

MESTRADO
MULTIMÉDIA - ESPECIALIZAÇÃO EM EDUCAÇÃO

**TRANSMEDIA STORYTELLING IN
EDUCATION: ENGLISH
LANGUAGE TEACHERS'
ACCEPTANCE OF APPLICATION
OF TRANSMEDIA STORYTELLING
TO TEACHING CONTEXTS**

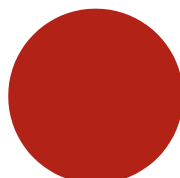
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Acceptance of Application of
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Contexts**

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Mestrado em Multimédia da Universidade do Porto

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Resumo

O conceito de *Transmedia Storytelling* é aplicado, de forma crescente, no marketing de diferentes indústrias e serviços. A evolução do multimédia e dos suportes digitais inspira todo um trajeto que conduz a este novo conceito. Tal facto motiva a identificação das suas dimensões e dos seus atributos por parte dos especialistas e investigadores. A educação é um dos setores que acolhe e investiga o conceito, pelo seu potencial de envolvimento dos estudantes, nomeadamente no Ensino das Línguas. Há a expectativa que esse envolvimento e motivação implique bons resultados na aprendizagem.

O presente estudo procura identificar o nível de aproximação dos docentes ao conceito e à sua prática letiva. O estudo é quantitativo e exploratório. Participam no estudo 41 professores de língua inglesa, com origens em nove diferentes países, cujas percepções foram recolhidas através de um inquérito por questionário, em parte, inspirado no modelo Technology Acceptance Model (TAM) relativo à aceitação individual da tecnologia.

Resulta como elemento central da Investigação que a maioria dos participantes do estudo não compartilham atitudes negativas nem positivas em relação à adoção do *Transmedia Storytelling* para o ensino do inglês. Esta atitude neutra pode dever-se à novidade do conceito e aos poucos recursos educativos ainda disponíveis.

Palavras-chave: *Transmedia Storytelling*, Ensino de Língua inglesa (ELT), Aceitação de Tecnologia

Abstract

The increasing success of Transmedia Storytelling projects, which were mostly for marketing purposes, drew attention of the scholars and specialists from different areas. It was followed by the modification and reconstruction of the term by the various other area scholars and specialists. One of such areas of inquiry is the education, more specifically the language teaching. It is assumed; the elements composing the Transmedia Storytelling practice, might have implications for teaching contexts and the same success is expected when the essence of the term, is applied to teaching contexts.

The current study is a result of these attempts of applying Transmedia Storytelling to the education. The study is quantitative and exploratory. In the study, the acceptance of English language teachers' to Transmedia Storytelling application and their further ideas about it's modification to the actual curricular design are surveyed. 41 English language teachers from 9 different countries participated to the survey constructed on the questionnaires based on Technology Acceptance Model (TAM) model. The results showed that most of the participants of the study share neither negative nor positive attitudes towards the modification of Transmedia Storytelling to the classroom teaching but share neutral attitude.

Keywords: Transmedia Storytelling, English Language Teaching (ELT), teachers' acceptance

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Abbreviations and Symbols

ELT	English Language Teaching
EFL	English as a Foreign Language
TBI	Task Based Instruction
TAM	Technology Acceptance Model
APPI	Associação Portuguesa de Professores de Inglês
TWL	Transmedia Learning World
LTCA	Learning and Teaching as Communicative Actions Theory

1. Introduction

1.1. Context and Motivation

Transmedia Storytelling, defined as a process where integral elements of a fiction get dispersed systematically across multiple delivery channels the purpose of creating a unified and coordinated entertainment by Jenkins (2010), is one of the terms taking attention by scholars since a decade. Even though the term has roots in the earlier history, contemporary use of it in the media and narrative studies by the scholars and its reconstituted application to the projects, brought it back to the conversation. While academic scholars investigate the term, its history, boundaries and its relation with the similar terminology, the term gained significant fame in the mass entertainment industry in between executives, producers and fan communities.

The increasing success of Transmedia Storytelling projects, which were mostly for marketing purposes, drew attention of the scholars and specialists from different areas. Followed by the modification and reconstruction of the term by the various other area scholars and specialists. Moreover, brought back the already existing analogous terms and applications related to the phenomenon, into the question.

One of such areas of inquiry is education, more specifically language teaching. It is assumed; the elements composing Transmedia Storytelling practice, might have implications for the teaching contexts and the same success is expected when the essence of the term, is applied to teaching contexts. For instance, in their study of the transmedia application to the learning, storytelling and play contexts, Alper, Herr-Stephenson and Reilly (2013) underline that transmedia offers numerous opportunities for the learning.

“The complex, interconnected, and dynamic narratives and vibrant story worlds characteristic of transmedia provide fertile sites for children to explore, experiment, and oftentimes contribute as story worlds unfold across media. The multi-modal, multi-sited nature of many transmedia productions challenge children to use varied textual, visual, and media literacy skills to decode and remix media elements. In these ways, the active, ongoing, creative engagement with complex stories required of participants in a transmedia play experience stands in contrast to the routine, decontextualized learning that, unfortunately, all too often characterizes children’s experiences in school.”

(Reilly, et al., 2013, 10)

They defend Transmedia Storytelling prevents decontextualized learning, which is considered as unsuccessful learning for the most cases, by providing children complex narrative worlds. In addition to this; in the research paper “ T is for transmedia: Learning through transmedia play” they state that a good prepared practice of transmedia can contribute to an immersive, responsive, learner- centered learning environment.

Considering all, the current study is based on these attempts to modify and adapt Transmedia Storytelling phenomenon to the teaching contexts. Even though the idea is not having a deep history, the studies related with Transmedia Storytelling and education couple proves and continue proving that Transmedia Storytelling is promising for teaching contexts.

On the other hand; even though, there are various theories and ideas based on the learning and Transmedia Storytelling couple, there is lack of the varied, multi-directional, sophisticated research and the empirical data on the topic (Jenkins, 2010; Crespo, et al., 2011; Reilly, et al., 2013). There is not just lack of the research about the elements, properties, production, effecting factors and consequences of the teaching with Transmedia Storytelling but also minor amount of research exists on “How teachers react to this phenomenon and its modification to the actual curriculum?”. Current study emerge to answer this question. Moreover it is also an attempt to join the incipient discussion about Transmedia Storytelling and teaching to make a contribution to the ongoing discussion.

1.2. Objectives of the Research

The study basically investigates Transmedia Storytelling with regard to teaching, specifically English Language Teaching. It reviews Transmedia Storytelling by making connections to educational contexts and figures out its probable contributions to teaching. The study provides a clear picture of emerging Transmedia Storytelling and education studies, which is very crucial for ongoing research, especially for the researchers and educators who are interested in the application of Transmedia Storytelling to English Language Teaching (ELT) or any other teaching contexts. In addition to these, the current study also aims to survey teachers reaction and acceptance of this phenomenon and it's modification to the actual curriculum. It is aimed to make a field research by doing so and evaluate the current phenomenon from the ELT teachers perspective who are actively teaching. In other words, it is aimed to illustrate the reflection of the theoretical frameworks in educators' perception, who are the primary people to realize such a modification.

The basic research question of the study is:

- What is the acceptance level of language teachers' to Transmedia Storytelling adaptation to their classroom teaching and also it's modification to the curriculum?

It is important to note here, the word adaptation used in the question doesn't refer merely application of the Transmedia Storytelling to the teaching but rather it's modification and alteration in the way it fits the educational context. In addition to it; by referring adaptation, any prospective future adaptations are implied, not a realized one.

Following the research question, the main objectives of the study are:

- To explore deeper and portray the theoretical framework of Transmedia Storytelling and its modification to educational contexts
- To reason why educational contexts need Transmedia Storytelling application

- To measure language teachers' acceptance of Transmedia Storytelling application to the English Language Teaching
- To survey language teachers' ideas about Transmedia Storytelling modification to the actual curricular design

Even though, it is expected the teachers who participate the study will react positively to the idea of Transmedia Storytelling adaptation to their teaching contexts and curriculum design because of the benefits stated in the study, the probable resistance of the participants is also considered from the beginning. Due to not knowing Transmedia Storytelling, not able to picture its application to the language classroom, not willing to change teaching routines or due to any other reasons, it is likely the teachers resist on this idea. As a result, despite the positive considerations about survey results, the probable resistance by the participants doesn't go unnoticed. Considering these double side of the research question, the research still continue to have two tailed hypothesis and also the survey of the study is designed to support this type of hypothesis.

1.3. Structure of the Thesis

The study is formed by five chapters, which are: Introduction, State of the Art, Research Methodology, Results and Discussion and Conclusion.

In the first chapter, Introduction, the idea and the perspective of the study is stated. Moreover, objectives of the study and the research question are also represented under this chapter.

In the next chapter, State of the Art, the varied elements of the Transmedia Storytelling is reviewed, as well as the intention of the term itself, to draw a clear picture of the contemporary discussions. Related media studies about transmedia are also included at some point, to better understand reasons of the transmedia practice successes in the referred circumstances. The importance is given to the term transmedia itself and its theoretical framework, to state the boundaries of it and the terms relation with the parallel terminology. In addition to these, the education and Transmedia Storytelling couple is represented. The benefits of teaching with

Transmedia and the relevant previous examples of Transmedia Storytelling with education are included.

