Transmedia Storytelling and Teaching Experience in Higher Education

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Abstract

The present paper analyzes an innovative teaching experience, Transmedia Narrative, in the field of Higher Education. This experience based on the Project-Based Learning (PBL) method and collaborative processes, that has a solid constructivist framework, is proposed as a fertile ground for creative experimentation and the production of interesting pieces and exemplary transmediation strategies. The innovative teaching project was conducted between 2013 and 2017 at the Faculty of Communication, Catholic University of Murcia (Spain). Part of the results at this project were presented at the 'International Conference on Communication in the profession and the university of today: contents, research, innovation and teaching' (CUICIID) in 2014, in order to make the premier disclosure of preliminary data and test the design of the project. So far, the project created works in progress of immense professional and academic value. Results of this project are not only relevant, but also provide a significant and original contribution to the international literature related to contemporary education.

Keywords: PBL, higher education, innovation, transmedia storytelling, motivation

1. Introduction

In a society characterized by interactive and multidirectional flows of information enabled by the existence of new content distribution platforms, the use of traditional content in teaching experiences can lead to a decrease in motivation among higher education students. Likewise, students are also demotivated when they read scientific texts and feel that not only is their contribution to the work group unnecessary, but it is also unduly recognized. In a world that has increasingly become hyper-aware of media and transmedia, students have not only become producers and consumers ('prosumers') of leisure and entertainment products, but also of their own Personal Learning Environments (PLE) (Castañeda & Adell, 2013). With this background, we propose a change in the educational paradigm to include innovative and creative processes in university classrooms.

This article presents an innovative teaching project which aims to improve the acquisition of transversal and disciplinary educational competencies among students using transmedia storytelling. Narration (telling of stories) forms the basis of being human and is a necessary symbolic process –as through the spatial metaphor (displacement) and the dramatic metaphor (conflict)– through which a person matures or learns to mature (González-Requena, 1968). Currently, transmedia narrative has not only allowed for stories to not end, but also for stories to spread in an infinite manner through different platforms or mediums (Jenkins, 2003; Scolari, 2013). This way, each person can contribute something new to the construction of the 'diegesis' of a tale. However, transmedia narrative needs a point of origin so as to expand. Literary text acts as a starting point for creating the transmedia universe. Although the starting point (a.k.a. the seed) can be any type of narration (a film, a videogame, a comic book, a television series, a theater piece, etc.), starting from literary work is ideal for two reasons. Firstly, a fictional universe unfolded through literary work, promotes a richer collective imagination of its' readers more than the audiovisual universe. It allows for an independent 'mise-en-scène', that has not been filtered through the another author's point of view. Secondly, literary work calls for critical and in-depth reading, and requires a detailed analysis of narrative texts from the perspective of narratology (Genette, 1989, 1997).

This study conducted through PBL aimed to develop a transmedia storytelling project, using a literary text as its genesis to boost motivations levels among 3rd year students studying towards Degrees in Journalism, Audiovisual Communication and Advertising and Public Relations at the Catholic University of Murcia in Spain. This project also attempted to foster creative knowledge among these students and implementation of educational competencies acquired during the preceding two years of university studies.

Although transmedia narrative is not a new phenomenon, eruption of new technological platforms and active use of media has elevated a once privileged method of storytelling (books, movies, tv shows, etc.) into a highly participative user experience. This shift in creative power has made transmedia narrative the focus of attention of many academics and researchers. Subsequent to this, various teaching experiences have emerged in the last few years in Spain (see: Andreu-Sánchez & Martín-Pascual, 2014; Freitas & Castro, 2010; Hernández, 1998; Martos-Núñez & Martos-García, 2012; Peñalba-García, Pérez-Bowie, & Noguerol-Jiménez, 2013; Suárez-Puerta, 2009). Most of them have incorporated multi-disciplinary theoretical frameworks (Grandío, 2016), media convergence (Jenkins, 2006), the concept of 'prosumer' (Jenkins, 2003; Toffler, 1981), etc. Examples of digital and transmedia literacy are found within these projects (Grandío, 2015; Kalogeras, 2014; Thomas et al., 2007). However, none of these studies planned the creation of a transmedia narrative project from the recreation of a literary text to a transmedia franchise. This concept, supported by Pratten (2011), implies that a book, which is no longer a single product to be independently consumed, can be transformed into a doorway that opens to a transmedia experience. Starting with the creation of new media pieces, each piece of information in the story can be completed, each action can be re-interpreted, expanded or recreated, and built up by critical contributions to enhance holistic knowledge of the piece.

