



## COURSE: SPAN 326 Digital Storytelling

### COURSE OBJECTIVES

Images are a part of our lives, whether they appear in magazines, academic journals or on the screens of the computers and mobile devices through which we access the Internet and recreate our lives. It is becoming increasingly clear that the ability to interpret and manipulate images is as important as the ability to read and write. This course analyzes strategies for deciphering the arguments and messages images convey and teaches students to create their own digital narratives. We will study the field of visual rhetoric (and its evolution over time) through examples of analog and digital media, providing students with an informed perspective and helping them to become effective digital communicators. Likewise, we will study how to persuade through images and the most effective media for doing so.

### STRUCTURE

Classes will mainly consist in the study and discussion of the texts, documentaries, photographs and online documents previously assigned. Following a theoretical approach to each stage and to digital communication media, we will center on the specific analysis of each of them, which will allow us to cover different audiovisual media and styles in order to create projects using these media.

### BIBLIOGRAPHY

Readings distributed in class by the instructor.

**Dictionaries.** Each student should have access to a good English-Spanish dictionary. If students do not wish to purchase a dictionary, they may use the following online dictionaries:

- *Advanced English Dictionary Vox:* <http://www.diccionarios.com/>
- *Diccionario de Inglés-Español de la Universidad de Oviedo:* <http://tradu.scig.uniovi.es/trad.html>
- *Word Reference Dictionary:* <http://www.wordreference.com/>
- *American Heritage® Spanish Dictionary: Spanish/English, Inglés/Español:* [http://education.yahoo.com/reference/dict\\_en\\_es/](http://education.yahoo.com/reference/dict_en_es/)

The use of a **monolingual** (Spanish only) dictionary is likewise recommended. The following are available on the Internet:

- *Diccionario de español de la Real Academia de la Lengua Española (RAE):* <http://rae.es/rae.htm>
- *Diccionario General de la Lengua Española Vox:* <http://www.diccionarios.com/>

- *Diccionarios de la Universidad de Oviedo*: <http://tradu.scig.uniovi.es/>
- *Diccionario de sinónimos de Espasa-Calpe*:  
<http://www.wordreference.com/sinonimos/>
- *Manual de ortografía online de la Real Academia de la Lengua Española*:  
<http://projects.ups.edu/granada2008/ilaca/html/links/Ortografia.pdf>

In addition to these reference materials, students may consult the instructor about obtaining additional bibliographical sources.

## EVALUATION

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| 1) Participation and oral presentations     | 15% |
| 2) Mini-project: Sevillian cultural aspects | 20% |
| 3) Critical responses (3)                   | 15% |
| 4) A documentary, group work                | 20% |
| 5) Final project: recounting an experience  | 30% |

## COURSE TOPICS

| Dates   | Date/ Activity planned  |
|---|---|
| <b>Week 1</b><br><br>Digital narratives and stories | <p><b>Day 1. Introduction and techniques. What is a digital narrative?</b><br/> <b>Video</b> - El mundo ya cambió <a href="https://www.youtube.com/watch?v=pPzS6gza9KQ">https://www.youtube.com/watch?v=pPzS6gza9KQ</a><br/> <b>Readings</b> for the following class:</p> <ul style="list-style-type: none"> <li>• <i>The Art Of Narrative</i>: Three Tips On Storytelling From WSJ Feature Writer Barry Newman<br/> <a href="https://www.forbes.com/sites/berlinschoolofcreativeleadership/2015/05/15/the-art-of-narrative-four-tips-on-story-telling-from-wsj-feature-writer-barry-newman/#1cd83a93279c">https://www.forbes.com/sites/berlinschoolofcreativeleadership/2015/05/15/the-art-of-narrative-four-tips-on-story-telling-from-wsj-feature-writer-barry-newman/#1cd83a93279c</a></li> </ul> <p><b>Day 2. The art of the narrative. How to tell a digital story.</b><br/>           For the following class:</p> <ul style="list-style-type: none"> <li>• Read "Introduction: Why Things Catch On", <i>Contagious</i>, Jonah Berger, p.1-20.<br/> <a href="https://www.pdfdrive.com/contagious-why-things-catch-on-e33416237.html">https://www.pdfdrive.com/contagious-why-things-catch-on-e33416237.html</a></li> <li>• Brings 3 examples of viral stories (they can be current or old) and connect them with the 6 "STEPPS" principals from the Berger reading</li> </ul> <p><b>Day 3. Viral stories.</b><br/> <a href="http://lab.rtve.es/resumen-2015/redes-internet/videos-virales-2015">http://lab.rtve.es/resumen-2015/redes-internet/videos-virales-2015</a><br/>           For the following class:</p> <ul style="list-style-type: none"> <li>• Read: <i>Skim Reading is the New Normal</i><br/> <a href="https://www.theguardian.com/commentisfree/2018/aug/25/skim-reading-new-normal-maryanne-wolf">https://www.theguardian.com/commentisfree/2018/aug/25/skim-reading-new-normal-maryanne-wolf</a></li> <li>• Watch: "Explained" Exclamation Mark (!) Netflix Series<br/> <a href="https://www.netflix.com/watch/80243761?trackId=13752289&amp;tctx=0%2C10%2C838d710c-cce2-496d-b153-0b8bdba8dfe4-18047417%2C%2C">https://www.netflix.com/watch/80243761?trackId=13752289&amp;tctx=0%2C10%2C838d710c-cce2-496d-b153-0b8bdba8dfe4-18047417%2C%2C</a></li> </ul> |

