative, attendance may be checked at the beginning and ending of each meeting. Upon return from any absence, the student should bring a written note (see University policy quoted below for detail). The student may also need to replace the absence with comparable experience as approved in writing by instructor/graduate assistant.
University of Maryland attendance policy http://faculty.umd.edu/teach/attendance.html :
"University policy excuses the absences of students for illness, religious observances, participation in University activities at the request of university authorities and compelling circumstances beyond the student's control. Students who miss a single class for a medical reason are not required to provide medical documentation, but students who are absent more than once are responsible for providing various forms of documentation, depending on the nature of the absence."
"Students who miss a single class (lecture, recitation, or lab) for a medical reason must make a reasonable effort to contact their instructor in advance, and upon return to class, present the instructor with a self-signed note which acknowledges that the information provided is accurate. Faculty must accept this note; a student's failure to provide an accurate statement is a violation of the Honor Code."
"In the event a student is absent for a Major Grading Event, he or she must provide documentation of illness from a health care professional, as well as notify the instructor in advance." The midterm, final examination, DMP2, and DMP3 are major grading events in EDCI 246.

4. Examinations. A midterm examination and a final examination provide for elaboration and reflection on the Digital Media Projects. The projects are to be connected with

APPENDIX A (CONTINUED)
material from the readings and class presentations. Unless notified otherwise, the major textbooks may be used during the examination.

Summary of Points:
15   Journals.
       Digital Media Projects:
10   DMP 1: prepared in labs in week 1-4. See rubric DMP1 for scoring.
15   DMP 2 prepared in labs in week 5-7. Rubric DMP2.
25   DMP 3: prepared in labs in week 8-14. Rubric DMP3.
       Examinations:
15   Exam 1: explanation of DMP2 in relation to readings and class materials.
20   Exam 2: explanation of DMP3 in relation to readings and class materials.
100   Total

Grading:
The University of Maryland's grading system http://faculty.umd.edu/teach/grades.html :
- **A+, A, A-** denotes excellent mastery of the subject and outstanding scholarship.

- **B+, B, B-** denotes good mastery of the subject and good scholarship.

- **C+, C, C-** denotes acceptable mastery of the subject and the usual achievement expected.

- **D+, D, D-** denotes borderline understanding of the subject. These grades denote marginal performance & they do not represent satisfactory progress toward degree.

- **F** denotes failure to understand the subject and unsatisfactory performance. Plus (+) and Minus (-) distinctions are determined by instructor based on quality of work.

In EDCI 246, point accumulation relates to Grading:

A+ = 97-100 points; A = 93-96; A- = 90-92

B+ = 87-89 points; B = 83-86; B- = 80-82

C+ = 77-79 points; C = 73-76; C- = 70-72

D+ = 67-69 points; D = 63-66; D- = 60-62

F = fewer than 60 points.

V. University Policies

The class will adhere to relevant university policies and procedures, the most salient of which are listed below. My expectation is that our conduct will be characterized by respect for each other (and for persons not present) and by respect for and pursuit of scholarly thought. More information on university policies may be found at:
http://www.president.umd.edu/policies/

APPENDIX A (CONTINUED)

Honor Code: Students are required to comply with the University's Honor Code, which prohibits cheating on exams, plagiarizing papers, submitting the same paper for credit in

two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. Allegations of academic dishonesty should be reported directly to the Honor Council (314-8450) by any member of the campus community. For a copy of the full text of the Code, please go to www.jpo.umd.edu.

On every test, paper, or other academic exercise not specifically exempted by the instructor, the student shall and sign the following pledge:
I pledge on my honor that I have not given or received any unauthorized assistance on this examination.

Course Evaluations: As a member of our academic community, you as a student have a number of important responsibilities. One of these responsibilities is to submit your course evaluations each term though CourseEvalUM in order to help faculty and administrators improve teaching and learning at Maryland. Please make a note now of the dates for the current semester and the link at which you can access the submission system (www.courseevalum.umd.edu). If you submitted all of your evaluations in the fall or are a new student, you can also access all posted results from Fall 2007 forward via Testudo under CourseEvalUM Reporting. To retain this access, you must submit all of your evaluations each semester. If you do not have access right now, you can gain it by submitting all of your current semester course evaluations. More information is at: https://www.irpa.umd.edu/Assessment/CourseEval/stdt_faq.shtml.