In the third chapter which is Research Methodology the methodology and the method of the study are discussed. Under the method of the study, the data collection instrument, participants and the data analysis topics are stated.

Results and Discussion is the next chapter in which the survey results are indicated. The results of different parts of the survey are presented and the relevant graphics are demonstrated. Moreover, the following discussions based on the results of the study are also included under this title.

Finally, there is a Conclusion title, where the study is concluded and the implications of the future studies on transmedia and teaching are shared.

2. State of the Art

2.1. Transmedia Storytelling

2.1.1. The Term

Transmedia Storytelling or Transmedia as addressed in some studies, is a contemporary term of nowadays, is mostly used in various studies and widely for the marketing purposes by the producers as well as creators. As the term is so famous, it is easy to come across the misconceptions, wrong interpretations or the use of it as a buzzword, not going beyond the rote citation of the pattern itself. There are current studies by the theorists, where they address the term, give the wide exploration of it and sophisticated representation of the different properties and elements of Transmedia Storytelling. On the other hand, the studies conducted by other specialists, like educators in case of the current study, who wants to either explore the term or unify it with the areas other than media, the condition is far more complicated. There might be miss-uses of the term and rapid switches between the similar terms like: media franchise, cross-media, multimedia....etc.

“However, as often as happens, in this case the academic definitions have been quickly exceeded by professional practice, and today, in the entertainment, information and communication industries, both terms— cross-media and transmedia— are used almost interchangeably, though with a certain preference for the second term”

(Giovagnoli, 2011, 13)

It is important for the researchers, especially who don't have background in the area, to research and understand the Transmedia Storytelling also Transmedia profoundly for the more reliable research and application results.

2.1.2. The Definition

It is not an easy process to give a unique definition for the term Transmedia Storytelling/ Transmedia for the reason of it is being used as an umbrella term mostly.

“For all of the excitement surrounding the word and its crackling aura of innovation it's flat-out impossible to nail down single definition everyone can happily agree on.”

(Phillips, 2012, 13)

One more reason for the term not having a unique definition is, the ongoing nature of it between theorists and practitioners, as Jenkins refers. Considering all this, the most known definition of Transmedia Storytelling is done by Jenkins. He defines it as a process where integral elements of a fiction get dispersed systematically across multiple delivery channels the purpose of creating a unified and coordinated entertainment (Jenkins, 2010).

To better understand the concept it is useful to take a look at the word “Transmedia” morphologically. The prefix “trans” means “across” and “beyond” in Latin, notifies Azemard in her book “100 Notions for Crossmedia and Transmedia”. Considering this, it can be sad; the word “Transmedia “ means across the media.

Transmedia storytelling is a way of telling stories across multiple media, suggests Pratten (2011), where; each medium makes a unique contribution to the story (Jenkins, 2006). “Although it doesn't always happen, with a degree of audience participation, interaction or collaboration” states Pratten (2011) in his book where he gives practical knowledge for the Transmedia Storyteller beginners. So, audience interaction and participation to the story also considered as an important aspect in “Transmedia Storytelling”.

The audience the consumer, which is referred in the most of the definitions, is one of the important elements of transmedia while designing a project. It is reasonable to design a

transmedia experience based on the user experience, keeping the bigger picture. Transmedia entertainment depends on consumer loyalty and fan mastery, states Jenkins. For instance; in his studies he links the transmedia with the “Fan Studies” to further understand the audience behavior.

In addition to the previous definitions; Phillips (2012) refers to the transmedia works saying, they share certain surface characteristics like intricate mythologies or story worlds, a thread of the mysterious unknown and some form of group identity the audience can relate and imagine being part of.

For Jenkins (2010) narrative is just one type of transmedia, where he refers others like branding, spectacle, games, performance. These types of transmedia either operates independently or within any other transmedia entertainment, he says. In the article “Transmedia Storytelling and Entertainment: An annotated syllabus” Jenkins also refers to the distinction between Transmedia Storytelling and transmedia branding. He differentiates transmedia branding as, reproducing the same narrative of the entertainment with minimum changes in the new medium which introduces no new elements to the fiction. Any product with the elements of the narrative like toys, pencils, creals, key holders.....etc. can be examples for the transmedia branding, where these don’t make any significant contribution to the narrative. In their discussion of media Mix with Jenkins, Steinberg (2013) also refers to the production of toys of the characters. Later in the discussion, he differentiates the toys that replicate the character and toys that help to become the character. In addition to all, Jenkins also mentions transmedia education in his studies where transmedia principles meet with the learning contexts.

2.1.3.The History

Despite the newness and the novelty of the term, it has roots in the early history, might be viewed as ongoing process from past. Derek Johnson (2012), for instance, relates today’s transmedia understanding with the very early storytelling. As mentioned in the book “Spreadable Media”; in spite of the emergence of the contemporary convergence culture, the dispersal of the stories across different media have much longer history (Ford, et al., 2013). As

stated in the book, spreadable media can be viewed as a new opportunity to the dispersal of the extension of the stories already existing in the history used for the industrial production and consumption of culture. According to Johnson (2012), even we recognize Transmedia Storytelling as something newly emergent, we can't deny its relationship with early media franchising when they were produced by monolithic corporate entities, not widely by production communities.

Scolari and Ibrus (2014), similarly, acknowledge the related academic research and scholarly disputes was taking place in alternative media areas decades before Jenkins introduction. Then, they refer the studies about intermediacy and intersemioticity, intertextuality and multimodality.

In 1991, Marsha Kinder coined the term transmedia to refer entertainment supersystems in her book "Playing with Power in Movies, Television and Video Games: From Puppet Babies to Teenage Mutant Ninja Turtles" (Scolari and Ibrus, 2014). Kinder was referring "entertainment supersystems" as the ones, emerged around the characters like Teenage Mutant Ninja Turtles, The Muppet Babies and the Super Mario moving across media platforms with their following fans, for the time. Moreover, Jenkins identify "Sesame Street" as a transmedia project as the term was not existing for the time, in 1971, which started with the publication of the book, the Monster. The first introduction of the term in current sense was by Jenkins was in 2003 in his "Technology Review" column (Jenkins, 2010). In their study, Scolari and Ibrus (2014) also refers Jenkins as the first person who introduced conceptualizations of transmediality into the mainstream of contemporary media studies.

From a different perspective, transmedia also addressed as a traditional process for the social exchange of the spreadable media today by Ford, Green and Jenkins (2013) in their book "Spreadable Media: Creating Value and Meaning in a Networked Culture".

"Understanding transmedia in terms of cultural exchange across and transformation through different media experiences means recognizing traditional processes of adaptation and translation of content as a foundation for the social exchange of spreadable media today."

(Ford, et al., 2013, 1-47)

In addition to the argument of the transition between media, in transmedia, Marsha Kinder also relates transmedia with the transnational moves with the quote from one of the transnational CEO's of time, Akio Morita who is the founding chairman of Sony. In the quote from 1989, Morita is referring to the importance of being transnational for the companies like Sony to be successful, by saying "We are more willing to act in US like a US company, in Europe like a European company and in Japan like a Japanese company." Kinder refers it as a transformative subjectivity for the time. The argument interestingly, still has implications for the nowadays transmedia projects by giving them a perspective of transnationality. If some transmedia brands are examined closely, the transnational understanding and the advantages of this approach can be seen. There is a continuing discussion on how, to what extent, in which medium, under which conditions...etc., however, I give reference to the related research for the following answers.

2.1.4. Transmedia Variations

The interchangeable use of the terms is indicated by the Jenkins:

" We all have somewhat different definitions of transmedia storytelling and, indeed, we don't even agree on the same term with Frank Rose talking about 'Deep Media' and Christy Dena or Drew Davidson talking about 'Cross-media' . "

(Jenkins, 2010, 944)

There are different variations for the "Transmedia Storytelling" used by the different scholars for varying purposes. As Jenkins (2010) refers, it isn't always case to come across the same terminology for the Transmedia Storytelling. On the other hand, there are also cases where the different terminology, which refers different phenomenon, are misused or used interchangeably.

One such example is the interchangeable use of transmedia, cross-media and multimedia, which refers different phenomenon. Jenkins (2013) draws attention to it and states the differences between these three. Moreover, Moloney also gives the difference in a brief and simplistic way:

“Multimedia = One story, many forms, one channel.

Crossmedia = One story, many channels.

Transmedia = One storyworld, many stories, many forms, many channels.”

(Moloney, 2014)

Pratten (2011) also refers the use of multimedia for to refer the transmedia practices. He says that; each Transmedia Story must be a Multimedia Story, where we can't say the vice versa and in “Transmedia Storytelling” there is a single story (or story world referred by some) which switches between multiple media.

