Digital Narratives

Code: 43963
ECTS Credits: 6

Degree	Type	Year	Semester
4316493 Journalism and Digital Content Innovation	OB	0	2

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: María Rosario Lacalle Zalduendo

Email: Rosario.Lacalle@uab.cat

Use of Languages

Principal working language: spanish (spa)

Other comments on languages

Compressió de l'anglès llegit y parlat

Teachers

Anna Tous Rovirosa

Prerequisites

No requirements

Objectives and Contextualisation

The fast evolution of digital technologies in the 21st century poses continuous challenges to the contents of the media. However, the storytelling in the digital era include the essential elements (themes, motives, stereotypes, etc.) of ancestral myths and tales, which are incessantly recombined in order to adapt them to new formats of the different media.

The objective of this course is to provide students with the essential tools and concepts to create and analyze different types of stories made through different platforms, in an effective, interactive, critical and responsible way.

The first part of the course focuses on the elements and structures of narratives. In the second part, the characteristics of the different genres and formats are defined, as well as their evolution in relation to the transmedia storytelling. In the third part, the role of the reader/viewer /user in the construction and interpretation of texts is examined, in order to study the development models of narrative cooperation in collective creations.

Gender perspective

This subject will study the representations of the products of the cultural industries from a critical gender perspective. Particularly those related to women's representations.

Competences

- Adapt to new situations, have leadership ability and initiative, while maintaining creativity.
- Analyse and evaluate trends in the digital narration of information companies, and be able to propose alternatives for the construction of the story in a digital and interactive context.
- Apply tools of management, analysis, organisation and planning of information in accordance with objectives and specific information projects.
- Create and manage journalistic publications containing innovative elements from the applied introduction of ICT.
- Generate innovate and competitive proposals for applied research.
- Knowledge and understanding that provide a basis or opportunity for originality in developing and / or applying ideas, often in a research context.
- Students can communicate their conclusions and the knowledge and rationale underpinning these to specialist and non-specialist audiences clearly and unambiguously.
- Understand and analyse the trends and dynamics of change in the communicative, informative and regulatory ecosystem of the media company in the twenty-first century.

Learning Outcomes

1. Analyse and evaluate the narrative characteristics of the placement company's news products.
2. Analyse and evaluate trends in digital narration in news companies and apply alternative production methods that involve systems of narrative cooperation.
3. Build a research project whose results propose solutions applied to the management and production of digital news content.
4. Cooperate in team environments and help to achieve the objectives set.
5. Identify and critically compare the changing contexts of digital narrative in terms of the platforms for producing and consuming news.
6. Identify the tools associated with the positioning of digital content aimed at solving specific problems.
7. Plan innovative positioning strategies for the journalistic products created by the simulated editorial team.
8. Plan the processes for introducing innovation within the newstelling strategies in an editorial team.
9. Propose an applied research project to be developed in the master's dissertation.
10. Propose practical solutions based on developing a news product in a multidisciplinary team.
11. Respect the professional development space, adapting to the needs and routines of working groups within the news company.
12. Take charge of everyday situations in news production and processing, paying strict attention to achieving objectives.
13. Understand and distinguish between scientific research methodologies and procedures for investigating trends and problem areas in 21st century communicative phenomena.
14. Understand digital-information architectures and systems and apply them to 21st century news companies.
15. Use search-engine positioning strategies to communicate news stories effectively.
16. Use tools for gathering and processing information and documents needed to construct the theoretical or conceptual framework of the master's dissertation.

Content

• Narratives and narrativity
- The relationship between technology and narrative
- Structure of the stories
- Elements of storytelling

• Genres and formats of digital narratives
- Evolution of audiovisual genres and formats
- Transtextuality / transmediality

• Narrative cooperation
- Interpretation and interaction
- The author and the collective narratives

Methodology

- Master classes

- Problem solving classes / cases / exercises

- Presentation of works in the classroom

- Tutorials

- Preparation of works / reports

- Individual study

- Reading of articles / reports of interest

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Autonomous training activities	75	3	13, 3, 5, 7, 15
Master classes	45	1.8	2, 13, 5, 8
Supervised training activities	30	1.2	2, 13, 3, 4, 10, 15

Assessment

The evaluation is the result of the proportional average of the different activities carried out.

Attendance and active participation in the classroom represents 20% of the final grade for the course. The works delivered 50%, and their written presentation (style, content, structure, etc.) and oral presentation 10%. 20% corresponds to the content exams carried out throughout the semester. Absences will be penalized with a detriment of the final 10% grade for each 3-hour session or fraction (except documented justifications). Deliveries of works outside the scheduled dates will not be accepted.

