



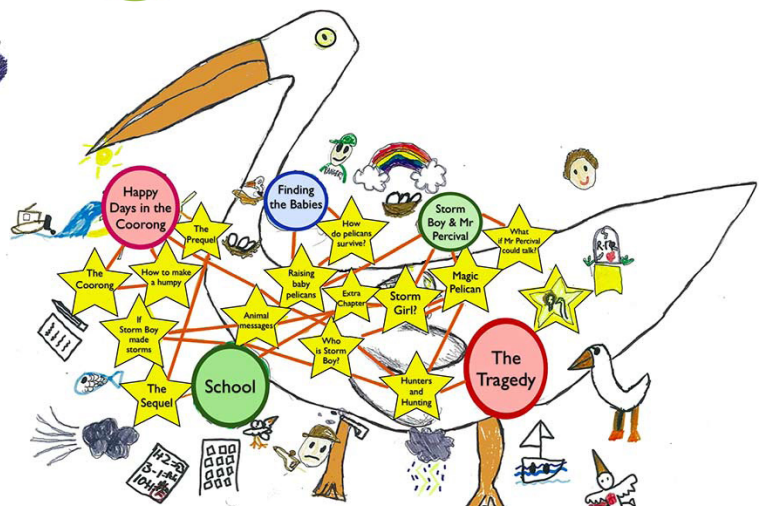
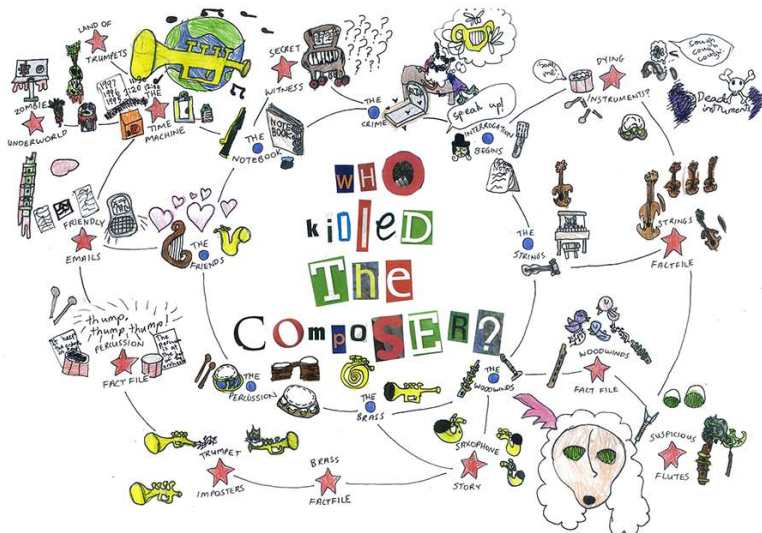
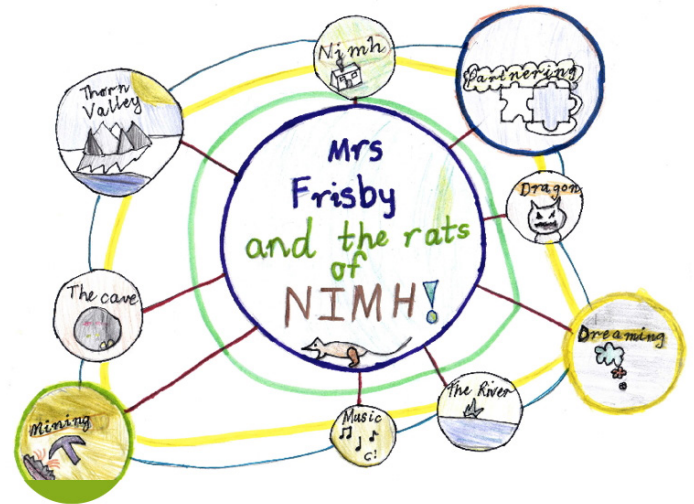
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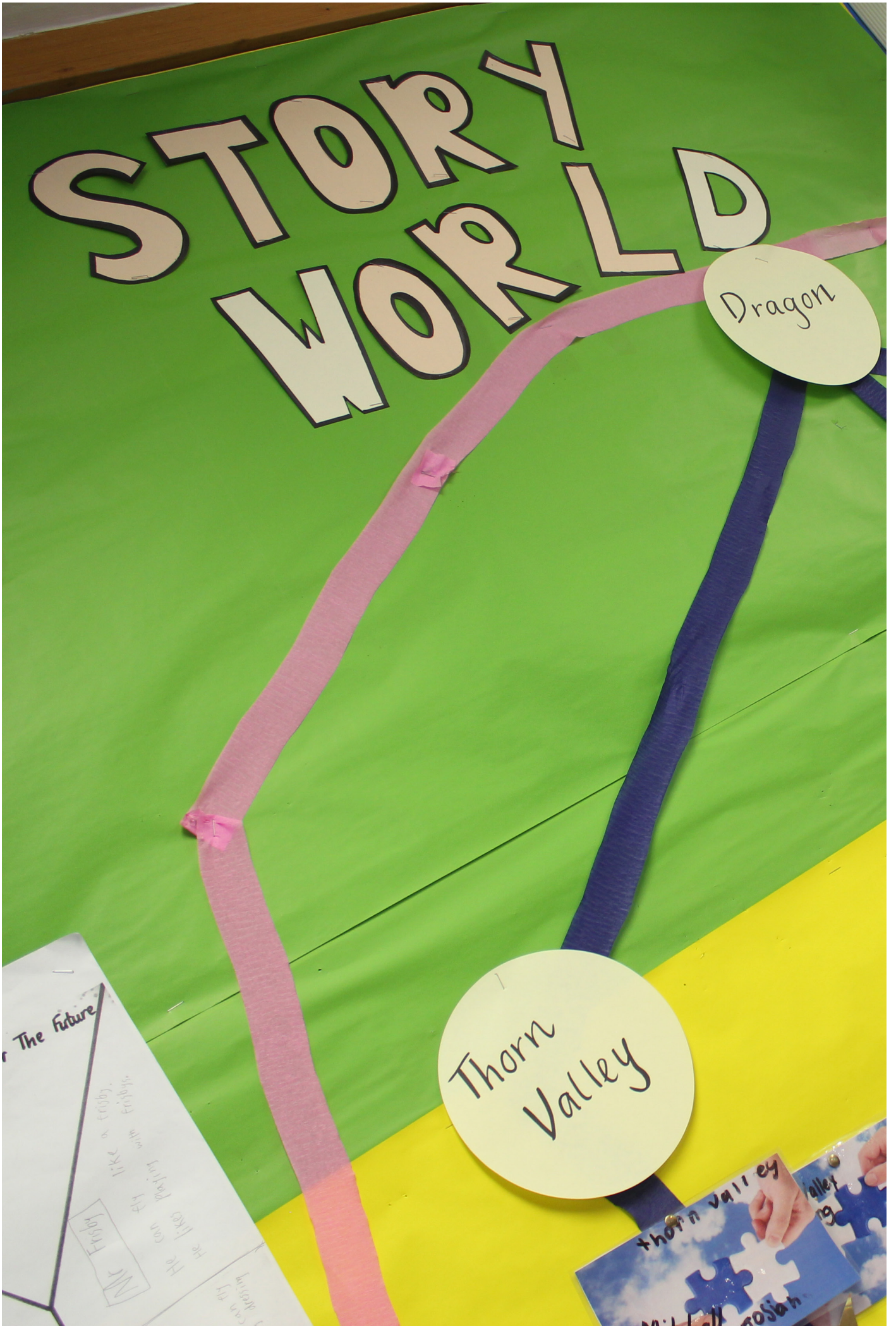
Macquarie ICT Innovations Centre



An investigation by The Macquarie ICT Innovations Centre into the ways transmedia storytelling might allow teachers to re-imagine how they currently engage their class in an immersive literacy environment through the process of collaborative design.

# Weaving a StoryWorld Web





What is transmedia storytelling, and in what ways could it be used within educational settings for literacy learning? What opportunities might it offer to teachers and their students?

In 2013, a team at MacICT decided to explore the nature of literacy learning in the digital age. They developed a project for Stage Two teachers and students to investigate the possible worth of transmedia for learning. It was later run as a proof of concept project for Stage 5.

The project team explored the qualities and characteristics of transmedia, evaluated a wide range of digital design tools and created online StoryWorlds to share and evaluate. The project examined the potential value of transmedia storytelling for literacy learning by investigating the worth of 'Weaving a StoryWorld Web.'

The 'Weaving a StoryWorld Web' framework is designed to assist teachers and students to engage in transmedia learning by designing an online, multimodal StoryWorld created around a class novel or short story. It is a transmedia storytelling experience positioned within an educational context.

The project particularly focused on the professional learning of the teachers, and examined whether transmedia story telling is an engaging and effective way to meet the ICT capabilities in the Australian Curriculum: English.

This paper is a report of MacICT's investigation. It includes descriptions of each stage of the project, examples of students' work, insights from teacher discussions and the project team's findings.

## **CITATION**

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# CONTENTS

|   |           |
|---|-----------|
| <b>PROJECT TEAM &amp; SCHOOLS INVOLVED.....</b>   | <b>3</b>  |
| <b>UNDERSTANDING</b>  |           |
| <b>TRANSMEDIA STORYTELLING.....</b>   | <b>4</b>  |
| What is known about transmedia learning? .....  | 5         |
| <b>‘WEAVING A STORYWORLD WEB’ FRAMEWORK.....</b>  | <b>7</b>  |
| 1. A thorough understanding and appreciation of the central story.....                    | 8         |
| 2. Insight into the nature of transmedia .....  | 9         |
| 3. The ability to describe, discuss and create multimodal components .....                | 10        |
| Mining Components .....   | 10        |
| Partnering Components.....  | 10        |
| Dreaming Components .....   | 11        |
| 4. A design process that facilitates the assembly of a complex, multimodal artefact ..... | 12        |
| Step One: Develop a deep appreciation of the central story.....                           | 12        |
| Step Two: Select Story Points to mine, partner or dream about .....                       | 12        |
| Step Three: Design a variety of multimodal components.....                                | 13        |
| Step Four: Weave components together into a StoryWorld Web.....                           | 13        |
| Step Five: Share and host visitors to your Storyworld .....                               | 14        |
| <b>OUR PROJECT .....</b>  | <b>16</b> |
| Five Steps to Weave a StoryWorld Web.....   | 18        |
| Step One: Know your story well.....   | 18        |
| Step Two: Select Story Points .....   | 18        |
| Step Three: Design a variety of multimodal components.....                                | 19        |
| Step Four: Weave components together into a StoryWorld Web.....                           | 20        |
| Step Five: Share and host visitors to your Storyworld .....                               | 21        |
| An Overview of the Three StoryWorld Webs.....   | 22        |
| Are these StoryWorld Webs examples of transmedia storytelling?.....                       | 24        |
| Meeting the NSW English Syllabus ICT Capabilities .....                                   | 26        |
| NSW English K-10 Syllabus .....   | 26        |
| Stage Three and Stage Four ICT Capabilities .....   | 28        |
| Teacher Reflections.....  | 32        |
| The Willoughby Project: a proof of concept project iteration with Stage 5 students.....   | 34        |

# PROJECT TEAM & SCHOOLS INVOLVED

## Cathie Howe • MacICT Centre Manager and Project Leader



Cathie is a Professional Learning and Leadership Advisor managing MacICT. She is the creative and strategic leader of an expanding, collaborative team that develops professional learning workshops for teachers as well as a range of student workshops.

The teacher workshops focus on the challenges of designing learning that addresses content, pedagogy and the innovative integration of existing and emerging technologies in order to enhance learning and teaching across the NSW K-12 education sector.

All workshops are grounded in evidence arising from research into transformative pedagogies for 21st century learners and how technology enhances learning.

In collaboration with academic partners, Cathie pursues an innovative research agenda. Findings from research projects conducted through MacICT inform the education community and provide insight into new pedagogical approaches and the capacity of new technologies to enhance learning and teaching.

Cathie also has expertise in building strong relationships and collaborations with a range of educational institutions and industry partners. Cathie has been involved in many research projects, including Researching Connected Communities 21, Augmenting Reality: Students as e-design artists, iPads in the Year 1 Maths Classroom, Game Design: Invasion of the ShadowPlague.

## Dr Nerida McCredie • MacICT Research Advisor



During her 13 years of classroom teaching, Dr Nerida McCredie has been recognised for her work in digital learning and awarded for her innovative classroom practice. Her doctoral thesis explored students' insights into how they learn through design using technology.

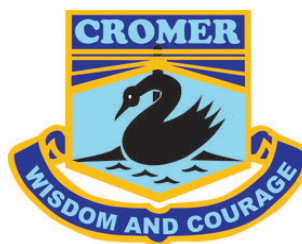
Nerida now works as an educational adviser, trainer and keynote presenter. She is highly regarded for her dedication in working with students, teachers and principals to explore and create innovative ways to use technology for effective and lasting learning outcomes.

## Project Schools

St Ives North Public School

Cromer Public School

North Sydney Public School



# UNDERSTANDING TRANSMEDIA STORYTELLING

In the early stages of our project, we read widely to learn about the properties and qualities of transmedia storytelling and to investigate in what ways, if any, it is becoming a part of literacy learning in classrooms. The following list is a collection of the papers that we found most informative and helpful. The definitions and models in these papers helped us to refine our research questions and design our StoryWorld Web framework.