Disability Support Services: Any student with a documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. To coordinate accommodations, students must contact Disability Support Services and submit an accommodations request each semester. Information is available on the web at http://www.counseling.umd.edu/DSS/receiving_serv.html.

Religious Observances: The University System of Maryland policy provides that students should not be penalized in any way because of observance of religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time, any academic assignment that is missed due to individual participation in religious observances. It is the students' responsibility to inform the instructor of any intended absences for religious observances in advance. Notice should be provided as soon as possible but no later than the end of the schedule adjustment period.

VI. Major Topics:

APPENDIX A (CONTINUED)

1. Humans as Born Storytellers: Truth and Make-Believe.
Native American story of origin

2. Inspiration: Memory and the Muse
Russian tale of the "beloved"
English/American tale of "nonsense": Jack/Epaminondas
Asian tale of visitation: Kuan Yin

3. Significance of Translating Mythic Material
"vitality depends on the continuity of myth, and this can be preserved only if each age translates the myth into its own language and makes it an essential content of its view of the world." C.G. Jung, *Mysterium Coniunctionis* (~1955), Page 336 fn297

4. Living in Multiplicity: Translating across simultaneous overlapping levels of meaning
     B. Boyd's 4 levels: universal, local, individual, particular

5. Authority: From the Oral Tradition to Postmodernism & Digital Media
European (Grimm's) tales of journey to voice and identity

6. Standards of Truth: Narrative Probability & Narrative Fidelity
Arabian tale of traveling in reality: mechanical flying horse

7. Interpretation: The Word and the World.
Irish tale of our native inheritance of narrative and storytelling
African tale of the dangers of illusion: Ningun and human-serpent

8. Imagination and Transformation: Constructing Symbolic Realities.
Greek/Roman tale of making beauty
Danish tale of heroic actions: the tattered hood

9. Amplification: Opening Archetypal Images.
European, North African, and Arabian variations on the Water of Life

10. Translation and Relationship: The Balancing Act.
Celtic and African tales of transformation: from desire to peace and justice

11. Community and Renewal: Telling Our Story.
Russian tale of authentic power and the development of good leadership

12. Narrative: Power and Play.
Greek/Roman/African tale of journey toward wholeness
Arabian tale of healing the insanity of war through good stories

APPENDIX A (CONTINUED)

Tentative Schedule:
Changes may be announced in class. Students are responsible for all assignments announced in class.

Week	Topic (Story)	Gladstone	Shah	Boyd
8/30	Experience of Narrative Journal 1			
9/4	Big Questions Journal 2		1-29	BkI, Part 1
9/11	The Search of Story Respect for the Traditional Tale Journal 3	1-95	30-67	
9/18 BkI, Part 2	The Nature of Inspiration The Meanings of Memory Journal 4 DMP1			68-103
9/25	Knowing by Body, Voice, & Identity Finish Journal 5		104-121	
10/2 BkI, Part 3	Connecting Story to the Real World The Trouble in Authority The Sibling Society & Re-Inventing Authority Journal 6		122-150	
10/9	Truth-Telling: Fools, Clowns, & Tricksters The Myth of Scientific-Objective Reality Journal 7 DMP2			151-181
10/16 Bk2 to 254	Myths of Literacy Journal 8		182-213	
10/23	Interpreting the Word and the World Narrative Probability & Narrative Fidelity		214-241	

APPENDIX A (CONTINUED)

