

SYLLABUS

TITLE:	Media Writing and Multimedia Narratives
CODE:	CMU 240
PREREQUISITE:	CMU 110
CREDITS:	3 credits 45 contact hours 1 term

DESCRIPTION

Theoretical and practical study of the basic formats used in mass media, emphasizing the various digital narrative structures applicable to audiovisual production, journalism, and strategic communication.

JUSTIFICATION

Every communicator must be able to master the basic tools to convey an effective message, whether spoken, written, visual or digital. In addition, they must know the formats and master their performances to achieve communication objectives. It is essential to insert oneself in technological trends and understand the transformation of the media in order to temper communication strategies to these new paradigms.

COMPETENCIES

The course develops the following competencies in students:

- **Research and exploration**
- **Ethical sense and social justice**
- **Communication**
- **Critical questioning**

OBJECTIVES

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

1. Distinguish the different formats that the communicator has at their disposal.
2. Create appropriate content for journalism, strategic communication, and audiovisual productions.

3. Understand new storytelling formats in the digital age.
4. Incorporate the use of still and moving images, sound, text, hypertexts, and other forms of communication as part of the construction of messages.
5. Understand the differences between multi-platform narratives, crossmedia, and transmedia in the creation of messages and communication strategies.

CONTENTS

- I. Journalistic Writing
 - A. Inverted Pyramid
 - B. Leads
 - C. Attribution
 - D. Quotes
 - E. The Interview
- II. Writing for Audiovisual Production
 - A. Literary Script
 - B. Technical Script
- III. Writing for Strategic Communication
 - A. Print, Radio, Audiovisual, and Digital Media Advertisements
 - B. Letters
 - C. Articles
 - D. Speeches
 - E. Others
- IV. Digital Narratives
 - A. Hypertextuality
 - B. Multimediality
 - C. Interactivity
 - D. Text and Context
 - E. Closing and Links
 - F. Multiplatforms
 - G. Crossmedia
 - H. Transmedia
 - I. Blogs
 - J. Social Media
 - K. Webpages

METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Challenge-based learning
- Flipped classroom
- Gallery walks
- Analysis of texts in different formats
- Practical exercises

EVALUATION

Compositions	30%
Oral presentations	30%
Final project or exam	25%
Participation	<u>15%</u>
Total	100%

LEARNING ASSESSMENT

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

BIBLIOGRAPHY

AdReaction (2014). *Marketing in a multiscreen world*. Global Report.

https://www.millwardbrown.com/adreaction/2014/report/Millward-Brown_AdReaction2014_Global.pdf

Alzamora, G & Tárchia, L. (2014). Proposed Methodology for Transmedia News Story Analysis: A Comparative Study of the Float Project and the Great British Property Scandal: Every Empty Counts in the UK. Interactive Narratives. New Media & Social Engagement. S/D, 19-27.

Ávalos, L., Costa, E. Gaido, P. & Rossi, E. (2013). La no ficción: en el límite entre periodismo y literatura. <http://www.fcpolit.unr.edu.ar/redaccion1-liberatore/2013/10/17/la-no-ficcion-en-el-limiteentre-periodismo-y-literatura/>

- Bauman, Z., & Rosenberg, M. (2015). *Modernidad líquida*. México, D.F.: Fondo de Cultura Económica.
- Basingstoke, A. (2014). *Writing for Visual Media* (4th, Rev.). Taylor & Francis Ltd.
- Bivins, T. (2010). *Public relations writing: the essentials of style and format*. McGraw-Hill.
- Brooks, B. (2014). *The art of editing: in the edge of convergence* (10th ed.). Pearson.
- Carnagey, D.; Esenwein, J. & Berg, L.(2013). *The Art of Public Speaking (Start Classics)*. Start Publishing LLC.
- Carrol, B. (2014). *Writing and Editing for Digital Media* (2nd ed.). Routledge.
- Costa-Sánchez, C. (2014). El cambio que viene. Audiovisual Branded Content. *Telos* (99), 84-93.
- Costa-Sánchez, C. y Piñeiro Otero, T. (2012). Nuevas narrativas audiovisuales: multiplataforma, crossmedia y transmedia. El caso de Águila Roja (RTVE). Icono 14. *Revista de Comunicación y Tecnologías Emergentes*, 10(2), 102-125.
- Davison, Lucy (2017). *Where storytelling ends and communication begins*. John Wiley & Sons, Ltd. DOI 10.1002/rwm3.20488
- Dena, C. (2009). Transmedia practice: Theorising the practice of expressing a fictional world across distinct media and environments. S/D.
- Díaz, F. A., & Caloguerea, A. (2012). *Guía para la producción y distribución de contenidos transmedia para múltiples plataformas*. Facultad de Comunicaciones, Pontificia Universidad Católica de Chile.
- Earnshaw, S. (2014). *The Handbook of Creative Writing* (2nd ed.). Edinburgh University Press.