2. Theoretical Framework

In 2003, Henry Jenkins defined transmedia narratives as specific forms of tales that are expanded through different systems of meaning (verbal, iconic, audiovisual, interactive, etc.) and media (cinema, comics, television, videogames, theater, etc.). Scolari (2013) described transmedia narratives as not simply an adaptation of one form of media into another (for example, a book into a film), but a strategy that goes beyond the original narrative work by encompassing a variety of media and languages. Transmedia narrative can be applied to any type of story: fictional, persuasive or informative. Transmedia narratives have been accorded a good reception in social contexts, and have been promoted by media convergence (Jenkins, 2006) and hypermediations (Scolari, 2008).

The theory of hypermediations explains how the media phenomenon are formed by "processes of exchange, symbolic production and consumption that are developed in an environment characterized by a large number of technologically interconnected subjects, media and languages" (Scolari, 2008, p. 115). In the past few years, different means of distribution, such as multiplatform, cross-media and transmedia, have become increasingly relevant. While multiplatform distribution disseminates the same product through a variety of platforms "without the content being altered, but adapted to different language-forms" (Guerrero-Pérez, 2011, p. 98), cross-media sequentially and chronologically resorts to various platforms in order to experience the whole story (Bechmann, 2006; Bjur et al., 2014; Davidson, 2010; Noguera et al., 2014; Schrøder, 2011). Although transmedia disperses different products using diverse media-types, each piece can stand-alone and be consumed in isolation (Jenkins, 2003).

What will the inclusion of transmedia storytelling among the learning tools in university education imply? Of importance, students will encounter an experience that is not foreign to them, as it already exists in society. Because transmedia narrative is dotted with greater interactive capacities and more complex multidirectional structures, resulting communication processes are more participative in nature and aligned to students' own preferences compared to traditional fictional products. Students may therefore feel more motivated to take up transmedia narratives as a challenge.

Transmedia provides infinite possibilities from a narrative point of view. The idea of being able to extend a story of a literary work through very different products can attract a heterogeneous public to the same work of fiction. Transmedia fiction therefore is able to reach its potential followers through various methods, favors closer and richer relationships between products and their consumers, which increase motivation and unleashes more consistent and active participation aligned to the interests and needs of each consumer.

In this context, it is important to mention the different expansion formulas of a story. To this effect, some of the different expansion strategies associated with seriality exist to expand a storyline. The 'prequel' is situated in the past of the original work's chronology. The 'interquel' is the content that explains events occurring between two temporal events in a story. The 'sequel' introduces events that unfold after the original narrative ends. Aside from extensions associated with seriality, the concept 'remake' is a new version of the same work, 'reboot' is a re-launch of a story that retains only the most important elements of the starting story but starts everything else, 'crossover' is a "transmedia format where diegetic and/or stylistic features from two or more fictional worlds combine, resulting in a new cultural derived product" (Guerrero-Picó & Scolari, 2016, p. 187), and 'spin-off' is a project that is born of a previous work usually by turning a secondary character into the protagonist of his/her own story.

Notably, the recreation of a literary work through other types of media not only relates to the traditional concept of adaptation, but is also associated with the recreation and expansion of the original world. Many authors have focused on only one of the principles of transmedia storytelling that states that "the content of the different elements that compose

the transmedia narrative world cannot be repeated" (Guerrero-Picó & Scolari, 2016, p. 186) and have placed the concept of adaptation outside the umbrella of transmedia narration (Aarseth, 2006; Hutcheon, 2012; Murray, 2012). Conversely, the school of thought backed by Jenkins (2006), Long (2007) and Mora (2014) considers translated adaptations as transmedia narrations. The adaptation of a literary work from one language to another does not necessarily correspond to its original work due to the suppressions, contractions and content additions made by the adapter and technical reasons associated to the 'mise-en-scène' (Dena, 2009; Scolari, Jiménez-Morales, & Guerrero-Picó, 2012). Therefore, the adaptation should be considered as another form transmedia storytelling as long as it significantly supports the original narrative.

