

COURSE SYLLABUS

Transmedia Storytelling

1. Course Identity

Component	Description
Course Title	Transmedia Storytelling
Indonesian Title	Teknik Bercerita Lintas Media
Study Program	Applied Bachelor's Degree in Media Production
Institution	Vocational Education Program, Universitas Indonesia
Recommended Semester	Semester 3
Recommended Credit Load	2 Credits
Number of Sessions	16 sessions, including Midterm and Final Examinations
Course Type	Project-based, studio-based, and case-based course
Prerequisites	Introduction to Media Production
Language of Instruction	Bahasa Indonesia
Learning Composition	40% conceptual and analytical learning; 60% project development and production practice
Final Output	Transmedia Storyworld Bible, functional media prototypes, audience-engagement plan, and professional project pitch

2. Course Description

Transmedia Storytelling introduces students to the design, development, production, and evaluation of coherent storyworlds distributed across multiple media platforms.

Students examine the differences between transmedia storytelling, multimedia, cross-media production, adaptation, franchising, and content repurposing. The course emphasizes that a transmedia project should not merely repeat identical content across

different platforms. Each selected medium should make a distinctive contribution to the overall storyworld, audience experience, or communication objective.

Students learn to develop:

- core stories and expandable storyworlds;
- characters, settings, rules, histories, and narrative timelines;
- canon and continuity systems;
- platform-specific story extensions;
- interactive and participatory experiences;
- audience personas and journey maps;
- social-media and community-engagement strategies;
- intellectual-property and business-development plans;
- production workflows, budgets, schedules, and risk registers;
- prototypes and user-testing procedures.

The course covers fiction and nonfiction applications, including film, animation, games, comics, music, podcasts, advertising, journalism, cultural heritage, performing arts, social-impact communication, immersive media, and digital campaigns.

The final project requires students to design an original transmedia property consisting of a coherent storyworld, at least three coordinated media platforms, at least two functional prototypes, and one meaningful audience-participation mechanism.

3. Course Relevance to Promed UI

The Media Production Study Program at Universitas Indonesia is built around five interdisciplinary pillars: **Arts, Business, Communication, Science, and Technology**. Its production scope includes digital content, games, animation, esports, advertising, visual design, audio, comics, film, music, photography, streaming, and other digital and nondigital communication channels. Transmedia Storytelling is therefore positioned as an integrative course connecting multiple Promed UI specialization areas.

The course also addresses the eight official Promed UI competency areas: ethics and integrity, bilingual communication, media-production knowledge, technological integration, theoretical and practical analysis, innovative and adaptive production, entrepreneurship, and integrated media-program design.

Recent transmedia scholarship supports a curriculum that combines theory, methodological analysis, strategic planning, design thinking, empathy research, ethical audience targeting, community engagement, and user-experience testing.

4. Graduate Learning Outcomes — CPL

The following English formulations are operational translations of the Promed UI graduate competencies. The codes should be adjusted to the codes used in the formally approved Promed UI curriculum.

Code	Graduate Learning Outcome
CPL-1	Demonstrate academic integrity, professional ethics, Pancasila values, responsible citizenship, and social responsibility in media-production practices.
CPL-2	Communicate effectively in spoken and written Indonesian and English in academic and professional contexts.
CPL-3	Demonstrate an understanding of general concepts in communication production, creative disciplines, and media production.
CPL-4	Integrate technological developments into media-production activities and media-related business practices.
CPL-5	Analyze theoretical and practical concepts related to media production.
CPL-6	Apply media-production concepts in innovative, creative, and adaptive ways.
CPL-7	Develop media-production business plans by applying entrepreneurial principles.
CPL-8	Design integrated media-production programs that combine theoretical, practical, technological, communicative, and professional considerations.

