

Veranstalter.....	Prof. Dr. Monika Pietrzak-Franger
Thema .....	Transmedia Storytelling [AA-V3a/b, ENG-12, AA-MA3, AA-MA4, AA10, LAA9, LAA12, AA-W, AA-WB ]
Art der Veranstaltung.....	Seminar II
Veranstaltungsnummer .....	53-546
Zeit .....	Di 8-10
Raum.....	Phil 1219
Beginn .....	7. April 2015



Transmedia Storytelling covers a variety of forms that deploy multiple media platforms in the service of a particular story or story universe. It refers to projects whose narrative plots and fictional story-world are deliberately and coherently developed – and thus fragmented – across a variety of media platforms from the very beginning, i.e. to projects where, in contrast to spin-offs and merchandising, transmedia concepts are central to the conception of the story and organic to how it is told. Since the platforms that are used to tell transmedia stories more and more frequently include the so-called social media (Twitter, Facebook, YouTube, etc.) on the Internet as well as Alternate-Reality Games (ARGs), i.e. environments that encourage audience immersion into story universes by blurring the role between reality and fiction, transmedia storytelling also challenges us to envision the role of spectators, readers, or, more generally, audiences, in new ways (e.g. as players, ‘experiencers’ or organised publics). Stories of this kind put quite new demands on their recipients, and at the same time offer them opportunities of participation and (inter)activity, so that they can become ‘producers’ (cf. Bruns) contributing to the development of the stories. In this way transmedia storytelling transcends a mere narratological interest, raises ethical concerns of inclusion, exclusion and (economic) exploitation – most transmedia stories are created to generate income, after all – and also obliges us to re-think established notions of authorship and authority.

In this course, we will be concerned with a number transmedia projects such as *The Lizzy Bennet Diaries*, *The Lord of the Rings*, *Sherlock Holmes*, *James Bond*, *Doctor Who* or *Alice in Wonderland*. Students will become acquainted with the newest criticism of transmedia storytelling in order to engage with the works critically and analytically. We will look at historical developments in transmedia storytelling and inspect various narrative patterns characteristic of the phenomenon as well as focusing on audience engagement and the typical features of various franchise systems.

Please be aware that this seminar requires **extensive reading and preparation!** The required readings and viewings will be announced during the first session.

**Recommended Reading:**

- Jenkins, Henry. "Transmedia Storytelling 101". *Confessions of an Aca-Fan: The Official Weblog of Henry Jenkins*. 22 March 2007. Web.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.
- Johnson, Derek. *Media Franchising. Creative License and Collaboration in the Culture Industries*. New York and London: New York University Press, 2013.
- Phillips, Andrea. *A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences Across Multiple Platforms*. New York et al: McGraw Hill, 2012. Print.

Wolf, Mark J. *Building Imaginary Worlds. The Theory and History of Subcreation*. London and New York: Routledge, 2012.