On the other hand, there are also different variations of the same concept. The media mix in Japan also another alternative to the Transmedia Storytelling in Europe is one such example, as Jenkins (2010) states. The term is widely used for describing the media franchises across multiple media types, over a particular period of time. On the other hand, it is an umbrella term as used in various senses. For instance, Steinberg (2012) says media mix in Japan is the “Media Convergence” of the North America and he specifies two different uses of media mix in his book, the “Marketing Media Mix” and the “Anime Media Mix”. Jenkins (2013), in his blog “Confessions of an Aca-Fan”, discusses the Media Mix with Ian Condry and Marc Steinberg who is the writer of the book “Anime’s Media Mix: Franchising Toys and Characters in Japan”. In the discussion Steinberg, claims that the conceptualization of the Transmedia Storytelling of the day is influenced by the Japanese model. In this sense, Condry mentions anime fans note remarkable similarities between Tezuka’s “Kimba the White Lion” and the much later “Lion King” by Disney. However, later he also indicates that Tezuka watched “Bambi” 80 or 100 times and he is influenced by Mickey Mouse in some points of his manga “Metropolis”. By indicating this, he demonstrates the circular interaction in between these two different sectors. Moreover, he adds that the concept of “Expanded Worlds” was developed in Japan around Kadokawa Books in the late 80s and the early 90s. On the other hand, he mentions that, the Japanese media mix is not always storytelling. Condry supports him, by saying the emphasis in the media mix is on characters, the world and rules of the world rather than the story itself.

There is also the concept “Transmedial Worlds”, which is referred as a part of the same conceptual domain and academic discussion by Scolari and Ibrus (2014). Even though there are some differences in these two discussions, Klastrup and Tosca (2004) define “Transmedial Worlds” as parallel to the Jenkins’ discussion.

“Transmedial worlds are abstract content systems from which a repertoire of fictional stories and characters can be actualized or derived across a variety of media forms. What characterises a transmedial world is that audience and designers share a mental image of the “worldness” (a number of distinguishing features of its universe). The idea of a specific world’s worldness mostly originates from the first version of the world presented, but can be elaborated and changed over time. Quite often the world has a cult (fan) following across media as well.”

(Klastrup & Tosca, 2004, 1)

Authors state that, with the “Trasnmedial Worlds” they concentrate more on the abstract content system by going beyond a media-centered theoretical perspective. They add that, “Transmedial Worlds” are very related to the genre in the literature and film theory which is defined as, patterns/forms/styles/structures that transcend individual art products and supervise both their construction by artist and their reading by audiences. By presenting this, Klastrup and Tosca also point to the very early examples of considiration and design for audience while constructing any type of art piece, which can be related to the contemporary user experience and audience behavior discussions in transmedia research.

2.2. Transmedia and Education

“Transmedia Storytelling is one of a range of transmedia logics, which might also include transmedia branding, transmedia performance, and transmedia learning. There is sure to be some overlap between these different transmedia logics, but also differences. I don’t doubt that some principles carry over but we need to keep in mind that there may also be some core principles for transmedia teaching/learning which will not be explored if we simply try to adopt what we know about transmedia entertainment for this space. I hope that this blog can start a conversation which helps us to identify other principles which are specific to the learning domain.”

(Jenkins, 2010)

Jenkins states, it (transmedia) has been reformulated shifting from transmedia to transmedia branding, Transmedia Storytelling, transmedia learning etc. By stating this he implies the learning opportunities transmedia offers and the possible adaptations of it in the teaching environments. Jenkins also, differentiates Transmedia Storytelling from transmedia teaching even though there might be some overlaps between them as he states.

In addition to these; he also indicates the potential of transmedia in the learning can't be explored if there is a rote application of it to teaching contexts, in the citation. Based on his aspect, it can be said that to the combination of the education and the Transmedia Storytelling can be approached from various perspectives. As the term is emergent one for the education area it is essential to link all the elements of it individually with the learning contexts. For instance the relation between the audience behavior and its design, in Transmedia Storytelling can be reasonable part of it, to link with the learner attitudes.

One more argument to remind here is the lack of the research on the education and transmedia couple, which was addressed before. As Jenkins stated in 2010, there is still insufficient exchange of resources and case studies within a global scholarly.

2.2.1. Transmedia in Teaching

Transmedia even without overt “educational content” offers numerous opportunities for learning, Reilly et al. suggests (2013). It can build upon what children already know about playing games, telling stories, and sharing media.

One of the benefits of the transmedia for the learning among many others is, opportunities the cross-platform nature of it suggests. As Gick and Holyoak (1983), Salomon and Perkins (1989), Singley and Anderson (1989) refer in their studies, varied representation of the content helps learners to perceive the content less context dependent, have a generalized understanding of it and apply it easily to novel tasks and situations. Further it also makes easier for learners to adapt the concepts and skills they acquired to the different problems and contexts.

2.2.1.1. Cyberchase

The storytelling is one another element which has positive impacts on teaching. For instance, in their study about the cross-platform learning where they investigate the benefits of learning via transmedia Crespo et al.(2011) state one of the reasons of the use of one media, television series more than others as the storytelling it uses. Which also supported by the teachers who accompanied the study by saying storytelling helps children remember things longer. Further in their study, very little empirical evidence exists on the role of transmedia in learning, state Fisch, Lesh, Motor, Crespo and Melfi (2011). They also refer the lack of the information about learning via multiple media platforms which they name as “cross-platform learning”. In their two-part study, includes a naturalistic study of children’s use of multiple media platforms and an experimental study to asses the learning from combined use of these platforms, they aim to asses “cross-platform learning”. They used “Cyberchase”, a multiple media project promotes mathematical problem solving for the 8 to 10 years old children. The project includes an animated television series, a website, interactive games and puzzles, hands on activities, a “Cyberchase” museum exhibit among others. 672 third and fourth degree students having different level of mathematic abilities from Michigan and Indiana participated the study. The results of the study showed that learning via transmedia have many contributions compared to single platform learning. With this study Crespo et al. (2011) claims that learners transfer content from one medium to another to have a better learning.

2.2.1.2. Transmedia Play

Transmedia Play is a term introduced by Alper, Herr-Stephenson and Reilly (2013) in their study “T is for Transmedia: Learning Through Transmedia Play”. They define play in Transmedia Play as a meaningful and important mode of interacting the world rather than a frivolous activity.

“ Transmedia play is a related but distinct concept from trans-media storytelling in that it involves experimentation with and participation in a transmedia experience; but it

also applies to media that has no storyline, such as open-ended videogames.”

(Reilly, et al., 2013, 14-15)

In their study Reilly et al. (2013) state that, for children growing up amidst convergence culture, transmedia experiences can provide rich sites for exploring, enacting, and learning through imaginative and productive play. Bidarra and Rodrigues (2014) indicate that Transmedia Play fosters learner-centered practices and is grounded on the knowledge acquired by children while playing video games, telling stories and exploring media. The major characteristics of Transmedia Play can be listed as: resourceful, social, mobile, accessible and replayable (Reilly, et al., 2013). The properties of the Transmedia Play can be seen in the Figure 1.

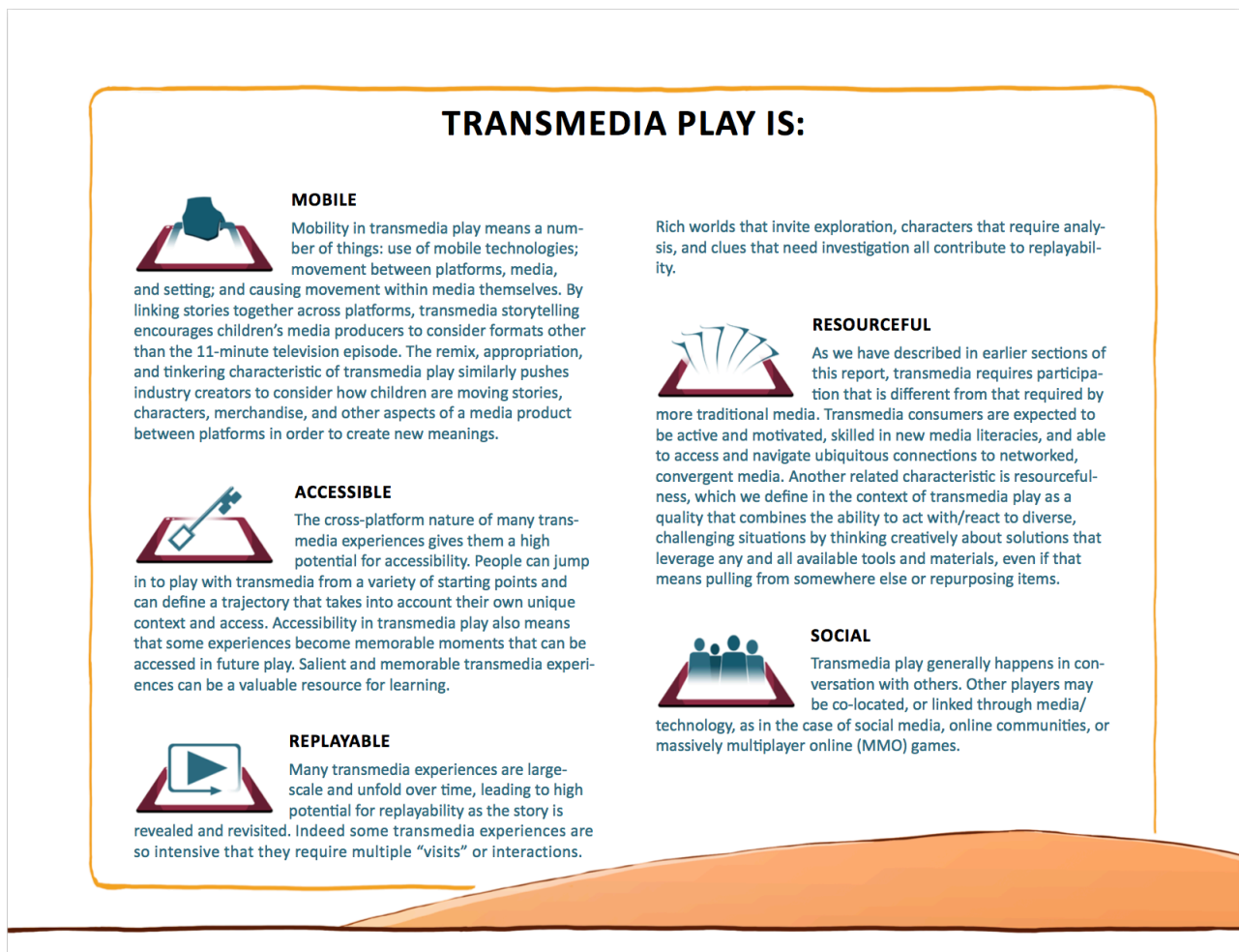


Figure 1: The characteristics of Transmedia Play (Reilly, et al., 2013, 27)