5. Course Learning Outcomes — CPMK

Upon successful completion of the course, students will be able to:

Code	Course Learning Outcome	Related CPL
CPMK-1	Explain the concepts, characteristics, terminology, and development of transmedia storytelling.	CPL-3, CPL-5
CPMK-2	Differentiate transmedia storytelling from multimedia, cross-media, adaptation, franchising, and content repurposing.	CPL-3, CPL-5
CPMK-3	Analyze existing fiction and nonfiction transmedia projects using narrative, platform, audience, participation, ethical, and business criteria.	CPL-1, CPL-3, CPL-5
CPMK-4	Design a coherent and expandable storyworld containing characters, settings, rules, conflicts, timelines, canon, and narrative opportunities.	CPL-3, CPL-5, CPL-6

Code	Course Learning Outcome	Related CPL
CPMK-5	Select appropriate media platforms according to their narrative affordances, audience behavior, production requirements, and technological characteristics.	CPL-4, CPL-5, CPL-6
CPMK-6	Design meaningful audience-entry points, interactive experiences, participation systems, and community-engagement strategies.	CPL-1, CPL-2, CPL-4, CPL-6
CPMK-7	Develop a feasible transmedia production plan covering content, workflow, schedule, budget, intellectual property, distribution, monetization, and risk.	CPL-4, CPL-7, CPL-8
CPMK-8	Produce and test coordinated transmedia prototypes that make distinctive contributions to one coherent storyworld.	CPL-4, CPL-6, CPL-8
CPMK-9	Evaluate a transmedia experience through user testing, audience feedback, accessibility review, and performance indicators.	CPL-1, CPL-5, CPL-6
CPMK-10	Present and defend a transmedia project professionally through a storyworld bible, prototype demonstration, and industry-oriented pitch.	CPL-2, CPL-7, CPL-8

6. Sub-Course Learning Outcomes

Students are expected to be able to:

1. Define transmedia storytelling using appropriate terminology.
2. Identify the difference between expansion and repetition.
3. Map narrative information across several media platforms.
4. Formulate a storyworld premise and central dramatic proposition.
5. Develop world rules, histories, conflicts, locations, and timelines.
6. Maintain character and narrative continuity across platforms.
7. Identify the distinctive affordances and limitations of each medium.
8. Develop audience personas and audience-journey maps.
9. Design entry points for casual, engaged, and highly active audiences.
10. Develop ethical participation and community-governance systems.
11. Create platform-specific narrative extensions.
12. Design interactive, gameful, spatial, or immersive experiences.
13. Develop intellectual-property, distribution, and monetization strategies.
14. Organize collaborative transmedia production workflows.
15. Test prototypes and revise them based on evidence.
16. Present a complete transmedia project to an academic or industry panel.

7. Learning Methods

The course uses:

- project-based learning;
- studio workshops;
- case-based learning;
- design thinking;
- storyworld development;
- collaborative production;
- audience and user research;
- platform analysis;
- prototype development;
- pitch simulation;
- user-experience testing;
- peer review;
- reflective practice.

Students work in interdisciplinary teams and may combine competencies from film, animation, game development, comics, music and audio, advertising, photography, performing arts, fashion media, interactive media, and other Promed UI specialization areas.

8. 16-Session Learning Plan

Session 1 — Foundations of Transmedia Storytelling

Sub-CPMK

Students can define transmedia storytelling and distinguish it from related multiplatform practices.

Key topics

- Definitions of transmedia storytelling
- Story expansion across media
- Multimedia
- Cross-media production
- Adaptation
- Franchising
- Media mix
- Content repurposing

- Fiction and nonfiction transmedia
- Contemporary media convergence

Learning activities

1. Course and final-project orientation.
2. Diagnostic quiz on multiplatform media.
3. Comparative analysis of several media properties.
4. Card-sorting activity: transmedia, multimedia, adaptation, or cross-media.
5. Class discussion on whether an existing franchise qualifies as transmedia.
6. Formation of preliminary project groups.