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| <p><b>Week 2</b></p> <p>Journalism and publicity</p> | <p><b>Day 4. The transformation and how we read and tell stories.</b><br/> Readings for the following class:</p> <ul style="list-style-type: none"> <li>• <i>Periodismo con futuro</i><br/> <a href="http://blogs.elpais.com/periodismo-con-futuro/2014/04/the-new-york-times-estre-na-el-periodismo-explicativo-de-the-upshot.html#more">http://blogs.elpais.com/periodismo-con-futuro/2014/04/the-new-york-times-estre-na-el-periodismo-explicativo-de-the-upshot.html#more</a></li> <li>• <i>¿La Tecnología y las redes sociales han cambiado el periodismo?</i><br/> <a href="https://www.kienyke.com/historias/tecnologia-redes-sociales-y-periodismo">https://www.kienyke.com/historias/tecnologia-redes-sociales-y-periodismo</a></li> </ul> <p><b>Day 5. Journalism, articles and blogs.</b><br/> For the following class:</p> <ul style="list-style-type: none"> <li>• View and analyze the webpage of <i>Design Canada</i> and watch the trailer of the documentary:<br/> <a href="https://designcanada.com">https://designcanada.com</a>, <a href="https://vimeo.com/263571655">https://vimeo.com/263571655</a></li> <li>• Read: <i>Periodismo y diseño</i>:<br/> <a href="http://www.catedracosgaya.com.ar/tipoblog/2014/periodismo-y-diseno/">http://www.catedracosgaya.com.ar/tipoblog/2014/periodismo-y-diseno/</a></li> </ul> <p><b>Día 6. Billboards and graphic design.</b><br/> <a href="https://www.youtube.com/watch?v=PAcU4XwYGzc">https://www.youtube.com/watch?v=PAcU4XwYGzc</a></p> <p>For the following class:</p> <ul style="list-style-type: none"> <li>• Read excerpt from <i>Cámara lúcida</i> pp. 35-37, section 4.<br/> <a href="http://www.fba.unlp.edu.ar/medios/biblio/Barthes-La-camara-lucida.pdf">http://www.fba.unlp.edu.ar/medios/biblio/Barthes-La-camara-lucida.pdf</a>.</li> <li>• Write the first critical response on <i>Cámara lúcida</i>.</li> </ul> |
| <p><b>Week 3</b></p> <p>Photography</p>              | <p><b>Day 7. Pioneers of photography: War photographers.</b><br/> In class:</p> <ul style="list-style-type: none"> <li>• Analyze the excerpt from <i>Cámara Lúcida</i></li> <li>• <b>Hand in</b> the first critical response on <i>Cámara lúcida</i></li> <li>• Analyze excerpts from Gerda Taro. Seymour (Chim), Robert Capa.</li> <li>• Read pages 142-148 of <i>La muerte del autor</i> by R. Barthes:<br/> <a href="https://grrrr.org/data/edu/20110509-cascone/Barthes-image_music_text.pdf">https://grrrr.org/data/edu/20110509-cascone/Barthes-image_music_text.pdf</a></li> <li>• Read <i>Las Redes sociales y las "tecnologías del yo" de Foucault</i><br/> <a href="http://sociologiayredessociales.com/2014/11/las-redes-sociales-y-las-tecnologias-s-del-yo-de-foucault/">http://sociologiayredessociales.com/2014/11/las-redes-sociales-y-las-tecnologias-s-del-yo-de-foucault/</a></li> </ul> <p><b>Day 8. New narratives and the images of our lives.</b></p> <ul style="list-style-type: none"> <li>• Discussion of Barthes and Foucault texts</li> <li>• Assignment: Bring a visual narration (10 photos)</li> </ul> <p><b>Day 9. Narration through images.</b></p> <ul style="list-style-type: none"> <li>• <b>Presentations:</b> Tell a story in 10 photographs.</li> <li>• Read for the next class: <i>Los nuevos documentales multimedia interactivos: construcción discursiva de la realidad orientada al receptor activo</i><br/> <a href="http://revistas.ucm.es/index.php/HICS/article/viewFile/44325/41884">http://revistas.ucm.es/index.php/HICS/article/viewFile/44325/41884</a></li> </ul>   |
| <p><b>Week 4</b></p> <p>Documentaries</p>            | <p><b>Day 10. Methods of traditional and interactive documentaries</b><br/> View <i>La maleta mexicana</i>. Characteristics of a documentary.<br/> For the following class:</p> <ul style="list-style-type: none"> <li>• Write a second critical response on interactive documentaries</li> <li>• Choose a documentary for the presentation</li> </ul> <p><b>Day 11. New interactive documentaries.</b></p> <ul style="list-style-type: none"> <li>• Oral <b>presentations</b> on the documentary selected</li> <li>• <b>Hand in</b> second critical response on the interactive documentary</li> </ul> <p><b>Day 12. Group work: documentary.</b></p> <ul style="list-style-type: none"> <li>• Start first group report, a short documentary. Identify and assign responsibilities, research, script, narrator, director, photography, staging. Choose a topic.</li> </ul> <p>For the following class:</p> <ul style="list-style-type: none"> <li>• Ver: <i>¡No!</i> (2012) by Pablo Larraín</li> <li>• Read: <i>Commercial appeal: Pablo Larraín's 'No' captures Chile's 1988 political ad frenzy</i><br/> <a href="http://www.filmjournal.com/content/commercial-appeal-pablo-larrains-no-captures-chiles-1988-political-ad-frenzy">http://www.filmjournal.com/content/commercial-appeal-pablo-larrains-no-captures-chiles-1988-political-ad-frenzy</a></li> </ul>   |

