COURSE UNIT/ MODULE DESCRIPTION

Course unit title	Code
Digital Storytelling / Skaitmeninis istorijų pasakojimas	

Lecturer(s)	Department(s)
Svetozar Postic, Associate Professor	Department of English Philology Faculty of Philology

Cycle	Type of the course unit
BA	Elective

Mode of delivery	Period of delivery	Language of instruction
Lectures and Seminars	Spring	English

Requirements for students	
Prerequisites: C1 level of English proficiency is expected	Additional requirements (if any): Introduction to Literary Theory

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	126	32	94

Purpose of the course unit (module): programme competence to be developed

The purpose and intent of the course is to help students get an understanding of what the term digital storytelling means, to learn about various ways of creating a story for the digital media, and to help them create some of their own stories. The material will be presented in an analytical and intellectually stimulating way. The students will be introduced to the craft of screenwriting in general, the structure of a plot and how to develop it. They will read and discuss literature about screenwriting and digital storytelling. Students will be encouraged to think critically about all the elements necessary for the creation of an interesting and meaningful story. Digital storytelling will also be placed in the wider context of modern art, popular culture and contemporary media discourse.

Generic competences:
  - Will be able to set goals, choose and use resources necessary for the completion of a task, plan their time and follow deadlines;
  - will be able to take responsibility for their work / study results and learn from mistakes.
  - Will be able to identify problems and challenges in their own and related fields;
  - will be able to identify problems by finding, analysing, and critically assessing relevant information, generate new ideas, choose the most optimal solutions.

Subject-specific competences:
  - Will be able to describe, analyse and interpret English-language phenomena at various levels (phonetic, morphological, syntactic, semantic, pragmatic, language development, etc.) and compare them with Lithuanian or another language using appropriate terminology and methods;
  - Will gain knowledge of the development of English literature, the most important authors and the most significant works;
  - will be able to analyse, interpret and evaluate the phenomena of English literature in the wider context of world literature, using appropriate terminology and methods.
  - Will be able to understand, translate, edit and create texts of various genres in English, taking into account the communication intention, addressee, etc. and mediate in various communication situations;
  - Will be able to identify a linguistic, literary, cultural or interdisciplinary problem and choose appropriate empirical material, research methods and bibliographic sources;
  - will be able to collect, analyse, systematise and critically evaluate material from various sources and adequately apply philological research methods to investigate the selected research problem

Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
- will be able to use modern information technologies, data resources and research resources to conduct linguistic and literary analysis of English texts and present the results of analysis and/or interpretation to the public in order to contribute to the practical applicability of English philology		
Students will be able to identify all the different aspects of digital storytelling, they will develop a criticical approach toward the creation and evaluation of stories written for the media in class. They will acquire awareness of the influence of the cultural and historical context on the creation of stories.	Reading, analysis and discussion of the text; group discussion, comparative investigation	Formative assessment, creation of a shorter and longer screenplay
Students will be able to practice their research skills using secondary sources, i.e. academic literary criticism.	Academic research	
Students will be able to apply their critical thinking abilities and communicate their opinions regarding a variety of literary and analytical texts.	Reading, analysis and discussion of the texts	

Topics	Contact work hours							Time and tasks of self-study	
	Lectures	Consultations	Seminars	Practice	Laboratory work	Practical training	Total contact hours	Independent work	Assignments
1. Introduction; What is Digital Storytelling? Different interpretations of digital storytelling.	2						2		Miller, Carolyn Handler, *Digital Storytelling: A creator's guide to interactive entertainment* (pp. 3-20)
2. History of digital media. Development of various screenwriting techniques. Trends in filmmaking. The internet and *Youtube*.	2						2	8	Miller, Carolyn Handler, *Digital Storytelling: A creator's guide to interactive entertainment* (pp. 21-42)
3. Introduction to the plot structure. Jung's hero archetypes. Joseph Campbell's theory of *monomyth.*	2		2				4	8	Henderson, Joseph L. "Ancient Myths and Modern Man." *Man and His Symbols.*(104-157)
4. Seven basic plots. Discussion about the structuring of a plot. Exercise in developing a structure. Final Draft program for scriptwriting.	2			2			4	8	Booker, Christopher. *The Seven Basic Plots* (pp. 229-238).
5. Screenwriting for feature films. Elements of the structure. Developing powerful characters. Important turning points in the plot.	2						2	8	Field, Syd. *Screenplay: The Foundation of Screenwriting* (pp. 15-30)

Topic									References
6. Developing a story for a short film or animation. Importance of the media for the technique. Exercises for brevity.			2	2			4	12	Writing a screenplay for a 3-minute animated film.
7. Analysis of feature films. Looking for elements that make the story work. Scriptwriting exercise.	2		2				4	8	Field, Syd. *Screenplay: The Foundation of Screenwriting* (pp. 31-58)
8. Analysis of short and animated films. Elimination of unnecessary details. Making the story compact and flowing.	2		2				4	8	Snyder, Blake. *Save the Cat! The Last Book on Screenwriting You'll Ever Need* (pp. 119-142)
9. Embelishing details. Development of character credibility. Influence of worldview and public opinion on the creation of a story.	2						2	8	Snyder, Blake. *Save the Cat! The Last Book on Screenwriting You'll Ever Need* (pp. 143-162)
10. Discussion about the final assignment. Brainstorming. Collective critique. Assessment and evaluation of screenplays.			2	2			4	16	Working on the screenplay for a 10-minute short film.
Total: 150	16		10	6			32	94	