Assignment

Transmedia Case Identification

Students select one media property and submit:

- a 500-word analysis;
- a platform inventory;
- an explanation of whether the property is transmedia;
- evidence of narrative expansion or content repetition.

Output

Case-analysis report and platform map.

References

R1, R3, R8.

Session 2 — Core Story, Storyworld, and Expandability

Sub-CPMK

Students can formulate a core story and identify opportunities for storyworld expansion.

Key topics

- Core narrative
- Central dramatic proposition

- Premise and theme
- Story versus storyworld
- Narrative gaps
- Backstory and future-story potential
- Worldbuilding
- Expandability
- Continuity
- Fictional and factual worlds

Learning activities

1. Core-story extraction from an existing franchise.
2. “Story or storyworld?” analytical exercise.
3. Storyworld brainstorming.
4. Development of narrative gaps and expansion points.
5. Peer critique of proposed storyworld concepts.
6. Concept selection for the semester project.

Assignment

Storyworld Concept Document

Students submit:

- project title;
- genre and format;
- 35-word logline;
- core premise;
- theme;
- central conflict;
- storyworld statement;
- five possible narrative extensions.

Output

Two- to three-page storyworld concept document.

References

R1, R2, R3.

Session 3 — Worldbuilding, Lore, Canon, and Continuity

Sub-CPMK

Students can design a structured world containing rules, history, geography, institutions, and continuity mechanisms.

Key topics

- World rules
- Physical and social environments
- History and mythology
- Political and cultural systems
- Technology or magic systems
- Institutions and factions
- Canon
- Continuity
- Retcon
- Alternate timelines
- Parallel worlds
- Continuity management

Learning activities

1. Storyworld anatomy analysis.
2. World-rule development exercise.
3. Timeline construction.
4. Group creation of a location and faction map.
5. Continuity-error detection exercise.
6. Storyworld consistency review.

Assignment

Worldbuilding and Continuity Package

Students prepare:

- storyworld map;
- world rules;
- historical timeline;
- factions or institutions;
- location profiles;
- canon and continuity policy;
- forbidden contradictions.

Output

Worldbuilding dossier.

References

R1, R3, R4.

Session 4 — Transmedia Characters and Cultural Representation

Sub-CPMK

Students can create characters that remain recognizable but evolve appropriately across media.

Key topics

- Character identity across media
- Character consistency and variation
- Character arcs
- Perspective shifts
- Minor-character expansion
- Character-centered entry points
- Avatars and player characters
- Cultural representation
- Stereotypes and symbolic appropriation
- Inclusive character design
- Representation audit

Transmedia character analysis requires attention to production discourse, media texts, audience reception, and the ways characters persist or transform across several media forms.

Learning activities

1. Character tracing across several platforms.
2. Character-voice comparison.
3. Character dossier workshop.
4. Perspective-switching writing exercise.
5. Representation and stereotype audit.
6. Peer evaluation of character consistency.

Assignment

Transmedia Character Dossier

Students submit:

- character profile;
- motivation and conflict;
- character arc;
- relationship map;
- visual and verbal identity;
- media-specific character expressions;
- representation-risk assessment.

Output

Character dossier and representation audit.

References

R5, R6.

Session 5 — Platform Affordances and Media-Specific Storytelling

Sub-CPMK

Students can select platforms based on narrative function rather than popularity alone.

Key topics

- Media affordances
- Platform limitations
- Film and episodic video
- Animation
- Games
- Comics and webtoons
- Podcasts and music
- Social media
- Websites and applications
- Live performance
- Physical objects and merchandise
- Immersive and spatial media
- Media specificity

Learning activities

1. Platform-affordance comparison.
2. One-scene, four-media adaptation laboratory.
3. Analysis of what each platform can uniquely contribute.
4. Platform-selection debate.
5. Technical and production feasibility review.
6. Development of a platform-function matrix.

Assignment

Platform Affordance Matrix

Students select at least five potential platforms and identify:

- audience;
- narrative function;
- interaction level;
- distinctive contribution;
- technical requirement;
- production cost;
- access barrier;
- risk;
- success indicator.