3. Methods

3.1 Project Design

Most innovative practices associated to PBL in Higher Education are based on the works of John Dewey (2010) and William Hart Kilpatrick (1918). The Project-Based method, a didactic alternative based on an epistemological constructivist theory, has both an individualizing and a social learning approach and is subsequently focused on a person, whose meaningful learning experience is enhanced (Blumenfeld et al., 1991). This project is based on a pragmatic philosophy, that states 'concepts are understood through observable consequences' and 'learning occurs due to direct contact with objects'. Students therefore become more conscious and responsible for their own learning when working with real professional projects (Zuniga & Cooper, 2016), based on reflections of Harwell (1997), Coll (2000), Branda (2009), Deejring (2014, 2015), Balanescu (2015) and Kwanjai (2016).

The Project-Based method is categorized into 8 different phases (Project description, Information search, Design, Planning, Execution, Conclusion, Assessment and Dissemination) that were organized into seven two-hour work sessions (a.k.a. creative experimentation workshops) conducted over a period of 14 weeks, while sub-group meetings were held every two weeks.

Table 1. Production planning of transmedia project

Session	Activity	PBL step
1	Explanation of the transmedia narrative project by the professor: nature, dimension, specific guidelines (premises) and set principles to follow (Decalogue+1)	Project inception
2	Presentation by each student of the piece devised –according to the information searched– to the professor and the classmates	Information search
3	Design proposal for the piece based on the information previously collected. The professor provides guidance and helps the student to plan the performance of his/her work	Design / Planning
4	Materialization and exposition of the complete project in the classroom for receiving corrections and suggestions	Execution
5	Presentation of the corrections made by the student and display preparation for the Transmedia Creation Exhibition	Conclusion
6	Simulation of showing and explanation of the final creation	Assessment
7	Celebration of the exhibition	Dissemination

Source: Own elaboration

3.2 Project Participants

The PBL method was used to create an innovative teaching project that was implemented during four consecutive academic years (2013-2014; 2014-2015; 2015-2016; 2016-2017) within the core of the 'Aesthetics and Fiction in Communication' course that is part of the three degree programs at the Catholic University of Murcia in Spain: Journalism, Audiovisual Communication and Advertising and Public Relations.

Each year, the students from these three degrees were combined into two large groups (30 students each), and added up to 60 students. For the learning of this subject, each of these groups was divided into two working sub-groups. Therefore, in order to implement the innovative teaching project, they were grouped into four sub-groups, comprising of 15 individuals each.

Table 2. Project participants

	LARGE GROUP A						LARGE GROUP B						
	Sub-group 1			Sub-group 2			Sub-group 3			Sub-group 4			
	JOU	AUD	A/P	JOU	AUD	A/P	JOU	AUD	A/P	JOU	AUD	A/P	Total
2013-2014	6	5	4	7	4	4	4	6	5	4	5	6	60
2014-2015	5	5	5	5	4	6	7	4	4	6	4	5	60
2015-2016	7	5	3	6	6	3	4	5	6	4	6	5	60
2016-2017	4	5	6	4	5	6	6	4	5	6	5	4	60

Source: Own elaboration

3.3 Project Literary Works

To implement this project, a literary work was chosen for each academic year. For the years' 2013-2014, 2014-2015, 2015-2016 and 2016-2017, the following were selected: the novel *The Oxford Crimes. Murder as the riddle* (2003) by the Argentinian writer Guillermo Mart ńez, the literary text *Solaris* (1961) from the Polish author Stanisłav Lem, the work *World War Z: An Oral History of the Zombie War* (2006) by the American author Max Brooks, and the work *1984* (2007) by Georges Orwell, respectively.

3.4 Project Inception

During the first session, the nature and dimension of the transmedia narrative project were explained. Students were reminded about transmedia narrative because they were already familiar with the concept from previous courses since the book *Transmedia Narratives. When every medium counts* by Scolari (2013) had been used before in the course 'Technology III: Interactive multimedia' during that same academic year. However, their knowledge on the subject was reinforced with by reading other documents that took on a project design hands-on approach, such as *Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences across Multiple Platforms* by Phillips (2013) and *The producer's guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms* by Bernardo (2011). Nevertheless, the readings were not mandatory for the development of the project, but they could be used as reference materials.

During the initial meeting, specific guidelines to implement the project were provided (Table 3).