Journal 9 Midterm in lab 10/25

10/30 Bk2 to 302	Imaginations	242-272
	Getting Ruled by Idols Constructing Symbolic Realities	
	Journal 10	
11/6	Amplifications: Finding Parallels Opening Archetypal Images Journal 11	273-304
11/13	Elaborating Archetypal Images Translations Journal 12	305-335
11/20 Bk2 to 333	Making Relationships	336-358
	The Balancing Act Journal 13	
11/27	Images for Individual Instantiation Journal 14 DMP3	359-372
12/4	Community: Our Story	373-end
Bk2 to end	Having the Story Inside and Out Journal 15	
12/11	Renewal: Personal and Social	

12/13   Thursday   8AM Final Examination in Tuesday classroom

Digital Media Project 1   **Name:**

Digital Media Project: 1-2 minutes long	Points Possible	Points Earned
Attention: Visuals, voiceover, ~~text on, transitions, and/or music along with their pacing~~ interest the viewer and draw us into the DMP. Each person's voice is on voiceover. Music optional. Include hand drawing, photo, & computer drawing	1	
Imagery: Selections work for both the local and the universal; animation, creativity, and complexity support initial experience ~~and invite repeat viewing.~~ Text on screen for Local Level & for Universal Level.	2	
Flow: Movement advances the development of ideas~~; imagery adds "emotional prefocusing";~~ appropriate rhythm and pace.	1	
Form: Opening contacts a sense of longing; ~~development shows tensions related to significant goals, treats the strange/strangers appropriately, and intensifies the confrontation as needed; ending seems both "right & unsatisfying" as~~ appropriate for the big question/s. Big Question in Text on screen. (Consider making slide in PPT.)	1	
~~**Character:** Development works at the edge of moral sense both at the personal and universal levels; consequences of social violation are appropriately explored; applications are made on the individual/personal level.~~		
Goal: Management of meaning ~~and moral~~ engage and continue a sense of wonder~~; the story advances human potential for collaboration on both the individual and social level.~~	2	
Tone: Spirit of play ~~combines with a sense of tension~~		

indicative of work at the edge of consciousness; evolving resolution as dramatic ironies/paradox, "nonsense," multiples, confusion move toward progress on big issues, particularly peace and justice.	1	
Technical: Audio levels provide clear perception of words; visuals are clearly shown; transitions are smooth; all components are clearly credited.	2	
	10	

Digital Media Project 2   **Name:**

Digital Media Project 2-3 minutes long	Points Possible	Points Earned
Attention: Visuals, voiceover, text on, transitions~~, and/or music~~ along with their pacing interest the viewer and draw us into the DMP. Include hand drawing, photo, & computer drawing	2	
Imagery: Selections work for both the local and the universal; animation, creativity, ~~and complexity~~ support initial experience and invite repeat viewing. Text on screen for Local Level & for Universal Level.	2	
Flow: Movement advances the development of ideas; ~~imagery adds "emotional prefocusing"~~; appropriate rhythm and pace.	2	
Form: Opening contacts a sense of longing; development shows tensions related to significant goals~~, treats the strange/strangers appropriately, and intensifies the confrontation as needed; ending seems both "right & unsatisfying" as~~ appropriate for the big question/s. Big Question in Text on screen. (Consider making slide in PPT.)	2	
~~**Character:** Development works at the edge of moral sense both at the personal and universal levels; consequences of social violation are appropriately explored; applications are made on the individual/personal level.~~		
Goal: Management of meaning ~~and moral~~ engage and continue a sense of wonder; ~~the story~~ advances human potential for collaboration on both the individual ~~and social~~ level. Text on screen for Personal Level.	2	
Tone: Spirit of play combines with a sense of tension		

indicative of work at the edge of consciousness; ~~evolving resolution as dramatic ironies/paradox, "nonsense," multiples, confusion~~ move toward progress on big issues, particularly peace and justice.	2	
Technical: Audio levels provide clear perception of words; visuals are clearly shown; transitions are smooth; all components are clearly credited.	3	
	15	

Significant deductions including no-credit result from violation of time & ownership.