- [Transmedia Storytelling and Entertainment: An annotated syllabus](#) by Henry Jenkins 2010
- [Teaching with Transmedia](#) by Harry E Pence 2012
- [Transmedia in the Classroom: Breaking the Fourth Wall](#) by Paul RJ Teske and Theresa Horstman 2012
- [T is for Transmedia: Learning Through Transmedia Play](#) by Becky Herr-Stephenson, Meryl Alper, Erin Reilly and Henry Jenkins 2013
- [Towards a Poetics of Multi-Channel Storytelling](#) by Christy Dena 2004
- [Digital Storytelling: A Creator's Guide to Interactive Entertainment](#) by Carolyn Handler Miller 2004

While we found few examples of transmedia storytelling in educational contexts, from these and other papers we did identify three key characteristics of transmedia storytelling that informed our project's methodology and design.

Henry Jenkins, a media scholar who is at the forefront of exploring participatory media, describes transmedia as *the systematic unfolding of elements of a story world across multiple media platforms, with each platform making a unique and original contribution to the experience as a whole.*<sup>1</sup>

Harry Pence, in [Teaching with Transmedia](#), writes that *transmedia enhances a central story idea with a variety of components that provide additional information.*<sup>2</sup>

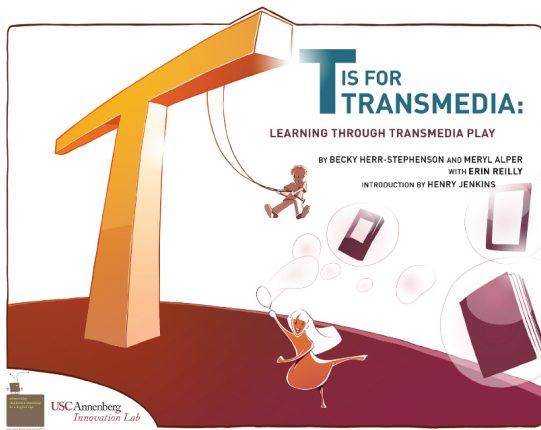
Here are the first two distinctive characteristics of transmedia storytelling – the inclusion of a variety of media components and the way these components are used to enhance and extend the central story that is revealed across them.

A well-known example of adapting and extending a story using a range of media components is The Matrix franchise. Carolyn Miller, in [Digital Storytelling: A Creator's Guide to Interactive Entertainment](#), describes how not only were there two sequels to the original movie, the Wachowski brothers also built a video game, released a DVD of nine short anime films and launched a website. Each of these components offered a further way for the audience to encounter and explore the world of The Matrix. While it was not essential for someone who had enjoyed the movies to play the game, Miller explains that these components, when experienced as a totality, deepened The Matrix experience and gave the 'viewer-player' a more complete understanding of the story.

The third distinctive characteristic of transmedia storytelling is the way it enables readers to participate or interact with the story. Many of the components created for transmedia stories are digital. Readers access them online and are able to post comments, watch video clips, join in multiplayer games or possibly co-construct new characters and storylines. In doing so, they become more than readers – they become viewers and players as well.

<sup>1</sup> Herr-Stephenson, Becky, Meryl Alper, Erin Reilly, and Henry Jenkins. 2013. T Is for Transmedia: Learning through Transmedia Play. Los Angeles and New York: USC Annenberg Innovation Lab and The Joan Ganz Cooney Center at Sesame Workshop pg. 6

<sup>2</sup> Pence, Harry E. "Teaching with transmedia." *Journal of Educational Technology Systems* 40.2 (2011): 131-140 pg. 131



In [T is for Transmedia: Learning Through Transmedia Play](#), Becky Herr-Stephenson, Meryl Alper and Erin Reilly outline how fans of the Harry Potter franchise have embraced the opportunity to interact with J K Rowling's original stories, using transmedia storytelling to expand and enrich the Harry Potter world. They have done so by *creating music, videos, art, and podcasts; by writing and publishing fan fiction as well as scholarly papers and books; by hosting conferences and performances; and by creating organizations like the Harry Potter Alliance (HPA)*<sup>3</sup>.

From our reading and exploring of transmedia examples, we were able to distil three key characteristics of transmedia storytelling.

Transmedia storytelling extends the world of a story by adding to or adapting the plot, settings, themes or cast of characters

Transmedia storytelling includes and makes effective use of a variety of media components to share the storytelling, and

Transmedia storytelling provides opportunities for readers to become viewers, players and co-creators by participating and interacting with the story.

## WHAT IS KNOWN ABOUT TRANSMEDIA LEARNING?

If this is the nature of transmedia storytelling, in what ways might it be used within educational settings for literacy learning? What opportunities might it offer for teachers and their students?

Currently, little is known about transmedia learning. In the introduction he wrote for [T is for Transmedia](#), Henry Jenkins acknowledges that at the moment, *we know more about transmedia in entertainment and branding contexts than in relation to learning*<sup>4</sup>.

Likewise, Paul Teske and Theresa Horstman begin the abstract to their paper [Transmedia in the Classroom: Breaking the Fourth Wall](#) by recognising the contrast between the frequent occurrence of transmedia storytelling in marketing campaigns to the *dearth of documented instances of transmedia storytelling being used for curricular purposes within formalized learning environments*<sup>5</sup>.

Research into the potential of transmedia storytelling for learning is only starting to take place and there are very few documented examples of teachers and their students using transmedia storytelling.

There is, however, an expectation in the research community that transmedia is likely to provide ways to expand learning opportunities for students, becoming a powerful educational tool.

<sup>3</sup> Herr-Stephenson, Becky, Meryl Alper, Erin Reilly, and Henry Jenkins. 2013. T Is for Transmedia: Learning through Transmedia Play. Los Angeles and New York: USC Annenberg Innovation Lab and The Joan Ganz Cooney Center at Sesame Workshop pg. 20

<sup>4</sup> Herr-Stephenson, Becky, Meryl Alper, Erin Reilly, and Henry Jenkins. 2013. T Is for Transmedia: Learning through Transmedia Play. Los Angeles and New York: USC Annenberg Innovation Lab and The Joan Ganz Cooney Center at Sesame Workshop pg. 8

<sup>5</sup> Teske, Paul R.J, and Theresa Horstman. "Transmedia in the classroom: breaking the fourth wall." Proceeding of the 16th International Academic MindTrek Conference. ACM, 2012 pg. 5

Paul Teske and Theresa Horstman, in [Transmedia in the Classroom](#), write that transmedia storytelling offers new ways to engage students and can serve to *expand their typical exposure to a topic*<sup>6</sup>. Harry Pence encourages educators not to ignore or resist transmedia, but to embrace it, while Henry Jenkins calls for those who *care deeply about insuring the most diverse learning opportunities for our children to take transmedia seriously*.<sup>7</sup>

The purpose of this project was to provide an opportunity to investigate how transmedia storytelling may be used purposefully within an educational environment; examining the learning opportunities it affords teachers and their students.

One of MacICT's research commitments is to student design. As such, it would not be appropriate for our project to involve students in merely exploring and evaluating transmedia storytelling; they would need to take the role of designers and developers.

For students to successfully create a range of multimodal components, each designed to extend or enrich a central story, we needed to equip them with the tools and skills to design such components. Moreover, if they were to then link these in such a way as to create an engaging, participatory experience, we also needed to provide a platform and process by which they could sequence, host and publish their Storyworld.

We realised also that we would need to locate or develop a set of terms or a schema, appropriate to their context and age, that would equip them to comprehend, identify, discuss and develop such components and recognise their transmedia characteristics.

We re-examined [Henry Jenkins's seven principles of transmedia storytelling](#) and also thought deeply about [Christy Dena's poetics for multi-channel story creation](#). As we now knew that we would be working with Year 3 students, aged seven, eight or nine years old, both of these were too complex for our context.

They did however greatly assist the project team to imagine a way that young students might collaborate to create a transmedia project by Weaving a StoryWorld Web.

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<sup>6</sup> Teske, Paul RJ, and Theresa Horstman. "Transmedia in the classroom: breaking the fourth wall." Proceeding of the 16th International Academic MindTrek Conference. ACM, 2012. pg. 8

<sup>7</sup> Herr-Stephenson, Becky, Meryl Alper, Erin Reilly, and Henry Jenkins. 2013. T Is for Transmedia: Learning through Transmedia Play. Los Angeles and New York: USC Annenberg Innovation Lab and The Joan Ganz Cooney Center at Sesame Workshop. pg. 9





## ‘WEAVING A STORYWORLD WEB’ FRAMEWORK

The Weaving a StoryWorld Web framework is designed to assist teachers and students to engage in transmedia learning by designing an online, multimodal Storyworld created around a class novel or short story. It is a transmedia storytelling experience positioned with an educational context.

The framework is based upon the premise that for a class to build a successful transmedia Storyworld in response to a novel, it is instrumental that students and their teachers have:

1. A thorough understanding and appreciation of the central story
2. Insight into the features and practices of transmedia
3. The ability to describe, discuss and create multimodal components, and
4. A design process that facilitates the assembly of a complex, digital artefact

Weaving a StoryWorld Web relies upon the expertise of classroom teachers as well as the features of the framework to achieve these benchmarks.

The framework has two key roles. The first is to equip students and their teachers to be able to explore, appreciate and articulate the distinctive features of transmedia texts.

It does this by providing them with a set of transmedia categories, mining, partnering and dreaming, by which they can identify, discuss, analyse and classify transmedia components.

Secondly, the Weaving a StoryWorld Web framework provides teachers and students with a process, a set of steps, by which they are able to imagine, design and create a transmedia Storyworld of their own.

These five steps guide a class through the process of creating an online Storyworld by weaving together a web of multimodal components that respond to and expand upon their class’s short story or novel.

While the Weaving a StoryWorld Web framework provides teachers with a schema and process for creating a transmedia Storyworld, it is reliant upon the expertise of educators to equip students with the insight and literacy skills they need to plan and produce quality components for a Storyworld.

These four considerations work together to increase the likelihood that the project participants will create a transmedia text and experience that is purposeful and authentic, addressing not only the learning outcomes of NSW curricula but also exploring and realising the potential of transmedia for learning. They work to minimise the likelihood that the project becomes somewhat of a gimmicky activity; the creation of an environment that, while it might be full of technical bells and whistles or animations and interactivity, fails to disclose insight into the richness of the central text or demonstrate the perceptive use of digital technologies to create original, dynamic contributions to the Storyworld. They are explored and discussed in greater detail as follows.

## 1. A THOROUGH UNDERSTANDING AND APPRECIATION OF THE CENTRAL STORY

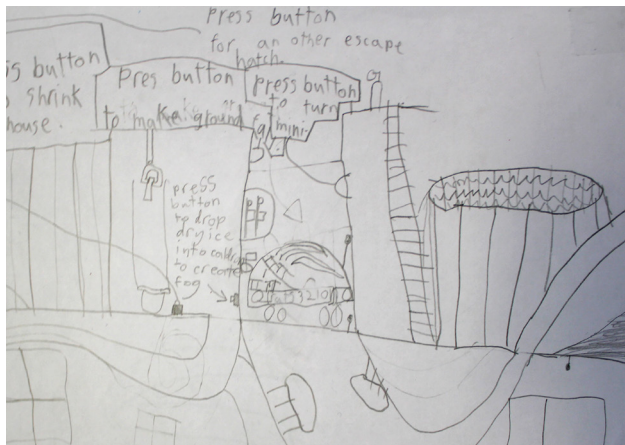
While it has been clearly stated that this project is investigating the worth of transmedia storytelling, it is positioned within the broader context of providing a valuable literacy experience for students.

As such, the foundation of the framework is learning through the exploration and appreciation of the story. The Weaving a StoryWorld Web framework requires classroom teachers to use their professional experience to establish a learning environment where their students can become highly engaged with the novel or short story as they learn about the plot, characters, locations, narrative structure and themes.

The level of insight into and understanding of the story that teachers guide their students to obtain, by way of their teaching expertise, is reflected in the quality and depth of the components that students later create.

Take for example the story of Cinderella. Students who have only a surface understanding of the text might design components that involve sequencing story steps, extending the fairy tale with an epilogue or including a snakes and ladder style game that uses mops and wands. Students whose teachers engage them in more rigorous learning activities might design components that disclose a deeper appreciation of the text. These students might contribute components such as a diary revealing a character's motivations and viewpoint or a comparison of Cinderella with other fairy tale princesses or modern day heroines.





## 2. INSIGHT INTO THE NATURE OF TRANSMEDIA

In preparation for this project, the project team had been able to spend a significant amount of time investigating aspects of new literacy. As a result of this examination we decided to explore the potential of transmedia for learning, due to the expectation within the research community that transmedia is likely to expand literacy opportunities for students.

The Weaving a StoryWorld Web framework requires all participants to develop insight into the features and practices of transmedia. A program or practice may be contemporary, but it does not necessarily follow that it has the attributes or intentions of transmedia.

Transmedia is not simply relocating a text from a traditional format, transferring it into a digital version. Transmedia involves expanding upon and enriching a story.

Transmedia is more than decorating a story, adding embellishment to the original version that, while eye catching, does not contribute any new meaning.

Transmedia involves more than automating a text, placing parts of a story across a variety of modes that is then delivered in a linear format. Transmedia offers its readers-viewers-players the opportunity to navigate their own course and a chance to participate.

The project team had distilled three distinctive characteristics of transmedia storytelling. These specify the project's expectations for the content and format of Storyworlds. Within the context of this project, a successful transmedia Storyworld needs to involve:

- » Extending the world of a story by adding to or adapting the plot, setting, themes or cast of characters,
- » Including and making effective use of a variety of media components to share the storytelling, and
- » Providing opportunities for reader to become viewers, players and co-creators by participating and interacting with the story

A class's ability to Weave a StoryWorld Web requires an awareness of these distinct characteristics of transmedia storytelling. They make it clear that their task is not to simply relocate their story online, but to enhance and expand its world by adding to or adapting the story. They are not to merely decorate their story, embellishing it with the tools of new media. They are to utilise these tools to generate a variety of effective media components. Their Storyworld is not to deliver digital content in a prescribed manner, but allow for multiple points of entry and varied navigation and participation.