The reason of the study unifying transmedia and learning is referred as it's potential of being valuable tool for expanded learning that addresses some of the most pressing challenges facing education today (Reilly, et al., 2013). The key links for Transmedia Play stated in their study by Alper, Herr-Stephenson and Reilly as follows:

- Transmedia play can promote new approaches to reading.
- Transmedia play can encourage learning through joint media engagement.
- Transmedia play can support constructivist learning goals.

In the following parts of their study researchers offer three extended examples of transmedia play experiences that support these core principles: the emergence of Caine's Arcade, the work of the Story Pirates, and the Flotsam Transmedia Experience. In the report, they focus on children aged 5 to 11 within these examples and transmedia applications to storytelling, play, and learning.

2.2.1.3. Other Related Studies

"Transmedia Learning Worlds" is a concept formed by Fleming, in which she summaries what can "Transmedia Storytelling" may offer for learning environments.

".....we begin to morph the concept of Story World, familiar to transmedia producers, into something that is powerful for learning in the digital age, the Transmedia Learning World (TLW). This new model of learning goes beyond the confines of a classroom, and instead creates a TLW that allows content to flow fluidly across the curriculum and from one media to the next."

(Fleming, 2013, 373)

Fleming also addresses "Transmedia Learning" in her article, where she summarizes her experiences of using "Inanimate Alice", which is an interactive, multimodal, digital novel, with her students. She defines "Transmedia Learning" as, storytelling techniques across multiple platforms to create immersive educational experiences that enable manifold entry and exit points for learning and teaching (Fleming, 2013).

In the article, Fleming refers “Inanimate Alice” as an transmedia story, whereas it is questionable whether “Inanimate Alice” is really, an example of Transmedia Storytelling or not. Whether it is an engaging interactive novel, the lack of the use of various channels prevents it to be a transmedia story.

In the “Learning and Teaching as Communicative Actions: Transmedia Storytelling” chapter of the book “Increasing Student Engagement and Retention using Multimedia Technologies: Video Annotation, Multimedia Applications, Videoconferencing and Transmedia Storytelling” Mills, Wakefield, and Warren (2013) give another example of using Transmedia in an actual classroom and the underlying theory of it. In the chapter authors explain “Learning and Teaching as Communicative Actions Theory (LTCA)” and how it forms a base for their case study. The concept “LTCA” was firstly defined by Warren and Stein (2008).

“It proposes that learning and teaching do not take place in isolation, not solemnly through an acquisition model, not only in context, not just relative to a particular student’s frame, or only as objective reality external to the mind. Instead meaningful learning stems from communicative actions and interactions, ardent inquiry, and critical thinking, leading to knowledge construction. For educators, the improvement of “human communication towards instructional and learning goals” (Warren, Bohannon, & Alajmi, 2010) lies at the core of LTCA theory, helping shape our point of view as to what it is to learn, teach, assess, and design instructional activities.”

(Mills, et al., 2013, 71)

Later in the chapter authors include their experiences with graduate students and 6th grade students in relation to the teaching with Transmedia, which can be seen as actualization of the LTCA theory using Transmedia Stories. That can be seen in one local article, which is: “Transmedia storytelling and the creation of a converging space of educational practices” by Rodrigues and Bidarra. In their article authors are also, attempting to apply Transmedia Storytelling to educational settings based on set of frameworks and educational models.

Kalogeras (2013) who considers Transmedia Storytelling as a student-centered pedagogical approach to education, also brings together Transmedia Storytelling and E-learning together, however in a different sense. She argues that how Transmedia Stories can be used to create educational components to be used in the lessons when they are complementary to them. She

also defines the concept “Transmedia Storytelling Edutainment (TmSE)” as “using stories from popular entertainment to create educational components around a discipline” (Kalogeras, 2013).

In addition to all the listed sources, it can be also beneficial to consider one practical example of education application to Tranmedia Storytelling: “Robot Heart Stories”, which is widely known in the area (Weiler, 2011). The project is designed to help students from two different countries, one is English speaking and the other is French speaking, to practice various subjects as well as to improve their creativity and critical thinking skills. The project uses storytelling to engage students in various tasks and encourage their participation to the project, as well as the project welcomes the involvement of the global audience.

3. Research Methodology

3.1. Research Methodology

Research is “a scientific and systematic search for pertinent information on a specific topic” defines Kothari (2009), and adds the importance of selecting appropriate research approaches and methods in designing and conducting research, in his book “ Research Methodology”. Defining research problem, variables and selecting appropriate methods, techniques is one difficult and also fundamental part of conducting a research. For instance it was the case in the current study, as it consists of various approaches.

It is important to make a distinction between research methodology and research method, before stating the current methodology of the study. The methodology of a research is a way to solve systematically the problem of the research, which is included under this title (Kothari, 2004). On the other hand, method/technique that is used for conduction of a research is called as research method which is included in the following titles.

Firstly, we can define the current research as a quantitative one. The research concerns about teachers acceptance of Transmedia Storytelling. In addition to it, also collects further ideas of teachers about Transmedia Storytelling modification and application. Even though the study, surveys opinions and attitudes, uses numerical assessments of the data collected. For the reason the data collected with the study is expressed in terms of quantity, the study can be classified as quantitative (Kothari, 2004).

Secondly, the study can be classified as an exploratory in terms of its objectives. The current study aims to understand the phenomenon by attempting to generate new perspectives to it, which is the reason of its exploratory classification. In addition to this; the objective of the

current research is the development of hypotheses rather than their testing, an important characteristic of exploratory research referred by Kothari (2004).

Lastly, it is fundamental to state the interdisciplinary nature of the study. Type of research, what may be called interdisciplinary, “concerns the transfer of methods from one discipline to another” (Dena, 2009). In the current study the Transmedia Storytelling, which is mostly referred in the marketing and communication studies, is applied to the educational environment for the reason of evaluating it’s success in teaching contexts. While investigating the phenomenon and revising the literature, various studies from marketing and communication areas as well as the ones from educational areas are used. Even though both of the disciplines are involved in the study, the results and conclusion of it basically has educational concerns.

3.2. Research Method

3.2.1. Participants

The participants of the study are teachers of English Language Teaching. While selecting the sample of the study “non-probability sampling” is used. 41 teachers, 27 women and 14 men, participated the study. Each of the participants has varying age and year of experience. 20 participants who participated the study having age in between 20-30, 12 participants having age in between 30-40, 7 participants having age in between 40-50 and 2 participants having age more than 50. 20 of the teachers having less than 4 years of experience, 19 of them having more than 8 years of experience and the year of experience of the other 2 of them is in between 2 and 4. Participants also vary in terms of the country where they teach. There are teachers from Turkey, Portugal, Germany, Ukraine, Spain, Australia, Niger, Iraq and Philippines.

Kothari (2009) states “a sample must result in a truly representative sample” where he defines properties of a good sample. He also adds, the sample should be such that the results of the sample study can be applied, in general, for the universe with a reasonable level of confidence (Kothari, 2009). However, in the current study the selected sample has some constraints to represent the universe fully and to generalize the results for the whole. Because of the micro nature of the study and it’s exploratory design the study has a restricted sample. In addition to these reasons, time constraints and the difficulties to reach suitable participants are other two reasons for the study to have such sample. In spite of this, the sample of the study

contains teachers from nine different countries with varying backgrounds, which makes study results worthwhile for the upcoming research in this area.

3.2.2. Data Collection

In this study “primary data” is used for the research (Kothari, 2004). For collecting the data, a measurement instrument is formed which is specific to this study. This brought some disadvantages to the study as the instrument wasn’t tested and applied before. However as the Transmedia application is new to language teaching there wasn’t any previous data collection tool for teacher’s perceptions and acceptance. For that reason, the data collection tool prepared in this study is inspired from several studies which use the similar methodology.

3.2.2.1. Research Instrument: The Questionnaire

The research has single instrument for its data collection, which is the questionnaire. As stated above, the questionnaire is prepared within the study.