Digital Media Project 3   **Name:**

Digital Media Project 3-5 minutes long	Points Possible	Points Earned
Attention: Visuals, voiceover, text on, transitions, and/or music along with their pacing interest the viewer and draw us into the DMP. Include hand drawing, photo, & computer drawing	3	
Imagery: Selections work for both the local and the universal; animation, creativity, and complexity support initial experience and invite repeat viewing. Text on screen for Local Level & for Universal Level.	3	
Flow: Movement advances the development of ideas; imagery adds "emotional prefocusing"; appropriate rhythm and pace.	3	
Form: Opening contacts a sense of longing; development shows tensions related to significant goals, treats the strange/strangers appropriately, and intensifies the confrontation as needed; ending seems both "right & unsatisfying" as appropriate for the big question/s. Big Question in Text on screen. (Consider making slide in PPT.)	3	
Character: Development works at the edge of moral sense both at the personal and universal levels; consequences of social violation are appropriately explored; applications are made on the individual/personal level. Text on screen for Personal Level & for Particular Level.	4	
Goal: Management of meaning and moral engage and continue a sense of wonder; the story advances human potential for collaboration on both the individual and social level.	3	
Tone: Spirit of play combines with a sense of tension		

indicative of work at the edge of consciousness; evolving resolution as dramatic ironies/paradox, "nonsense," multiples, confusion move toward progress on big issues, particularly peace and justice.	3	
Technical: Audio levels provide clear perception of words; visuals are clearly shown; transitions are smooth; all components are clearly credited.	3	
	25	

Significant deductions including no-credit result from violation of time & ownership.

APPENDIX B

Project Title	*Digital Alchemy: A Hermeneutic Phenomenological Investigation of the Lived-Experience Digital Storytelling for Peace and Justice*
Purpose of the Study	*This research is being conducted by Dr. Francine Hultgren and Dr. Joseph McCaleb at the University of Maryland, College Park. We are inviting you to participate in this research project because you have enrolled in the EDCI 246: Good Stories class and are interested in gaining insight into the experiences of telling digital stories for peace and justice, which is an essential component of this class. The purpose of this research project is elucidate students' experiences in composing, designing, and producing digital media projects for the purposes of explicating social issues that are important to students. Participation in this study is not mandatory and will not in any way affect your class grade. Any student, participants and non-participants, may ask the researchers questions about this study at any time. You may elect to drop out of the study at any time during the research project.*
Procedures	*The procedures involve participating in audiotaped story circle discussions on in-class topics. These discussions are a part of the regularly planned lab activities and will not involve any extra work. There will be one to two additional audiotaped 60-minute interviews either face-to-face or through a digital network like email, Google+, or Skype. Also, there will be one audiotaped 60-minute focus group with six to eight peers toward the end of semester. This focus may either be face-to-face or conducted via digital media platforms like Google+ or Skype. In addition to these interviews, your work from class, journals and digital media projects, will be analyzed and compared to your recorded interviews focusing on your individual experiences working with stories for peace and justice in digitally mediated environments.*
Potential Risks and Discomforts	*There may be some anxiety resulting from explaining digital composing processes and personal commitments to social issues.*
Potential Benefits	*There are no direct benefits to participants. However, possible benefits include critical insights to your own composing processes, a growing sense of self as an agent of change within your community, and a better understanding of communicating ideas using digital media. We hope that, in the future, other people might benefit from this study through improved understanding of the importance of using digital media, and digital stories in particular, to act as counter-narratives to hegemonic narratives used to oppress, coerce, or marginalize individuals or groups of people.*

