

ENGH 681 (CRN 7781), Public Humanities, Digital Storytelling, and Public Folklore, 2018
Meets Tuesdays 4:30-7:10 pm in Peterson Hall 1106

Professor: Dr. Lisa Gilman
Office: 418 Robinson B

Email: lgilman3@gmu.edu/ **Phone:** 541-285-7043
Office Hours: Tues 3-4pm, Thurs 1-3pm, and by appt

Communication. Email is preferred method of communication. Allow 24 hours response. GMU's policy is to use only Mason accounts to communicate with enrolled students. Activate your Mason e-mail, use it to communicate, and check regularly for university information, including this class.

Course Description:

Students will collaborate with regional folklife organizations to create short videos about practitioners of folklife and folk art in the Mid-Atlantic region. In today's communication environment, arts and cultural organizations need to produce programming for digital platforms that dynamically presents the work of folk artists, expands audiences, and supports organizations' objectives. This course will provide students with hands-on opportunities to develop digital production skills while simultaneously helping folk artists and contributing to the missions of regional folklife organizations. By the end of the term, students will have developed skills in interviewing, documenting using audio and video, digital editing, and visual storytelling. Students will also expand their networks and add to their professional experience.

Learning Outcomes:

- Develop ethnographic research and interviewing skills
- Learn Digital Storytelling skills
- Strengthen skills in marketing and promotion of traditional arts and artists
- Establish relationships with Mid-Atlantic folklore and folklife organizations

Required texts:

- Lambert, Joe with Brooke Hessler. 2018. *Digital Storytelling: Capturing Lives, Creating Community*, 5th edition. New York: Routledge.
- All other readings available through Blackboard. [BB]

Assignments and Evaluation: The total points possible is 1000. To calculate your grade or percentage, divide the number of points you have received with the total number possible.

Short Assignments (guidelines will be posted on Blackboard):

Assignment #1: Story Center Webinar (50 pts)

- Everyone should sign up for a free Digital Storytelling Webinar with the The Story Center. If you can't fit it into your schedule, let me know so that we can strategize an alternative.
- Date: September 10, 1-2 pm (if can't make this one, they host one Oct. 1, 1-2 pm)
- To register: <https://www.storycenter.org/public-workshops/intro-to-ds>

Assignment #2: Self-assessment of skills and equipment. (50 pts, due 9/4)

Assignment #3: Review of Maryland Traditions digital shorts. (100 pts, due 9/11)

Assignment #4: 1-2 minute visual essay. (100 pts, due 9/25)

Assignment #5: 2 Versions of Assignment #4 by adding different audio tracks (50 pts, due 10/2).

Assignment #6: 2-3 minute edited video of interview. (100 pts, due 10/16)

Assignment #7: Add visuals to Assignment #5. (100 pts, due 10/23)

Term Project (450 points total) Each student will produce one 3-5 minute video of an artist along with an accompanying essay. Guidelines to be posted on Blackboard. Grade assessed based on the following:

- Rough draft of final project 50 points, due 11/13
- Public presentation 50 points, 12/4
- Final project 200 points, due 12/11
- Essay 150 points, due 12/11

Attendance

- Class meetings are used for discussions, lectures, group assignments, writings, and other activities. Attendance is mandatory and fundamental to your success.
- When academic requirements conflict with observance of religious holidays, students must inform instructors in advance of holiday.
- If you miss class, it is your responsibility to obtain notes and materials. If your absence is due to **excusable** circumstances, you may meet with me to review missed materials and determine schedule for completing any missed work.
- If excusable circumstances prevent your attendance or turning in an assignment on time, communicate with me **before** or **within 24 hours after** due date or quiz via e-mail (this requirement lifted in extreme circumstances). You cannot make-up quizzes due to unexcused absences. Late papers (not due to excusable circumstances or to agreement with me) will drop one letter grade each day they are late.

Academic Integrity: Mason has an Honor Code with clear guidelines regarding academic integrity. Three fundamental principles to follow at all times are that: (1) all work submitted be your own; (2) when using the work or ideas of others, including fellow students, give full credit through accurate citations; and (3) if you are uncertain about the ground rules on a particular assignment, ask for clarification. Plagiarism means using the exact words, opinions, or factual information from another person without giving the person credit. Writers give credit through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes. Paraphrased material must also be cited. If you have any doubts about what constitutes plagiarism, see me. No grade is important enough to justify academic misconduct.