The main objective of the questionnaire is to survey English Language teachers’ acceptance of the Transmedia Storytelling to their teaching contexts. In addition to this, the tool also aims to collect teachers’ further ideas about Transmedia modification and application to the language teaching contexts. As the tool has online-survey approach, it is prepared used google forms. The questionnaire is designed in a multiple choice and check box forms.

The survey is whether send as a link or as a mail to the participants of the survey. Link is sent directly to approximately 27 teachers and it is sent via e-mail to 31 teachers. In addition to it, communication took place with the Associação Portuguesa de Professores de Ingles (APPI), the society of Portuguese English Language teachers.

It is important to state that the questionnaire didn’t go through the pilot sampling and validity, reliability and flexibility tests, which are core principles for testing a constructed tool. However, in the current study, because of the insufficiency of the number of the participant in the sample group and the constraints in the time interval the tests aren’t realized.

One more point to include here is, the reason of the study having a questionnaire. Due to the reasons listed above the questionnaire is identified as a suitable data collection method for

the study. Even though the instrument design is questionnaire, it is highly aimed to modify the open ended questions, which are classified as useful for the survey, to close ended ones.

The questionnaire has four parts which consists of fifteen questions. The parts are divided according to their different minor objectives, in addition the general objective of the whole questionnaire.

3.2.2.1.1. General Questions

This part includes five general questions about the participant: the age, the gender, the country where teaches, the grade of students s/he teaches and the year of experience. The aim of this specific part is to gather general information about participants. It is important to note here, the gender question is designed according to the gender sensitive way of constructing question.

3.2.2.1.2. Technology Integration and Teacher's Role Questions

This part includes four questions. The questions aim to measure the perceptions of the participants about the role of the teacher in language classroom and his/her technology integration to the classroom teaching. The question number six, where the role of the language teacher in the classroom is asked, the answers are based on the ELT methodologies.

“ 6. What is the role of the teacher in the classroom for you? (more than single answer is possible)

- Context setter
- Error corrector
- Task designer
- Language modeler
- Commander
- Counselor
- Presenter
- Monitor ”

(Author's data, 2017)

For instance, the answer “task designer” refers to the TBL or the answer “language modeler” refers to the Audio-linguism. By doing so the participants' ideas and choices about the role of the teacher in the classroom is aimed to be defined for them unconsciously define their

ideal ELT methodology. The reason of this question classifies ELT methodologies is, to compare acceptability of teachers who believes different English Language Teaching Methodologies.

The other three questions in this part measures teachers use of the technology in their teaching and if so, the type of technologies they use and frequency of such use. This question is also aims to pre-request teachers technology acceptance before they answer Transmedia Storytelling Acceptance question. This also helps to identify one of the underlying reasons for participants openness to Transmedia Storytelling.

3.2.2.1.3. Acceptance Questions

In this part participants are introduced to Transmedia Storytelling by a text and video. After the definition of Transmedia Storytelling there are three questions in this part. First two questions are surveying participants pre knowledge about Transmedia Storytelling and also Tranmedia Storytelling in language teaching. The last question of this part, which is the fundamental question of the tool aims to measures teachers' acceptance of Transmedia Storytelling to their teaching.

Transmedia Storytelling Acceptance question, which is question number twelve has a table design. There are statements in the table where participants are asked to answer using five point Likert Scale. The scale has: strongly disagree, disagree, neither agree or disagree, agree and strongly agree options. The table 1 shows three statements from the question.

	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree
It will be easy to teach language with TS.					
It will be useful to adapt TS to the classroom teaching.					
Teaching with TS will motivate students and engage them in learning.					

Table 1: Part of the Transmedia Storytelling acceptance question.

There are eight statements which aims to measure teachers acceptance. The statements are prepared according to the TAM model, which is Technology Acceptance Model. The model is in Information System s

3.2.2.1.3.1. TAM Adaptation

TAM or Technology Acceptance Model is one of the first and widely used models for measuring user acceptance, constructed by Davis (1985). The model deals with the prediction of the acceptability of an information system. “TAM has been used many times to assess user acceptance of traditional web applications such as e-mail, Internet shopping or Internet banking” states Fetscherin and Lattemann (2008). Table 2 shows The following the most relevant studies about user acceptance according to the Social Citation Index, which is taken from the study “User Acceptance of Virtual Worlds” (Fetscherin&Lattemann, 2008).

Table 1. Related Studies

Author(s)	Model	Research Subject	PEO	U	PU	B	PE	ATT	SN	ANX	GEN	Other construct variables	Objects
Davis [1989]	TAM	E-Mail, XEDIT.	x	x	x								264 MBA students
Straub, et al. [1995]	TAM	V-Mail	x	x	x								458 Employees
Szajna [1996]	TAM	Email	x	x	x ^[1]								61 MBA students
Chau [1996]	Modified TAM	MS Word, MS Excel	x	x ^[2]	x								285 Users
Gefen & Straub [1997]	ExtendedTAM	Email	x	x	x			x			x		392 Workers
Lederer et al. [2000]	TAM	WWW	x	x	x			x					163 Users
Arbaugh [2000]	Extended TAM	Learning Space	x	x	x							Classroom dynamics, Learning	97 MBA students
Brown [2002]	TAM	WebCT	x	x	x					x			78 Students
Chen et al. [2002]	TAM	Virtual stores	x	x	x			x				Compatibility	228 Students
Venkatesh et al. [2003]	UTAUT	Online Meeting Manager	x	x		x ^[4]		x	x	x		Perceived behavioral control, compatibility, Voluntariness of Use	54 Employees
Lee et al. [2003]	Extended TAM	AIDE ^[3]	x	x	x		x	x	x			Social presence, Perceived behavioral control, Interface design	31 Students
Hubona & Burton-Jones [2003]	TAM	E-Mail	x	x							x		96 Corporate Staff, 122 Governmental staff
Hsu & Lu [2004]	TAM	Online games	x	x	x			x	x			Flow experience	233 Users
Ong et al. [2004]	TAM	E-learning	x	x								Perceived credibility, Computer Self-efficacy	140 Engineers
Shih [2004]	TAM	Internet	x	x			x	x				Relevance	203 Workers
Van der Heijden [2004]	TAM	Websites	x	x	x			x				Perceived attractiveness, Perceived enjoyment	828 website subscribers
Ngai et al. [2005]	TAM	Web Course Tools	x	x	x			x				Technical Support	836 Students
Wang, et al. [2004]	TAM	Instant Messaging Service	x	x	x							Technology Utility, Perceived Number of User	437 Students

[1] Self-report usage; [2] Near term, long term; [3] web-based collaboration technology system, Distance Learning; [4] Performance and Effort Expectations

Table 2: Relevant studies about user acceptance. The table is taken from the study “User Acceptance of Virtual Worlds” by Fetscherin&Lattemann in 2008, p.232.

As seen in the table above, the model is formed by various construct variables. From the left side, the abbreviations refers respectively, Perceived Ease of Use (PEOU), Perceived Usefulness (PU), Behavioral Intention to Use (BIU), Performance Expectancy (PE), Attitude toward Technology (ATT), Subject Norms (SN), Anxiety (ANX) and Socio-Demographic Variables (GEN). Each construct variables contains statements where can be availed with a measurement scale.

In the current study, where Transmedia Storytelling acceptance is questioned, six of these construct variables are used. Each variable contains whether one or two statements where teachers have to evaluate it using five point Likert Scale. The variables used in the survey are: PEOU, PU, ATT, SN, PE and ANX. The aims of these construct variables are stated below based to Fetscherin and Lattemann's study (2008).

“Perceived Ease of Use (PEOU): the degree to which a person believes that using a particular system would be free of effort

Perceived Usefulness (PU): the degree to which a person believes that using a particular system would enhance his or her job performance

Attitude Toward Technology (ATT): the cognitive process of an adoption of the technology by users

Subject norms (SN): the person's perception that most people who are important to him or her think s/he should or should not perform the behavior in question

Performance Expectancy (PE): it deals with job-related outcomes or with individual esteem and sense of accomplishment (personal expectancy)

Anxiety (ANX): the variable encompasses evoking anxious and emotional reactions when it comes to using a new technology ”

(Fetscherin&Lattemann, 2008, 234-235)

The first statement of the question of the current study aims to measure PEOU, the second statement aims to measure PU, and third ATT (see Appendix A). The fourth and fifth statements of the questions survey SN, where sixth one surveys PE. The last two statements, which are seventh and eights measures ANX, for the current study.

3.2.2.1.4. Transmedia Storytelling Integration Questions

Part four, which is the final part of the survey includes three questions. The aim of these questions is, to learn teachers' further ideas about a probable future modification/application of Transmedia Storytelling to ELT. The first question surveys teachers' opinions about how far they think Transmedia should be adapted to the curriculum. This question is one other fundamental question of the research because of the reason it has contributions for the upcoming studies about adaptation of Transmedia to the actual Curriculum. There are many other dimensions of any probable future application of Transmedia Storytelling to the teaching that has to be considered, however, it's integration level to the curriculum of the teaching is one of the primary questions. In addition to these, the question is also included for a reason of searching underlying behavior reasons of participants to the Acceptance Question.

“ 13. In your opinion how should be the adaptation of Transmedia Storytelling to the actual language teaching in schools?

-It should be designed in the form of an extracurricular activity.

