

DMA 495 SPECIAL TOPICS IN DMA WORKSHOP

STRATEGIC BRAND STORYTELLING

Tuesday 5:45-9:00 pm, Loop Campus, 14 E Jackson, 210

Office Hours: W 4:30PM - 6:00PM & Th 4:00PM - 5:30PM and by email appointment

Office Location: 7531 or 6314 Marketing Department, Loop Campus

Instructor Information

Behice Ece ILHAN, BSc, MBA, MSc, PhD

Adjunct Professor of Marketing

<https://www.linkedin.com/in/behiceeilhan>

E-mail: Email would be the best way to contact me outside the class. For any email you send me, please always use **495Transmedia** as the subject of your email. If you write that correctly, your email would be delivered to a folder I frequently check. ilhan@depaul.edu or ecilhan@gmail.com

Transmedia Branding:

Jeff Gomez is the quintessential comic-book nerd, a guy who can tell you in detail how Astro Boy went from circus performer to defender of the Earth... His forte is taking an existing blockbuster, whether a movie, toy, or soda, and extending the franchise. Gomez and his team create a backstory, or mythology, designed to get legions of new customers, especially young ones, hooked on an existing idea. As one might expect, many of Gomez's clients hail from Hollywood, where the franchise is king. But he also works with more mainstream companies. For example, he helped Coke devise a world based on its Happiness Factory advertising campaign, which the beverage giant may expand to include videos and games, and, of course, sell more soda. "Whether you're selling movies or toys," says veteran Hollywood marketing consultant Terry Press, "people will buy a good story." (Grover 2009)

The above quote taken from a Business Week article titled “*Giving Products a Good Backstory*” hints at our launch point that there is a new movement afoot in the world of marketing that seeks to blend narrative branding with a Hollywood-style emphasis on multiple media platforms. Driven by this new branding practice, this class strives to unpack transmedia branding concept and related branding strategies that tell interrelated stories across proliferated and socialized media platforms. Transmedia storytelling is the systematic dispersal of brand narrative elements across multiple media to create unified and coordinated consumer experiences and deepen consumer engagement with the franchises (Jenkins 2006). This class considers transmedia storytelling, branding, and its consumption to be direct consequences of the combined and intensifying socio-cultural, technological, and economic changes that affect the ways marketers produce, and consumers experience, media and entertainment.

Transmedia storytelling has revolutionized narrative consumption and branding practices with its layered, non-linear, and complex brand stories that court consumers across media

platforms. It provides alternative and multiple touchpoints for consumer engagement and allows consumers to create niche, customizable, and possibly richer media experiences. Transmediated brands therefore demand not only consumers' involvement, but also their motivation, affection, and engagement. Based on the Hollywood strategy of creating spin-offs, sequels, and merchandising, the transmediation of a story into movies, books, games, comic books, TV shows, toys, lunchboxes and other forms generates revenue offers a newer and more valuable approach. For producers, transmedia enables the elusive goal of engagement, a desire to prolong and deepen identification with brands, thus richening and ripening of consumer-brand connections and relationships.

Course Objectives:

Transmedia branding is a novel and complex practice, as explained above. It demands literacy and expertise in storytelling and media skills as well as a very deep and rich understanding of consumer behavior. The course builds on Jenkins's framework of transmedia storytelling and focuses on branding to help students apply this entertainment industry originated concept to a broader set of brands. As part of this course, candidates will:

- Learn the narrative view of brands
- Learn how to weave the strategic brand elements in transmedia stories to achieve brand goals like positioning, differentiation, or alike.
- Analyze transmedia brands in politics, journalism, advertising, education, activism, and art.
- Examine the marketing strategies involved in creating successful transmedia works.
- Identify and evaluate issues and complexity in planning, implementing and evaluating transmedia brands and branding strategies.
- Work with team members to create a transmedia brand and the relevant strategic brand storytelling.

In this class, everyone should have /get a Twitter, Facebook, LinkedIn, and Instagram account. Get them ready for the second week of the class.

Method of Instruction

This is a **'thinking, talking, and writing'** intensive course. The course will have lectures, case analysis, written assignments, and class discussions. The class format will be mix of lecture and discussions. The lectures will be based on (a) the relevant readings, (b) case discussions assigned for the session, and (c) brand stories. The articles (if any) and videos will be used to illustrate some real world examples on the current branding phenomena and their market strategy implications. To have worthwhile and rewarding discussions, however, it is imperative that you not only read the assigned material before class but that you critically think about the readings as well. It is strongly recommended that you prepare for class by keeping up with readings and assignments, research about the assigned brands, and come to class with questions or comments about the assigned reading materials and cases. Class discussions will help you clarify concepts and allow me, as the instructor, to gauge your grasp of the topic. Written

assignments and case discussions will be used to demonstrate how the concepts being taught are applicable to branding decisions, and to ensure that these concepts are well-understood by you.

