

Critical Connections:

# Multilingual Digital Storytelling Project

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## Workshop 3 - Pre-Production (story)

**"Many stories matter. Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity."**

**- Chimamanda Ngozi Adichie  
'The Danger of a Single Story'**



@Cheltenham Festival Flyer 2018

# Pre-Production: Developing a story on 'Care, Community, Hope'

Gather as many ideas as possible.

## How do we convey a message?



# Pre-Production: Investigating different genres for storytelling on 'Care, Community and Hope'

Gather as many ideas as possible.

A useful site suggested by Elfi Troi (Herz-Jesu Institut, Italy) on visually enhanced learning: <https://ciell.eu/app/#/home>

Think about novels, graphic novels, picturebooks, short stories, drama and poetry ... and non-fiction, life histories, interviews, documentaries.

## What different genres do you know?



@CriticalConnections\_2023.



# Pre-Production: Storytelling Circle

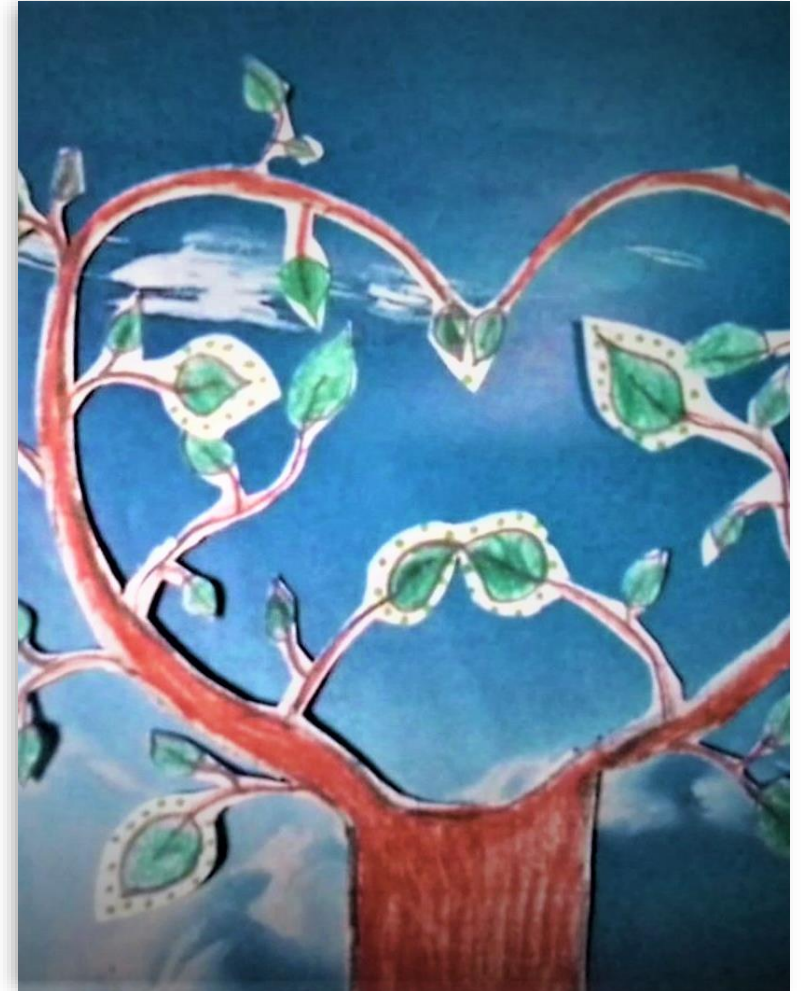
Watch a digital story together from the CC project.

A has to tell B the story in 3 minutes.

B retells the story to A but in the first person.

A retells the story in the first person but leaves out some words and substitutes mime.

B retells the story from the point of view of an object/animal in the story.