There is a wide variety of ways that the Star Wars and Harry Potter stories and worlds have been adapted, added to and transformed across a very broad range of media and modes; from computer games, fan fiction, costumes, comics to action figures. Their prevailing popularity make them effective examples to use to explain and demonstrate the nature of transmedia to teachers and their students.

### 3. THE ABILITY TO DESCRIBE, DISCUSS AND CREATE MULTIMODAL COMPONENTS



*The story*

The third role of the framework is to provide teachers and students with a vocabulary for transmedia, terminology they can use to comprehend, identify, analyse, imagine, describe, account for, design and create a range of multimodal components.

The students participating in our project ranged in age from seven to nine years old; as such, while we had carefully examined and contemplated ways we could make use of [Henry Jenkins's seven principles of transmedia storytelling](#) and/or [Christy Dena's poetics for multi-channel story creation](#), we considered that the complexity of these, as well as the particular contexts they inform, were not well enough suited to the needs of our project and our participants.



*Multimodal Component*

To meet these project needs, the concepts of mining, partnering and dreaming were developed. These straightforward terms, explained below, seek to enable younger students to engage deeply with transmedia using terminology that retains the capacity to understand and classify attributes and characteristics of transmedia.

Mining, partnering and dreaming refer to three categories that describe different styles of components, each of which is a particular way of responding to and expanding on a story. They were created for transmedia learning; that is, they were specifically created to assist teachers and students to recognise and appreciate the distinctive characteristics of transmedia texts, and equip them to discuss and describe the transmedia qualities of components for their own Storyworld. Understanding the attributes of each these categories is central to this project.

#### MINING COMPONENTS

A mining component is completely consistent and in keeping with the Story created by the author. It doesn't imagine a new event, perspective or response, but delves into an existing aspect in the story. Mining can also involve exploring in greater detail a theme or an issue that is central to the story.

A group of students might decide to contribute to the Storyworld by mining a particular character, location or event in the story. It can be described to students as 'digging deeply into the story to uncover a diamond or gem.'

Consider once more the well-known fairy tale of Cinderella. If a class were to create a Storyworld for Cinderella, the following components would be examples of mining:

- The list of chores Cinderella had to complete each day
- A map of Fairy Land showing the Prince's palace and Cinderella's home
- A video of students in character as Cinderella and her evil Step-Mother arguing about the ball
- A diary entry written by Cinderella after she had danced with the Prince
- A 3D model of the glass slipper
- An audio file of the announcement from the palace, with trumpets peeling, that the Prince is searching for the girl who fits the slipper
- A report exploring the way this fairy tale has been told across the ages

These components expand upon or enhance the existing story.



**Mining** - digging deeply into the story to uncover a diamond or gem

#### PARTNERING COMPONENTS

A partnering component is consistent and in keeping with the Storyworld created by the author. If students choose to create a partnering component, they are imagining alongside the author, yet unlike the constraints of mining, they can introduce new perspectives, responses or events. However, whatever they choose to design must be true to the world of the story the author created. Characters must react and behave accordingly. Locations, eras and themes need to remain constant. It can be explained to students as 'partnering with the author to expand and explore the story and Storyworld.'



**Partnering** with the author to expand and explore the story and Storyworld

Partnering components created for a Cinderella Storyworld might include examples such as:

- » An interview with the evil Step Mother uncovering her personal history
- » A list of interesting spells that the Fairy Godmother's wand has cast over the years
- » A comic book telling the story of Cinderella's happily ever after and outlining her adventures as a Princess in Fairy Land
- » A video panel of disappointed girls who had hoped to win the heart of the Prince the night of the ball
- » A maze game taking visitors through the palace, meeting the Prince's family and servants along the way
- » A gossip article, including paparazzi photos, from 'The Palace Weekly' discussing the latest Royal news and fashion
- » A letter from one of Cinderella's Step Sister, begging for an apology years later

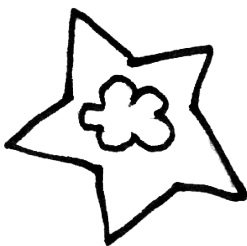
A participant who chooses to create a partnering component is able to take greater liberties as they explore and expand the Storyworld, but as they are partnering with the author, these components must fit within the established Storyworld.

## DREAMING COMPONENTS

Dreaming offers the broadest scope and flexibility to the designer of a component. While there must be at least one clear point of connection to the Story or Storyworld, Dreaming allows for characters, events, settings and themes to be altered, removed or reimagined however the designer may choose. It can be described to students as 'dreaming, imagining and playing with the author's story.'

The point or points of connection a Dreaming component has with the central text can greatly vary in strength and significance, meaning that these components can range significantly in their fidelity to the central Story and Storyworld. A dreaming component with high fidelity may add a new character to the Storyworld, but retain the original characters, events and themes. At the other end of the continuum, a component with low fidelity may select a single character from the original story and then place them into a completely different Storyworld with new characters, locations, events and themes.

If students decided to design a Dreaming component for Cinderella's Storyworld, they might contribute examples such as:



**Dreaming**, imagining and playing with the author's story and Storyworld

- » A retelling of the story where Cinderella is actually a young man names Cinerander
- » A blog from Cinderella, who now lives in modern day Paris after an accidental spell was cast from her Fairy Godmother's wand
- » A role playing game where Cinderella competes with other traditional Fairy Tale princesses as well as modern day heroines – Princess Fiona from Shrek and Katniss Everdeen from The Hunger Games
- » A 'Choose your own Adventure' where Cinderella is offered other life options than going to the ball by her Fairy Godmother, including pursuing an architecture degree or appearing on Master Chef
- » Episodes on a YouTube Channel where Cinderella crosses from her own fairy tale story in others, such as Snow White, Rapunzel, Hansel and Gretel

While mining, partnering and dreaming each offer distinct ways of responding to the central story, for some components there may be uncertainty as to the category into which it falls. To continue the Cinderella example, would a recipe book belonging to the head chef in the Prince's palace be a mining or partnering component?

The role of these terms is to assist, not restrict, the creation of components. As long as the consideration of mining, partnering and dreaming helps to create a varied and flexible Storyworld, it is not of concern if there is some ambiguity around the classification of certain components.

## 4. A DESIGN PROCESS THAT FACILITATES THE ASSEMBLY OF A COMPLEX, MULTIMODAL ARTEFACT

The Weaving a Storyworld Framework provides a design process, a set of procedures, to support and equip students and their teachers to successfully design, create and share an online Storyworld. This is a complex task.

The five steps of the design process are strategically designed and sequenced to increase the likelihood that classes will create a Storyworld that demonstrates a high-level of insight into the central story as well as design a variety of multimodal components that, when woven together, generate a transmedia environment. That is, the steps leverage the likelihood that classes will create a Storyworld that is keeping with the attributes and practices of transmedia as set out by the project.

The five steps for Weaving a StoryWorld Web are as follows:

- Step One – Develop a deep appreciation of the central story
- Step Two - Select Story Points to mine, partner or dream about
- Step Three - Design a variety of multimodal components
- Step Four - Weave components together into a StoryWorld Web
- Step Five - Share and host visitors to your Storyworld

The requirements and rationale for each of these steps are set out below.

### STEP ONE: DEVELOP A DEEP APPRECIATION OF THE CENTRAL STORY

The first step involved in Weaving a StoryWorld Web is to ensure that the students who will imagine and create the Web have a deep understanding and appreciation of the central story.

The level of insight into and understanding of the story that teachers have guided their students to obtain, by way of their teaching expertise, will have a strong bearing upon the quality and depth of the components that students will go on to create. The framework challenges them to bring their students to a point of readiness to insightfully expand or enrich the story.

While the framework provides an opportunity for this to occur, it is the role and responsibility of the teacher. They will know and understand how best to address the different learning needs and levels of the students in their class. They will also have insight into how best teach the type of text they have selected.

### STEP TWO: SELECT STORY POINTS TO MINE, PARTNER OR DREAM ABOUT

The second step involved in weaving a StoryWorld Web is deciding upon Story Points. Story Points might be a collection of key events, locations, characters or themes from the central story. One class exploring Cinderella might select the characters of Cinderella, The Prince, The Stepmother and The Fairy Godmother as their Story Points while another might instead select the events of The Father's Death, The Invitation, The Ball and The Lost Slipper as their Story Points.

Selecting Story Points for the StoryWorld Web serves two purposes. First, selecting Story Points strategically positions the students to reimagine and start expanding the central story. They direct students towards moments of significance within the story, the consideration of key locations, characters or themes. When selected, these Story Points prompt a class's first discussion regarding the components they are going to create. Using the framework's categories, a teacher might ask his or her class, 'How could we extend the Prince's Ball through mining, partnering or dreaming? How could we enrich the character of the Fairy Godmother through mining, partnering or dreaming?'

The second purpose of the Story Points is as anchors for the weaving of the StoryWorld Web. Though they may later be moved or adjusted, Story Points establish a frame for the initial web to weave from and around. This will be further detailed in Step Four.



### STEP THREE: DESIGN A VARIETY OF MULTIMODAL COMPONENTS

When a class has decided upon their Story Points, it is then time to plan and create the components to place through the StoryWorld Web. Students form small groups to collaboratively design an element. Groups may be formed through a class discussion or students might nominate a short list of Story Points they would like to explore and teachers place them in groups accordingly.

Once students are in their groups there are several decisions they need to make. Each group will discuss possibilities of how they might mine, partner or dream in response to their Story Point. When they have made a selection, it is time to consider the details of their component and the type of experience it will provide to visitors to their StoryWorld Web – how might they participate, interact or respond? This will prompt them to select the most appropriate media to use to create their component. Will they use iMovie to film on the iPad? Or create an animated story using the Puppet Pals app? Maybe they will select to make an interactive quiz using Keynote or a comic strip using Comic Life.

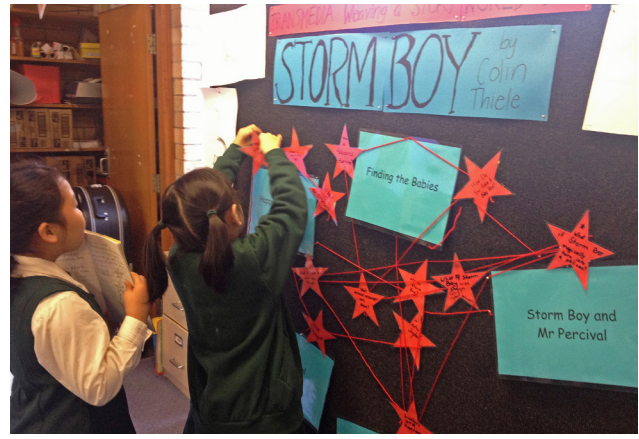
As each class makes these decisions and creates their components, it is important that they come together regularly to note and keep track of the type of components they are creating. It is the responsibility of the whole class to make sure that their StoryWorld Web makes perceptive use of technology, that it includes all three types of components and that it incorporates a range of multimodal texts.

### STEP FOUR: WEAVE COMPONENTS TOGETHER INTO A STORYWORLD WEB

Each Story Point and component is created as a blog post within the online environment that hosts the StoryWorld Web. It is here that visitors will come to enter the Storyworld and weave their way around the Web. Before hyperlinks are created within the online environment, mapping out pathways for visitors to follow, classes create a physical map of the StoryWorld Web on a pin board, using markers, pins and string. The initial Web consists of the Story Points linked by a thread. As components are completed, they are placed into the StoryWorld Web, initially linked to a single Story Point.

As more components are placed in the web, the class can consider which components they would like to weave together, creating a pathway between them. The students might choose to weave together components that share similar themes or content, or connect them because they offer the same type of experience for visitors. This tangible StoryWorld Web can be discussed and remodelled. When a class comes to an agreement on how they would like to construct their Web, the model can be replicated within the online environment, creating hyperlinks between blog posts to establish pathways.

At this stage in the design process, the StoryWorld Web is established as a digital environment.



## STEP FIVE: SHARE AND HOST VISITORS TO YOUR STORYWORLD

As each class is uploading components onto blog posts and then weaving links between them, their StoryWorld Web is private. Only the teacher and students have logins and passwords to access it online. When all is in place and the linked pathways have been carefully tested, the StoryWorld Web can go live. This allows visitors with the web address to come and view their Storyworld, weave their way through the web, interact and engage with the component and post comments and questions onto each one.

While a class may follow the Weaving a StoryWorld Web framework to create a Storyworld independently of other classes, it is recommended that several classes create Storyworlds within a similar timeframe. In this way, the framework allows students to take on the dual role of being both a host and a visitor during this step in the process.

Students can visit Storyworlds designed by other classes, exploring the different components that have created as they weave their way around, posting comments and questions and discussing with their fellow visitors whether they are mining, partnering or dreaming at each stop along the way. At the same time, these students are also playing host as students from other classes visit their StoryWorld Web. They can keep track of and reply to comments or questions that appear on their components and, if their component presented visitors with a challenge or a quiz, they can send feedback to those who submit answers or solutions.