Required Materials:

XXXXXX

All the videos I use in the class discussions can be found at my YouTube Channel in the *Marketing Course* playlist (http://www.youtube.com/view_play_list?p=08B44DFB93084E2D)

Due to copyright issues, I cannot upload digital copies of Harvard Business Cases on university interface or any other platform. I created a course packet at HBS where you can pay per case. Here is the link to access the course packet: <http://cb.hbsp.harvard.edu/cbmp/access/69346239>

You need to register on the site to create a user name if you do not already have one. Once you have registered, you can log in to see the course materials. Some course materials are in PDF documents, and you can open them with Adobe Reader. ELearning materials include a link you can use to gain access to them. Some course materials may be listed as hard copy, and these will be shipped to you. You will have access to these materials for 6 months. After you register, you can get to the course again by doing the following:

1. Visit hbsp.harvard.edu and log in.
2. Click My Courses, and then click this course name: DMA 495 Brand Storytelling

COURSE DETAILS:

Professor: Behice Ece Ilhan

Course Name: DMA 495 Brand Storytelling

Course Number: 541

For technical assistance, please contact the Harvard Business Publishing Tech Help line at (800) 810-8858 (outside the U.S. and Canada, call 617-783-7700); or email techhelp@hbsp.harvard.edu

Twitter: I sometimes share interesting course related articles from my personal Twitter account. I don't share any course related announcements from Twitter. Following me on Twitter is optional: <http://twitter.com/eceilhan> ; Course hashtag is #MBA541. If you are not familiar with Twitter, here is a little guidebook that will help you start your social media experience: <http://mashable.com/guidebook/twitter> (Note: Please do NOT "friend" me on Facebook during the semester. As a personal rule, I do not connect with my students on Facebook until I submit the course grades.)

MBA café: MBA café on D2L is an extension of the class, a means to supplement classroom discussions, and a venue to distribute additional information of general interest. There are many ways to contribute. For instance, you may post questions for people to consider, respond to questions by others, or call attention to a book or article that pertains to the class and briefly summarize why you think others may benefit from reading it. The MBA café is subject to the same standards of courtesy and meaningful content as class discussions. Posting notes under someone else's name is a violation of the DePaul Honor Code. I will not manage the newsgroup

discussions, but I will read the postings often and may contribute to the discussions. Although the newsgroup is considered an extension of the classroom discussion, it is not a substitute for participating during class periods. I grade MBA café performance based on the quality of the content and also on the consistency of engagement. Newsgroup contributions will contribute a **3% bonus on top of your overall grade.**

Method of Evaluation

Students will be evaluated on their performance in class, case-write ups, exams, and group projects. The relative contribution of each of the different criteria towards the final grade is listed below.

| | | |
|-----------------------------------|---------------------|----------------|
| <i>HBS Cases (Individual)</i> | <i>40%</i> | |
| <i>Brand Stories (Individual)</i> | <i>10%</i> | |
| <i>Class Participation</i> | <i>10%</i> | |
| <i>Take Home Exam (Group)</i> | <i>35%</i> | |
| <i>Quiz (Individual)</i> | <i>5%</i> | |
| <i>MBA Café</i> | <i>3%</i> | <i>[Bonus]</i> |
| | <i>103 %</i> | |

No make-up assignments will be offered for students to improve the grade determined by these criteria. The assignments will be delivered electronically to the assigned relevant D2L Dropbox folder. Students are responsible for submitting their assignments to the right folder. All assignments are due at the beginning of the class time (5:00 pm SHARP) ON THE STATED DUE DATE.

I DO NOT ACCEPT LATE ASSIGNMENTS.