Output

Platform-affordance and feasibility matrix.

References

R1, R3, R8.

Session 6 — Audience Research, Personas, and Entry Points

Sub-CPMK

Students can design a transmedia experience for different levels of audience commitment.

Key topics

- Audience segmentation
- Primary and secondary audiences

- Audience motivation
- Media habits
- Audience personas
- User needs
- Entry points
- Rabbit holes
- Discovery paths
- Migratory cues
- Audience journey
- Accessibility and exclusion barriers

Learning activities

1. Audience-interview simulation.
2. Persona-development workshop.
3. Audience-motivation mapping.
4. Entry-point design challenge.
5. Casual versus committed audience analysis.
6. Audience-journey mapping.

Assignment

Audience Experience Package

Students submit:

- two audience personas;
- media-use profile;
- motivation map;
- audience-journey map;
- primary and secondary entry points;
- barriers and accessibility considerations.

Output

Audience-persona and journey-map package.

References

R1, R2, R7.

Session 7 — Participation, Fandom, and Co-Creation

Sub-CPMK

Students can design meaningful and ethically governed audience participation.

Key topics

- Participatory culture
- Fandom
- User-generated content
- Co-creation
- Role-playing
- Fan art and fan fiction
- Canonical and noncanonical participation
- Community moderation
- Creator–audience power relations
- Participation incentives
- Community safety
- Toxicity and harassment
- Data and privacy

Audience participation does not automatically become meaningful simply because users can comment, share, or create content. Participation must be designed in relation to audience agency, project ownership, canon, moderation, and the limits imposed by producers or intellectual-property holders.

Learning activities

1. Participation-spectrum mapping.
2. Fandom case analysis.
3. Canon versus fanon debate.
4. Co-creation-system workshop.
5. Community-crisis simulation.
6. Moderation and participation-policy development.

Assignment

Participation and Community Charter

Students prepare:

- participation objective;
- audience roles;
- participation mechanism;
- contribution rules;
- canon policy;
- moderation process;

- code of conduct;
- privacy and data considerations;
- incentive and recognition system.

Output

Participation design and community-governance charter.

References

R2, R7.

Session 8 — Midterm Examination: Storyworld and Platform Strategy Pitch

Midterm purpose

Students demonstrate their ability to develop a coherent transmedia concept and justify the relationship between its storyworld, audience, and platforms.

Required pitch content

1. Project title and logline
2. Genre and theme
3. Core story
4. Storyworld
5. Characters
6. Audience personas
7. Platform architecture
8. Entry points
9. Narrative contribution of each platform
10. Participation concept
11. Ethical and representation considerations
12. Preliminary production feasibility

Learning activities

- Seven-minute group pitch
- Five-minute question-and-answer session
- Panel evaluation
- Peer feedback
- Feasibility review
- Concept revision conference

Midterm submission

- pitch deck;
- storyworld concept;
- character dossier;
- platform map;
- audience personas;
- audience-journey map;
- participation concept;
- individual contribution statement.

Midterm assessment rubric

Criterion	Weight
Storyworld coherence and expandability	20%
Narrative quality	15%
Platform selection and media specificity	20%
Audience understanding	15%
Participation strategy	10%
Ethical and representation awareness	10%
Presentation and response to questions	10%
Total	100%

Session 9 — Nonfiction, Documentary, Heritage, and Social-Impact Transmedia

Sub-CPMK

Students can adapt transmedia principles for factual, educational, cultural, or social-impact projects.

Key topics

- Fiction versus nonfiction storyworlds
- Documentary transmedia
- Journalism
- Cultural heritage
- Museums
- Tourism and place-based narratives
- Education
- Activism and public communication

- Community stories
- Evidence and verification
- Representation of real people
- Informed consent
- Social-impact objectives

Recent work on nonfiction transmedia applies narrative design to cultural heritage, virtual museums, serious games, interactive documentaries, public participation, and project-management frameworks.