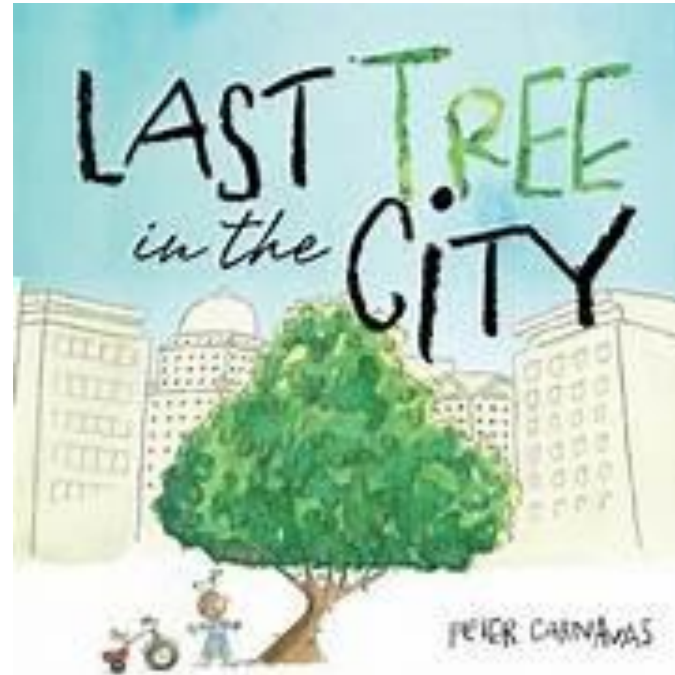
# Pre-Production: Openings of a digital story

Examine the opening of three digital stories and decide whether the filmmakers:

- play with the title
- use artwork to introduce their story
- focus on a character
- get straight into the action
- show the setting where the story takes place
- use music to set the mood
- use different languages
- present a problem or dilemma

Add some more ideas that you notice.

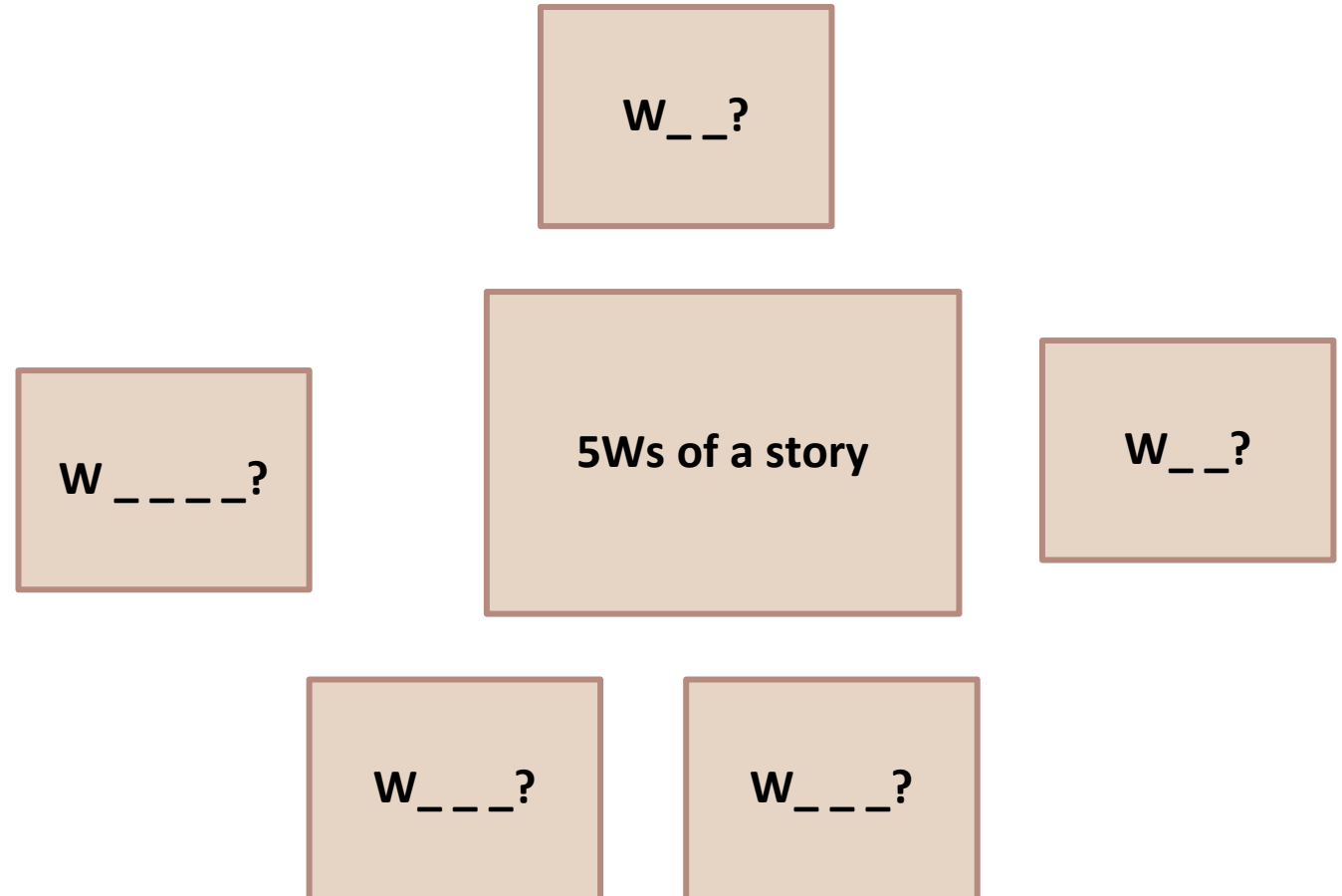
# Pre-Production: Paratextual activity on book cover or film poster



What can you see in the picture?  
What can you infer from the picture?  
What questions do you want to ask?