EVALUATION CRITERIA DETAILS

A. HBS Cases (Individual). You are expected to submit total of **four (4)** out of nine (9) case write-ups for HBS cases I have assigned for the class (*10% each*). In the HBS cases, you are expected to apply the material from the class assignments to the analysis. You should prepare this write-up as if you were working for the company facing the business situation outlined in the case. Your boss has asked you for a report detailing the issue, your recommendation, and why. Overall, your written case analysis will be graded on the basis of your ability to clearly and succinctly capture the problem, recommend a reasonable solution, and logically/compellingly support your position. In addition to the possible questions at the end of the cases or some questions I provide for you to understand the case, these write ups should clearly address the following points:

- ✦ The most critical problem/issue that needs to be “solved” in the case (i.e., *What to do?*)
- ✦ Recommended strategy and/or actions to solve the issue (*How to do it?*)
- ✦ Why this is the best action, logically support your planned actions (*Why this?*)

Report Format: Please submit a write-up **not less than three (3) and not longer than five (5) page, single-spaced, 12-point font with at least one-inch margins** analysis of the case. Do not copy paste sentences from the case, provide your analysis of the case. When necessary refer to the case for figures, exhibits, tables, or some facts presented in the case that you want to quote to support your analysis. You are not expected to make extra research about the brands in the cases. The case universe is composed of the facts presented in the case. You are expected to use this limited information presented in the case to conduct an analysis.

What is the case method? [See the Case Tutorial in your HBSP case pack] The case method is a form of instructor-guided, discussion-based learning. It introduces complex and often ambiguous real-world scenarios into the classroom, typically through a case study with a protagonist facing an important decision. The case method represents a shift from the traditional, instructor-centered model of education to a participant-centered one in which students play a lead role in their own and each other's learning. Case method uses questions, dialogue, debate, and the application of analytical tools and frameworks to engage students in a challenging, interactive learning environment. Not only does this approach raise the likelihood of greater retention: it also allows for learning that goes beyond the transfer of knowledge to include the development of analytical, decision-making, and communication skills, and the cultivation of self-awareness, judgment, and the capacity to lead.

My role as the case method instructor is to lead out and to guide you toward the *discovery* of critical insights and *uncovering* of broader lessons through thoughtful questioning, listening, and responding. You are expected to act as co-creators of the learning process in the case method. You are responsible for preparing the case in advance. During the class session, you are expected to participate as contributors and as listeners to help advance your own learning and that of your classmates. Ideally, learning should continue after class as you reflect on the discussion and apply insights and lessons in the broader context of your academic, professional, and personal lives.

How to prepare for a case? To prepare for a case discussion, the first thing you should do is to read the case. When you are finished reading it first time, go back and read it once more. Try to place yourself in the role of the decision maker as you read through the situation and identify the problem you are faced with. Take notes and highlight important sections. The next step is to perform the necessary analysis—examining the causes and considering alternative courses of actions to come to a set of recommendations. To get the most out of cases, you should read the case multiple times and reflect on it. In class, you are expected to probe underlying issues, compare different alternatives, and finally, suggest courses of action in light of the organization's objectives. For more information about how to get prepared for the cases, please refer to the pdf article (on Google group and Compass) titled “*Learning by the Case Method by Hammond.*”

Opening a Case: At the beginning of each case class one or more students may be selected to “open” the case. A good case opening will provide a short (approximately 3-5 minute) overview of the case in which the student summarizes the topic of the case and describe the problem posed by the case. The opening should help the rest of the class to build from the “opening” to discuss all of the important business issues related to the decision at hand.

B. Brand Stories (Individual). Reading the stories of other brands about how they have been built (HISTORY, 20%), how they have grown and sustained their equity (GROWTH, 40%), and how they have responded to market challenges (CHALLENGES, 40%) is essential in immersing ourselves in the brand landscape. There is a lot to be learned from the existing brands and their stories. To achieve this, you are assigned to conduct a brand audit every week. You are expected to briefly research the history of this particular brand and also audit its current status through its websites, social media accounts, and other publicly available information. You are expected to submit total of **five (5)** out of nine (9) audits for brand stories (2% each). Each additional brand story after the mandatory 5 counts +1% (of your overall grade) towards your participation/attendance grade. You are welcomed to submit as many brand stories as you want. After the first five, I will grade them at 1%.

Report Format: Please submit a write-up **not longer than one (1) page, bullet pointed, single-spaced, 12-point font with at least one-inch margins** summary of the brand. I will consider these brand stories as your attendance.

Attendance. You are expected to attend all case discussion sessions and participate in case discussions. I will not take attendance separately. Your written assignments (brand stories) will count towards your participation and attendance grades. You cannot submit a brand story, unless you are attending that particular class. You are **highly** encouraged to attend class sessions.

Attendance and punctuality are expected. I will have one break in between classes. Be punctual in coming into class before the beginning of the lecture. An attendance point for each case session will be given to students who come on time and stay till the end of the session.