The delivery of the results of the work carried out and the content tests will include the date and time of the corresponding review. Students who wish to do so may take the review whenever they request it within a maximum period of two days from the delivery of the results. Subsequent requests for review will not be accepted.

The proposed teaching methodology and evaluation activities may undergo some modifications depending on the health authorities' attendance restrictions.

The calendar will be available on the first day of class. Students will find information on the Virtual Campus about the description of the activities, teaching materials, etc. In case of a change of teaching modality for health reasons, teachers will make readjustments in the schedule and methodologies.

Re-assessment

Students will be entitled to the revaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading.

In the period for the reassessment, failed exams may be repeated if the average is not less than 3.5 (unrealized exams score 0 in the calculationof the mean).

The repetition of the assignment follows the same pattern of the exams: the failed works can be re-assessed as long as the grade is not lower than 3.5 (the unrealized assignments score 0 in the calculation of the mean).

The readings, discussions and exercises carried out in the seminars are linked to work in the classroom, so they can't be re-assessed (unrealized activities score 0 in the calculation of the mean).

In the case of a second enrollment, students have to make an assignment. The grading of the subject will correspond to the grade of the synthesis exam/assignment.

If a student makes an irregularity (copy, plagiarism, etc.), the corresponding assessment act will be rated with 0. In the event of several irregularities, the final grade for the course would be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and active participation in the classroom	20%	0	0	1, 2, 14, 13, 3, 5, 6, 7, 15
Contents test	20%	0	0	1, 2, 14, 13, 5, 6
Presentation of works in the classroom	10%	0	0	1, 2, 14, 13, 8, 12, 15
Work submissions	50%	0	0	2, 14, 13, 4, 5, 6, 7, 10, 9, 11, 16

Bibliography

Basic References

Bal, Mieke (2006) *Teoría de la narrativa. Una introducción a la narratología*. Cátedra (7ª ed.).

Bogost, Ian (2007) Introduction. *Persuasive games: the expressive power of videogames* (pp. 1-64). The MIT Press.

Bruner, Jerome (1992). *The narrative construction of reality.* H. Beilin & P. B. Pufall (Eds.), *The Jean Piaget symposium series. Piaget's theory: Prospects and possibilities* (pp. 229-248). Lawrence Erlbaum Associates.

Eco, Umberto (1993[1079]) El lector modelo. *Lector in fabula* (pp. 73-95). Lumen.

Evans, Elizabeth J. (2008). Character, audience agency and transmedia storytelling. *Media*, *Culture & Society*, 30 (2), pp. 197-213.

Genette, Gerad (1993[1991]). Relato ficcional, relato factual. *Ficción y dicción* (pp. 54-84). Barcelona: Lumen.

Jenkins, Herny (2008) From Production to Produsage: Interview with Axel Bruns (Part One). *Confessions of an Aca-fan*, May 9th. Disponible en
http://henryjenkins.org/2008/05/interview_with_axel_bruns.html#sthash.91niVbc1.dpuf

Koenitz, Hartmut (2017) Towards a Specific Theory of Interactive Digital Narrative. Koenitz, H.; Ferri, G.; Haahr; M.; Sezen, D. (eds.) *Interactive Digital Narrative. History, Theory and Practice* (pp. 91-105). Routledge.

Mittell, Jason (2006). Narrative Complexity in Contemporary American Television. *The Velvet light trap*, Number 58- Disponible en http://juliaeckel.de/seminare/docs/mittell%20narrative%20complexity.pdf

Phillips, Andrea (2012). Introduction to transmedia. *A Creator's Guide to Transmedia Storytelling: How toCaptivate and Engage Audiences Across Multiple Platforms.* Nueva York: McGraw-Hill.

Ryan, Marie-Laure. (2004) Will new media produce new narratives? M.-L. Ryan (ed.) *Narrative across media* (pp. 337-359). University of Nebraska Press

Vogler, Christopher (2002[1992]. El trazado del mapa del viaje. *El viaje del escritor: Las estructuras míticas para escritores, guionistas, dramaturgos y novelistas* (pp. 41-110). Ma Non Troppo.

General references

Barthes, Roland (1994[1984]). La muerte del autor. *El susurro del lenguaje. Más allá de la palabra y la escritura* (pp. 65-72). Paidós.

Barthes, Roland (1993[1966]). Introducción al análisis estructural del relato (1966). En *La aventura semiológica.* Barcelona, Paidós.

Bonilla, Diego (2020) Retos para la Creación (y la Investigación) de Narrativas Complejas. R. Longhi, A. Lovato, A. Gifreu (eds.) *Narrativas complejas* (pp.11-22). Ria Editorial. Disponible en https://adobeindd.com/view/publications/898a22c8-36db-4db0-8688-75cb107e940e/vj5x/publication-web-resourc

Bucher, John & Casper, Jeremy (2015). *The Inside OutStory: Discovering Structure for Short Films*. Sideshow Media Group.