-It should be stand alone curriculum for the actual teaching.

-It should be used as a supporting material in the classroom in addition to the actual teaching.

-I don't think it is possible to adapt Transmedia Storytelling to the classroom teaching anyway. ”

(Author's data, 2017)

The other two question in this part ask teachers' opinions about storyline design in a probable future adaptation of Transmedia Storytelling to the language teaching.

3.2.3.Data Analysis

The data analysis process of the current study doesn't include complex statistical analysis, the study rather aims to make basic quantitative and subjective evaluations. Differing from the similar studies in terms of TAM application, this study doesn't use factor analysis. It is also important to note here, the Root Mean Square Error of Approximation calculation, which measures whether the proposed model adequately represents reality, isn't included in the study because of the time constraints.

4. Results and Discussion

Under this title the results of the survey of the study and respective discussion is included. These two different dimensions of the research is unified in this study, because of the exploratory nature of it. As the results and discussion in this study goes hand in hand, it is supposed to have a better organization and less repetition.

4.1. Results

Results of the survey, which was application of questionnaires, are divided into four parts. Each part states the respective results of the equivalent part in the questionnaires.

4.1.1. General Questions

The total number of the participants who participated the survey was 41. There were 27 women and 14 man. 19 of the participants were teaching in Turkey, 6 of them in Portugal, 3 of them in Germany, 6 of them in Ukraine and 3 of them from Spain. And 1 participants from Australia, Niger, Iraq and Philippines. The 48,8% of participants having age between 20-30, 29,3% of them between 30-40, 17,1% of them between 40-50 and 4,9% of them are more than 50.

The participants of the study are teachers teaching various age groups. In the figure below the percentages of the groups, participants are teaching. Lastly, the participants also have different year of experiences in teaching. 48,8% of them are teaching less than 4 years, 46,3% of them are teaching more than 8 years and 4,9% of them in between 4-8 years.

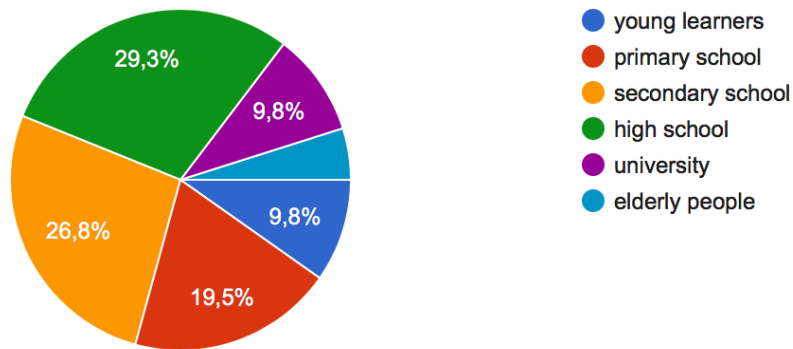


Figure 2: The percentages of teachers teaching grades.

4.1.2. Technology Integration and Teacher's Role Questions

The teachers who participated the survey selected “Language Modeler” most as the role of the language teacher in the language classroom. The percentages of the other teacher models are listed in the figure 3.

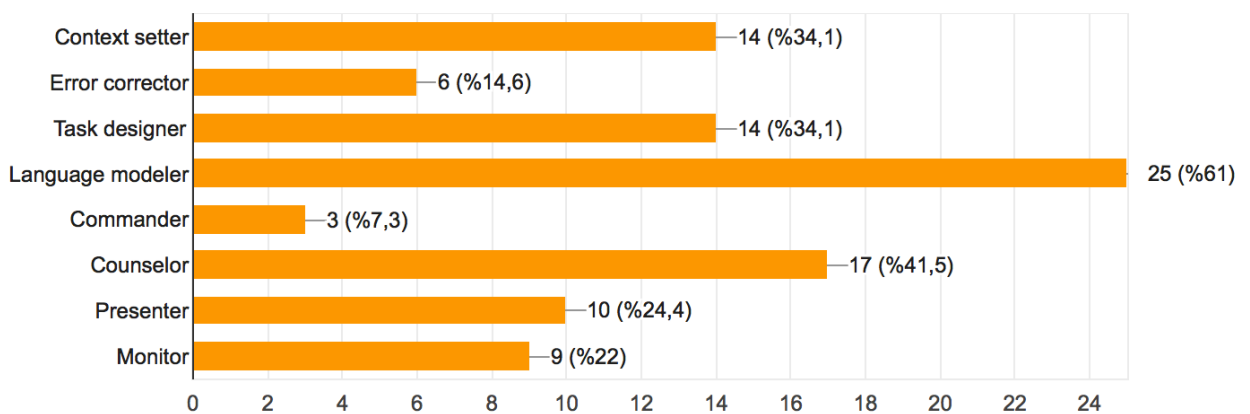


Figure 3: The percentages of the role of the teachers participants indicated

Most of the teachers participated the survey are indicated that they use technologies in their classroom while just one participant classified herself/himself as a non user of technology in teaching. 17 participants indicated they use technology because they believe the benefits of it, the other 17 participants indicated that they use technology because it's attractive to the learners. 6 teachers stated that they would like to integrate technology to their classroom, however, they can't because of their institution doesn't encourage use of technologies.

Other than the 7 participants, who classified themselves as using technology, stated that video is the most used technology in their classroom and mobile applications are the least used. Websites are the second most used technology for language teaching defined by the participants. Games, Computer Softwares and E-learning platforms have approximately same percentage and they are classified as the third most used technology.

Out of 34 teachers, who stated they use technology in their classroom, 18 said that the technology use is the integral part of their teaching. 6 of the participants indicated they use a technology once a week in their classroom. 5 participants use technology once every three weeks, 4 participants use them once every month and 1 participant uses them once in each semester.

4.1.3. Acceptance Questions

This part includes fundamental results of the survey: teachers responses to the Transmedia Storytelling Acceptance question.

Firstly, it is important to state that most of the teachers, 68,3%, stated that they never heard about Transmedia Storytelling before. Only 9,8% of them knew what Transmedia Storytelling was. The other percentages of the responses to the question "Have you ever heard about Transmedia Storytelling before?" can be seen in figure 4.

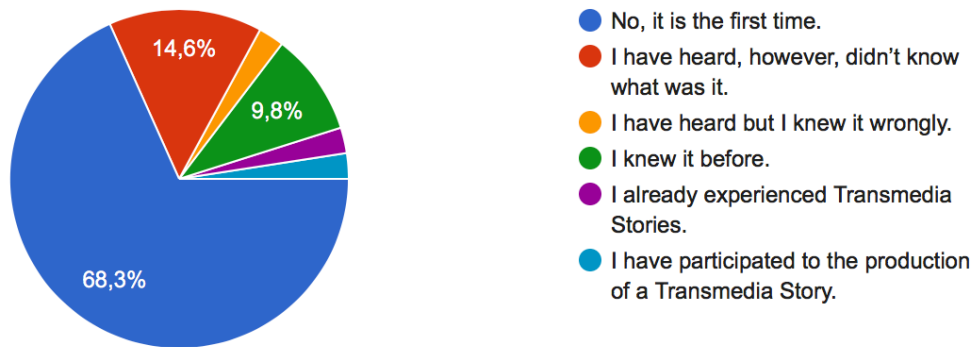


Figure 4: The percentages of participants responses to their knowledge about Transmedia Storytelling before.

As might be understood from the previous data, most of the participants, 78%, stated that they didn't hear "Transmedia Storytelling application to the the language teaching". And the remaining 22% said that they heard about it before.

In the question of Acceptance of Transmedia Storytelling, participants responded different statements in the question with the 5 point Likert Scale. There where eight statements from the categories PEOU, PU, ATT, SN, PE and ANX, which is explained in detail in the "Research Method" title. The respective percentages of the evaluation of the participants to the statements with the Likert scale can be seen in the figure 5 and 6.

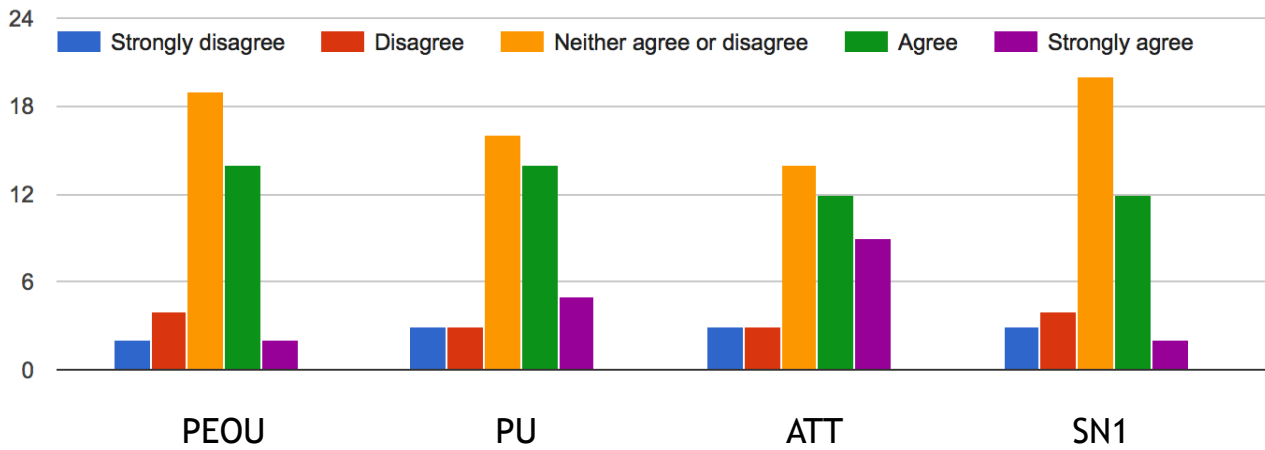


Figure 5: Percentages of Transmedia Storytelling Acceptance part-1

PEOU: It will be easy to teach language with TS.