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| <p><b>Week 5</b></p> <p>Cinema and TV</p>                         | <p><b>Day 13. Characteristics of films. Cinematography and the power of the silver screen.</b><br/>Techniques for pitching an idea (politics, marketing, ideologies)<br/>For the next class:</p> <ul style="list-style-type: none"> <li>Bring scenes from a film</li> </ul> <p><b>Days 14. Presentation of movie scenes.</b><br/>Franja del Sí: <a href="https://www.youtube.com/watch?v=0e42E5HH-10">https://www.youtube.com/watch?v=0e42E5HH-10</a><br/>For the following class:</p> <ul style="list-style-type: none"> <li>Read: <i>Is Youtube the new television?</i><br/><a href="https://www.ft.com/content/3591cb26-6abf-11e4-a038-00144feabdc0">https://www.ft.com/content/3591cb26-6abf-11e4-a038-00144feabdc0</a></li> <li>Read: <i>YouTube Is Moving Toward Traditional Television Audiences With Its Newest Announcement</i><br/><a href="https://www.forbes.com/sites/meganhills1/2018/04/30/youtube-tv-changes/#72ef64d315f7">https://www.forbes.com/sites/meganhills1/2018/04/30/youtube-tv-changes/#72ef64d315f7</a></li> <li>Write the third critical response to <i>¡No!</i> (2012) by Pablo Larraín</li> </ul> <p><b>Day 15. TV - series and publicity. Vlogs.</b><br/>Hablemos de los andaluces: <a href="https://www.youtube.com/watch?v=0a1_GQq9dDg">https://www.youtube.com/watch?v=0a1_GQq9dDg</a><br/>Response: <a href="https://www.facebook.com/calero comedy/videos/276498446517288/">https://www.facebook.com/calero comedy/videos/276498446517288/</a></p> <ul style="list-style-type: none"> <li><b>Hand in</b> the third critical response on <i>¡No!</i> (2012) by Pablo Larraín</li> </ul> <p>For the following class:</p> <ul style="list-style-type: none"> <li>Read and present in groups: <i>La mujer en la radio española desde los “felices años veinte”</i><br/><a href="https://dialnet.unirioja.es/descarga/articulo/5574654.pdf">https://dialnet.unirioja.es/descarga/articulo/5574654.pdf</a></li> </ul> |
| <p><b>Week 6</b></p> <p>Radio</p>                                 | <p><b>Radio ads – radio as an information source.</b><br/><a href="http://www.rtve.es/alcacarta/videos/te-acuerdas/acuerdas-radionovelas/997614/">http://www.rtve.es/alcacarta/videos/te-acuerdas/acuerdas-radionovelas/997614/</a></p> <ul style="list-style-type: none"> <li>Advertisements. Listening to commercials. Analyzing products, narratives and techniques. Sound.