

Course Syllabus- Transmedia Narrative Design

Language of Instruction: English
Professor: Carlos A. Scolari
Professor's Contact and Office Hours:
Course Contact Hours: 15 hours
Recommended Credit: 2 ECTS credits
Weeks: 1
Course Prerequisites: None
Language Requirements: None

Course Description:

Brief description of the course. Example:

This workshop course introduces participants in the world of transmedia narratives. After a general introduction of the distinctive features of this kind of stories, the workshop presents a series of examples of transmedia storytelling experiences (fiction and non-fiction) to understand the logic behind this narrative strategy. During the workshop the participants will develop a transmedia narrative project working in groups of no more than three students. The project may be oriented to fiction or non-fiction narratives. The story to be expanded may be of own creation or it may be worked from an existing story (novel, videogame, film, comic, etc.). Each project should also include a strategy for encouraging and managing user-generated contents. The final objective of the workshop is to make participants "think in transmedia" and apply the basic principles of this narrative strategy.

Learning Objectives:

At the end of the workshop the participants will

- Know the main characteristics of a transmedia narrative in fiction and non-fiction.
- Know the evolution and current trends in the production and research of transmedia narratives.
- Learn to design a transmedia narrative world in the field of fiction or non-fiction.

Course Workload

The workshop includes lectures, group production and discussion, presentations and final pitching of projects. The bibliography that participants must read is minimal.

Methods of Instruction:

The workshop will be developed in a single classroom but during specific working sessions groups may go to other spaces if they prefer.

Method of Assessment

- Participation in debates: 10%
- Individual contribution to the project: 40%
- General evaluation of the project: 50 %

Absence Policy

Attending class is mandatory and will be monitored daily by professors. The impact of absences on the final grade is as follows:

Absences	Penalization
Up to one (1) absence	2 points subtracted from final grade (on a 10 point scale).
Two (2) absences	The student receives an INCOMPLETE for the course

The BISS attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences.

Emergency situations (hospitalization, family emergency, etc.) will be analyzed on a case by case basis by the Academic Director of the UPF Barcelona International Summer School.

Classroom Norms:

- No food or drink is permitted.
- There will be a ten-minute break during the class.
- Students must come to class fully prepared.

Course Contents:

Please, detail here the course topics distributed on a weekly or daily schedule.

Course description

1. Introduction to transmedia storytelling (fiction and non-fiction).
2. Design of a transmedia narrative project (I).
3. Transmedia Archaeology / Design of a transmedia narrative project (II).
4. Collaborative cultures and user-generated content / Design of a transmedia narrative project (III).
5. How to research transmedia narratives? / Presentation of transmedia projects^[L]_{SEP}]

Required Readings: The professor will assemble a coursepack/or indicate mandatory textbooks.

- JENKINS, H. (2007). *Transmedia Storytelling 101*. Blog: Confessions of an aca-fan. URL: http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html^[L]_{SEP}]
- JENKINS, H. (2009). *The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling*. Blog: Confessions of an aca-fan. URL: http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html^[L]_{SEP}]
- SCOLARI, C A. (2009). Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production, *International Journal of Communication* 3 (2009), 586-606. URL: <http://ijoc.org/index.php/ijoc/article/view/477>
- SCOLARI, C. A. (2013). Lostology: Transmedia storytelling and expansion/compression strategies, *Semiotica*, 95, 45-68. URL: https://repositori.upf.edu/bitstream/handle/10230/26243/scolary_sem_lostology.pdf^[L]_{SEP}]

Recommended bibliography:

Students are encouraged to consult the following sources on their own.

- ACUÑA F. Y CALOQUERA, A. (2012). *Guía para la producción y distribución de contenidos transmedia*. Santiago: Facultad de Comunicaciones, Pontificia Universidad Católica de Chile.
- BERGERO, F.; ROST, A.; BERNARDI, M.T. (2016): Periodismo transmedia : la narración distribuida de la noticia. Universidad Nacional del Comahue. URL: <http://rdi.uncoma.edu.ar:8080/handle/123456789/15341>
- IRIGARAY, F. y LOVATO, A. (2015). *Producciones transmedia de no ficción*. Rosario, Argentina: UNR Editora.
- JENKINS, H. (2006). *Convergence culture. When old and new media collide*. New York: NYU Press.
- PRATTEN, R. (2011). *Getting Started with Transmedia Storytelling*. Self-published. URL: <http://videoturundus.ee/transmedia.pdf>
- SCOLARI, C. (2013). *Narrativas transmedia. Cuando todos los medios cuentan*. Barcelona: Deusto.
- ZEISER, A. (2015). *Transmedia Marketing: From Film and TV to Games and Digital Media*. New York / London: Focal Press.
- Ryan, M.L. (2016). Transmedia Storytelling as Narrative Practice. In: Leitch, T. (ed.) *The Oxford Handbook of Adaptation Studies*. URL: <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199331000.001.0001/oxfordhb-9780199331000-e-30>