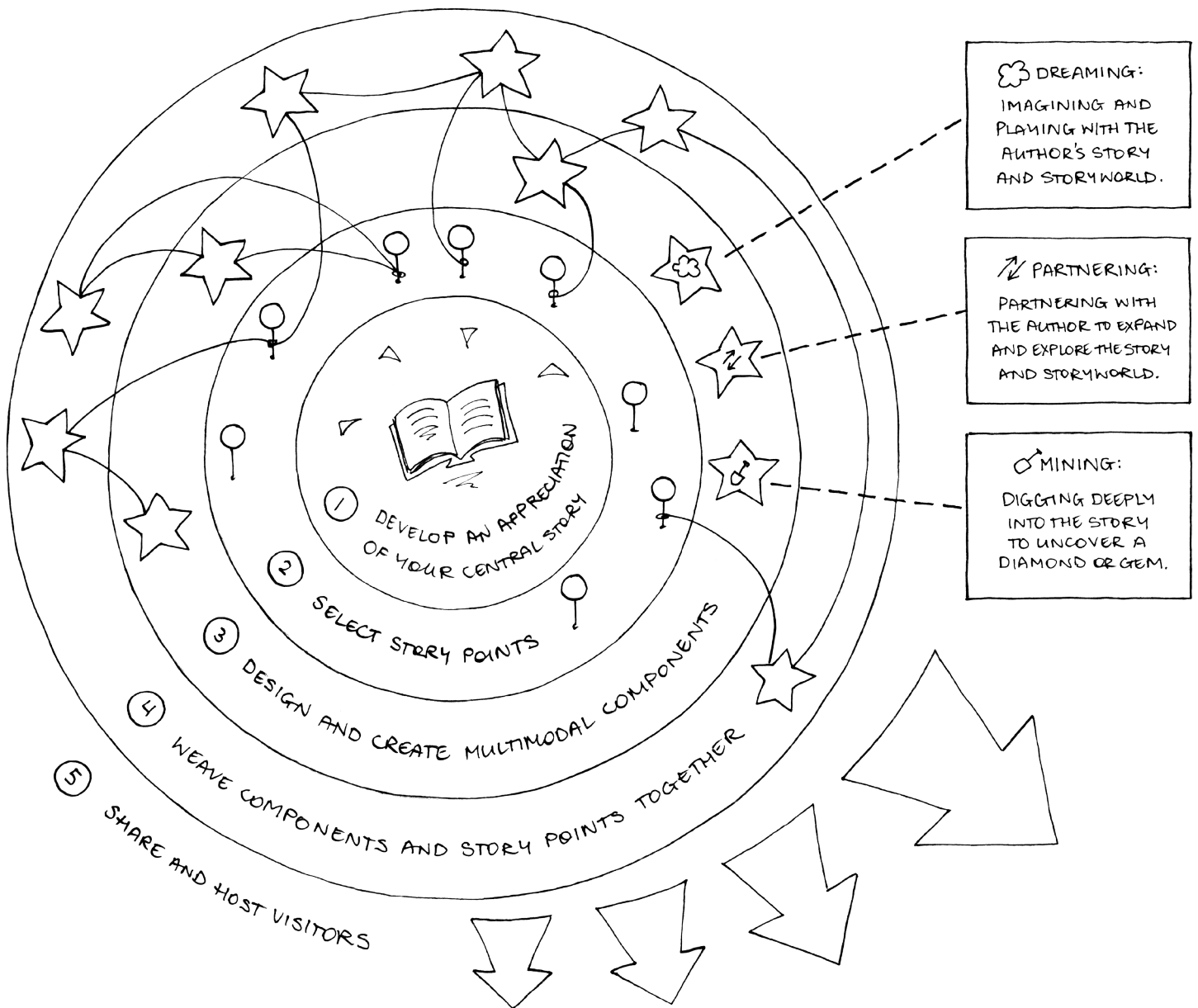
One more feature of this fifth step is the possibility of nominating some students to monitor a classmate's exploration of a Storyworld created by a different class. These nominated students track and keep a record of where this student enters the StoryWorld Web and the pathways they take as they travelled through. After reading a comic, did they choose to return to a Story Point, travel to another comic or complete a quiz about what they had read?

Having recorded a classmate's journey, the monitoring student can send this information to the students who had created it. The students of this class can then mark this collection of pathways up on their pin board, using a different colour string for each visitor. This allows the designers to compare and consider the different pathways that visitors have taken as they have weaved their way through their StoryWorld Web.

**Now that this paper has outlined the nature of transmedia storytelling and set out the steps of the Weaving a StoryWorld Web framework, it will now report on the third stage of the investigation, introducing the teachers and students who participated in our investigation, telling the story of our project and our reporting our initial findings.**



# FRAMEWORK FOR WEAVING A STORYWORLD WEB



**MacICT**

Macquarie ICT Innovations Centre



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# OUR PROJECT

For our previous projects, we had partnered with Stage One and Stage Four teachers. This time, we decided to partner with Stage Two teachers. Our project involved three Year 3 classes in Sydney. Three highly proficient literacy teachers were identified with support from the regional executive team. The focus of this project was to investigate the potential of transmedia storytelling within literacy learning. In selecting teachers who were very capable at teaching literacy we could more confidently focus our attention on implementing and examining the potential of the Weaving a StoryWorld Web framework. The three teachers nominated to be a part of the project were Libby, Suzie and Laetitia.

The term before the project was to take place, the project team visited each school involved to meet with the principal and the classroom teacher who would participate. During this meeting, we described the purpose and plan for our project, provided some readings about transmedia and discussed dates for teacher workshops and classroom visits.

The first formal meeting of the project participants took place at MacICT. We began our day together by hearing from each of the teachers about their past experience teaching literacy units.

They discussed the different novels they had previously selected to share with their students and described the types of learning activities they found to be engaging and constructive. These were highly regarded teachers and we were keen to better understand their pedagogy, as we wanted this project to benefit from their experience and expertise.

The teachers spent time exploring some examples of transmedia, including Inanimate Alice and The Lizzie Bennett Diaries, deliberating over the different types of components, considering the various ways they contributed to the Storyworld.

Our next task was to outline and explain the features and sequence involved in Weaving a StoryWorld Web. There

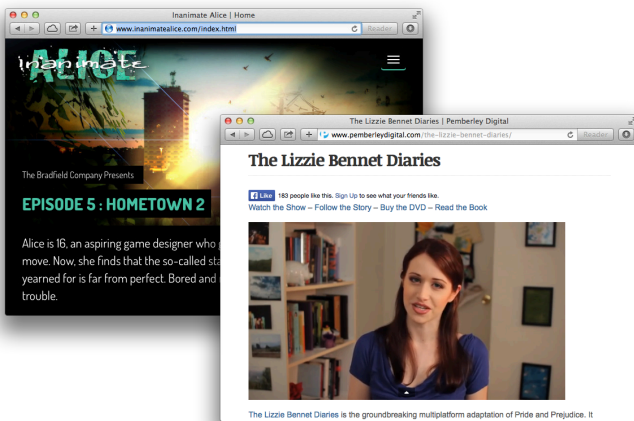
was much discussion around the framework's categories for the different types of components. The teachers generated a range of sample scenarios and discussed whether they would be examples of mining, partnering or dreaming to assist them in clarifying the features of each type of response.

We then investigated a wide range of iPad apps, demonstrating how they could be used to create various types of components as well as showing the teachers a collection of Web2 tools that they could use with their class. For the duration of the project, the classes were able borrow sets of iPads from MacICT to use.

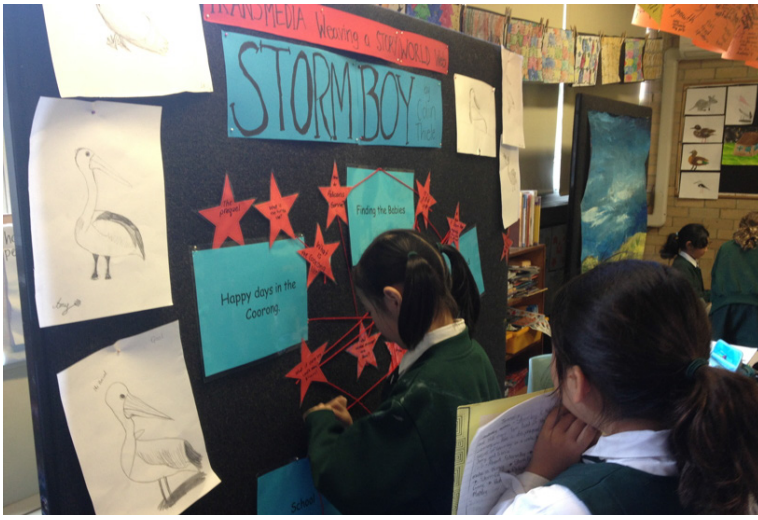
The final activity for the day was discussing and deciding upon the story the teachers would like to use. Libby decided to teach *Storm Boy* by Colin Thiele, Suzie selected *Mrs Frisby and the Rats of NIMH* by Robert C O'Brien while Laetitia chose *The Composer is Dead* by Lemony Snicket.

The following week the project team visited each school to meet the students, discuss the project and answer any questions they might have. *Harry Potter* and *Star Wars* were good examples to use to outline the possibilities of transmedia, particularly the new ways the Internet allows for participation and interaction with stories, authors and fans.

During this class meeting, the students were introduced to the concepts of mining, partnering and dreaming. The characteristics and attributes of each were explained and examples were given using the story of *Cinderella*. The students volunteered some of their own ideas about how they could mine, partner or dream that demonstrated they had grasped the concept of each of the categories.







Another significant part of this class visit was to explain the steps involved in Weaving a StoryWorld Web, emphasising that while the students would work in small groups to create components, these would be woven together into the StoryWorld Web. In this way, the whole class shares the responsibility of collaboratively planning and creating a StoryWorld Web with a variety of components.

It was now up to each class, with support from the project team, to start to weave their StoryWorld Web. To do so, they followed the five steps of the framework:

- Step One – Know your story well (a slight reword for the students)
- Step Two – Select Story Points to mine, partner or dream about
- Step Three – Design a variety of multimodal components
- Step Four – Weave components together into a StoryWorld Web
- Step Five – Share and host visitors to your Storyworld

## FIVE STEPS TO WEAVE A STORYWORLD WEB

### STEP ONE: KNOW YOUR STORY WELL

Libby, Suzie and Laetitia brought to this project their extensive experience in teaching literature in immersive and engaging environments. They made use of their skills in questioning, role-play, character analyses and narrative structure to establish a learning environment where the children were highly engaged with the text and connected to the characters, themes and location. An example of this occurred one afternoon when the children of 3H thoughtfully and tearfully created inscriptions for Mr Percival the Pelican's tombstone and participated in a memorial ceremony for the character. In 3LK's classroom, the children eagerly brainstormed and evaluated possible solutions for the mystery in their story, as their teacher purposefully delayed revealing the ending to capitalise on her classes' curiosity. Each week that the project team visited these classrooms, the number of examples of writing, artwork and mind maps displayed on the walls grew and grew. The teachers had chosen very wisely; their students were very engaged with the stories that had been selected, no doubt helped by the interesting and rigorous learning activities their teachers had prepared.

### STEP TWO: SELECT STORY POINTS

Equipped with a rich understanding of the story, it was now time for the classes to select the Story Points for their Web. Each class did this in a different way. 3H selected a range of Story Points that were critical moments in Storm Boy's story, 3LK decided to use each of the musical instruments under investigation as Story Points for The Composer is Dead while 3W's Story Points were the locations in NIMH. Each class pinned these Story Points up onto a pin board and connected them by string, creating the first representation of the StoryWorld Web.

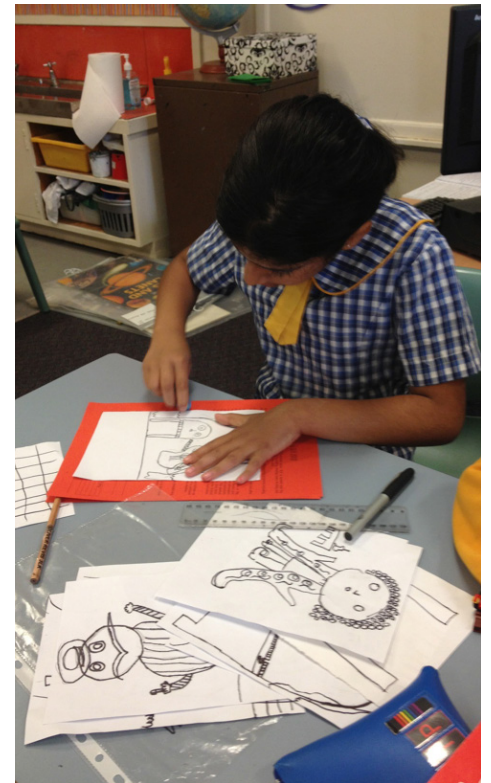
The selection of these Story Points ensured that each class was well positioned to start considering components for their StoryWorld Web. Indeed, 3H generated so many possibilities that they needed to vote to narrow them down to a short list. Rather than floating ideas around in a nebulous discussion, these Story Points directed the classes' imagination towards significant moments,

characters or locations, increasing the likelihood that the resulting components would make a significant contribution towards the expansion and enrichment of the story and its Storyworld.

Classes formed small groups to develop components. Some groups were formed following class discussions and negotiations while other were formed after students nominated areas of interest on paper, giving their slips to their teacher to sort and form groups.

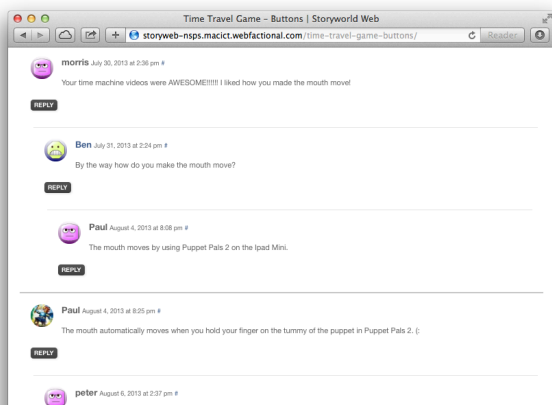
### STEP THREE: DESIGN A VARIETY OF MULTIMODAL COMPONENTS

As each group started to plan and create their component, they were given a suggested process to work through. Firstly, they were to consider how they would like to develop or contribute to their selected Story Point, through mining, partnering or dreaming. They were then encouraged to contemplate the type of component they would like to create, considering what style of multimodal text or texts would help them to realise their plan. Is it well suited to a comic? A videoed interview? A quiz? An animation? Students also considered the extent to which a visitor to their StoryWorld Web would be able to participate or interact with their component.