Learning activities

1. Nonfiction transmedia case analysis.
2. Fact, interpretation, and dramatization exercise.
3. Stakeholder mapping.
4. Community-consent simulation.
5. Social-impact objective workshop.
6. Development of an ethical evidence strategy.

Assignment

Nonfiction or Social-Impact Extension

Students develop one factual component connected to their project, such as:

- mini documentary;
- archive;
- educational page;
- oral-history component;
- cultural map;
- public-information experience.

The assignment must include sources, consent requirements, and representation risks.

Output

Nonfiction extension proposal and ethics documentation.

References

R2, R4.

Session 10 — Interactive, Gameful, and Branching Storytelling

Sub-CPMK

Students can design an interactive narrative component with meaningful audience agency.

Key topics

- Interactivity
- Agency
- Choice
- Branching narratives
- Emergent narratives
- Role-play
- Alternate reality games
- Puzzles and clues
- Game mechanics
- Goals and feedback
- Ludonarrative consistency
- Reward structures
- Failure and replayability

Learning activities

1. Branching-story analysis.
2. Choice-consequence mapping.
3. Puzzle and clue design.
4. Paper-prototype workshop.
5. User role-play.
6. Ludonarrative consistency review.

Assignment

Interactive Narrative Prototype

Students create one of the following:

- branching narrative;
- card-based story system;
- interactive comic;
- web-based choice experience;
- alternate-reality-game sequence;
- game narrative prototype;

- role-playing scenario.

Output

Playable low- or mid-fidelity prototype and interaction-flow diagram.

References

R1, R4, R7.

Session 11 — Social Media, Seriality, and Real-Time Storytelling

Sub-CPMK

Students can develop platform-native narrative content and community interaction over time.

Key topics

- Social-media storytelling
- Seriality
- Episodic content
- Character accounts
- Short-form video
- In-world posts
- Real-time narratives
- Hashtags and discoverability
- Content calendars
- Community response
- Algorithmic visibility
- Platform dependency
- Crisis communication

Learning activities

1. Analysis of platform-native narratives.
2. Character-account writing exercise.
3. Short-form story challenge.
4. Social-media content-calendar workshop.
5. Live audience-response simulation.
6. Platform-risk evaluation.

Assignment

Four-Week Social Narrative Plan

Students submit:

- communication objective;
- platform selection;
- four-week calendar;
- 12 sample posts;
- character or narrator voice;
- audience interaction prompts;
- moderation protocol;
- contingency plan.

Output

Social-media story activation package.

References

R1, R3, R8.

Session 12 — Spatial, Immersive, and Live Transmedia Experiences

Sub-CPMK

Students can design a transmedia experience involving location, embodiment, physical participation, or live performance.

Key topics

- Spatial storytelling
- Location-based media
- Augmented reality
- Virtual reality
- Immersive installation
- Live performance
- Performing arts
- Exhibitions
- Pop-up experiences
- Environmental storytelling

- Embodied participation
- Soundscapes
- Physical artifacts and collectibles

Learning activities

1. Spatial-storytelling case analysis.
2. Location walk and environmental observation.
3. Experience-floor-plan workshop.
4. Audience-movement mapping.
5. Live-scene or installation simulation.
6. Safety and accessibility review.

Assignment

Spatial or Immersive Experience Concept

Students develop:

- location or environment;
- audience role;
- narrative objective;
- interaction sequence;
- floor plan or journey map;
- technology requirements;
- safety plan;
- accessibility plan;
- prototype visualization.

Output

Spatial-experience design package.

References

R2, R4.

Session 13 — Intellectual Property, Ethics, and Transmedia Business Models

Sub-CPMK

Students can develop an ethical and commercially feasible transmedia intellectual-property strategy.