Absence for **legitimate, documented reasons** may also be permitted, but these are evaluated on a case-by-case basis. Note: a “legitimate, documented absence” means a doctor’s note, a copy of an obituary from a funeral you have attended, a note from a professor about a field trip, or a health emergency. **Job interviews are not considered as a legitimate excuse.** Absences excused for illness or emergency for the absences must be accompanied by an official letter from

the Dean of Students Office. Student will be responsible for contacting the Dean of Students office and securing this verification.

Student Affairs –Dean of Students- Loop Campus

DePaul Center, Suite 11001

1 E. Jackson Blvd.

312-362-8066

<http://studentaffairs.depaul.edu/dos/index.html>

C. Class Participation. You are highly encouraged to participate in the class discussions. Students' participation grade will be judged on the basis of (a) their constructive contribution to class discussions and (b) their demonstration of having read the assigned materials and of their case preparation before the class. Thus, attendance is necessary but not sufficient for class participation credit. Students are expected to come to class prepared to contribute meaningfully to the class discussion. Expect to be called upon in most class sessions. One student will be expected to open our case discussion each week. Marketing elicits a wide range of opinions, alternative points of view are encouraged and students should be respectful to the diverse opinions of everyone in the class.

Around the middle of the semester, I will give you feedback about your participation grade through Blackboard. Some of the things that have an impact on effective class participation are the following:

- + Is the participant a good listener?
- + Are the points that are made relevant to the discussion? Are they linked to the comments of others?
- + Do the comments add to our understanding of the situation?
- + Do the comments show evidence of analysis of the case or topic?
- + Does the participant distinguish among different kinds of data (e.g., facts vs. opinions.)?
- + Is there a willingness to test new ideas, or are all comments “safe”? (For example, repetition of case facts without analysis and conclusions or a comment already made by a colleague.)
- + Is the participant willing to interact with other class members?
- + Do comments clarify and highlight the important aspects of earlier comments and lead to a clearer statement of the concepts being covered?

10 This student participated actively. This student set the stage for a productive class discussion. Not only did this student raise his or her hand several times per class to participate, but (s)he also had excellent comments that raised the overall level of discourse. Comments must be of high quality.

7 This student participated in most classes and contributed comments that added to the quality of the course.

5 This student showed some preparation when called upon and sometimes participated in class.

0 pts This student was unprepared when called upon and did not regularly raise his or her hand to participate in discussion.

D. Take Home Exam (Group). TBA

E. Quiz (Individual). I give one in-class quiz at the end of the quarter. The quiz contributes %5 to your overall grade.

F. MBA cafe: MBA café on D2L is an extension of the class, a means to supplement classroom discussions, and a venue to distribute additional information of general interest. There are many ways to contribute. For instance, you may post questions for people to consider, respond to questions by others, or call attention to a book or article that pertains to the class and briefly summarize why you think others may benefit from reading it. The MBA café is subject to the same standards of courtesy and meaningful content as class discussions. Posting notes under someone else's name is a violation of the DePaul Honor Code. I will not manage the newsgroup discussions, but I will read the postings often and may contribute to the discussions. Although the newsgroup is considered an extension of the classroom discussion, it is not a substitute for participating during class periods. I grade MBA café performance based on the quality of the content and also on the consistency of engagement. Newsgroup contributions will contribute a **3% bonus on top of your overall grade.**

CODES OF CONDUCT

The instructor has **zero tolerance** for cheating and plagiarism. Everything produced for this class has to be your original work. You are responsible for knowing and following all rules, policies, and procedures in the *Code of Policies and Regulations Applying to All Students* (e.g., plagiarism; academic dishonesty). Enlisting aid from anyone outside the class is considered a breach of the University Academic Integrity Policy. Please refer to the Student Handbook for details or visit <http://academicintegrity.depaul.edu/Index.htm>. It should be noted that the appropriate disciplinary action will be taken in cases of cheating and plagiarism. Academic integrity entails absolute honesty in one's intellectual efforts. The DePaul Student Handbook details the facets and ramifications of academic integrity violations, but you should be especially aware of the policies on cheating and plagiarism.

Cheating is any action that violates University norms or an instructor's guidelines for the preparation and submission of assignments. Such actions may include using or providing unauthorized assistance or materials on course assignments, or possessing unauthorized materials during an examination.