Sexual Harassment, Sexual Misconduct, and Interpersonal Violence: GMU is committed to providing a learning, living and working environment that is free from discrimination and a campus that is free of sexual misconduct and other acts of interpersonal violence. We encourage students who believe that they have been sexually harassed, assaulted or subjected to sexual misconduct to seek assistance and support. [University Policy 1202: Sexual Harassment and Misconduct](#) speaks to the specifics of Mason's process, the resources, and the options available to students.

Notice of mandatory reporting of sexual assault, interpersonal violence, and stalking: As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to [Mason's Title IX Coordinator](#) per University [Policy 1412](#). You may seek assistance from Mason's Title IX Coordinator, Jennifer Hammat, by calling 703-993-8730 or email cde@gmu.edu. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as [Student Support and Advocacy Center](#) (SSAC) at 703-993-3686 or [Counseling and Psychology Services](#) (CAPS) at 703-993-2380. The 24-hour GMU Sexual and Intimate Partner Violence Crisis Line is 703-380-1434.

SCHEDULE OF CLASS READINGS AND ASSIGNMENTS

Week 1 (8/28): Digital Storytelling, Public Folklore, and Public humanities

Week 2 (9/4): What is public folklore?

Due: Assignment #2: Assessment of skills and equipment.

Guest Lecture: Chad Buterbaugh, Director, Maryland Traditions

Readings:

- Baron, Robert and Nicholas R. Spitzer. Introduction. In *Public Folklore*, eds. Robert Baron and Nick Spitzer, pp. 1-14. Jackson: University Press of Mississippi.
- Baron, Robert. 2016. Public Folklore Dialogism and Critical Heritage Studies. *International Journal of Heritage Studies*. 22(8): 588-606.
- Davis, Gerald L. "So Correct for the Photograph': 'Fixing' the Ineffable, Ineluctable African American." In *Public Folklore*, eds. Robert Baron and Nick Spitzer, pp. 105-18. Jackson: University Press of Mississippi.
- Wells, Patricia Atkinson. 2006. "Public Folklore in the Twenty-First Century: New Challenges for the Discipline." *The Journal of American Folklore* 119 (471): 5-18.
- Lambert Ch 13 – 17 (pp 142-203)--Skim

Week 3 (9/11): Fieldwork

Due: Assignment #3: Review of Maryland Traditions Digital Shorts.

Readings:

- Winick, Stephen and Peter Bartis. 2016. *Folklife and Fieldwork: An Introduction to Cultural Documentation*. Washington, DC: Library of Congress.
- Gilman, Lisa and John Fenn. Selections. *A Handbook for Folklore and Ethnomusicology Fieldwork*. Bloomington: Indiana University Press.
 - Ch. 1. Defining Fieldwork
 - Ch. 8. Participant Observation
 - Ch. 11: Issues in the field
- Lassiter, L. (2001). From "Reading over the Shoulders of Natives" to "Reading Alongside Natives," Literally: Toward a Collaborative and Reciprocal Ethnography. *Journal of Anthropological Research*, 57(2), 137-149.
- Kodish, Debora. 2013). "Cultivating Folk Arts and Social Change." *The Journal of American Folklore* 126 (502): 434-54.
- Collier, John Jr. and Malcolm Collier. *Visual Anthropology: Photography as a Research Method*, pp. 161-73. Albuquerque: University of New Mexico Press.

Week 4 (9/18): Digital Storytelling and Folklore

Due: Complete courses

- *Learning Video Production and Editing* online course. Lynda.com online course. <https://www.lynda.com/learning-paths/Video/become-a-video-editor>
- Introduction to Video Editing. Lynda.com online course. <https://www.lynda.com/learning-paths/Video/become-a-video-editor>
- If you don't have experience with video editing software, do tutorials for software you plan to use

Reading:

- Lambert: Ch 1 – 4 (pp. ix-52)
- Skim the websites:
 - Appalshop <https://www.appalshop.org/about-us/our-story/>
 - The Story Center <https://www.storycenter.org>
 - StoryCorps <https://storycorps.org>

Week 5 (9/25): Interviewing

Due: Assignment #4 Create 1-2 minute visual essay—tell a “story” using only visual images (still, video, or combination of the two).