Campbell, Jospeh (2017[1949]) La aventura del héroe. *El héroe de las mil caras. Psicoanálisis y mito* (pp. 65-282). Fondo de Cultura Económica.

Chatman, Seymour (2013[1978]) Historia y sucesos. *Historia y discurso* (pp. 83-113) Taurus.

Darley, Andrew (2002[2000]) La imagen digital en "La era del significante". *Cultura visual digital. Espectáculo y nuevos géneros en los medios de comunicación* (pp. 197-230). Paidós.

Eder, Jens; Jannidis, Fotis; Schneider, Ralph (2010). Introduction. *Characters in Fictionals worlds. Understanding Imaginary Beings in Literature, Film, and Other Media* (pp. 3-66). De Gruyter.

Elleström, Lars (2019). Narrating Through Media Modalities (pp. 45-59). *Transmedial Narration Narratives and Stories in Different Media*. Palgrave-MacMillan.

Genette, Gerard (1989[1972]) La estructura del relato. *Figuras III* (pp. 77-321). Lumen.

Jenkins, Herny (2006). *Convergence culture: where old and new media collide.* New York University.

Jenkins, Henry (31 de julio de 2011). *Transmedia 202: Further reflections.* Disponible en http://henryjenkins.org/2011/08/defining_transmedia_further_re.html

Mackey-Kallis, Susan (2001). Introduction. *The Hero and the Perennial Journey Home in American Film* (pp. 1-10). University of Pennsylvania Press.

Lacalle, Charo (2011) La ficción interactiva: televisión y web 2.0. *Ámbitos* 20, 87-108.

Lacalle, Charo (2013) *Jóvenes y ficción televisiva. Construcción de identidad y transmedialidad*. UOC Press.

Madden, Matt. (2005). *99 Ways to Tell a Story*. New York: Penguin.

Mittell, Jason (2005) A Cultural Approach to Television Genre Theory. G. R. Edgerton & B. G. Rose (eds.) *Thinking outside the box. A contemporary television genre reader* (pp. 37-64). The University Press of Kentucky.

Molina Ahumada, Ernesto P. (2017) Jugar a la guerra: retórica y política en videojuegos bélicos. *Question. Revista especializada en periodismo y comunicación* 1(54), 83-98.

Nusz, Aaron (2012). Joseph Campbell and the mythic experience. *The Fundational Structures of Star Wars* (pp-16-56) . Kentuchy: University of Louisville.

Oren, Tasha & Shahaf, Sharon (2012). *Global Television Formats: Understanding Television Across Borders.* Routledge. Perceval, J.M., Tejedor, S. (2006). El cuento multimedia interactivo. Revista Comunicar, 26(0), pp. 177-182.

Pratten, Robert (2015) Writing interactive transmedia narratives. *Getting Started in Transmedia Storytelling: A Practical Guide for Beginners* (pp. 97-136). CreateSpace Independent Publishing Platform. Disponible en https://www.academia.edu/15043050/Getting_Started_in_Transmedia_Storytelling_-_2nd_Edition

Propp, Vladimir (1998[1928]). *La morfología del cuento.* Akal.

Riedl, Mark O.; Bulitko, Vadim (2013) Interactive Narrative: An Intelligent Systems Approach. *AI Magazine*, 34(1), 67-77. doi: https://doi.org/10.1609/aimag.v34i1.2449

Ryan, Marie-Laure (2001) Beyond Myth and Metaphor. The Case of Narrative in Digital Media Game

Ryan, Marie-Laure (2016) Narratología transmedial y transmedia storytelling. *Artnodes: revista de arte, ciencia y tecnología*, 18, 1-10. doi: http://dx.doi.org/10.7238/a.v0i18.3049

Ryan, Marie-Laure (2017) Digital Narrative: Negotiating a Path Between Experimental Writing and Popular Culture. *Comparative Critical Studies* 13(3), 331-352.

Ryan, Marie-Laure (2018) Narrative mapping as cognitive activity and as active participation in storyworlds. *Frontiers in Narrative Studies*, 4(2), 1-16. https://doi.org/10.1515/fns-2018-0020

Salmon, Christian (2010[2008]. *Storytelling: la máquina de fabricar historias y formatear mentes,* Barcelona, Península, 2010.

Tierno, Michael (2002). *Aristotle's Poetics for Screenwriters.* USA: Hyperion.

Todorov, Tzvetan (2002[1978]. El origen de los géneros. *Los géneros del discurso* (pp. 57-80). Waldhuter.

Truby, John (2007). *The Anatomy of Story.* London: Faber & Faber.

Recursos digitales

https://video-alexanderstreet-com.are.uab.cat/