# Pre-Production: Developing a story

Which elements are key to a story?





# Pre-Production: The power of storytelling

- Stories to learn about others and about ourselves – an intercultural experience
- Stories told in two or more languages – a multilingual experience
- Stories for experimentation – a creative experience
- Stories to change the world – a political experience
- Stories as personal journeys – an identity experience

# Pre-Production: Multimodal texts and making meaning across modes

Multimodal texts are linguistic, visual, spatial, auditory and gestural. Each mode carries different affordances in its own right and each mode affords new meanings when used in combination.

- What does multimodality do to speaking, reading and writing?
- How do multimodal texts signal the motivation of the producer? Whose interests are dominant?
- What materials give a multimodal text greater power and attention?
- How do audiences respond to the multimodal text?

Think about the social context of the multimodal text and how the multimodal text is produced for a global audience.

# Pre-Production: Transmediation

*Transmediation is a vital learning and knowledge generation process that is of global relevance in multimedia-based digital environments, which involves translating knowledge across sign-making systems (Mills and Brown, 2021)*

- can deepen thinking about a story, how it is constructed and what it is saying
- develops understanding of how different art forms and modalities can contribute to the retelling of a story
- shows how how materiality affects the way texts are experienced sensorially (socio-material interactions)
- develops design skills involved in assembling diverse semiotic resources and in considering how they best work together (intertextuality)
- extends possibilities of creative expression

# Transmediating the Kintaro story into 'The Extinction Crisis of Kintaro's Friend'

Watch the digital story 'The Extinction Crisis of Kintaro's Friend' (Shirasu Bunko, Cambridge, UK)

<https://vimeo.com/742180473>

After watching the video, reflect on the following questions:

1. What has struck you about the way the Kintaro story has been presented in this digital version?
2. Does combining the story with the issue of bear extinction work?
3. In what ways does the film demonstrate affection and respect towards Japanese culture and heritage?
4. Think of a story you might use with your students. What potential would you see for students to develop their own digital version and what would be the process for enabling this to happen?

The Adventures of Kintaro, The Golden Boy

<https://etc.usf.edu/lit2go/72/japanese-fairy-tales/3080/the-adventures-of-kintaro-the-golden-boy/>

# Transmediating stories



'The Adventures of Kintaro,  
The Golden Boy'

Kintaro and Bear - Uchiwa Fan Print



*Shirasu Bunko*  
*Cambridge, UK*



## 'The Extinction Crisis of Kintaro's Friend'

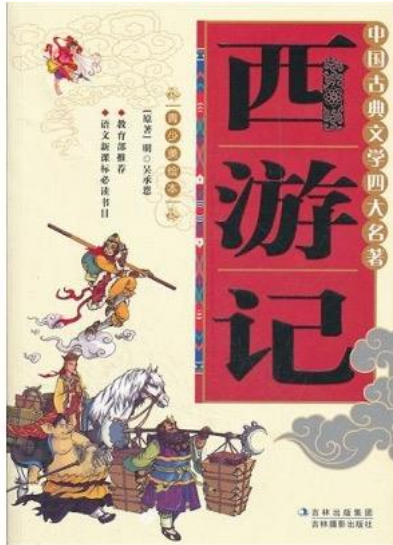
Multimodal bilingual Japanese-English story-documentary  
highlighting contemporary issue

Stop motion animation, origami, puppetry, drawings,  
sound effects, etc

Strong visual representation of Japanese history and culture

Japanese calligraphic script prominent

# Transmediating stories



Monkey King Journey  
to the West' (Chinese)