Confidentiality	*This research project involves making audiotapes of you for the purposes of transcription of your answers to interview questions. Any potential loss of confidentiality will be minimized by storing all collected data in a secure location. Data, including audio recordings of interviews, will be stored in the researcher's personal computer in password-protected files and in the locked file cabinet in the office of the researchers. Only the researchers will have access to the data and personal information related to the study. The data will remain in the company of Joseph McCaleb, the principal investigator, for 10 years time, at which point it will be destroyed.* ___ **I agree to be auditotaped during my participation in this study.** ___ **I do not agree to be audiotaped during my participation in this study.** *If we write a report or article about this research project, your identity will be protected to the maximum extent possible. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law. You may ask that you be represented by an alias.*
Medical Treatment	*The University of Maryland does not provide any medical, hospitalization or other insurance for participants in this research study, nor will the University of Maryland provide any medical treatment or compensation for any injury sustained as a result of participation in this research study, except as required by law.*
Right to Withdraw and Questions	*Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify.* *If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the investigator:* *Dr. Francine Hultgren* *2311 Benjamin Bldg University of Maryland, College Park, MD 20742;* *fh@umd.edu; phone:(301) 405-4501* *Dr. Joseph McCaleb* *2311 Benjamin Bldg University of Maryland, College Park, MD 20742;* *jlm@umd.edu phone:(301) 405-3133* *Mr. Thor Gibbins* *2311 Benjamin Bldg University of Maryland, College Park, MD*

	20742; *tgibbins@umd.edu; phone: (562) 394-7771*
Participant Rights	*If you have questions about your rights as a research participant or wish to report a research-related injury, please contact:* **University of Maryland College Park** **Institutional Review Board Office** **1204 Marie Mount Hall** **College Park, Maryland, 20742** **E-mail: irb@umd.edu** **Telephone: 301-405-0678** *This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.*
Statement of Consent	*Your signature indicates that you are at least 18 years of age; you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree to participate in this research study. You will receive a copy of this signed consent form.* *If you agree to participate, please sign your name below.*
Signature and Date	**NAME OF SUBJECT** **[Please Print]**	
	SIGNATURE OF **SUBJECT**	
	DATE	

APPENDIX C

Journal 15

Choose the most important or "life-changing," interesting, or simply "memorable" experience with a story from any time in your life before this class started in August. This can be from reading, writing, listening or watching a story. You may use the following story starter to get started:

"My most memorable story was from (choose 1: reading, writing, listening, watching) _____ in (give time and place). . . Respond to these questions, please, as you continue your response:

> Describe this memory. Where were you? What did this setting look like? What objects were in this place? What did they feel like? Who was with you? In what ways did you interact with the story? Did you go out and enact scenes, change endings, characters and/or situations? If so, why do you feel you felt compelled to do so? Why do you feel that experience with story resonated with you at that *particular* place and that *particular* time? Narrate this scene in the first person as you remember experiencing it.

APPENDIX D

Journal 16

In what ways do you foresee the ways you will use teaching stories in your future lives? Next semester? Next year? In 5 years? Twenty years? In what ways do you see the themes that you gave resonance to from the stories heard/read in this class to your future possible autobiographies (lived stories)? What do you envision as new possibilities on the horizons of your lives? In what possible ways do you see these themes evolve over time? In what ways will your lived story make the world a more just and peaceful world? Where do you see your lived story having the most impact? With whom does your lived story interact? Why that story in that *particular* place for that *particular* time? Narrate to my future daughter (or yours if you foresee this possibility) the promise of your stories and how you plan to counteract other narratives that some may use to coerce and/or oppress her.

APPENDIX E

Final exam is worth 20 percent of the course grade.
Part I: Short answer. Take-home or in-class. Must be submitted in hardcopy or electronically by end of exam time (10 AM Dec 13). You may collaborate with classmates in preparing for and in answering the questions but due to silence needed for Part II you cannot confer during exam time.
 IA. Write a 1-2 sentence response to each of 7 areas (1 point each).
1. Central idea of Boyd's book.
2. Most important conclusion of Boyd's analysis of *Odyssey*.
3. Most important conclusion of his analysis of *Horton.*
4. Meaning/moral from your DMP3. Include a screen capture image of the most significant frame in your DMP3. This can be done on McCaleb's machine during exam if you wish.
5. Most important take-away from stories told in class (specify one tale).
6. Most important learning about/from process of digital media production.
7. Most important purpose of the course *Good Stories: Teaching Narratives for Peace & Justice*.
IB. Compose your synthesis involving the overlapping essence of the 7 areas. (5 points) You should spend no more than 1 hour writing this "heart" section. This includes composing your Particular Level in relation to what you find that is significant and telling about you and your world.

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