Having decided upon these features, each group needed to collaboratively design the content of their component. Some classes had project workbooks where students could sketch and scheme, while other students used storyboarding techniques to plan their component. The project team were very busy at this time assisting the students and their teachers with technology tips and insights to help them design and create, suggesting an app or a Web2 tool that would fit their purpose. It is important to note that while the groups made use of digital design tools, many of them also made use of water colour paints or paper and pencils to create beautiful artworks or interesting board games. These creations were scanned so that a digital copy could be accessed in the online environment.

As each group created the content of their component, they also created a blog post within their classes' online environment. Each class had a WordPress Blog and it was here that they could upload the images, videos, text, audio files and graphics they had created. Students could organise their component's layout and, if their content was spread across a collection of pages or posts, they could check that the links were working. While the interface was user friendly and most students published and edited their own content, some assistance was given by the project team on the more technical aspects. At this stage, each component existed within the online environment but it was not attached in any way, either to Story Point or to another component.



At this time during the project, the teachers returned to MacICT for a second workshop day. They appreciated the opportunity to hear how each of the classes was going, to share challenges and strategies and trouble shoot some technology issues. Indeed, each of the teachers agreed that they would have appreciated the opportunity to come together again a little earlier in the project, when they were just starting to get underway with their classes, as they found the collegial insight and support so valuable.

## STEP FOUR: WEAVE COMPONENTS TOGETHER INTO A STORYWORLD WEB

As the students started to complete their designs, classes came together to discuss where to place each component in their StoryWorld Web and to consider the different pathways they could weave through the Web by creating connecting links.

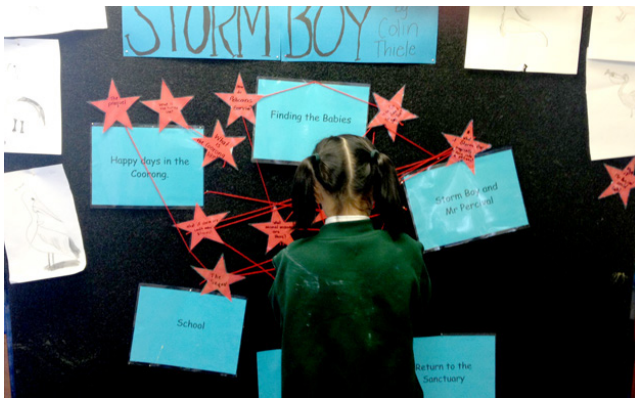
The Story Points the classes had pinned to their pin board earlier provided the initial structure of the StoryWorld Web. After each group explained their component, they then placed it up onto the pin board near its relevant Story Point, linking the two with string. When the pin board began to fill with components linked to Story Points, the whole class could suggest new links between the array, creating pathways through the StoryWorld Web. Components were linked when students could identify a reason for connecting them, such as a similar media type, user experience or character connection. When the class agreed upon a connection, string was physically woven across and through the web to make a new pathway for visitors to journey along.

For example, in 3H's StoryWorld Web, visitors can link to the About Storm Boy component, containing an interview with Storm Boy and his photo album, from the Happy Days in the Coorong Story Point. 3H decided to weave a link from this component to three further components in their Storyworld. One option visitors have it choose to 'Click and find out more about what Storm Boy really despises' by watching a 3H News bulletin on hunting. This would suit visitors looking to find out more about Storm Boy. The second option is to click on a link 'to learn more about the animal footprints that Fingerbone taught Storm Boy to read' to play a game identifying and learning about the animals that live in the Coorong. This option might appeal to a visitor who was captivated by the beautiful pictures of animals and the descriptions Storm Boy gave about his pelican Mr Percival. The third option 3H decided to offer their visitors is the chance to select, 'Storm Boy has other interesting wishes. Click here to find out about an interesting wish.' This takes visitors to a magical story where Storm Boy has the ability to control storms. This choice might be selected by visitors who like the idea of wishes and are curious to see what Storm Boy might hope for.

Having tangibly mapped out the StoryWorld Web, the class returned to their online environment. Students created a hyperlink between their selected Story Point and their component, and then from their component they made links branching out to other locations in the StoryWorld Web. Collaboratively planning it on the pin board gave classes a representation of the web as a whole, providing them with a way to oversee the many pathways and possibilities.

It is important to note, however, that while the students anticipate what their visitors might enjoy and weave pathways between components, at all times visitors are able to click back to the landing page and choose to go to any of the components within the Storyworld in any order they choose.





## STEP FIVE: SHARE AND HOST VISITORS TO YOUR STORYWORLD

The culminating event of the project was Story Share Week. When the three Storyworlds were ready, students from each class were able to visit and explore the Webs created by the other two project classes. In preparation for Story Share week, the three classes had read each other's short story or novel so that they would be able to appreciate the components that had been created to enhance and expand the central story.

The students had three roles during this week. One was as a visitor journeying through another class's web: reading, watching, playing, answering quizzes and posting comments on the different components and Story Points.

The second role that students had during this week was as a host to the visitors exploring their Storyworld. Frequently the messages posted onto components were questions that the creators could reply to. Host students engaged in online conversations and discussions with their visitors. If students had created a component that presented a challenge or a quiz, during this week they needed to reply via posting or email to visitors who participated in that task.

The third role of students during Story Share week was that of researcher. Nominated investigators were responsible for monitoring the activity of a small number of their classmates as they visited other classes' Storyworlds. These investigators observed their classmate's journey, keeping track of their entry point and recording the pathway they followed. They collected these details on behalf of the StoryWorld Web's designers, providing them with an account of how different visitors moved through their Web.

When classes received this information, they were able to map up on their pin board these different journeys, using different coloured string or wool. Classes could discuss and consider the different pathways that visitor took. This could be done better another time – by providing example questions to teachers and students to help them to compare, contrast and analyse the movement through their Web.

While the Storyworlds are still online welcoming visitors, it was important for our project that a particular week was set aside for the students to host and explore Storyworlds. Having a nominated week when the students were allotted class time to visit, post and respond to comments increased the likelihood that posts could turn into conversations or discussion and ensured that visitors who participated in a challenge or quiz would receive feedback.

Activity did not only take place at school. Students visited Storyworlds in the afternoon, evening and on weekends. They posted comments and messages and replied to visitors who had left a message on their component. Visitors were not limited to project class students. Parents and relatives of the students visited and posted comments while teachers and students from different Year groups at their school also explored their Storyworlds. Students from a primary school in Sydney that were not a part of the project heard about the Storm Boy Storyworld and, as they were studying the novel in their class, they came to visit the Web 3H had created.

## AN OVERVIEW OF THE THREE STORYWORLD WEBS

Each of our project classes weaved a StoryWorld Web.

**3H's Storm Boy StoryWorld Web** is woven around four Story Points: Happy Days in the Coorong, Finding the Babies, The Tragedy and School. These represent four significant events within the story. The students created and placed fourteen multimodal components within their Storyworld. Seven of these are participatory or interactive in some way. 3H also placed an extra five 'Easter Egg' poems to find, with small icons scattered throughout the Storyworld linking to each poem. 183 comments were posted across the components. These posts include compliments, questions, answers and suggestions.



[WWW.MACICT.EDU.AU/STORYWEB-SINPS](http://WWW.MACICT.EDU.AU/STORYWEB-SINPS)

**3W's Storyworld for Mrs Frisby and the Rats of NIMH** has six Story Points: The Cave, Thorn Valley, NIMH, Dragon, The River and Music. Four of these are locations in the story. Dragon is a character and Music is enjoyed by several of the characters. The students designed thirteen components for their StoryWorld Web. Unlike 3H's Storyworld, where half of the components were participatory or interactive, there is only one in this Storyworld - a game to download, print and play. The majority of components in this Storyworld are Partnering. There are three Mining components on no Dreaming components. 97 comments that ask and answer questions, make suggestions and compliment the students' work are posted within 3W's Storyworld.



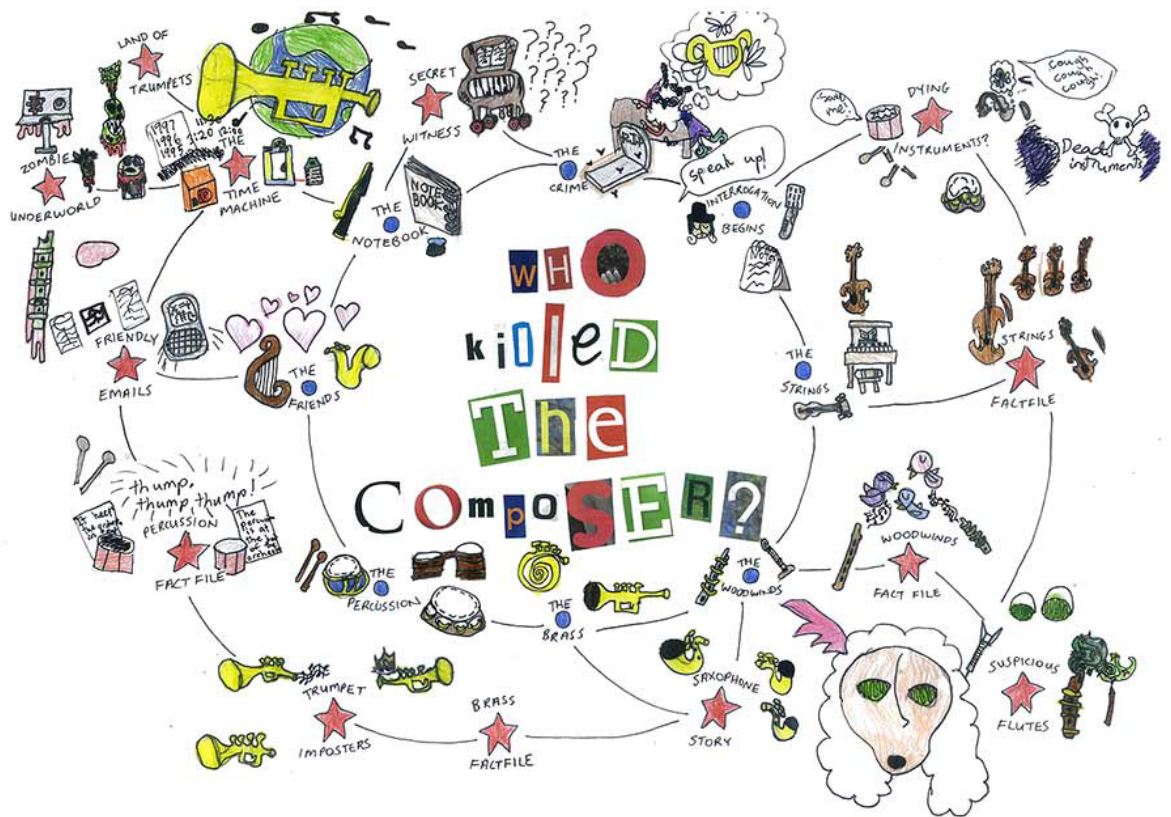
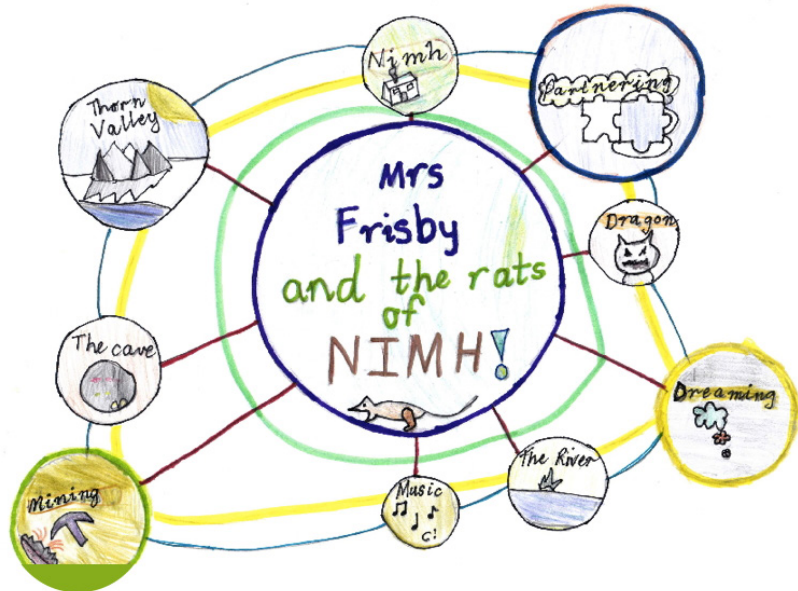
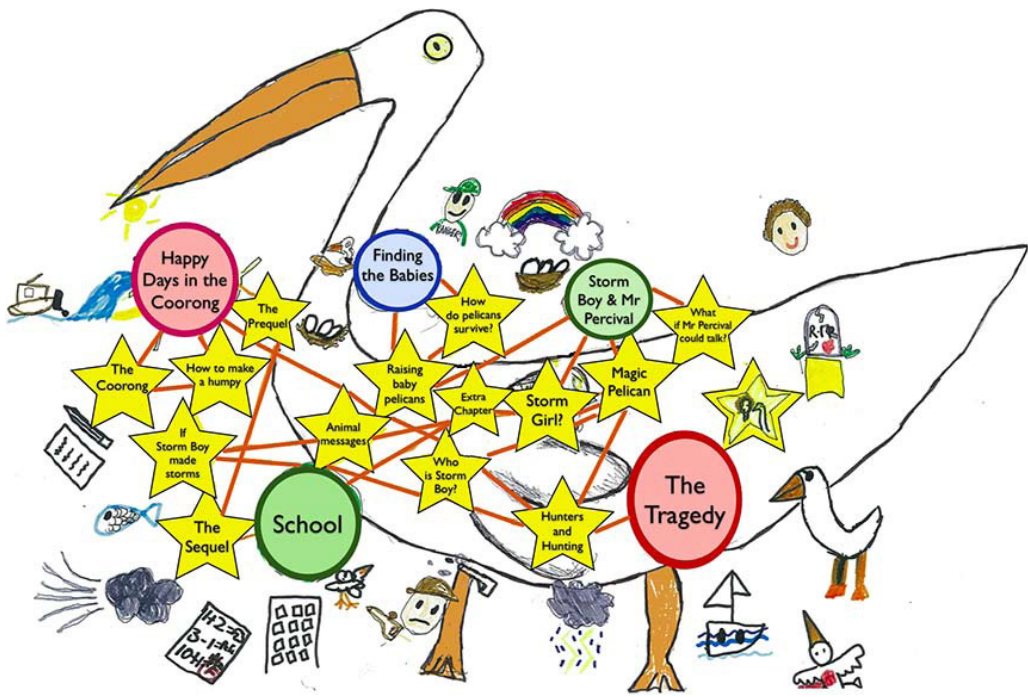
[WWW.MACICT.EDU.AU/STORYWEB-CPS](http://WWW.MACICT.EDU.AU/STORYWEB-CPS)

