



Syllabus

Title:	Digital Narratives Workshop
Code:	ECT 320
Prerequisite:	N/A
CREDITS:	3 credits 45 contact hours 1 term

Description

This course explores what it means to tell stories in the age of digital media from the perspective of communication theory. After establishing the fundamental concepts of digital narrative and their relationship to those of traditional narrative, each student will practice adapting various narrative texts of their own authorship—whether fiction, nonfiction, or poetry—to a digital medium or platform through the use or combination of text, images, audio, or video. This workshop emphasizes nonlinear narrative as well as user participation in the storytelling process.

Justification

This course supports the program's objective of fostering the development of contemporary literature by training creative, bold, and critical writers, and of broadening the understanding of creative writing as an artistic and interdisciplinary practice that connects with knowledge and practices from other fields, such as journalism, strategic communication, and audiovisual production.

COMPETENCIES

The course develops the following competencies in students:

- **Communication**
- **Critical Thinking**

OBJECTIVES

Upon completion of the course, students will be able to:

1. Explain the definition, theory, and main characteristics of the concept of narrative throughout history
2. Use new formats for storytelling in the digital age
3. Engage in interartistic discussions as a creative possibility
4. Consider media hybridity as a creative possibility
5. Experiment with a variety of digital narrative structures to engage with audiences
6. Adapt traditional narrative texts to digital narrative structures

Content

I. From Traditional to Digital

- A. Classic narrative structures
- B. Digital Narrative
 1. Conceptualization
 2. Elements
 3. Artistic Intersections II.

Writing for the Web

- A. User Behavior
- B. Reading Patterns on the Web
- C. Usability Principles
- D. Multimedia Grammar
- E. Web Resources and Capabilities
- F. "The medium is the message," Marshall McLuhan
- G. Narrative Genres
 1. Audiovisuals
 2. Audio
 3. Text-Based
 4. Visual
- H. Narrative Models
 1. Transmedia
 2. Cross-media
 3. Multimedia
- I. Other Creative Explorations
 1. Insta-poetry
 2. Twitterature
 3. Podcasts
 4. Literary Memes
 5. Other Contemporary Trends

III. Building a Digital Narrative

- A. Ideation
 - 1. Steps and Elements
 - 2. Tools
 - 3. Scriptwriting
 - 4. Creating the *Storyboard*
- B. Production
- C. Distribution
- D. Audience Engagement

METHODOLOGY

The following active learning strategies are recommended:

- *Flipped classroom*
- Mindful and analytical reading
- Writing exercises: short stories, reviews, and reflections
- Connecting literary works with other art forms
- Guest lectures
- Attending book presentations

EVALUATION

Written Assignments	30%
Immersion experience	20%
Oral Presentations	20%
Final Project	<u>30%</u>
TOTAL	100%

Student Learning Assessment

The institutional assessment rubric is applied to the core activity of the course.

BIBLIOGRAPHY

Camus, J. C. (2009). *You Have Five Seconds*. [eBook] (2nd ed.). Pontifical Catholic University of Chile.

Díaz, F. A., & Caloguerea, A. (2012). *Guide to the Production and Distribution of Transmedia Content for Multiple Platforms*. School of Communications, Pontifical Catholic University of Chile

Fayos, A. (2016). *Intellectual Property in the Digital Age*. Dykinso Publishing

Freitas, C., & Castro, C. (2010). Audiovisual Narratives and Interactive Technologies. **Estudios Culturales* Journal*, (5), 19–42.

García González, G. (2014). Non-Fiction Transmedia Narratives: The Case of Kony 2012 (Doctoral Dissertation). University of Alcalá.

Hayes, G. (2011). How to Write a Transmedia Production Bible. n.d., Screen.

Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. NYU Press. Mora-Fernández, J. (2017). Narrative Elements That Serve to Generate Convergence and Intelligibility in Transmedia Narratives or Linear Interactive Narratives. *Icono14*, 15(1), 186–210.

Nallar, D. A., Alamo, S. B., Drelichman, V., & Colantonio, F. (2020). New Narrative Puzzles: Relationships Between Transmedia and Game Design. *Cuaderno 110*, 17.

Phillips, A. (2012). *A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences Across Multiple Platforms*. McGraw-Hill

You can find more information resources related to the course topics on the library's website at <http://biblioteca.sagrado.edu/>

Reasonable Accommodation

For detailed information on the process and required documentation, please visit the appropriate office. To ensure equal opportunity, in compliance with the ADA (1990) and the Rehabilitation Act (1973), as amended, any student who requires Reasonable Accommodation or special assistance must complete the process established by the Vice-Presidency for Academic Affairs.

ACADEMIC INTEGRITY

This policy applies to all students enrolled at the Universidad del Sagrado Corazón to take courses with or without academic credit. A breach of academic integrity is any act or omission that fails to demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who violates the policy on honesty, fraud, and plagiarism is subject to the following sanctions: a grade of zero on the assessment and/or having to redo the seminar assignment; a grade of F(*) in the seminar; or suspension or expulsion as set forth in the document