Reading:

- Gilman, Lisa and John Fenn. In Press. Ch. 9. Interviewing. *A Handbook for Folklore and Ethnomusicology Fieldwork*. Bloomington: Indiana University Press.
- Anderson, Kathryn and Dana C. Jack. 1991. Learning to Listen: Interview Techniques and Analyses. In *Women’s Words: The Feminist Practice of Oral History*, eds. Sherna Berger Gluck and Daphne Patai, pp 1126. New York: Routledge.
- Briggs, Charles L. 1986. Listen Before You Leap: Toward Methodological Sophistication. In *Learning How to Ask: A Sociolinguistic Appraisal of the Role of the Interview in Social Science Research*, pp. 93-111. Cambridge University Press.
- Storycorps resources: <https://storycorps.org/participate/>

Week 6 (10/2): Fieldtrip to Virginia Folklife Center?

We will discuss possibility of fieldtrip to Charlottesville or other option. I’m keeping this class period open. Please be flexible as we work out possibilities given everyone’s schedules.

Due: Assignment #5: Create two versions of Assignment #4 using two different audio tracks (visual remains the same)

Week 7 (10/9): Tuesday no class day

Students use this week to make contacts and schedule meetings with state agency staff and artists/folklife practitioners.

Week 8 (10/16): What makes a good story?

Due: Assignment #6, 2-3 minute edited video of interview with someone you know (classmate, friend, family member)

Reading:

- Lambert, Ch 5 – 7 (pp 53-93)
- “6 Secrets of Digital Storytelling.” Marketing Land. <https://marketingland.com/6-secrets-digital-storytelling-190386>
- Matador Network. Digital Storytelling and tourism. Explore Matador website. Watch 2-3 videos. <https://matadornetwork.com/videos/>

Week 9 (10/23): Creating a script/plan

Due: Assignment #7: Add visuals to Assignment #6.

Reading:

- Lambert Ch 8 – 11 (pp 94-135)

- James Clifford. 1986. "Introduction: Partial Truths." In *Writing Culture: The Poetics and Politics of Ethnography*, eds. James Clifford and George E. Marcus, p. 1-26. Berkeley: University of California Press.

Week 10 (10/30): NO CLASS-WORK ON FIELDWORK FOR TERM PROJECTS

Week 11 (11/6): Editing, Power, and Representation

Due: Students should be working on final projects

Readings:

- Lawless, Elaine J. 1992. "I Was Afraid Someone like You... an Outsider... Would Misunderstand": Negotiating Interpretive Differences between Ethnographers and Subjects. *The Journal of American Folklore* 105 (417): 302-314.
- Borland, Katherine. 1991. "That's Not What I Said": Interpretive Conflict in Oral Narrative Research. In *Women's Words: The Feminist Practice of Oral History*, eds. Sherna Berger Gluck and Daphne Patai, pp. 63-75. New York: Routledge.
- Ancelet, Barry Jean. 2003. The Theory and Practice of Activist Folklore: From Fieldwork to Programming. In *Working the Field: Accounts from French Louisiana*, eds. Henry and LeMenestrel, pp. 81-100. Connecticut: Praeger Publishers.
- Lambert, Addendum (pp. 204-11)

Week 12 (11/13): Workshop rough cuts

Due: Students bring rough cuts to workshop

Week 13 (11/20): Sharing with artists and organizations

Due: Students should arrange for artists and organizations to view rough cuts and provide feedback (in person meeting or virtual)—Exact dates depend on student and artist availability

Readings:

- Gilman, Lisa and John Fenn. In Press. Chapter 14: Ethics and Final Products. *A Handbook for Folklore and Ethnomusicology Fieldwork*. Bloomington: Indiana University Press.
- Patai, Daphne. 1991. "U.S. Academics and Third World Women: Is Ethical Research Possible?" In *Women's Words: The Feminist Practice of Oral History*, eds. Sherna Berger Gluck and Daphne Patai, pp. 137-53. New York: Routledge.
- Stone, Ruth M. and Verlon L Stone. 1981. Event, Feedback, and Analysis: Research Media in the Study of Music Events. *Ethnomusicology* 25 (2): 215-25.

Week 14 (11/27): Dissemination, Distribution, and Archiving

Due: Continue to workshop rough cuts

Reading:

- Gilman, Lisa and John Fenn. In Press. Chapter 15: Preservation and Future Use. *A Handbook for Folklore and Ethnomusicology Fieldwork*. Bloomington: Indiana University Press.
- Lambert Ch 12

Week 15 (12/4): Public presentations American Folklife Center at the Library of Congress

**Videos and Papers due
by 5 pm in my office on 12/11**