Table 3. Specific premises for transmedia project

	Premise	Description
1	Individual work	Each piece had to have a unique value within itself, and at the same time contribute to the group's work
2	Constructivist approach	This took advantage of all the knowledge acquired in the preceding five semesters
3	Full attendance of classes	The classes that became truly creative and professional workshops through collaborative work, allowed each student to incorporate the suggestions provided by their professor as well as fellow students
4	Reading works of fiction that served as the starting point of the transmedia project	Consequent to the different types of information that the novels offered, and especially the potential gaps presented in each narrative, the possibility of answering these voids would lead to new questions, so that the tales could be extended for as long as the students wanted them to
5	To do 'the best they can do'	The student had to leave his or her mark recorded in each piece he or she designed, aligned to his or her personal tastes, his or her professional interests, and his or her academic competencies
6	Need of following the so-called 'Decalogue+1'	With the support of the teaching staff, each extension piece had to be aligned to these principles

Source: Own elaboration

Throughout the following six meeting sessions, and having the premises in mind at all times, the students started to move forward with the design and development of their creations, guided by the teaching staff during the entire process, from the original idea to the final product.

3.5 Information Search

During information search, students would read the work and then complement it with social and cultural context inquiries. This included a detailed analysis of the narrative to identify possible sources of information and setting coordinates based on the coherence of the narrative universe where which the characters could move about. The student would then decide among different possibilities for transmedia extension that would be accorded by the work, the most appropriate format to house their creation and make the final decision on how to structure the discourse.

3.6 Individual Student Project Design

Although each student was free to decide what piece he or she wanted to create and how he or she would create it, every project would follow a set principles (Decalogue+1) that were extracted and adapted from Jenkins (2009), Gomez (2007) and Davidson (2010) (Table 4).

Table 4. Decalogue+1 for transmedia project

	Principle	Description
1	Expansion of the story	Each piece developed should contribute to the narrative, offering new storylines, contributing new data to those that already exist in the novel, and even including new arguments starting with the elements that shape the original work of fiction
2	Coherence between pieces	It is necessary that the different contributions created respect the original novel at all times, being respectful of all the events, characters, locations and objects presented within it
3	Re-interpretation of the starting text	The numerous situations that are described in the novel are interpreted in a specific manner that answers to the logic that rules over the development and the conclusion of the tale
4	Multiplicity in the approach to the events and characters	The aim of this strategy is to offer new points of view (other than the original ones) through pieces that, as they are created by authors, gather their own and differentiated vision
5	Extraction of fictional elements	The value of making something that is imaginary 'real' allows a reader to extend the story and broadening the transmedia experience
6	Induction of new ideas and values	It is possible to introduce more abstract elements that are equally interesting: ideas and values
7	Recreation of events only mentioned	Taking into account this void, new fictional pieces can re-create these events with great liberty as far as the form and, overall, the content are concerned, creating an important contribution to the original text
8	Treatment of the information from the storyworld	The possibility of creating an informative product that could only exist in the fictional universe or storyworld
9	Advertising and promotional strategies	Creating pieces with a promotional nature, not of the novel itself, but also of products, places or events that are mentioned within it
10	Self-contained pieces	Regardless that the creations nourish themselves from the original novel, or support it by extending their narrative, it is important that each of these pieces are able to be consumed independently
11	Valuable contribution of each product	Each piece is able to contribute something new

Source: Own elaboration from the contributions by Jenkins (2009), Gomez (2007) and Davidson (2010)

3.7 Planning and Execution

Given the personal and independent nature of this project, and depending the piece chosen by each student, planning each story would therefore require different work rhythms and structures. Accordingly, the professors provided guidance during the decision-making process and helped manage the time used to construct each story. During the execution phase, each student developed his/her piece, utilizing the production planning that was decided in the previous phase (Table 1).

3.8 Conclusion of the Project

Once the pieces were created, students showcased each of the works to their professors and all the members of their workgroup. This was done to receive suggestions for improvement and possible corrections. This phase was very important, as it made known for the first time a professionally-planned product, which would receive constructive

critique to enable it advance. The arguments received served to improve the piece and prepare it for its ensuing presentation in an event of greater academic impact.

3.9 Assessment and Dissemination

Pieces were disseminated to the scientific and professional society in three ways. Firstly, through a web page created to house all its contents, which would make them freely accessible. Secondly, through an academic event entitled 'Transmedia Creation Exhibition', organized according to disciplines and moderated by professors from different areas of knowledge from the Faculty of Communication of the Catholic University of Murcia, for students to present their creations as professional pitches. And lastly, information about the event and the pieces was shared through social networks –mainly Twitter and Instagram– and mass media.