Key topics

- Intellectual-property ownership
- Copyright
- Trademark
- Licensing
- Adaptation rights
- Character and merchandising rights
- Music and archive clearance
- Fan-content policy
- Revenue models
- Sponsorship
- Subscription
- Advertising
- Merchandise
- Events
- Platform revenue
- Brand partnerships
- Generative AI disclosure

Learning activities

1. Intellectual-property ownership scenario.
2. Rights-chain mapping.
3. Licensing simulation.
4. Business-model canvas workshop.
5. Revenue-stream comparison.
6. Ethical generative-AI case discussion.

Recent guidance concerning AI and cultural production emphasizes transparency, intellectual-property protection, cultural diversity, and avoidance of bias and stereotypes.

Assignment

IP and Business Strategy

Students submit:

- ownership structure;
- rights inventory;
- licensing needs;
- fan-content policy;

- business-model canvas;
- revenue streams;
- partnership strategy;
- AI-use declaration;
- rights and ethics risk assessment.

Output

IP, ethics, and business-development package.

References

R2, R3, R5.

Session 14 — Transmedia Production Management

Sub-CPMK

Students can organize the development and production of coordinated content across multiple teams and platforms.

Key topics

- Transmedia producer
- Creative leadership
- Team structure
- Content pipeline
- Asset management
- File and version control
- Approval systems
- Production dependencies
- Platform schedules
- Budgeting
- Risk management
- Quality control
- Transmedia bible
- Change management

Learning activities

1. Team-role and responsibility mapping.
2. Work-breakdown-structure workshop.
3. Production-dependency exercise.

4. Asset-pipeline simulation.
5. Budget and scheduling clinic.
6. Risk-register development.
7. Storyworld-bible review.

Assignment

Transmedia Production Plan

Students prepare:

- team structure;
- responsibility matrix;
- work breakdown structure;
- asset list;
- production pipeline;
- timeline;
- budget;
- approval workflow;
- risk register;
- delivery specifications.

Output

Complete production-management package.

References

R1, R2, R4.

Session 15 — Prototyping, Accessibility, User Testing, and Iteration

Sub-CPMK

Students can evaluate whether their prototypes are understandable, accessible, engaging, and narratively coherent.

Key topics

- Low-, medium-, and high-fidelity prototypes
- Usability testing
- Narrative comprehension

- User experience
- Audience engagement
- Entry-point effectiveness
- Platform migration
- Accessibility
- Captions and transcripts
- Alternative text
- Interaction barriers
- Analytics and indicators
- Revision priorities

Accessibility should be treated as part of experience design rather than a final technical addition. WCAG 2.2 provides testable guidance for making web content more accessible across different devices and user needs.

Learning activities

1. Prototype demonstration.
2. Peer user testing.
3. Think-aloud testing.
4. Narrative-comprehension interview.
5. Accessibility checklist.
6. Platform-migration test.
7. Revision-priority workshop.

Assignment

User-Testing and Revision Report

Each group tests its prototypes with at least five participants and submits:

- participant profile;
- testing procedure;
- observation notes;
- comprehension findings;
- usability findings;
- accessibility issues;
- audience-engagement findings;
- revisions;
- before-and-after evidence.

Output

User-testing report and revised prototypes.

References

Session 16 — Final Examination: Transmedia Project Exhibition and Defense

Final-examination format

Each group presents and demonstrates its complete transmedia project.

Presentation duration

- **Project pitch:** 10 minutes
- **Prototype demonstration:** 5 minutes
- **Question and answer:** 10–15 minutes

Required presentation content

1. Project title and central proposition
2. Core story and storyworld
3. Characters and conflicts
4. Audience personas
5. Platform architecture
6. Narrative contribution of each platform
7. Entry points and audience journey
8. Participation system
9. Prototype demonstration
10. Production plan
11. Intellectual-property and business strategy
12. Ethics, representation, and accessibility
13. User-testing results
14. Development potential

Final submission

- final pitch deck;
- transmedia storyworld bible;
- platform and narrative architecture map;
- at least two functional prototypes;
- audience-journey map;
- participation and community plan;
- social-media or distribution plan;
- production-management documents;
- rights and IP documents;

- user-testing report;
 - revised project materials;
 - team and individual contribution reports.
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9. Final Project Specifications

9.1 Project format

Students work in groups of **four to six members** to develop an original fiction, nonfiction, branded, educational, cultural, or social-impact transmedia project.