Jilin Photography Publishing, 2012



*Hua Hsia School,  
North London*

<https://vimeo.com/168939522>



## 'Monkey King in London'

Decision to invite Monkey King to visit London and see  
Big Ben and London Eye

Multimodal and bilingual Chinese –English

Acted out with masks, music, fighting

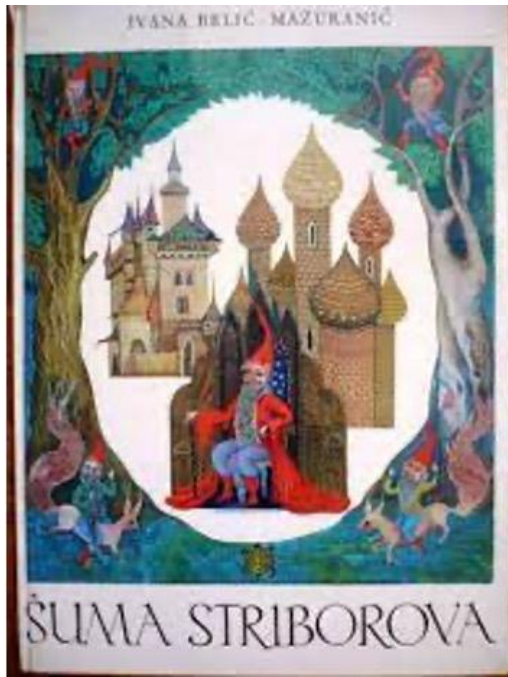
Green screen background

Monkey King steps in

Moral message

Made in Year of the Monkey, 2016

# Transmediating stories



Stribor's Forest

*I.B. Mažuranić, Šuma Striborova*

<http://darhiv.ffzg.unizg.hr/id/eprint/10048/1/Dipomski%20rad%20Svjetlan%20Junaković.pdf>



*International School  
of London*

[https://vimeo.com/  
170119263](https://vimeo.com/170119263)



Multimodal Croatian - English

Collaboration between Croatian language teacher and art teacher

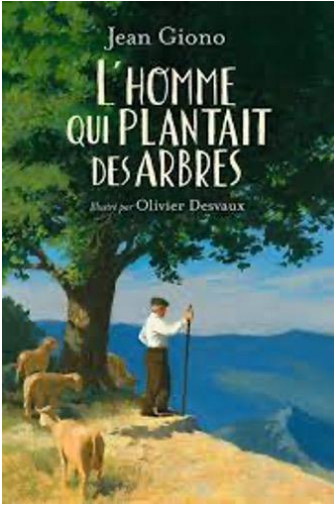
Story physically recreated using shadow puppetry

Making, assembling, performing

*'Retelling a tale became a creative rather than a copying endeavour'*

Jessel, J. & Dumić, M. (2022) Digitally retelling the tale: children's learning encounters and materiality. *Education 3-13*, 50(3), pp. 375-388. ISSN 0300-4279

# Transmediating stories



*Europa School, Culham*

<https://vimeo.com/594617889>



## **Toi, moi, tree**

Multimodal and bilingual French–English

Imaginative artwork, still and moving images, evocative music

Physical interactions with painted maps, other artworks and a living tree

Engaging assemblage of multiple resources



## Pe-Production: Planning to share with a global audience

- Lends a sense of purpose
- Develops confidence and voice
- Fosters empathy
- Affirms bilingual/multilingual identities
- No single story (polyphonic reality)



# Pre-Production: different roles in filmmaking

What sort of roles are there on set?

Do some research. You can find more information [here](#).

Decide on your role during the film production process. This includes Pre-Production, Production and Post-Production.



# Pre-Production: What is your role(s) in the filmmaking process ?

the script writer(s)

the camera person

the film director

the sound technician

the film producer

the lighting designer/director

the film editor

the prop master

the set designer

the costume designer

the actor/  
the actress

the music director

# Pre-Production: The script

SPIDER-MAN  
Ah, I'm so sorry. Are you okay?

MJ  
No, not really. Uh...

GONDOLA PASSENGER (O.S.)  
Yo, Peter!

Spider-Man and MJ turn to see--

The EYES OF THE WHOLE CITY are on them: CROWDS on the Roosevelt Gondola FILM THEM WITH PHONES. PEOPLE point from balconies and high-rise windows.

ROAR! A NEWS HELICOPTER flies up to them! Suddenly joined by ANOTHER ONE!

MJ  
We should go. We should go, come on!

SPIDER-MAN  
But you said you don't want to swing.

MJ  
Swing me. You should just swing me, yeah!

SPIDER-MAN  
Okay, we can take the subway.

Spider-Man grabs MJ and... DIVES off the bridge! MJ SCREAMS.



## Writing a script

- 1) Who is speaking?
- 2) How many people are speaking?
- 3) Can you see only the dialogue? If not, what else can you see? Make a note of all the different elements you can spot. Why do you think they are useful?
- 4) Do you know this film?