Plagiarism involves the representation of another's work as your own, for example: (a) submitting as one's own any material that is copied from published or unpublished sources such as the Internet, print, computer files, audio disks, video programs or musical scores without proper acknowledgement that it is someone else's; (b) paraphrasing another's views, opinions or insights without proper acknowledgement or copying of any source in whole or in part with only minor changes in wording or syntax even with acknowledgement; (c) submitting as one's own work a report, examination, paper, computer file, lab report or other assignment which has been prepared by someone else. If you are unsure about what constitutes unauthorized help on an exam or assignment, or what information requires citation and/or attribution, please ask your instructor. Violations may result in the failure of the assignment, failure of the course, and/or additional disciplinary actions. In other words, you could receive an F for this course if you turn in material that is not your own. If you and/or a fellow student are found to be turning in the same material, both of you will receive the same punishment, deemed suitable by me, depending on the circumstances of the case. NOTE: those people whose work is copied are responsible for protecting their work. Do not send students in your section or other sections of the class your assignments.

Students are also expected to observe classroom etiquette. Specifically, they are expected to:

1. Attend each session. Each student should attend the class in the section they are registered.
2. Be punctual in coming into class before the beginning of the lecture.
3. **Silence pagers, cell phones, PDA's, text messaging, etc.**
4. **Not use smartphones in the class.**
5. Not talk amongst themselves while the class is in session.
6. Minimize walking in and out of the classroom while the class is in session.

Failing to be considerate will distract other students and the instructor, leading to a poorer learning environment. Students who do not adhere to the above guidelines can expect to be called on to discontinue disruptive action and to participate in class discussions. For more comprehensive guidelines, please refer to the 'Guidelines in Detail' section at the end of the syllabus.

Students Disabilities/Productive Learning Strategies: Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the:

- Productive Learning Strategies (PLuS Program) (for LD, AD/HD) at 773-325-1677, Student Center #370, and/or
- The Office for Students with Disabilities (for all other disabilities) at 773-325-1677, Student Center #370

Assistance with Writing – The Writing Center: Consider contacting or visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours' worth of appointments per week. Online services include Feedback-byEmail and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email. Obviously, the tutors won't necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you'll receive. Bring your assignment handout and other relevant materials to your appointments.

The syllabus is a contract between me (as the instructor) and each student who agreed to take this class.

I follow the syllabus to the T.

**DMA 495 Strategic Brand Storytelling
Course Outline and Meeting Schedule**

| Week | Date | Topic | Readings/Due Items | Brand Stories |
|------|---------|---|--|--------------------------------|
| 1 | Sept 12 | Syllabus Significance of Branding | Creating, Capturing, Communicating, & Delivering Value | |
| 2 | Sept 19 | Brands & Brand Management Why brands matter? Brand Value Brand Equity Brand Culture Brand Authors Iconic Brands | Review of the basic branding principles. [Class Slides] | |
| 3 | Sept 26 | Transmedia Storytelling Introduction & Review Intertextuality Negative Capability Subjectivity Seriality | Readings: Jenkins, Henry. Convergence Culture: Where Old and New Media Collide Jenkins, Henry. Transmedia 101 [http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html] Long, Geoff. Transmedia Storytelling: Business, Aesthetics and Production at the Jim Henson Company Due: HBS Case 1: Hunger Games | The Blair Witch Project |
| 4 | Oct 3 | Transmedia Canon Classics Foundations Elements Participatory Culture | Readings: Freeman, Matthew. Historicizing Transmedia Storytelling: Early Twentieth-Century Story Worlds Kinder, Marsha. Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles. Jenkins, Henry. Textual Poachers: Television Fans and Participatory Culture Due: HBS Case 2: Pokémon | Star Trek |
| 5 | Oct 10 | Brands as Stories I Brand Culture Brand Elements Narrative view of Brands Iconic brands Complex brands Strategic brand | Readings: Diamond, Nina. American Girl & the Brand Gestalt. [D2L] Targeting Myth Markets [Holt, Ch3][D2L] What becomes an Icon Most [Holt, HBSP] Thompson, Kristin. Storytelling in the New | BMW: The Hire |