**3LK's Storyworld for The Composer is Dead** is woven around eight Story Points: The Notebook, The Crime, Interrogation Begins, The Strings, The Woodwinds, The Brass, The Percussion, The Friends. Their Storyworld contains fourteen components of which four are participatory or interactive in some way. Whereas 3H's Storm Boy components are predominately Mining or Dreaming and the clear majority of 3W's Rats of NIMH's components are Partnering, 3LK's Storyworld has an even representation of mining, partnering and dreaming components. There are 152 comments posted throughout the Storyworld and, as with the other Webs, the conversations include compliments, suggestions, questions and responses.



[WWW.MACICT.EDU.AU/STORYWEB-NSPS](http://WWW.MACICT.EDU.AU/STORYWEB-NSPS)





## ARE THESE STORYWORLD WEBS EXAMPLES OF TRANSMEDIA STORYTELLING?

To determine if these StoryWorld Webs are indeed examples of transmedia storytelling, three questions need to be addressed.

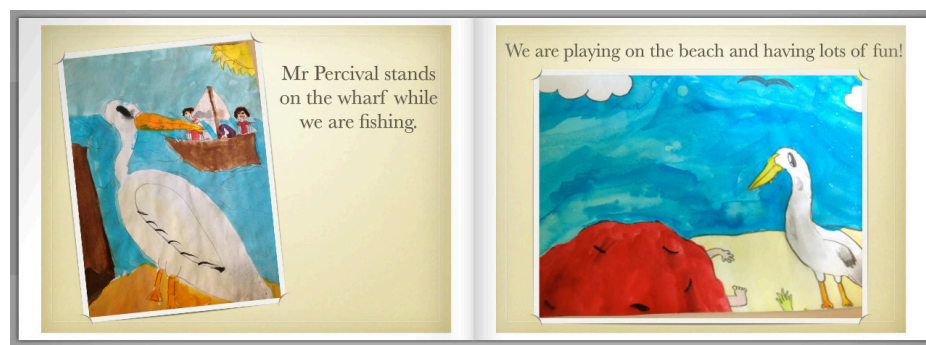
First, do each of the Storyworlds extend the world of their central story by adding to or adapting the plot, setting, themes or cast of characters? Yes, they do, as the following selection of examples demonstrate.

In 3H's Storm Boy Storyworld the central story is extended by the Prequel and Sequel component, a comic that tells the story of how Hideaway came to the Coorong and describes Storm Boy remembering the events of the novel as he moves to life at a boarding school. An example of the central story being adapted is the Storm Girl component, a digital book where Storm Boy is reimagined as Storm Girl and Mr Percival's ghost comes back to the Coorong.

3W's Storyworld contains a component, Dragon's Tragedy. This video has toys acting out the story of the tragedy that shaped Dragon to become the character he is in Mrs Frisby and the Rats of NIMH. The many components in this Storyworld that explore the theme of home and moving home, including The New Adventures of NIMH, Mrs Frisby and the Diamond in the River and Jetpack Adventure, are examples of how the students have added to the major theme of the novel.

Multiple components within 3LK's Storyworld include clues and details that lead to the Zombie Underworld, a new setting that the class created to extend the mystery of who killed the composer. Visitors can also travel to the Land of Trumpets and meet the Kind Trumpet or read a comic, The Mysterious Case of the Dying Instruments, and explore the theatre through the eyes of a young boy who senses something is amiss. The plot of the central story is extended through the new settings and characters that 3LK created.

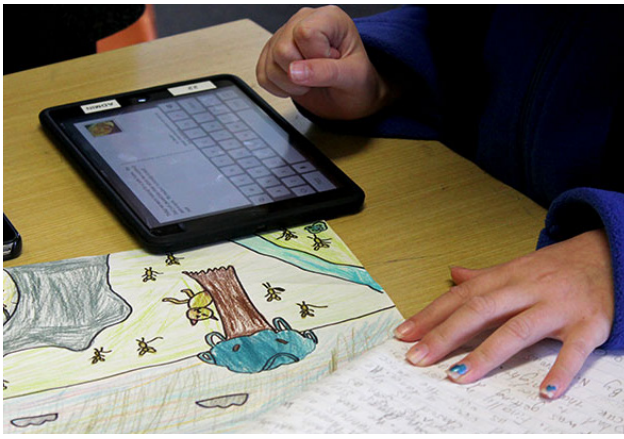
The second question to answer is do these StoryWorld Webs include and make effective use of a variety of media components to share the storytelling?



*Storm Boy's photo album from 3H's StoryWorld Web*

Each StoryWorld Web includes a wide range of media components. Across the three StoryWorld Webs, 56% of the components included video, 42% had text, 19% made use of audio files and 67% included drawing, pictures, photos or graphics. Components included comics, animations, photo stories, games, interviews, movie trailers and a pick-a-path story. 60% of components were created using iPads, 28% were made on laptop or desktop computers and 37% had hand drawn pictures, paintings or other images scanned in to be uploaded into the environment.

A selection of examples from each of the Storyworlds demonstrates how the students selected different media to effectively share the storytelling. 3LK's instrument fact files that include a mix of text explanations, hand drawn labelled diagrams and audio files of each instrument playing. This StoryWorld Web also includes a dramatic movie trailer showing the Inspector in the Zombie Underworld, motivating visitors to continue investigating and to weave their way towards that element. In 3H's Storyworld, their profile component of Storm Boy includes a beautiful photo album of bright, water colour paintings showing special moments of his life in the Coorong. Each has a descriptive caption that helps visitors to imagine themselves being in those moments. To showcase the different opinions people have about hunting, one of the key themes of the novel, the students



created a component of a television interview with the host inviting a panelist from each side of the debate to present their view. 3W's StoryWorld Web includes a set of five postcards from Nicodemus and Isabella telling Mrs Frisby about their travels and adventures. One of these was 'delivered by post' online each day during Story Share Week for visitors to come and check. To share with visitors about animal testing, one group of 3W students research the topic and wrote a report for visitors to read, but they also interviewed three people, including their school principal, and then animated these audio files using an iPad app. These examples show that students from each class used a range of media to create components, but more than that, they demonstrate that purposeful choices were made to use media effectively to share ideas, information and experiences with visitors, matching a component with a well suited media for its purpose and audience.

The third question to answer is, are readers able to become viewers, players and co-creators by participating and interacting with the story? Once again, the answer is yes. Visitors to these Storyworlds are able to view, play and participate however some of them provide more opportunity for this than others. Overall, just under a third of the components included are participatory in nature. 3LK's StoryWorld Web included games for visitors to play and a code to solve and then email the answer through. 3W's only participatory component was a game that provided visitors with a playing board, instructions, playing pieces and cards. Half of 3H's components were participatory. The students created and included a range of games with videos, playing boards and links, an online poll to vote on the topic of allowing hunting, multiple choice quizzes to take and a pick-a-path story where visitors can choose to go on their own adventure through a story in the StoryWorld Web.

Each of the three Storyworlds in this project include components that extend their central story, a wide range of different media types are used effectively throughout to share the storytelling and each included components where readers can become viewers and players by participating and interacting online. Each is an example of transmedia storytelling.

**Did the students, in the process of designing and building these Storyworlds meet Stage 2 English ICT Capabilities as outlined in the new English K-10 Syllabus?**

## MEETING THE NSW ENGLISH SYLLABUS ICT CAPABILITIES

Each of the components that the students created for their class's StoryWorld Web met at least one information and communication technology (ICT) capability included in the Stage Two NSW English Syllabus. Many met multiple capabilities. Indeed, the quality of the content the students submitted as components led the project team to include a selection of ICT capabilities from the Stage Three and Stage Four English Syllabus. By matching components' content to capabilities found in these stages, we were able to identify that many of the students were able to design and create components demonstrating that they were working above the ICT capabilities identified for their Stage.

The following review identifies the capabilities that were met and provides selected examples from the Storyworlds that demonstrate each of these components.

### NSW ENGLISH K-10 SYLLABUS

**Objective A:** *Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to communicate through speaking, listening, reading, writing, viewing and representing.*

**Writing and Representing 1:** *Students understand and apply knowledge of language forms and features*

**Outcome EN2-2A:** *A student plans, composes and reviews a range of texts that are more demanding in terms of topic, audience and language*

Components created by students in this project demonstrated three ICT capabilities contained in the content of Outcome EN2-2A. As the following examples show, students demonstrated that they were able to:

- plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features
- create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle
- experiment with visual, multimodal and digital processes to represent ideas encountered in texts

**77.5%** of the components the students created met the first of these capabilities, demonstrating that the students had been able to successfully plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features.

Three examples of components that demonstrate this capability are the 5 Postcards sent to Mrs Frisby from Nicodemus and Isabella found in The Cave in 3W's Storyworld, the Pick a Path Adventure component from 3H and The Case of the Dying Instruments from 3LK.

These components contain key information about the characters and setting of the story, creatively reimagined, and are also structured in ways to appeal to a range of audiences through their use of a range of multimodal text and, in particular, the interactivity of the Pick a Path story.

**22.5%** of the students' components demonstrated their ability to meet the second of these capabilities, showing they were able to create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle.

The Prequel and Sequel to Storm Boy draws on the students' insight into the characters and setting of Storm Boy while also connecting with the events of school and family life. Storm Boy's Storms creatively reimagines the story of Storm Boy using dramatic visual features (notably the blood red on the first page as Kristy reads, 'Bang went the gun into the air) while the news report on Why do Hunters Hunt? investigates different perspectives about hunting, a theme in Storm Boy.

80% of the components found in the three Storyworlds experiment with visual, multimodal and digital processes to represent ideas encountered in texts, the third of these ICT capabilities.



Dear Mrs Frisby,  
 Today we excitedly beaked out of the dark cave. We went on our way when we saw exactly what we were looking for, a beautiful, light cave but Dragon was guarding the entrance and he looked over and saw us! Dragon chased us up a tree and then lost sight of us, so we headed to the beautiful, light cave and saw it was much better than expected. The cave had bright green vines on the walls, a nice curtain at the entrance, soft grass on the ground, and purple, blue, pink and yellow flowers. Inside the cave we found food and water and made for beds. We had delicious blueberry pie for dinner and afterwards we went to sleep in our new beds and had a great night sleep with happy dreams.



To Mrs Frisby  
 email: emacochs.ppt@icad.nsw.edu.au  
 from: Isabella  
 date: 24 June 2013

From  
 Isabella

Postcard to Mrs Frisby from Isabella

## HOW TO MAKE A HUMPTY

TRADITIONALLY, HUMPIES WERE MADE BY ABORIGINAL PEOPLE AS THEIR HOMES. THIS STYLE OF HUMPIES IS NOT FOR A PERMANENT STAY. YOU CAN NOT STAY IN THIS HUMPTY FOR A LONG TIME BECAUSE IT IS VERY FRAGILE AND CAN BE RUINED VERY EASILY. HERE ARE SOME INSTRUCTIONS FOR HOW TO MAKE ONE.

**I'M WAITING TO BE MADE.**

**I'M GETTING A BIT BORED!**

**FIRST FIND A GOOD TREE TO MAKE YOUR HUMPTY ON. THIS WILL BE THE CENTRAL POST OF YOUR HUMPTY.**

**THEN LEAN SOME STICKS ON THE TREE SO THE STICKS GO ALL AROUND THE TREE.**

**NOW LAY SOME BARK OVER THE STICKS, STILL LEANING AGAINST THE TREE, LIKE IN THE PICTURE.**

**WILL THIS EVER FINISH?**

**I LIKE BEING A HUMPTY!**

**NOW, KEEP LAYING MORE AND MORE BARK AROUND THE TREE, STILL LEANING ON THE STICKS.**

**NOW KEEP DOING THIS UNTIL THE BARK IS ALL AROUND THE TREE, LIKE IN THE PICTURE.**

**NOW YOUR HUMPTY IS FINISHED! THIS CAN BE YOUR HOME FOR A FEW DAYS ONLY.**

## CONGRATS! YOU HAVE FINISHED!

How to Make a Humpy



Storm Boy's Storms

### What is the Coorong Like? By Jane



Storm Boy, Hideaway and Fingerbone live in a wild place called the Coorong. Would you like to know more about the Coorong? This information report will tell you all about it!