</li> <li><b>Presentations</b> on <i>La mujer en la radio española desde los “felices años veinte”</i></li> </ul> <p>For the following class:</p> <ul style="list-style-type: none"> <li>Read: <i>El podcast reinventa la clásica radionovela en la era de internet</i><br/><a href="https://www.abc.es/play/series/noticias/abci-podcast-reinventa-clasica-radionovela-internet-201708210900_noticia.html">https://www.abc.es/play/series/noticias/abci-podcast-reinventa-clasica-radionovela-internet-201708210900_noticia.html</a></li> </ul> <p><b>Day 17. “Radionovelas” and podcasts.</b><br/><b>Mini-project:</b> Tell a <b>complete</b> digital story in any format on a phenomenon or aspect of Sevillian culture (due date: November 12)</p> <p><b>Only 2 days of class, fall break Nov. 1-5</b></p>  |
| <p><b>Week 7</b></p> <p>The Internet revolution</p>               | <p><b>Only 2 days of class, fall break Nov. 1-5</b></p> <p><b>Day 18. Presentation of documentaries (group work).</b><br/>For the following class:</p> <ul style="list-style-type: none"> <li>Read: <i>The Art of Communication in the Fourth Industrial Revolution</i><br/><a href="https://www.linkedin.com/pulse/art-communication-fourth-industrial-revolution-peishan/">https://www.linkedin.com/pulse/art-communication-fourth-industrial-revolution-peishan/</a></li> </ul> <p><b>Day 19. Video on the Internet - El mundo ya cambió.</b><br/><a href="https://www.youtube.com/watch?v=pPzS6qza9KQ">https://www.youtube.com/watch?v=pPzS6qza9KQ</a><br/>For the next class:</p> <ul style="list-style-type: none"> <li>Read: <i>"Social Media versus Mass Media"</i><br/><a href="http://cloudnames.com/en/blog/social-media-versus-mass-media/">http://cloudnames.com/en/blog/social-media-versus-mass-media/</a></li> <li>View: Breve historia de las redes sociales<br/><a href="https://www.youtube.com/watch?v=j4wEYzAuh0E">https://www.youtube.com/watch?v=j4wEYzAuh0E</a></li> </ul>  |
| <p><b>Week 8</b></p> <p>Social networks as a leisure activity</p> | <p><b>Day 20. The history of social networks.</b><br/>TED Talk: Ahora, todos somos protagonistas:<br/><a href="https://www.youtube.com/watch?v=trGgBTbj4z8">https://www.youtube.com/watch?v=trGgBTbj4z8</a><br/>For the next class:</p> <ul style="list-style-type: none"> <li>Read: <i>Las redes sociales virtuales como espacios de ocio digital</i><br/><a href="http://revistas.usal.es/index.php/2172-9077/article/view/12089/12444">http://revistas.usal.es/index.php/2172-9077/article/view/12089/12444</a></li> <li>Read: <i>Cabronazi, el humor bestia que invade la red</i><br/><a href="https://elpais.com/elpais/2015/07/22/tentaciones/1437554427_242669.html">https://elpais.com/elpais/2015/07/22/tentaciones/1437554427_242669.html</a></li> </ul>  |