4. Results

The results of the teaching innovation project, developed during four academic years, were as follows.

4.1 The First Academic Year 2013-2014

In the 1st year of the project (2013-2014), the story *The Oxford Crimes. Murder as the riddle* was used. The experience led to the creation of 60 unique and different extension pieces in diverse formats: reports, trailers, scripts for shorts, radio soap operas, blogs or games, among others. The Audiovisual Communications students created 19 pieces, the Journalism students prepared 25 transmedia stories, and the Advertising and Public Relations students designed 16 pieces (Table 5). During this year, the transmedia creation exhibition was not celebrated, but the impact was assessed through a specific event: the author of one of the pieces (a newly invented story) contacted the creator of the starting literary work –the very own author Guillermo Martínez– to have him become a participant in the transmedia creation project.

Table 5. The Oxford Crimes. Transmedia pieces 2013-2014

Audiovisual Communication	Number	Journalism	Number	Advertising and Public Relations	Number
Scripts for shorts	4	Written news items	6	Event organizations	5
Comics	3	Stories	5	Blogs	4
Board games	3	Print newspapers	3	Web pages	3
Trailers	2	Micro-stories	2	Radio commercials	2
Webpages	2	Diaries	2	Tourist routes	1
Scripts for webseries	2	Memories books	1	Scripts for tv spots	1
Scripts for TV pilots	1	Biographical profiles	1		
Voice memo diaries	1	Press interviews	1		
Radio soap operas	1	Radio programs	1		
		Radio columns	1		
		Radio tourist routes	1		
		Twitter accounts	1		
Total	19	Total	25	Total	16

Source: Own elaboration

4.2 The Second Academic Year 2014-2015

The literary work *Solaris* was used in this year and works generated were shared on a webpage that was created as a platform to house 60 works that resulted from this experiment (Note 1). Likewise, a video of the teaching innovative project was disseminated through the social networks (Note 2). This year, the '1st Exhibition of Transmedia Creation: Solaris' organized a round 7 work sessions that was incepted and celebrated at the conference hall of the Catholic University of Murcia on the 10th of June 2015.

Table 6. Solaris. Transmedia pieces 2014-2015

Session	Description	Pieces created	Total number
Session 1	Audiovisual fiction as a paradigm of the extension of the events in Solaris	Shorts	3
		Trailers	3
		Videogames	2
		Interviews to directors of fake documentaries	1
		Television advertising spots	1
		Total	**10**
Session 2	The use of technology for providing the Solaris experience	Webpages	5
		Apps	4
		Total	**9**
Session 3	Communication media as a mirror of what is 'real' in Solaris	Newspapers	3
		Reports	2
		Television news bits	2
		Reality shows	2
		Total	**9**
Session 4	The presence of the radio in the recreation of Solaris	Radio shows	3
		Radio news	3
		Radio soap operas	3
		Total	**9**
Session 5	The network in Solaris storytelling	Blogs	4
		Wikipedia articles	2
		Twitter accounts	1
		Instagram accounts	1
		Total	**8**
Session 6	Forms of dissemination in the Solaris setting: a sea of books	Research Diaries	3
		Books of poems with illustrations	1
		Books containing commented illustrations	1
		Recipe books	1
		Perfumed books	1
		Short stories for children	1
		Total	**8**
Session 7	The forms of dissemination in the Solaris setting: science, art and advertising	Scientific conferences	3
		Photography projects	1
		Psychology projects	1
		Amusement parks	1
		Video blogs	1
		Total	**7**
			60

Source: Own elaboration

4.3 The 3rd Academic Year 2015-2016

This year, the literary text *World War Z: An Oral History of the Zombie War* was used as the starting point, a webpage was created (Note 3) and the second transmedia forum named '2nd Exhibition of Transmedia Creation: World War Z' was held. It was on the 27th of May 2016 at the Catholic University of Murcia, where 60 works organized around seven sessions were presented.