9.2 Minimum platform requirements

The project must involve at least **three coordinated media platforms**.

Possible platforms include:

- short film or web series;
- animation;
- game;
- interactive fiction;
- comic or webtoon;
- podcast;
- music release;
- social-media character account;
- website;
- mobile application;
- physical publication;
- live performance;
- exhibition;
- augmented-reality experience;
- location-based experience;
- merchandise or collectible;
- educational or community platform.

9.3 Prototype requirements

Students must deliver at least **two functional prototypes**. Examples include:

- two- to three-minute film sequence;
- short animated episode;
- playable game level;

- branching-story prototype;
- three- to five-page comic;
- podcast episode;
- interactive website;
- character-based social-media activation;
- live-performance scene;
- augmented-reality demonstration;
- spatial-installation mock-up;
- music and visual narrative package.

9.4 Narrative requirements

Each platform must:

1. contribute different but connected narrative information;
2. remain understandable within its intended level of independence;
3. support the larger storyworld;
4. maintain character and world consistency;
5. correspond with audience behavior and platform affordances;
6. avoid merely reposting identical material.

9.5 Participation requirement

The project must include at least one meaningful audience mechanism, such as:

- voting;
- role-playing;
- puzzle solving;
- user-generated content;
- branching choice;
- live interaction;
- community contribution;
- collaborative worldbuilding;
- character communication;
- location-based discovery.

10. Transmedia Storyworld Bible

The final storyworld bible should contain approximately **25–40 pages**, excluding appendices.

Required sections

1. Executive summary
2. Project title and identity
3. Logline
4. Genre, tone, and theme
5. Core story
6. Storyworld description
7. World rules
8. Historical timeline
9. Locations
10. Characters
11. Character relationships
12. Narrative conflicts
13. Canon and continuity policy
14. Platform architecture
15. Platform-specific storylines
16. Entry points
17. Audience personas
18. Audience-journey map
19. Participation design
20. Visual and audio identity
21. Production workflow
22. Schedule and budget
23. Intellectual-property structure
24. Distribution and monetization
25. Ethics and representation
26. Accessibility
27. User-testing findings
28. Development roadmap

11. Assessment Structure

Assessment Component	Weight
Attendance, participation, and professional conduct	10%
Individual case analysis and weekly assignments	15%
Storyworld, character, and platform-development exercises	15%
Midterm Storyworld and Platform Strategy Pitch	20%
Final Transmedia Storyworld Bible and production documents	15%
Final prototypes and integrated transmedia experience	15%
Final pitch, demonstration, and defense	5%
Individual reflection and contribution evidence	5%

Assessment Component	Weight
Total	100%

12. Final Project Assessment Rubric

Criterion	Weight
Core concept, theme, and originality	10%
Storyworld depth and expandability	15%
Character, lore, canon, and continuity	10%
Platform selection and media specificity	15%
Narrative integration across platforms	15%
Audience experience and participation	10%
Prototype functionality and production quality	10%
Feasibility, production management, and business strategy	5%
Ethics, representation, rights, and accessibility	5%
Presentation and professional accountability	5%
Total	100%

13. Performance Standards

Score	Category	General Standard
85–100	Excellent	The project demonstrates a highly coherent, original, expandable, and professionally executed storyworld. Each platform provides a distinctive narrative contribution, and audience participation is meaningful and well governed.
75–84	Good	The project is coherent and functional, with appropriate platform choices and minor weaknesses in integration, testing, or production quality.
65–74	Satisfactory	The main concept is understandable, but some platforms repeat content, lack integration, or show limited audience and production analysis.
55–64	Limited	The project presents several disconnected media outputs without sufficient narrative coherence, audience strategy, or feasibility.
Below 55	Inadequate	The project does not demonstrate transmedia expansion, is substantially incomplete, or contains major ethical, legal, or authorship violations.

