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TRANSMEDIA STORYTELLING IN EDUCATION

Abstract: the article provides an overview of the technology "transmedia storytelling" in the educational environment. The article reveals the following points: the definition of transmedia storytelling, the basic principles, and the assumptions for the implementation of digital tools in the context of transmedia technologies.

Keywords: transmedia storytelling, transmedia education project, digital tools.

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ТРАНСМЕДИЙНЫЙ СТОРИТЕЛЛИНГ В ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ

Аннотация: статья содержит информацию о технологии «трансмедийный сторителлинг» в образовательной среде. В работе раскрываются следующие пункты: определение трансмедийного сторителлинга, основные принципы, а также предпосылки для внедрения цифровых инструментов в контексте трансмедийных технологий.

Ключевые слова: трансмедийный сторителлинг, трансмедийные образовательные проекты, цифровые инструменты.

The creation of a dynamic environment is a significant factor to develop and maintain meaningful interactions in the educational context. The usage of digital tools in the process of classroom activities gives a variety of opportunities for students to have a

thought-provoking experience. One of the technologies for developing students' language skills and implementing acquired knowledge into practice is transmedia storytelling.

According to L. Fleming, transmedia learning is the use of multiple platforms and storytelling techniques to create an immersive learning environment for teaching and learning audience [2, p. 370–377].

M. Kinder first used the term «transmedia' to outline the multiplatform technologies and development of media content, exploring the specifics of children's animated series [5, p. 277].

S. Warren, J. Wakefield and L. Mills denoted the term «transmedia' as a particular experience, which covers diversified media channels with nonlinear, participatory elements of a specific storyline [7, p. 67–94].

Resources connected to this story might include printed materials (documents, maps), web-based clues, mobile apps, cell phone calls, social media interactions, digital activities, games, and media (audio, video, or animation components). The main storyline may or may not relate to one location, such as a traditional book or website [7, p. 67–94].

R.R. Gambarato' term «transmedia' is literally translated as a storyline, which goes across one media [3, p. 80–100]. Transmedia technologies reveal one big penetrating story, involving the audience into the plot.

In fact, the content is spread through a variety of media platforms, which implies the evolution of storyline. A multiplicity of media platforms (TV, Internet, etc.) and different devices (computers, laptops, tablets, etc.) is an integral component of modern society, and transmedia storytelling gives a great number of benefits in furtherance of providing the audience a more enlightening experience [3, p. 80–100].

The author of the seminal book «Convergence Culture», H. Jenkins introduced a whole concept of transmedia storytelling. Jenkins' states definition of transmedia storytelling as a process where constituent components of a storyline are spread by means of diverse sources for the destination of creating a cohesive entertainment participation [4, p. 145].

Some scholars explain how transmedia storytelling is integrated into the process of teaching by utilizing the different semiotic tools that are used in the production of transmedia stories.

There are four principles for using transmedia content, according to I. Askwith [1, p. 174]:

1. Encourage collaboration and creative expression among individuals;

2. Give multimedia platforms the freedom to do what they do best;

3. Focus on creating a unified experience across all platforms;

4. Make sure that every element works on its own and enhances the whole experience.

L. Fleming suggests further development and proposes a «transmedia education project» with the following goals [2, p. 370–377]:

1. to test which media platforms best suit students' needs and goals;

2. to extend the educational process beyond the classroom into the larger community;

3. to involve students in an activity that makes them deeply immersed in the storytelling;

4. to promote learning in a real-life situation.

T. Torres and M. Souza highlighted three assumptions upon which the transmedia perspective bases the organization of educational materials [6, p. 1–15].

1. Immersion.

Pedagogical creators should follow this assumption in the process of creating scenarios that allow students actively shape the meanings and significance of the materials [6, p. 1–15].

This assumption requires the development of digital architecture that manages the content from various conceptual angles, disperses it across various media and resources, and provides a variety of disposal options.

The arrangement needs to promote in the minds of the students the following idea: the materials complement and flow are interconnected. Besides, it should give them

the opportunity to have more experience with information exchange. In this case, students can use various media and resources, such as blogs, infographs, conceptual maps, videos, and hypertexts [6, p. 1–15].

2. Agency.

This assumption forces designers of digital pedagogical materials to work with intricate exercises that assist students to understand themselves as an essential component of the whole process of producing new information. This aim is accomplished by means of developing perceptive scripts that enable them to implement their cognitive ability and conceptual background for creating new resources [6, p. 1–15].

3. Transformation.

In order to give students an environment where they can independently analyze the new knowledge they generated from the materials, this assumption forces creators of digital pedagogical materials to yield [6, p. 1–15]. It is necessary to create meaningful path that enable students to work with their peers and teachers in collaboration to understand the implicit processes where they play a significant role of producing the contents [6, p. 1–15].

In conclusion, a transmedia learning environment shifts the balance in term of the content creation, as students become «hunters' who collect information from a variety of sources to form a new product. Students have a chance to express their knowledge from a new perspective and build collaborative knowledge in the educational context.

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