Assessment strategy	Weight (%)	Deadline	Assessment criteria
Screenplay for a 10-minute short film	70%	At the end of the course	**Word count**: 1,500 –2,000 The students will be asked to submit a screenplay for a 10-minute short film at the end of the semester, which will be based on a 10-point scales. The criteria for evaluation are as follows: 10 - The story is evaluated excellent if it meets the following criteria: it is highly entertaining and meaningful. It immediately draws the attention of the reader. Its subject and moral are of immediate relevance, interest, and importance. They are related to the contemporary socio-cultural context. The story is clear and instructive. The subject conforms to the model discussed and analysed in class. The plot visibly consists of three parts -- setup, confrontation and resolution -- divided into set temporal segments. It has visible plot points. The characters are well developed through gestures, speech and appearance. There is a direct conflict of interest. The story is written in a clear and comprehensible language. 9 - The story is evaluated very good if it meets the following criteria: it has a high entertainment and ethical or social value. Its subject and moral are related to the contemporary socio-cultural context. The subject conforms to the model discussed and analysed in class. The plot consists of three parts - setup, confrontation and resolution -- divided into set temporal segments. It has visible plot points. The characters are well developed through gestures, speech and appearance. There is a clear conflict of interest. The story is written in a legible comprehensible language. 8 - The story is evaluated as good if it meets the following criteria: it is entertaining and its message is clear. It is somehow related to contemporary and/or universal social or

			ethical issues. The subject conforms to the model discussed and analysed in class. The plot consists of three parts -- setup, confrontation and resolution -- divided into set temporal segments. It has plot points necessary for the development of a story. The characters are distinct and well shaped. If there are certain grammatical/stylistic mistakes, they don't impede the reading comprehension.
			7- The story is evaluated as average if its meets the following criteria: the topic raises interest or it is relevant to an aspect of contemporary culture. It is clear that the student understood that plot points are important for the story, and that the plot has to consist of three parts - setup, confrontation and resolution. Characters are not indistinct or bland. The text contains some mistakes, but they are not too obvious or disrupting. There are some flaws either in the structure of the plot, the development of the characters or a lack of interesting details, but they do not damage the overall impression too much.
			6 - The story is evaluated satisfactory if it meets the following criteria: the subject of the story is clear, there is an attempt to conform to the plot structure studied in class, but the story is either too clichéd, characters are not developed to a satisfactory degree, or there is no clear moral of the story. The confrontation is not sufficiently explicit. The text shows adequate knowledge of the written English language, and it does not have a large number of serious grammatical or spelling mistakes.
			5. The story is evaluated as poor if it is not written in an entirely comprehensible way. The sentences are clear, but the development of the plot might lack dramatic value. Characters and their interests are not sufficiently confronted, or the confrontation is not shown clearly enough. The story can be followed, but there are flaws either in the plot structure or some other elements emphasised as crucial in class. Overall, the impression is that the student has not dedicated enough time or attention to the execution of the assignment, and the story barely merits a passing mark.
			0-4. The story does not conform to the standards of digital storytelling. It is either not developed enough or it has some other major flaws. The students did not fulfill the basic requirements for the execution of the assignment.
Screenplay for a 3-minute animation film	20%	During the course of the semester	**Word count:** 500-750 The criteria are the same as for the final assignment, except that it is shorter, and students will be given a week to complete it.
Attendance and participation	10%	During the course of the semester	Students have to attend lectures and seminars and actively participate in the discussion and exercises, to visibly contribute to the implementation of the agenda.
Attendance requirements:			The student is allowed no more than 1/3 absences at lectures and seminars.
It is required to read all books on the Required Reading List (nor their summaries or plot			

Author	Year of publication	Title	No of periodical or vol. of publication	Publication place and publisher or Internet link
descriptions available online).				

Author	Year of publication	Title	No of periodical or vol. of publication	Publication place and publisher or Internet link
Required reading				
Booker, Christopher	2006	The Seven Basic Plots: Why We Tell Stories		London: Continuum
Field, Syd	2005	Screenplay: The Foundation of Screenwriting	2nd Edition	New York: Delta
Jung, Carl Gustav	1988	Man and His Symbols	11th Edition	New York: Doubleday, 1988
Miller, Carolyn Handler	2014	Digital Storytelling: A creator's guide to interactive entertainment	3rd Edition	New York: Routledge
Snyder, Blake	2005	*Save the Cat! The Last Book on Screenwriting You'll Ever Need*		NY: Michael Wiese Productions
Recommended reading				
Campbell, Joseph	2008	The Hero with a Thousand Faces	3rd Edition	New York: New World Library
Lambert, Joe and Brooke Hessler	2018	Digital Storytelling: Capturing Lives, Creating Community	5th edition	New York: Routledge
Movshovitz, Dean	2018	Pixar Storytelling: Rules for Effective Storytelling Based on Pixar's Greatest Films		Independent publisher

2024-11-05