# Languages and Cultures of the Screen (Crossmedia and Storytelling module)

## Prof. MariaGrazia Fanchi; Prof. Diego Cajelli; Prof. Francesco Toniolo

[The second module of the teaching syllabus borrowed from the Graduate Programme in Modern Philology, including the course name *Workshop: Cross-mediality and storytelling*]

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to convey knowledge and tools for understanding and guiding communication processes in contemporary media systems. Digital transformations have not only changed production and distribution technologies; they have fundamentally changed rules and creativity practices. By the end of the course, students will:

* be able to recognise the principles behind the production of media content, the weight they exert, their historical and social context, professional and creative networks and the audience;
* know and be able to analyse different text patterns and creative models, with particular reference to native digital models and models born in non-Western contexts;
* be able to identify, analyse and manage the elements that make up any type of contemporary storytelling;
* be able to assess the impacts of cultural and media products at various levels of complexity in the national and international context; gather and critically read data on the production and consumption of cultural and media products.

The course syllabus, detailing specific themes and relative reading material, will be available to students on the Blackboard platform at the beginning of the semester.

***COURSE CONTENT***

The syllabus will cover the following topics:

*Module 1 - Languages and cultures of the screen - prof. Mariagrazia Fanchi; prof. Francesco Toniolo*

The three challenges of contemporary media: Inclusiveness (everyone), relocation (everywhere), circularity (everything). Inclusiveness (everyone): the forms of creativity: in franchises, diffused and bottom up. Relocation (everywhere): the globalisation of creative contexts: how media formats originated and how they are managed in third countries; the limits of globalisation (geoblocking and tunnelling); what Western media can learn from the operation of the creative industries in the BRICS and MINT countries; micro and macro creative industries: analysis and efficiency models. Circularity (everything): the logic of recovery; from the model of uniqueness/novelty to that of diffusivity and “dynamic scrap”; nostalgia and parody as a driver of success.

*Module 2 Crossmediality and Storytelling - prof. Diego Cajelli*

From the journey of the hero to complex narrative structures, the analysis of the main narrative genres, passing through the themes underpinning popular culture and their recurrences (literature, comics, TV series, cinema, advertising narratives and the internet). Extended storytelling. Narrative and how it has developed on various platforms. The unpublished aspects of the expansion of cross-media content and narratives. The course will also provide a set of competences for designing and managing visual storytelling.

***READING LIST***

The reading list will be provided at the start of lectures and made available on the course Blackboard page.

Some of the texts that will be referred to during the course:

J. Campbell, *L'eroe dai mille volti*, Lindau, Turin, 2012.

J. Hartley-W. Wen-H. Siling Li, *Creative Economy and Culture. Challenges, Changes, and Futures for the Creative Industries,* Sage, London, 2015.

D. Johnson, *Media Franchising. Creative License and Collaboration in the Culture Industries*. New York University Press, NY-London, 2013.

M. Montanari, *Ecosistema creativo. Organizzazione della creatività in una prospettiva di network,* Franco Angeli, Milan 2018.

D. Cajelli-F.Toniolo, *Storytelling crossmediale. Dalla letteratura ai videogiochi*, Unicopli, Trezzano sul Naviglio, 2018.

J. Sassoon, *Storie virali. Come creare racconti di marca capaci di diffondersi in modo esplosivo nel web*, Lupetti, Milan, 2012.

***TEACHING METHOD***

The course will be delivered by the following means: commentary of texts, presentation of research and case studies, development of practical-operational competences in complex and hybrid media contexts; finalising of projects. Students will also have the opportunity to explore course themes through the testimony of the professionals who will be contributing to the lectures.

***ASSESSMENT METHOD AND CRITERIA***

Students will be assessed by means of a written and oral exams on their understanding and knowledge of the contents discussed in class and course materials for both modules; and on a project.

The assessments are worth 70% of the final mark; the project is worth 30% of the final mark.

The following elements will be taken into account in the assessment:

- Completeness of knowledge and practical competences;

- Ability to apply what has been learned to projects;

- Correspondence between instructions and projects;

- Ability to communicate project objectives and results.

The following will also contribute to the final mark:

- Participation in the activities proposed during lectures;

- Participation in recommended initiatives aimed at strengthening complementary skills (e.g. creative-productive or soft skills);

- Participation in initiatives in partnership with companies within the framework of vocational guidance, in the specific areas of the course.

The assessment criteria for each activity will be detailed at the start of the semester and published on Blackboard.

***NOTES AND PREREQUISITES***

In order to benefit from the course, students require:

Basic knowledge of narratology;

Basic knowledge of massmediology;

Students who have not previously taken courses in these areas are encouraged to read the following texts before starting the course:

Basic knowledge of narratology: C. Vogler, *Il viaggio dell'eroe.* *La struttura del mito ad uso di scrittori di narrativa e di cinema*, Dino Audino Editore, Rome 2010.

Basic knowledge of massmediology: H. Jenkins, *Cultura convergente,* Apogeo, Milan, 2007.

Students also require good knowledge of the contemporary collective imagination, and an interest in television series, cinema, genre literature and video games. In general, they require strong curiosity about contemporary narration and narrative contexts.

At the start of the course, students can take a self-assessment; opportunities to build on any areas and skills will follow.

Enrolment on the course Blackboard page is mandatory for all students. Information about any initiatives, meetings, workshops and other activities related to the course will be provided via the “*avvisi”* function on Blackboard.

Students who for reasons they can justify related to their studies are unable to attend the course must contact the lecturer at the beginning of the year to arrange a supplementary or replacement exam syllabus.

Should the Covid-19 health emergency prevent in-person teaching and/or assessment, ongoing or final, remote alternatives will be put in place via the university Blackboard platform, Microsoft Teams and any other means, details of which will be provided at the beginning of the course, so as to ensure the learning objectives set out in the study plans are met in full whilst safeguarding our students’ health.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG, or on the Faculty notice board.