- Felder, L. (2012). *Writing for the web: creating compelling web content using words, pictures, and sound*. New Riders.
- Filak, V. (2014). *Convergent Journalism: An Introduction: Writing and Producing Across Media*. Focal Press.
- Foster, J. (2012). *Writing skills for public relations: style and technique for mainstream and social media*. Kogan Page Limited.
- Freitas, C. & Castro, C. (2010). Narrativas audiovisuales y tecnologías interactivas. *Revista Estudios Culturales*, (5), 19-42.
- García González, G. (2014). *Narraciones Transmedia de No Ficción: El caso de Kony 2012* [Doctoral Thesis]. Universidad de Alcalá.
- Gómez-Tarín, F.J. (2015). Lo viejo y lo nuevo (Prólogo). En Guarinos Galán, V & Sedeño Valdellós, A. M. (Coord.) *Narrativas audiovisuales digitales. Convergencia de medios, multiculturalidad y transmedia*. <http://apolo.uji.es/fjgt/Prologo%20Ana%20Sedeno%20B.pdf>.
- Guarinos Galán, V. & Sedeño Valdellós, A. M. (Coord.). (2013). *Narrativas audiovisuales digitales. Convergencia de medios, multiculturalidad y transmedia*. La Fragua.
- Hayes, G. (2011). *How to write a transmedia production bible*. S/d, Screen Australia.
- Hernández, E. (2016). *The Art of Copywriting. Writing copy for an overstimulated world*. Apress. DOI 10.1007/978-1-4842-2056-6
- Irigaray, F. & Lovato, A. (2014). *Hacia una Comunicación Transmedia*. UNR Editora.
- Irigaray, F. & Lovato, A. (2015). *Producciones transmedia de no ficción. Análisis, experiencias y tecnologías*. UNR Editora.

- Irigaray, F. (2015). *El periodista hoy debe pensar en múltiples pantallas, soportes y dispositivos*. <http://www.clasesdeperiodismo.com/2011/12/13/el-periodista-hoy-debepensar-en-multiples-pantallas-soportes-y-dispositivos/>
- Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. NYU Press.
- Maslen, A. (2015). *Persuasive Copywriting: Using Psychology to Influence, Engage and Sell*. Kogan Page Limited.
- Montemayor Ruiz, F.J. (2014). Postproducción digital e infografía virtual en la retransmisión televisiva de los eventos mediáticos. En Javier Sierra Sánchez & Francisco García (Coord.), *Tecnología y narrativa audiovisual*, 51-73. Editorial Fragua.
- Pérez Rufí, J.P. & Gómez Pérez, F.J. (2013). Nuevos formatos audiovisuales en Internet: cuando el usuario es quien innova. En Isabel de Salas Nestares & Enric Mira Pastor (Coord.) *Prospectivas y tendencias para la comunicación en el siglo XXI*, 167-187. Ediciones CEU.
- Phillips, A. (2012). *A creator's guide to transmedia storytelling: How to captivate and engage audiences across multiple platforms*. McGraw-Hill.
- Prádanos, E. (2012). *Cómo Escribir una Biblia Transmedia*. S/D
- Pratten, R. (2015). *Getting started with transmedia storytelling: A practical guide for beginners*. S/D: CreateSpace Independent Publishing Platform.
- Ràfols, R. (2011). Infografía audiovisual: de la imagen al espacio. *Estudios sobre el mensaje Periodístico*, 17(2), 569-579.

- Renó, D.P. (2011). Periodismo, Redes Sociales y Transmediación. *Razón y Palabra*, s/d.
- Renó, D. P., & Miguel, F. V. (2012). *Periodismo transmedia: Reflexiones y técnicas para el ciberperiodista desde los laboratorios de medios interactivos*. Editorial Fragua.
- Renó L. & Renó, D. P. (2013). Narrativa Transmedia y Mapas Interactivos: Periodismo Contemporáneo. *Razón y Palabra*, 83 (s/d).
- Ruano López, S. (2014). La televisión 3.0 y los nuevos formatos. En Javier Sierra Sánchez & Daniel Rodríguez Parente (Coord.) *Contenidos digitales en la era de la sociedad conectada*, 277-288. Editorial Fragua.
- Rule, L. (2015). Digital Storytelling Association. <http://electronicportfolios.com/digistory/>
- Salaverría, R., Piqué, A. M., & Negrodo, S. (2008). *Periodismo integrado: Convergencia de medios y reorganización de redacciones*. Sol 90.
- Scolari, C. A. (2013). *Narrativas transmedia: Cuando todos los medios cuentan*. Deusto.
- Smith, R (2012). *Becoming a public relations writer: a writing workbook for emerging and established media*. Routledge.
- Sumner, D., Miller, H. G. (2013). *Feature & Magazine Writing: Action, Angle, and Anecdotes* (3rd ed.). Wiley-Blackwell.
- Theaker, A & Yaxley, H. (2012). *The Public Relations Strategic Toolkit: An Essential Guide to Successful Public Relations Practice* (1st ed.). Routledge.

Victorino Ramírez, B.A. (2011). *¿Narrativa digital o digitalización de la narrativa?*

[Master's Thesis]. Facultad de Artes, Instituto de Estudios en Comunicación y

Cultura, Universidad Nacional de Colombia. <http://www.bdigital.unal.edu.co/5218>

Wolff, J. (2012). *Your Writing Coach: From Concept to Character, From Pitch to*

Publication: Everything You Need to Know About Writing Novels, Non-fiction,

New Media, Scripts and Short Stories (2nd ed.). Nicholas Brealey Pub.

For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu/>

REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

ACADEMIC HONESTY, FRAUD, AND PLAIGARISM

Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a zero in the evaluation and/or repetition of the assignment, an F(*) in the course, suspension or expulsion as established in the document *Política de Honestidad Académica* (DAEE 205-001) effective in August 2005.

All rights reserved | Sagrado | August 2020 | Translated April 2022