PU: It will be useful to adapt TS to the classroom teaching.

ATT: Teaching with TS will motivate students and engage the in learning.

SN1: Probably there will be significant scholars of education

that support TS application to the language teaching.

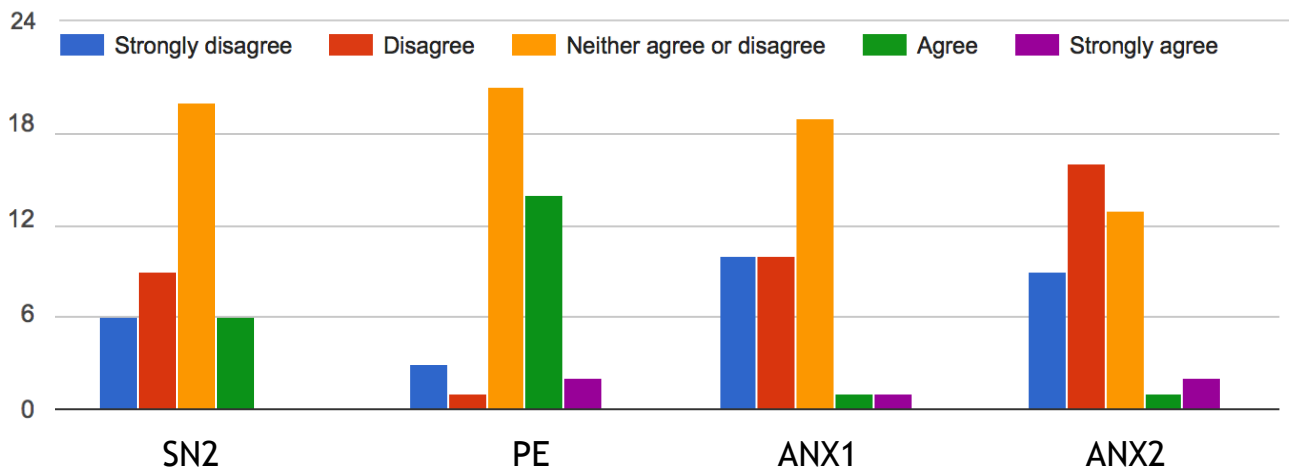


Figure 6: Percentages of Transmedia Storytelling Acceptance part-2

SN2: My institution will value using TS in the teaching.

PE: Adapting TS to my classroom will increase the quality of my teaching.

ANX1: Teaching the language with TS worries me.

ANX2: It scares me that using TS in the classroom will make the teaching less efficient.

4.1.4. Transmedia Storytelling Integration Questions

The adaptation of Transmedia Storytelling to the actual teaching in schools according to the most of the participants should be as a supporting material in addition to the actual teaching. Other from this, 6 participants indicated that, it should be designed in the form of an extracurricular activity and 5 participants agreed that, Transmedia Storytelling should be stand alone curriculum for the actual teaching.

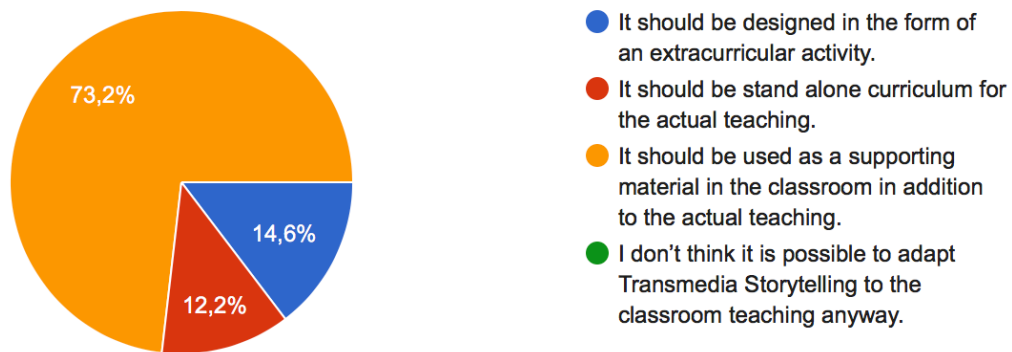


Figure 7: The percentages of teachers opinions about Transmedia Storytelling modification to the curriculum.

In addition to it, 48,8% of the participants think it is better to design a new a Transmedia Story for the language teaching environment with the teaching objectives in mind, where other 51,2% of them think it is better to adapt one existing Transmedia Storytelling experience.

Lastly, the results of the question about a storyline design in Transmedia Storytelling adaption, most of the participants offered to create a story from any well known stories. 23 participants said that the story would be adapted from any well known stories which learners may know, where 12 participants indicated that the story and the characters would be adapted from a language teaching book. And, remaining 6 participants offered that the story and the characters to be created from scratch for any specific teaching condition.

4.2. Discussion

Firstly, the survey can be evaluated in terms of participants acceptance.

The teachers who participated the survey indicated their ideas about the application/adaptation of Transmedia Storytelling to the language classroom. They reacted to the statements prepared under the Acceptance questions from strongly disagree to strongly agree. Each statement in the question was measuring different dimension of the user acceptance. Based these findings one can easily see that participants mostly were very careful to not give certain answers to the statements. The results showed that mostly “neither agree or disagree” option in the statements are selected (Figure 5 & 6). So it can be said that the teachers mostly either didn’t have an idea about the statements or they weren’t able to imagine how could an application of such may occur. When looked back the previous questions it can seen that most of the participants didn’t know what Transmedia Storytelling is and also didn’t hear about it’s application to the language teaching. Which makes the neutral approach of the most of the participants reasonable.

Following the “neither agree or disagree” option teachers mostly “agreed” with the statements in PEOU, PU, ATT, SN1 and SN2 and “disagreed” with the statements in ANX1 and ANX2. Which means they agreed positive statements and disagreed with the negative ones (Figure 5 and 6). Even though, the percentages of their agreement changes from statement to statement, it can be said that after the neutral approach, in the second place they mostly open to the Transmedia Storytelling. However, the participants with this positive attitude were mostly less than the half of the whole group, which still prevents to conclude with the idea that teachers were accepting the Transmedia Storytelling application. When looked back the previous questions it can be seen that the teachers who are reacting positively to the acceptance questions are the ones integrating technologies to their classroom teaching and the ones who choose to have various types of technologies.

Second point to discuss is, the degree of curriculum integration of Transmedia Storytelling teachers want to see in the future. In spite of the researches ideas of the innovational method of modifying Transmedia Storytelling to the curriculum most of the participants were conservative with this idea. The best method is defined as having a Transmedia Storytelling application as a supporting material to the actual teaching. The participants agreeing with this idea forms 3/4 of the whole sample group, which shows that, even though the participants positive attitudes toward the acceptance of Transmedia Storytelling they still don’t accept it as a teaching

methodology. Based on the results we can say that they rather see it as a supporting idea to their actual teaching. To find its underlying reasons within the study one can go back and check the results of the teachers' role model identification. Teachers answer the question mostly with "language modeler" as their preferred role model for a teacher. Their choice of language modeler has some implications. Language modeler is the model of the teacher in the passive language teaching methodologies, where the teacher is defined as the one and only source to represent the language to the learners. For instance the teacher in the Grammar-Translation Method, a method used in the very early history based with the translation of the literature texts to the learners mother language, was having this role. The method is no more used or suggested. So, to conclude it can be said that the participants unconsciously selected the "language modeler" option which shows their underlying passive approaches to the language teaching. Which also makes their conservative approach to the curriculum application of Transmedia Storytelling reasonable, as Transmedia Storytelling application will probably need active learner engagement and will bring many other sources than the teacher herself/himself for students see as a model

Lastly it is important to note that, this results of the study can't be generalized or seen as reliable in terms of research methodology norms, as the research instrument didn't go through the validity, reliability, flexibility and all other tests.

5. Conclusion

The starting point of this study is the passion of improving English Language Teaching conditions and methodologies and also, for keeping up with the novel approaches and technologies. With this idea in mind, Transmedia Storytelling seemed an attractive novel idea, which could offer many to teaching environments. As previous studies in the area suggests it has promising aspects and educators researching the couple is excited about the implications of Transmedia Storytelling to the teaching.

Considering these, the study started with the respective review in the literature. While researching about the topic the result wasn't as expected, there were limited number of studies existing in the area. As Transmedia Storytelling application to the classroom teaching and specifically to the language teaching is a new idea, there are lack of studies for constructing a base. Moreover, while reviewing the literature it was seen there aren't enough studies involving teachers themselves and even no studies surveying their attitudes about there topic.