The Coorong  
 By Jane

The Coorong National Park is a lagoon ecosystem 156km southeast of Adelaide. It is a long stretch of beach from the Mouth of the Murray River to the southeast coast of South Australia. It is a very unique wetland eco-system home to many animals.

The Coorong is 140km long and 6km wide. Sloping sand-dunes adorn the middle and tussock/grass grow long. The Coorong is known to hold many fabulous creeks, lakes and lagoons. The lagoon is also 140km long, parallel to the ocean beach.

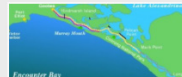


Animals roam the lands of the Coorong, varied in species. Some of the animals that dwell in those wetlands are grey kangaroos, wombats, echidnas and emus just to name a few. Birds also enjoy living there, shown by the humongous number of birds migrating there, from the northern hemisphere. Massive flocks fill the sky every day including pelicans, ducks, swans, terns, and much more.

The local aboriginal people, the ngarrindjeri people lived there a long time ago. "Middens" are little piles of shellfish that are evidence of aboriginal life in the Coorong. The

waters of the Coorong are also ideal for kayaking or canoeing. Fishermen enjoy the calm waters of the lakes and the famous coorong mullet. But the changes would prove hard for everyone living near it, and the people who shared such a close bond with the Coorong and its wildlife...

Lately, there has been a drought in the Coorong. The local farmers were using too much water for their crops and they almost forgot Australia is a very dry country and the Murray simply stopped giving as much water as before.



The Coorong dried out and was no longer considered a wetland. Some people even suggested taking the protection off! Fishes couldn't survive as well because the saltwater from the sea was too plentiful and the fishwater that used to come trickling down from the Murray was reducing in quantity rapidly. Fortunately, it rained and saved everything, however we all need to be more mindful that this terrible tragedy could strike again. Stakeholders need to take action and ensure that our precious wetland stays up alive, well and thriving.

#### Where to now?

Now that you have found out about the Coorong, try this quiz: [Quiz about the Coorong](#)

If you want to do another quiz, click here for an 'Animals of the Coorong' quiz: [Animals of the Coorong](#)

What is the Coorong Like?

Zac, Aaron and Lee became interested in the issues surrounding animal testing as they read Mrs Frisby and the Rats of NIMH. Their component includes a research report as well as digitally created multimodal interviews with people in their community. Robyn, Samantha and Rick made use of text, interviews, photos and watercolour paintings to represent the character of Storm Boy while The Missing Saxophone by Shelly and Sam includes a digital diary entry of the Inspector wondering about the saxophone as well as an audio clip of a saxophone playing a melancholic tune.

**Handwriting and using digital technologies:** *Students respond to and compose texts*

**Outcome EN2-3A:** *A student uses effective handwriting and publishes texts using digital technologies*

60% of the components that students created demonstrated they could capably use a range of software including word processing programs to construct, edit and publish written text, and select, edit and place visual, print and audio elements, an ICT capability contained in Outcome EN2-3A.

Annie and Owen made use of Comic Life and iMovie to publish a comic and video, containing animated titles, sharing information and instructions about How to Make a Humpy. Olivia and Eve painted watercolour pictures, found photos of animals tracks and audio files of their calls online and used Keynote to type and hyperlink an Animals of the Coorong quiz and, using a similar skill set, Olly and Andy researched brass instruments, included hand drawn diagrams and searched for and embedded musical audio tracks to create a Brass Fact File.

**Objective C** *Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to think in ways that are imaginative, creative, interpretive and critical*

**Thinking imaginatively, creatively and interpretively:** *Students respond to and compose texts*

**Outcome EN2-10C:** *A student thinks imaginatively, creatively and interpretively about information, ideas and texts when responding to and composing texts*

50% of the components included in the three Storyworlds demonstrated that the students in the project had been able to use visual representations, including those digitally produced, to represent ideas, experience and information for different purposes and audiences, an ICT capability within Outcome EN2-10C.

Lachlan, Emma and Mary digitally created a movie, Dragon Attacks Trailer, using photos and music to introduce their audience to the world of the mice and the danger of Dragon attacking before they click to watch the story. Jane, from 3H, wrote a very detailed report not to entertain, but to inform her audience about the Coorong and included photographs of the location. Morris and Martin, representing the ideas of mystery clues and investigation, created a set of coded emails for a curious audience to solve.

## STAGE THREE AND STAGE FOUR ICT CAPABILITIES

As well as meeting the Stage Two ICT capabilities listed above, several of the components the students designed met ICT capabilities from the Stage Three English Syllabus. These are identified and described below.

**Objective A:** *Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to communicate through speaking, listening, reading, writing, viewing and representing.*

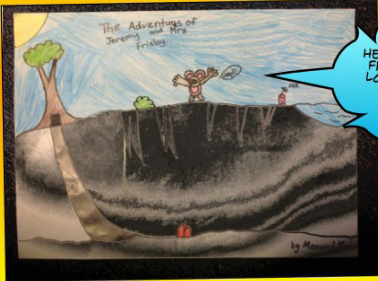
**Speaking and Listening:** *students respond to and compose texts.*

**Outcome EN3-1A:** *a student communicates effectively for a variety of audiences and purposes using increasingly challenging topics, ideas, issues and language forms and features.*

Two components, representing 5% of the total collection, demonstrated that the students who had designed and created them had been able to plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis, an ICT capability included in Outcome EN3-1A.

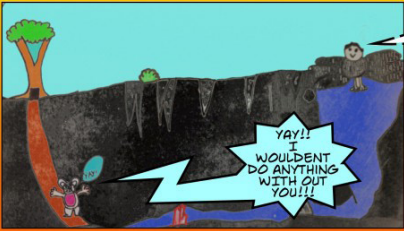
# THE ADVENTURES OF JEREMY AND MRS FRISBY!

ONE DAY MRS FRISBY WAS AT THE CAVE LOOKING FOR A NEW HOME WHEN SHE SAW DYNAMITE!



HELP CRIED MRS FRISBY AS SHE LOOKED AT THE EXPLOSIVE DYNAMITE.

## BANG BANG BANG!



NO FEAR! JEREMY IS HERE!

YAY!! I WOULDN'T DO ANYTHING WITH OUT YOU!!!

JEREMY HEARD MRS FRISBY. HE CAME TO SAVE HER FROM THE WATER.

## DRIP DRIP DRIP!

Further Adventures

# THE PREQUEL



I DON'T FEEL WELL

RUNAWAY(HIDEAWAYS WIFE) TRAGICALLY GOT SHINGLES.



SADLY, RUNAWAY DIED AFTER SHE WAS PUT IN HOSPITAL.



I DON'T LIKE THIS ORPHANAGE

BE QUIET!



MEANWHILE ON THE OTHER SIDE OF ADELAIDE...  
STORMBOY'S PARENTS DIED OF A DISEASE CALLED TB


AFTER THE TWO TRAGEDIES, STORMBOY WAS PUT IN A VERY STRICT ORPHANAGE. HIDEAWAY DECIDED TO ADOPT STORMBOY BECAUSE HE WAS VERY LONELY AND WANTED COMPANY.

An Extra Chapter



00:05 02:33

Why do Hunters Hunt?



Click here if you want Mr Percival to use his idea

Click here if you don't want Mr Percival to use his idea

Pick a Path



The students who created the report on Why do Hunters Hunt? very appropriately selected a news report as a presentation to emphasize a debate between two views. They also included a poll where their audience could contribute their opinion after watching the debate. The Messages from the Zombie Underworld is a component created by Lily and Warren that provides a video and a mysterious message to decode for an audience who have travelled through time for the purpose of solving the mystery that is woven throughout their class's Storyworld.

**Writing and representing:** *Students understand and apply knowledge of language forms and features.*

**Outcome EN3-2A:** *a student composes, edits and presents well-structured and coherent texts.*

Components created by students in this project demonstrated four ICT capabilities contained in the content of Outcome EN3-2A. As the following examples show, students demonstrated that they were able to:

- plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience
- compose increasingly complex print, visual, multimodal and digital texts, experimenting with language, design, layout and graphics
- use increasingly complex research data from print and digital sources to compose short and sustained texts
- use a range of software, including word processing programs, learning new functions as required to create texts.

**25%** of the Stage Two students created components that demonstrated they were able to plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience. One examples, Adventures of Jeremy and Mrs Frisby, makes use of hand drawn and then graphically edited images to create an imaginative comic that continues the story of Jeremy and Mrs Frisby. The comic experiments with description, dialogue and internal character voice.

**12.5%** of the components were designed by students who were able to compose increasingly complex print, visual, multimodal and digital texts, experimenting with language, design, layout and graphics. A component from the Storm Boy Storyworld, What if Mr Percival could talk? is the most experimental example of students using print, visual and multimodal digital texts to design and layout a game that explores the character traits of Mr Percival.

5% of the components were identified as using increasingly complex research data from print and digital sources to compose short and sustained texts. The most sustained and researched example of text is Jane's report What is the Coorong like?

Her report provides detailed information about the Coorong's location, animal life, the local people and recent concerns about drought.

**5%** of the components in the Storyworlds use a range of software, including word processing programs, learning new functions as required to create texts. To create their Pick a Path text, Ewan and Ben needed to make use of hypertext buttons to link to optional story choices, ensuring that their audience read and made choices that would link them through a story path until they arrived at one of the optional endings.





**Reading and Viewing:** Understand and apply knowledge of language forms and features.

**Outcome EN3-3A:** a student uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies.

One components in the Storyworlds demonstrated the following ICT capability listed within Outcome EN3-3A: the ability to recognise the effect of multimedia elements, eg film techniques, animation, voice-overs, sound effects, framing, close-ups. Olivia and Eve's Animals of the Coorong Quiz makes good use of several effects, both sound and visual, showing that they were not only about to recognise multimedia elements, but use them effectively in their own design.

#### Stage Four Outcome 2

**Understand and apply knowledge of language forms and features**

**Outcome EN4-2A:** a student effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies.

5% of the components within the Storyworlds demonstrate that the students were able to use a range of software, including word processing programs, to create, edit and publish texts imaginatively, as described in the content of Outcome EN4-2A. A very strong example of students using a range of computer and iPad applications to create an imaginative text is Andrew and Cherie's What if Mr Percival Could Talk? game. After planning and drafting a script in a word processing document, the students painted and scanned characters, selected background images and photos, animated the scenes and used hyper linked buttons to program their imaginative game successfully.

**Objective C:** Through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to think in ways that are imaginative, creative, interpretive and critical

#### Stage Four Outcome 6

**Respond to and compose texts**

**Outcome EN4-6C:** a student identifies and explains connections between and among texts.

The Prequel and Sequel component found in 3H's Storm Boy Storyworld created by Joanne, Jerry and Suzie demonstrated their ability to compose texts that make creative connections with, adapt or transform other texts, such as the preparation of promotional material for a film or book or a narration for a documentary, a Stage Four ICT capability from Outcome 6. They creatively designed a back story and consequences for the characters in the book that aligned with the setting, events at the time and the personalities of the characters, each connecting eloquently with the original book.

By examining the components across each of the Storyworlds, we were able to determine that the Year 3 students involved in the project did meet ICT capability outcomes from the Stage Two English syllabus. A good number of students demonstrated they had achieved Stage Three ICT capabilities by meeting outcomes set out for Year 5 and 6 students. These findings indicate that, in these three classes, Weaving a StoryWorld Web enabled them to achieve these outcomes.

**Final reporting – did the teachers find it an engaging and effective way to meet these outcomes?**

## TEACHER REFLECTIONS

The teachers found their students to be very enthusiastic and eager to spend time working on their StoryWorld Web. They believed their students had a strong emotional connection to the design and creation of their StoryWorld Web, possibly due to the strong student centeredness of the project. Indeed, each teacher noted the high level of creative and critical thinking that arose for the students working both in their small groups and as a whole class, feeding off each other's ideas, to collaboratively design their environment.

One teacher noted that it was a particularly new experience for her students to consider how a visitor to their Storyworld would participate and interact with their components; that discussion about what they would like their visitors to gain from their experience and to then be able to look back and consider the success of their design was very valuable.

Another teacher commented that while she regularly led her students in high order thinking discussions and prepared such tasks for them, this time it was her students, guided by the Storyworld Framework, who themselves came up with the questions, led the discussions and decided upon their tasks. Having the concepts of mining, partnering and dreaming were critical. She was careful to note she believed that guidance was needed for rich, open ended, higher order questioning. Indeed, she commented that she was planning to use the terminology not only in other literacy units, but in topics from other areas of the curriculum. She commented, 'It's lovely because we've got such a beautiful foundation. You can build whatever you want from it.' Another teacher commented that she too had made use of this transmedia terminology in a spelling lesson, noting that, 'As soon as I connect anything with transmedia, they shine!'

The teachers were also very deliberate in pointing out that without the design tools, the apps on the iPads, the software on the classroom computers and online design tools, the experience would not have been possible. They found that they were able to 'peek in on a process as it was happening' and use this degree of access to not only evaluate for themselves the quality of their students' work, but to share it with the students to allow them to provide daily feedback to each other along the journey. The knowledge that their components were going to be online was very motivating for the students. The teachers valued having an opportunity for their class to create a product that was actually 'tested' – visitors came and provided feedback to their students.

