THE UNIVERSITY OF MANCHESTER
Unit Specification

1. GENERAL INFORMATION

<table>
<thead>
<tr>
<th>Title</th>
<th>Transmedia Storytelling</th>
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<tbody>
<tr>
<td>Level</td>
<td>MA in Media and Urban Studies</td>
</tr>
<tr>
<td>Contact hours</td>
<td>Lectures, Seminars, Practical Work</td>
</tr>
<tr>
<td>School responsible</td>
<td>Moscow School of Social and Economic Sciences</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Dr. Renira Rampazzo Gambarato</td>
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</tbody>
</table>

2. AIMS

The unit aims to:
- To support the study of theories of transmedia storytelling;
- To discuss the context in which transmedia practices emerged;
- To critically examine transmedia projects;
- To familiarize students with the process of practical development of transmedia narratives;
- To creatively plan and execute a short a transmedia extension.

3. BRIEF DESCRIPTION OF THE UNIT

The course is structured as an introduction to the theories of transmedia phenomena, in-depth analysis of transmedia narratives examples and creative development of transmedia extension. In order to reach this goal, the course is organized in five units: "What is transmedia storytelling" offers an overview of the current terminology and context involved in transmedia storytelling; "Core Principles" introduces the main concepts and basic tools within transmedia storytelling realm available to contemporary storytellers, including issues around audience engagement, interactivity, participation and worldbuilding, for instance; "Transmediation" links transmedia storytelling to issues around intermediality, intertextuality, and adaptation; "Transmedia Analysis" introduces an original analytical model to critically examines cases of transmedia projects; and finally "Practical Work" gives the students, organized in groups, the opportunity to experience the development of a transmedia extension.

1. Lecture = What is transmedia storytelling?
What could be understood as transmedia storytelling? Although there is not yet consensus on what exactly transmedia storytelling means, it is certainly possible to trace its main characteristics and follow its footprints. Starting from the word transmedia itself, we discuss the origins and developments of this new field of studies.

2. Lecture = Core principles of transmedia storytelling
In 2009 Henry Jenkins issued Seven Core Concepts of Transmedia Storytelling (2009; 2009a; 2011), which include 1) spreadability vs. drillability; 2) continuity vs. multiplicity; 3) immersion vs. extractability; 4) worldbuilding; 5) seriality; 6) subjectivity; and 7) performance.

3. Lecture = Transmediation vs. adaptation
In the context of the proposed course, it is essential to take into consideration the issue around adaptation and transmediation. Transmedia storytelling, according to Jenkins (2006), is unlike the current licensing system, which typically generates works that are redundant. Any composition that does not make a distinctive and valuable contribution does not offer a new level of insight and experience. Redundancy can burn up fan interest and may cause franchises to fail. Jenkins and other researches, such as Geoffrey Long, clearly exclude adaptation from the transmedia storytelling realm.
4. Lecture = Transmedia project design analytical model
The analytical model developed by the course's author is a possible way to build an objective view of transmedia storytelling project samples and involves 10 distinctive dimensions that are not restrictive (other layers of understanding can be considered and added as well). Qualitative and quantitative methods can be used accordingly to the nature of the question and the availability of data, if it is the case. The model is based on the following topics: 1) premise and purpose; 2) narrative; 3) worldbuilding; 4) characters; 5) extensions; 6) media platforms and genres; 7) audience and market; 8) engagement; 9) structure; and 10) aesthetics.

5. Seminar = Seminars presented by the students on pre-defined topics
A specific number of seminar groups and its respective subjects will be defined according to the number of students enrolled in the course. Each group should present one seminar, which includes a 20-minute oral presentation supported by a visual presentation on "prezi."

6. Practical work = Final Project
The final project consists of a 2000-3000 word written transmedia analysis of a given transmedia project and incorporating the creative transmedia extension (connected to the analyzed project) develop by each group of students. In this class, the students will have the opportunity to discuss with the professor the creative development of a transmedia extension. The transmedia extension will be executed as a guerrilla action in urban spaces and documented in a 3-minute video.

7. Presentation = Final presentation of transmedia analysis and creative extension
The final presentation consists of an oral presentation of the content of the written transmedia analysis in class with the support of visual presentation on "prezi." In addition, the creative transmedia extension (guerrilla action in urban spaces), connected to the transmedia analysis, should be presented in class as a 3-minute video.

4. INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Category of outcome</th>
<th>Students should/will (please delete as appropriate) be able to:</th>
</tr>
</thead>
</table>
| Knowledge and understanding | - Knowledge of theoretical approaches to transmedia phenomena;  
- Insight into recent developments in the field of transmedia storytelling;  
- Understanding of transmedia project design analytical model; |
| Intellectual skills | - Ability to analyze the composition of transmedia projects;  
- Ability to evaluate the rhetoric of transmedia storytelling; |
| Practical skills | - Hands-on experience on developing a transmedia extension;  
- Application of transmedia project design analytical model; |
| Transferable skills and personal qualities | - Effective work developing a transmedia extension;  
- Team player skills. |

5. LEARNING AND TEACHING PROCESSES (INCLUDING THE USE OF E-LEARNING)

This is a lecture-based course unit supplemented with seminars and practical work.
6. ASSESSMENT (INCLUDING FORMATIVE ASSESSMENT, E-ASSESSMENT, and INFORMATION ABOUT FEEDBACK)

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>How and when feedback is provided</th>
<th>Weighting within unit (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar presentation (students organized in groups)</td>
<td>20-minute oral presentation supported by a visual presentation on &quot;prezi&quot;</td>
<td>In class, after each presentation</td>
<td>30%</td>
</tr>
<tr>
<td>Final project: Transmedia analysis (students organized in groups)</td>
<td>2000-3000 words essay. The content should be also orally presented in class with the support of visual presentation on &quot;prezi&quot;</td>
<td>In class, after each presentation</td>
<td>40%</td>
</tr>
<tr>
<td>Final Project: Creative project (students organized in groups)</td>
<td>Guerrilla action as a transmedia extension to be executed in urban spaces and documented in a 3-minute video. The video should be presented in class</td>
<td>In class, after each presentation</td>
<td>30%</td>
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**Evaluation**

Grading is based on three elements:
- Seminar presentation
- Final project - Transmedia analysis essay
- Final project - Transmedia extension

The evaluation criteria are:
- Seminar presentation: Content, visual presentation, oral presentation
- Final project - Transmedia analysis essay: Content, research, academic writing, visual presentation, oral presentation
- Final project - Transmedia extension: Creativity, concept, execution

Each grade is attributed according to 10-point scale and then is weighted according to the following percentage:

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar presentation</td>
<td>30%</td>
</tr>
<tr>
<td>Final project - Transmedia analysis essay</td>
<td>40%</td>
</tr>
<tr>
<td>Final project - Transmedia extension</td>
<td>30%</td>
</tr>
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7. INDICATIVE READING LIST

**Books in English**