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|---|--------|--|---|-----------------|
| | | storytelling, Brand Story | <p>Hollywood: Understanding Classical Narrative Technique</p> <p>Mittell, Jason. Complex TV: The Poetics of Contemporary Television Storytelling</p> <p>Due: HBS Case 3: Mountain Dew</p> | |
| 6 | Oct 17 | <p>Brands as Stories II</p> <p>Transmedial Narratology Rhetorics</p> <p>Why transmedia brands are powerful</p> <p>Transmedial Narratology</p> | <p>Readings:</p> <p>Ryan, Marie-Laure. Narrative Across Media: The Languages of Storytelling</p> <p>Ryan, Marie-Laure. Narrative as Virtual Reality 2</p> <p>Thon, Jan-Noël. Transmedial Narratology and Contemporary Media Culture.</p> <p>Mari Hatavara. Narrative Theory, Literature, and New Media: Narrative Minds and Virtual Worlds</p> <p>Gray, Jonathan. Show Sold Separately: Promos, Spoilers and Other Media Paratexts.</p> <p>Due: HBS Case 4: Walt Disney Studios</p> | Coca Cola |
| 7 | Oct 24 | <p>Storyworlds I</p> <p>World building</p> <p>World consuming</p> | <p>Readings:</p> <p>Ryan, Marie-Laure. Storyworlds Across Media: Toward a Media-Conscious Narratology.</p> <p>Bukatman, Scott. Hellboy's World: Comics and Monsters on the Margins</p> <p>Dena, Christy. Transmedia Practice: Theorising the Practice of Expressing a Fictional World Across Distinct Media Environments</p> <p>Derek, Johnson. Media Franchising: Creative License and Collaboration in the Culture Industries.</p> <p>Clarke, M.J. Transmedia Television: New Trends in Network Serial Production.</p> <p>Due: HBS Case 5: Marvel</p> | DC |
| 8 | Oct 31 | <p>Storyworlds II</p> <p>Fandom Management</p> <p>Transmedia Business Models</p> | <p>Readings:</p> <p>Brand Communities [HBSP]</p> <p>Stein, Louisa Ellen. Sherlock and Transmedia Fandom. McFarland, 2012.</p> <p>Ivan Askwith. Television 2.0: Reconceptualizing TV as an Engagement Medium</p> <p>Phillips, Andrea. A Creator's Guide to Transmedia</p> | Lost (ABC show) |

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|----|--------|--|---|--|
| | | | <p>Storytelling: How to Captivate and Engage Audiences Across Multiple Platforms.</p> <p>Due: HBS Case 6: Legendary Entertainment</p> | |
| 9 | Nov 7 | <p>Transmedia Consumption Cross media consumption, Engagement Interactivity</p> | <p>Readings: Kozinets, Robert V. Utopian enterprise: Articulating the meanings of Star Trek's culture of consumption.</p> <p>Ilhan, Behice. Transmedia Consumption Experiences (TCE): Consuming Brand Stories Across Media [http://jimc.medill.northwestern.edu/wp-content/uploads/sites/9/2015/12/JIMC15_EceIlhan.pdf]</p> <p>Ilhan, Behice. Transmedia consumption experiences: consuming and co-creating interrelated stories across media http://hdl.handle.net/2142/26398</p> <p>Due: HBS Case 7: Sony Digital: Japan</p> | LEGO |
| 10 | Nov 14 | <p>Transmedia Brands I Consumer Goods Journalism Activism Personal Brands Innovation Politics Education</p> | <p>Readings: Ford, Sam. Storytelling Lessons From World Wrestling Entertainment [HBS]</p> <p>Srivastava, Lina. Transmedia Activism [http://henryjenkins.org/blog/2016/01/telling-stories-lina-srivastava-talks-about-transmedia-activism-part-one.html]</p> <p>Hassler-Forest. Dan. Science Fiction, Fantasy and Politics: Transmedia World-Building Beyond Capitalism.</p> <p>Jenkins, Henry. Transmedia Education [http://henryjenkins.org/blog/2010/06/transmedia_education_the_7_pri.html]</p> <p>Due: HBS Case 8: Peter Guber or Due: HBS Case 9: NBC Universal</p> | Obama or NY Times |
| | | TERM PAPER | Nov 21st, 2017, 5:00 pm | |

***All assignments and reports are due 5:00 pm at the beginning of class time on the stated due date. [Delivered to the relevant D2L Dropbox folder.]**

PERSONAL DATA SHEET

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|--|-------|
| Name, Last Name: | PHOTO |
| I prefer to be called: | |
| Major: | |
| Phone (optional): | |
| Gmail Address: | |
| Twitter Account: | |
| LinkedIn: | |
| Google Plus: | |
| Work Experience: (Provide a LinkedIn account link if possible) * * | |
| Major Career Interests: | |
| What are primarily looking forward to learning from this course? | |
| What are your concerns or reservations about this course? | |
| Additional Comments: | |