14. Essential Passing Requirements

A student cannot pass the final project solely through a high group average. The following areas must be achieved individually and collectively:

1. **Narrative coherence**
2. **Platform-specific contribution**
3. **Functional prototype production**
4. **Ethical and legal compliance**
5. **Individual contribution**
6. **Professional documentation**

A project should not be categorized as transmedia when the same content is only reformatted or reposted across platforms without meaningful narrative expansion.

15. Academic, Ethical, and Professional Requirements

Students must:

- produce original work;
 - credit all contributors and sources;
 - document ownership of scripts, designs, music, footage, and other assets;
 - obtain consent for real people, communities, and sensitive stories;
 - avoid cultural appropriation and harmful stereotyping;
 - protect audience and participant data;
 - provide clear community and moderation rules;
 - identify sponsored or commercial content;
 - disclose the use of generative artificial intelligence;
 - verify AI-generated information and assets;
 - avoid impersonation, fabricated evidence, and misleading nonfiction content;
 - provide captions, transcripts, alternative text, or other accessibility support where relevant;
 - maintain organized project files and version histories;
 - submit individual production logs for group projects.
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16. Recommended References — 2022 and Later

R1

Gambarato, R. R., Alzamora, G. C., & Tárca, L. (2022). *Theory, development, and strategy in transmedia storytelling*. Routledge.

This book covers transmedia theory, semiotics, methodological development, analytical models, and strategic planning for fiction and nonfiction projects.

R2

Moloney, K. (Ed.). (2022). *Transmedia change: Pedagogy and practice for socially-concerned transmedia stories*. Routledge.

The book integrates design thinking, empathy research, ethical audience targeting, community engagement, immersive communication, and user-experience testing.

R3

Jin, D. Y. (Ed.). (2022). *Transmedia storytelling in East Asia: The age of digital media*. Routledge.

The volume examines webtoons, animation, games, media mix, platformization, transnational circulation, and transmedia strategies in East Asian popular culture.

R4

Basaraba, N. (2022). *Transmedia narratives for cultural heritage: Remixing history*. Routledge.

This reference provides frameworks for nonfiction transmedia, cultural heritage, virtual museums, interactive documentaries, serious games, participation, and project management.

R5

Underberg-Goode, N. (2023). *Multiplicity and cultural representation in transmedia storytelling: Superhero narratives*. Routledge.

The book examines cultural representation, multiplicity, audience reception, commercial franchises, independent projects, fan works, and the use of cultural symbols across transmedia narratives.

R6

Kunz, T., & Wilde, L. R. A. (2023). *Transmedia character studies*. Routledge.

This book provides concepts and methodological tools for analyzing characters across multimodal, interactive, fictional, and nonfictional media.

R7

Blázquez, J. (2024). *Participatory worlds: The limits of audience participation*. Routledge.

The book focuses on meaningful participation, audience intervention, canonical contribution, role-playing, world sharing, IP management, and the limits of producer–audience relationships.

R8

Meyerhofer-Parra, R., González-Martínez, J., & Peracaula-Bosch, M. (2024). Postdigital storytelling: Storytelling within or across the digital and transmedia field. *Postdigital Science and Education*.

The article distinguishes digital, transmedia, and postdigital storytelling, particularly in relation to narrative expansion, participation, remixing, media integration, and transmedia literacy.

R9

World Wide Web Consortium. (2024). *Web Content Accessibility Guidelines—WCAG 2.2*.

The guidelines provide accessibility criteria for web content and digital experiences across desktop, mobile, kiosk, and other device environments.