The Weaving a StoryWorld Web framework was found by these teachers to be an engaging and efficient way for their students to meet the ICT capabilities in the English curriculum. Students who they had not expected to work constructively together cooperated well when they connected over a design tasks they both valued and were interested in. Quite students who previously withdrew from class discussions and were reluctant to voice opinions became actively engaged in campaigning for and designing particularly types of components they wanted their Storyworld to host. One teacher observed that, 'Student voice is so powerful for them to be able to learn what they want to learn.' The teachers found their classes behaved as a team, grouped by their own interests and choices, and while there were frequent negotiations, there was a low level of conflict.

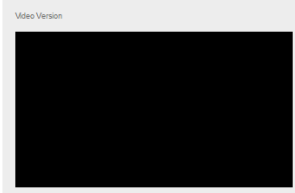
Reflecting on how the experience might influence their teaching practice, one teacher expressed her enthusiasm to continue to provide opportunities for her students to manage their own learning. She was looking to include more student led projects in her program, being ready to respond and support as she let them 'drive and decide.' Two teachers noted that there were encouraged by this project to use technology more frequently and creatively with their students to let them design and publish. They now had greater confidence that both they and their students could use tools they had previously thought only older students could master. They noted, however, that there were many possibly tools to use and expressed their preference would have been to have had an opportunity to learn to use these with their students before starting the project.

### Problem at Thorn Valley by Tom and Xandy

Don't go away sometimes this takes a short time to load but it is worth waiting for! What lesson did Mr Fitzgibbon learn?

When he got there Mr Fitzgibbon cleaned lots of things and he built his tiny brown sick house. Mr Fitzgibbon built his house next to all the rats and mice. The next day Mr Fitzgibbon went for a walk. He got very angry when he saw the rats and mice.

Finally Mr Fitzgibbon called the rat and mice exterminator straight away. The rat and mice exterminator took 5 hours to come. Mr Fitzgibbon was so happy when the rat and mice exterminator came but the bad thing for Mr Fitzgibbon was that the rats and mice have already escaped.



Trouble loading?  
[Click here to watch this video on School Tube](#)

Where to next?  
 Now where do you think you will go next?  
[Go to: Thorn Valley Adventure](#)  
[Go to: The New Adventures of NIMH](#)

## StoryWorld Web

Created by 3W from Cromer Public School for 'Mrs Frisby and the Rats of Nimh' by Robert O'Brien

### The Music

"You like music?" said Nicodemus. "So do I."

Lika Frisby listened to the radio in Nicodemus' office.

Have we captured your interest?  
 You haven't seen or heard anything yet. A huge round

### The New Adventures of NIMH by Robert and Stuart

Do you want excellence, mystery & surprises? Then come listen to some exciting new adventures NIMH that involve one rat & one mouse. These two journey at NIMH

Where to next?  
[Back to: NIMH](#)  
[Back to: THE MUSIC](#)  
[Back to the StoryWorld Web](#)

- Helena 3H July 31, 2013 at 2:04 pm #  
 Your element is very interesting  
[LOG IN TO REPLY](#)
- Robert August 2, 2013 at 10:45 am #  
 WeW That was great.Do another one!!  
[LOG IN TO REPLY](#)
- Kade 3W August 16, 2013 at 9:38 am #  
 Cool. I loved your story.Very entertaining. I want to see another one!  
[LOG IN TO REPLY](#)

## StoryWorld Web

Created by 3H from St Ives North Public School for 'Storm Girl' by Colin Thiele

### Storm Girl by Eloise and Cassandra

One death of a pelican, one boy turns into a girl, and the pelican comes back as a ghost.

Read this story to find out how it flows.

Anyway, Storm Girl was sitting in front of Mr Percival's grove, when she saw a whiteish greyish form gliding towards her, flapping its wings.

She screamed, but then she saw who it actually was.

"Mr Percival!" she cried. "You've come back!" She embraced him, pressed and kissed and smoothed the white air lovingly.

### What if Mr Percival Could Talk? By Andrew and Cherie

Do you want to know what Mr Percival would say if he could talk? Play this game, 'Pelican Treasure' and you can find out.

Before you start, you will need to download the Board Game and the Instructions on how to play.

[Click for Game Board](#)  
[Click for Instructions](#)

When you are ready, roll the dice and start. If you land on a Movie square, use the buttons below to decide what Mr Percival would say.

[Click for Movie One Choices](#)  
[Click for Movie Two Choices](#)  
[Click for Movie Three Choices](#)  
[Click for Movie Four Choices](#)

Where to now?  
 Here is a link to another game: [Pelican Survival Game](#)

Would you like to explore other magical elements? Click on the links below:  
[A Magical Pelican](#)  
[Storm Girl](#)

### Dragon Attacks Trailer by Lachlan, Emma and Mary

Do you want a fascinating story that is full of amazing? If you are interested in music, then music is the one for you.

Not Loading?  
[Click here to watch this video on School Tube](#)

Where to next?  
 Well, you've seen the trailer, now you must watch the movie!  
[Go to: Dragon Attacks](#)

Or maybe you want to explore another part of the storyweb!  
[Back to: NIMH](#)

### Strings – Fact File by Iris & Sarah

Want to learn more about the strings in the orchestra?  
 Explore our information, diagrams and sounds to find out!

What instruments belong to the strings in the orchestra and why are they part of this group?  
 The Bass, Harp, Double bass, Violin, Viola, Guitar, Cello and piano because you move on strings to make a sound.

What special jobs or parts of the music do the strings play?  
 The strings are actually the largest part of the orchestra and make up nearly half of all the instruments. The first violin is also responsible for tuning the entire orchestra.

Describe the sound or style of music the strings play:  
 Piano is classical and guitar is acoustic or rock. The traditional strings in the orchestra are positioned at the front because they often play soft and higher pitched parts of the music.

Some instruments from the strings:

GUITAR      PIANO      VIOLIN

Click these links to hear the sound of different stringed instruments:  
[Back to 3: The Strings](#)  
[Back to the StoryWorld Web](#)

olly July 30, 2013 at 2:41 pm #  
 Well done!!  
 Nice research on the computer.  
 City 3LK

## StoryWorld Web

Created by 3LK from North Sydney Demonstration School for 'The Composer is Dead' by Lemmy Stalock

### The inspector has arrived to investigate the crime of the dead composer...

The inspector begins to investigate the mystery and find the murderer or murderers 'wherever they are lurking'. He interrogates the strings, the concertmaster, the woodwinds, the brass, the percussion and some good friends the harp and the tuba...

Who are the suspects?  
 Who are the alibis?  
 What are the accusations?  
 Who is innocent?  
 Who is guilty?  
 So...who murdered the composer?

Let's start with each group of the orchestra and see where that takes you...

[The Strings](#)   [The Woodwinds](#)   [The Brass](#)   [The Percussion](#)

Or, head straight to the inspector's notebook to see the evidence he has collected or perhaps to find out more...

[The Notebook](#)

Hold on! Something strange seems to be happening after each section of the orchestra is interrogated. See if you can find the mystery links in the storyweb to uncover what is happening...

### Pelican Talk Game Board

- Jane August 2, 2013 at 4:54 pm #  
 Jerry is right. Your gameboard is amazing! How do you draw it and plan the routes?  
[LOG IN TO REPLY](#)
- Cherie August 6, 2013 at 10:22 pm #  
 We decided that it was best that there were 2 routes to take so that people would have a choice instead of just 1 route.  
[LOG IN TO REPLY](#)



## THE WILLOUGHBY PROJECT: A PROOF OF CONCEPT PROJECT ITERATION WITH STAGE 5 STUDENTS

The project team decided to run an 'proof of concept' iteration of the Weaving a StoryWorld Web project with Stage 5. The aim was to explore the potential of the framework in a High School setting and incorporate new medias, including social media in the creation of components for the StoryWorld.

A class of Year 10 students at Willoughby Girls High School were identified by the School Education Director as wanting to be involved in the project. They created a Storyworld for the novel Jane Eyre around six story points: Gateshead, Lowood, Arriving at Thornfield, Guests at Thornfield, The Wedding that Wasn't and The Return. The girls created over 100 components for this StoryWorld over three days at Macquarie ICT Innovations Centre. This project differed from our Stage Two projects in many ways. This time there was only a single class involved and, rather than the project was condensed into a three day intensive workshop rather than stretched out over a term. During this time the students planned, designed and created the components for their Storyworld.

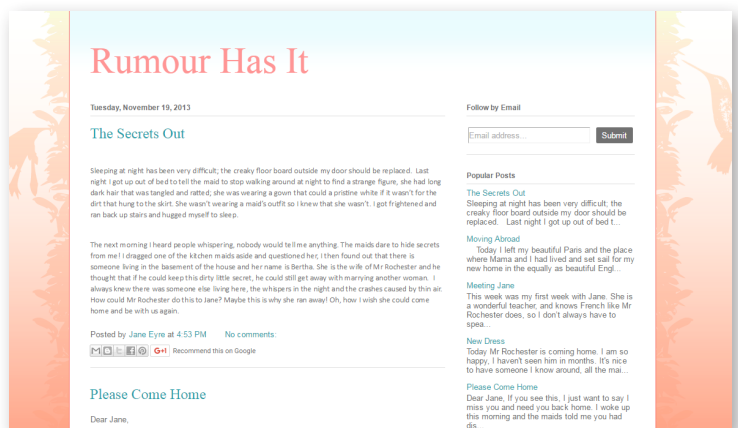
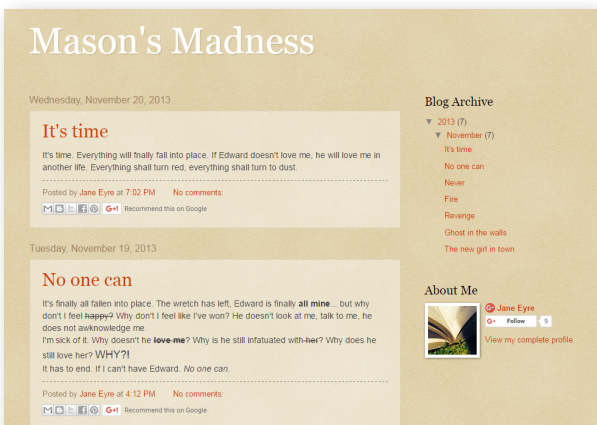
Included in this Storyworld are many examples of the use of new medias for creating the StoryWorld. Examples include: a Twitter campaign to try and locate Jane Eyre when she flees Thornfield Hall, daily news reports on sightings of Jane Eyre, character blogs, Jane's FaceBook page, a Pinterest board belonging to Jane's childhood friend Helen and another, in stark contrast, belonging to Blanche.

The components represented Mining, Partnering and Dreaming and enhanced and extended the original story of Jane Eyre.



[WWW.MACICT.EDU.AU/STORYWEB-WGHS](http://WWW.MACICT.EDU.AU/STORYWEB-WGHS)

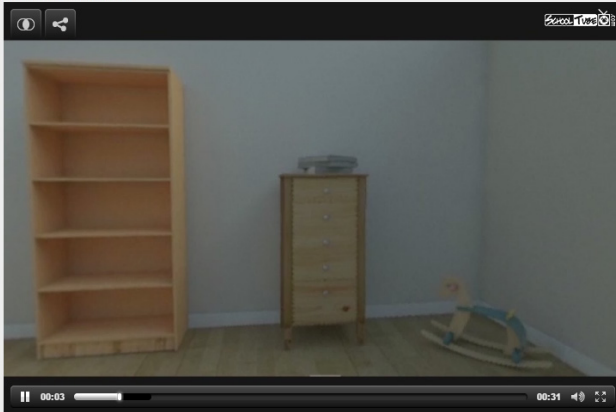
### Character Blogs





### Enter Jane's Room

Welcome to Jane's Room, this is her room where you can take a look into the sort of life she had and a look into her personal room.



In her room you can read Jane's secret diary consisting of some of her private entries at Gateshead!

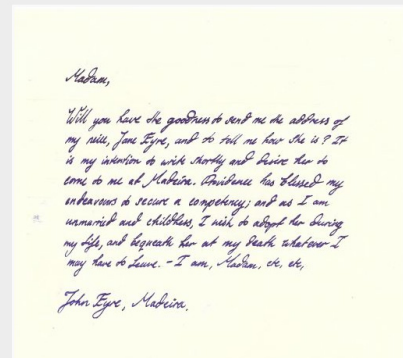
[Read Jane's first Diary entry at Gateshead](#)

Want to go back to Gateshead to find out more about the other rooms!

[Go back to Gateshead](#)

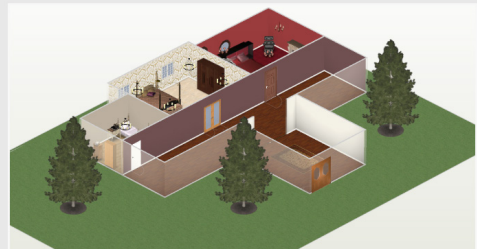
### Hidden Letter from John Eyre

John Eyre, Jane's uncle on her father's side, sent a letter to Mrs Reed asking about Jane. Mrs Reed responded saying that Jane had died. She hid the letter and only told Jane about it when she was visiting Gateshead.



### WELCOME TO GATESHEAD!

Gateshead is a place where Jane struggled to find acceptance in a high class family. Without having her parents by her side, she finds it difficult to fit in with her Aunt's family. She was constantly looked down upon and bullied by her cousin John.



Thank you for visiting Gateshead, choose one of the following buttons to explore the rooms at Gateshead

[Enter the Red Room](#)

[Enter Mrs Reed's Room](#)

[Enter Jane's Room](#)



**MacICT**

Macquarie ICT Innovations Centre

Read more about this project online

[www.macict.edu.au/wsww](http://www.macict.edu.au/wsww)



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