Because of these reasons, this study aimed to gain the discussion by researching the term Transmedia Storytelling in depth and surveying teachers' ideas and considerations about for any probable future adaptations/modifications. This is an important point to consider for the ongoing discussion about Transmedia Storytelling and teaching, specifically classroom teaching, because of the reasons of frequent misuse of the term and the lack of the knowledge about it by teachers. By drawing a clear theoretical framework of Transmedia Storytelling and by introducing the term to the teachers, it is aimed to join teachers to the discussion and ask their ideas, which may contribute to the prospective studies.

5.1. Returning to the Objectives

To be more precise the objectives of the study were, stated as follows:

- To explore deeper and portray the theoretical framework of Transmedia Storytelling and its modification to educational contexts
- To reason why educational contexts need Transmedia Storytelling application
- To measure language teachers' acceptance of Transmedia Storytelling application to the English Language Teaching
- To survey language teachers' ideas about Transmedia Storytelling modification to the actual curricular design

The objectives of the study were fulfilled during the various stages of the study. Both the researching and the survey parts are realized and included in the study. Even though this, the second stated objective, which is reasoning Transmedia Storytelling application to education, could be further demonstrated with more studies existing in the area in the future. Because of the lack of the enough empirical studies existing in the area, this part still stays open for further exploration.

In addition to these objectives, the research question was:

- What is the acceptance level of language teachers' to Transmedia Storytelling adaptation to their classroom teaching and also it's modification to the curriculum?

The research question is answered through the application of a survey, questionnaires, to the English Language Teachers. Results of the study showed that, most of the participants, who are from various countries, don't have neither positive nor negative attitude towards Transmedia Storytelling application to the classroom teaching. They mostly share neutral approach towards such application. Some reasons for their neutral attitude is defined as, their lack of knowledge about Transmedia Storytelling, their lack of imagining it as a teaching tool, their worries about consequences of this novel type of teaching and their unwillingness of changing behaviors. Moreover, the participants of the study see Transmedia Storytelling as an extracurricular activity to the teaching. They identify this type of integration as a best way to teach with Transmedia

Storytelling. Which means, their unwillingness to adapt Transmedia Storytelling fully to an actual teaching curriculum.

Based on these results, it can be said that the teachers' participated the study mostly didn't hear or had enough knowledge about Transmedia Storytelling, even though the ongoing discussion between researchers. It can be concluded that before any other research or survey in the area more educators can be informed about the phenomenon and can be participated to the discussion.

5.2. Limitations of the Study

The first important limitation of the study was its nature as includes various areas. Because of the Transmedia Storytelling part of the study there are many disciplines involved in it, which makes researching and narrowing the information very difficult. Even though the Transmedia Storytelling is mostly encountered in the marketing and audience studies, there are many other studies in the media because of the Transmedia part of the term. Moreover, exist many other journalism studies, cultural studies or narrative studies which also study different perspectives of the term. Because of this reason, it was difficult to find consistency in between these studies. Some studies were defining the term differently or addressing the same term with varying names. In addition to these, there were misuses of the term or interchangeable uses of it with the similar terms. All these made identifying Transmedia Storytelling and creating borders to it very difficult.

Lack of studies in educational application of Transmedia Storytelling was another major limitation of this study. For the reason of this couple is new there weren't enough empirical evidence on the topic, as stated in detail in the various places within the study.

Lastly, having no pre-tests of the survey instrument for the calculation of the factors like validity, reliability and flexibility can be seen as another limitation of the study. This study rather aimed to make basic analysis and conclusions, for the reason it opens a new dissuasion considering attitudes and acceptance of the teachers' to the Transmedia Storytelling.

5.3. Future Work

As it is important to understand the needs and interests of the new generation and design a teaching for them, Transmedia takes an important role. It has already been used by the new generation even though it is not included in the teaching environments. For instance the students

being taught, are sharing their personal stories via various social media in a way it is networked and attractive. So, whether to consider or not nowadays learners are somehow part of Transmedia. That is the reason, why educators can take advantage of it and design their teaching with the Transmedia, learners are already used to.

Transmedia is more engaging when it comes together with storytelling, which helps learners to relate and reason new information more easily. It is reasonable that, Norman (1993) defines stories as “as an important cognitive events, for they encapsulate, into one compact package, information, knowledge, context and emotion”. Stories can also be means to realize the recipe given by Jenkins (2010) as “we had to move from information on the page to activities which put that information to use”.

Considering this, Transmedia Storytelling and Education, more specifically Language Teaching studies have a vital role to renew teaching methodologies and to fulfill the needs of nowadays learners’. While conducting this study, it was realized that there are lack of the sophisticated research in the area. Moreover, there are many other studies misusing the term, Transmedia Storytelling, with the other phenomena. For that reason, first and the most important point is conducting more research on the exploration of the theoretical framework of the Transmedia Storytelling and its relation with education. Next it is important to have studies which design and apply Transmedia Storytelling for educational purposes, which needs a larger team of researchers and producers from various areas. Finally, it is also vital to have researches to check various factors like age, environment, story, platforms, media etc. by comparing them in different conditions.

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Appendices

Appendix A - Questionnaire

PART 1

1. What is your age?
 - btw 20-30
 - btw 30-40
 - btw 40-50
 - more than 50

2. What is your gender?
 - woman
 - man
 - transgender
 - gender non-conforming
 - another

3. To which grade of students are you teaching?
 - young learners
 - primary school
 - secondary school
 - high school
 - university
 - elderly people

4. In which country are you teaching?
 - Turkey
 - Portugal
 - Another.....

5. How long have you been teaching?
 - less than 4 years
 - in btw 4–8 years
 - more than 8 years

PART 2

6. What is the role of the teacher in the classroom for you? (more than single answer is possible)

- Context setter
- Error corrector
- Task designer
- Language modeler
- Commander
- Counselor
- Presenter
- Monitor

7. Do you integrate digital technologies (games, websites, videos, applications....etc.) to your language teaching classroom? (you can select two answers at a time)

-I don't, because I can teach better without digital technologies.

-I don't, because using digital technologies in the classroom is time consuming and difficult.

-I would like to but the institution in which I am teaching doesn't support using digital technologies and don't have budget for it.

-I would like to but I don't know the qualified digital technologies and also the suitable ones to the learners I am teaching.

-I do, because they are interesting and attractive to the learners.

-I do, because I believe in the various benefits of teaching with digital technologies.

NOTE: The following questions are asked if only the last two options of the previous question is selected.

8. Which are the technologies you use while your teaching? (more than single answer is possible)

- websites
- videos
- games
- mobile applications
- computer softwares
- e-learning platforms

9. How often do you use the technologies you selected above?

-I use them once every semester.

-I use them once every three months.

-I use them once every month.

-I use them once every three weeks.

-I use them once every week.

-They are integral part of my teaching, I use them almost in every lesson.

PART 3

10. Transmedia Storytelling is a way of telling a story systemically across multiple channels, such as books, websites, applications, games, videos, real places etc. Each single platform in a Transmedia Story have their own small story which are the parts of the huge story at the end of the experience. Unless the multimedia or cross media stories, in Transmedia Story platforms not different versions of the same story but the different stories of the same story world is presented. Audience is not obligated to follow all channels but will have a more satisfying experience by doing so as s/he finds different details about the story. One more important point in Transmedia Storytelling is the active participation of the audience to the experience, such as communicating and creating. Star wars can be one important example for the Tranmedia Storytelling. Please click the link for further example, Transmedia Story version of Cinderella. <https://www.youtube.com/watch?v=CP-zOC15md0>

Have you ever heard about Transmedia Storytelling before?

-No, it is the first time.

-I have heard, however, didn't know what was it.

-I have heard but I knew it wrongly.

-I knew it before.

-I already experienced Transmedia Stories.

-I have participated to the production of a Transmedia Story.

11. Have you ever heard about Transmedia Storytelling application to the language teaching?

-Yes

-No

12. Answer the following statements by selecting one of the options.TS refers to the Transmedia Storytelling. (based on 5 point likert scale)

	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree
It will be easy to teach language with TS.					
It will be useful to adapt TS to the classroom teaching.					
Teaching with TS will motivate students and engage them in learning.					

Probably there will be significant scholars of education who will support TS application to the language teaching.					
My institution will value using TS in the teaching.					
Adapting TS to my classroom will increase the quality of my teaching.					
Teaching the language with TS worries me.					
It scares me that using TS in the classroom will make the teaching less efficient.					

PART 4

13. In your opinion how should be the adaptation of Transmedia Storytelling to the actual language teaching in schools?

-It should be designed in the form of an extracurricular activity.

-It should be stand alone curriculum for the actual teaching.

-It should be used as a supporting material in the classroom in addition to the actual teaching.

-I don't think it is possible to adapt Transmedia Storytelling to the classroom teaching anyway.

14. If Tranmedia Storytelling is applied to the language education how would it be designed?

-It is better to design a new Transmedia Story for the language teaching environment with the teaching objectives in mind.

-It is better to adapt one existing Transmedia Storytelling experience prepared for different objectives.

15. If one new Transmedia Story is prepared for an educational context how would the creation of characters and the story world be?

- They would be created from scratch for that specific teaching condition.
- They would be adapted from any of the well known stories which learners may know.
- They would be adapted from a language teaching book which was planned to be used with that learners.