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|   | <p><b>Day 21. Different types of social networks and their use.</b><br/>Case study: Cabronazi, el Postureo Andaluz (Facebook, Instagram)<br/>For the next class:</p> <ul style="list-style-type: none"> <li>• Read: <i>La vida 'online' de una generación pegada al móvil</i><br/><a href="https://elpais.com/elpais/2018/07/26/eps/1532624318_036059.html">https://elpais.com/elpais/2018/07/26/eps/1532624318_036059.html</a></li> <li>• Reflection: What is a story on Facebook, Instagram or SnapChat? How, when and why are "stories" used?</li> </ul> <p><b>Day 22. Social networks, instant gratification and interpersonal relationships.</b><br/>Simon Sinek on millennials <a href="https://www.youtube.com/watch?v=As8XkJNaHbs">https://www.youtube.com/watch?v=As8XkJNaHbs</a><br/>For the next class:</p> <ul style="list-style-type: none"> <li>• Read: <i>Redes sociales: Del ocio al negocio</i><br/><a href="https://www.merca20.com/redes-sociales-del-ocio-al-negocio/">https://www.merca20.com/redes-sociales-del-ocio-al-negocio/</a></li> <li>• Read: <i>La identidad corporativa dentro de las Redes Sociales</i><br/><a href="https://www.marketing-manager.es/blog/111-la-identidad-corporativa-dentro-de-las-redes-sociales">https://www.marketing-manager.es/blog/111-la-identidad-corporativa-dentro-de-las-redes-sociales</a></li> <li>• Read: <i>10 Laws of Social Media Marketing</i><br/><a href="https://www.youtube.com/watch?v=-s2sfm9Jkl">https://www.youtube.com/watch?v=-s2sfm9Jkl</a></li> </ul> |
| <p><b>Week 9</b></p> <p>Social networks as a tool</p> | <p><b>Day 23. Marketing.</b><br/>TED Talk: <i>Building Brand - The Power of Social Media</i>: Daryl D'Souza<br/><a href="https://www.youtube.com/watch?v=nAwjieu4Y5h4">https://www.youtube.com/watch?v=nAwjieu4Y5h4</a><br/>For the following class:</p> <ul style="list-style-type: none"> <li>• Read: <i>How Social Media Can Enhance Political Campaigns</i><br/><a href="https://digitalmarketinginstitute.com/en-ca/blog/15-02-2018-how-social-media-can-enhance-political-campaigns">https://digitalmarketinginstitute.com/en-ca/blog/15-02-2018-how-social-media-can-enhance-political-campaigns</a></li> </ul> <p><b>Day 24. Politics</b><br/>For the following class:</p> <ul style="list-style-type: none"> <li>• Leer: <i>The Grim Conclusions of the Largest-Ever Study of Fake News</i><br/><a href="https://www.theatlantic.com/technology/archive/2018/03/largest-study-ever-fake-news-mit-twitter/555104/">https://www.theatlantic.com/technology/archive/2018/03/largest-study-ever-fake-news-mit-twitter/555104/</a></li> </ul> <p><b>Day 25. Mis information and anti-media: Discussion.</b></p> <ul style="list-style-type: none"> <li>• Final project</li> </ul>   |
| <p><b>Week 10</b></p> <p>Final project</p>            | <p><b>Day 26.</b> Work on the final project.</p> <p><b>Day 27.</b> Work on the final project.</p> <p><b>Day 28.</b> Work on the final project. Revisions.</p>   |
| <p><b>Week 11</b></p>                                 | <p><b>Day 29.</b> Dec. 3. Presentation of the final project in class.</p> <p><b>Day 30.</b> Dec. 4. Final project. Last class.</p> <p><b>Only 2 days of class.</b></p>  |