Table 7. Word War Z. Transmedia pieces 2015-2016

Session	Description	Pieces created	Total number
Session 1	The physical creation of advertising products	Zombie-repelling sprays	1
		Town models	1
		Survival kits	1
		Swords	1
		Dolls	1
		Fanpops	1
		Board games	1
		Paintings	1
		Videogame case covers	1
		Merchandising products	1
		Total	**10**
Session 2	Organization of events as catalyzers of disconcert	Apps within a webpage	1
		Scavenger hunts	2
		Amusement parks	1
		Cellphone apps	1
		Campaigns for recycling zombies	1
		Fan events	2
		Total	**8**
Session 3	Written press as a metaphor for survival	Research reports	3
		Printed newspaper front pages	1
		Front pages of digital newspapers	1
		Printed reports	1
		Survival magazines	1
		Total	**7**
Session 4	The sound recreation of the Z universe	Radio psychology counseling offices	1
		Stories including radio soap operas	1
		Daily radio news programs	2
		Radio news programs	2
		Entertainment radio programs	1
		Total	**7**
Session 5	The visual element as a parody of freedom I	Short films	2
		Trailers for short films	2
		Video blogs	1
		Corporate videos	1
		Fake documentaries	1
		Total	**7**
Session 6	The visual element as a parody of freedom II	Teleshopping videos	2
		Television programs	2
		Youtube videos	1
		Television reports	1
		Total	**6**
Session 7	Time and the survivability of the story	Diaries	6
		Short stories	5
		Literary scripts	4
		Total	**15**
			60

Source: Own elaboration

4.4 The 4th Academic Year 2016-2017

This year, the *1984* novel was used as a gateway to the transmedia experience. Created material was displayed on a web page (Note 4) and 60 transmedia pieces organized by specific themes were exhibited at the third transmedia forum entitled '3nd Exhibition of Transmedia Creation: 1984', held at the same University on the 22nd of May 2017.

Table 8. 1984. Transmedia pieces 2016-2017

Session	Description	Pieces created	Total number
Session 1	The creation of advertising products: entertainment, contemplation and dissemination	Comics	3
		Paintings	3
		Trading card games	1
		Board games	2
		Merchandising products	3
		Total	**12**
Session 2	The organization of events as a formula for personal liberation	Amusement parks	4
		Total	**4**
Session 3	The nonsense of the dissemination of information content	Newspapers	8
		Total	**8**
Session 4	The still image and the expression of emotional	Catalogues of photographs	9
		Total	**9**
Session 5	The manipulation of thought through sound	Radio shows	7
		Total	**7**
Session 6	The metamorphosis of the audiovisual in a directed universe	Short videos	8
		Documentaries	2
		Total	**10**
Session 7	The written word as a defense mechanism and refuge of the story	Short stories books	10
		Total	**10**
			60

Source: Own elaboration

5. Discussion

By implementing a transmedia narrative project to foster students' creative spirit, this project aimed to develop an effective teaching experience to aide in reigniting and increasing students' motivation. This method, that relies on previously acquired educational competencies, has its genesis in literary text. Its objective was to counteract the reduced motivation resulting from current traditional linear non-interactive teaching-learning experiences.

This project, that had to be implemented over the course of 4 years, motivated all students to participate each year in creating pieces are of professional and transmedia value under the guidance and advice of both their professors and colleagues. This motivation could be attributed to the first premise that required each student to shape his or her own creation. This promoted personal autonomy and gain contemporary transmedial flow skills. This motivation could also be attributed to the fifth premise that encouraged students to excel in what they do. By this they were able to fuel their personal and professional skills, increase their self-esteem and reaffirm their own creative capacities.

By adhering to the Decalogue+1, through expansion and need for coherence, students were able to enhance their abilities to determine what aspects ought to be respected so as not to violate fundamental laws that govern the original work of fiction. In this sense, the Decalogue+1 became essential for students, serving not just as a guide, but also helping them to reflect on the relevance of their decisions when creating a true transmedia product. In addition, the professors observed that throughout the different phases of the project, students connected transmedia strategies with skills from previous courses seeking to create products able to respond to their own interests as consumers.

The re-interpretation of the starting text, the multiplicity in the approach to events and characters, and the extraction of fictional elements and induction of new ideas and values, activates an ability to connect knowledge and assumptions from the fictional world with those of the real world. This can lead to new perspectives and practices which increase the students' interest dynamics of the academic environment. The recreation of events mentioned in the text and its informational or promotional treatment encourages students to relate storytelling to information and marketing strategies critical to conglomerates that make up the media ecosystem. Since students have to create self-contained pieces, this promotes the implementation of proficiencies of the so-called prosumers, consumers who make their own contributions to a social fabric. To be prosumers, students must be able to conceptualize others' ideas so as to manifest their own.

Throughout the course of study, students created pieces that satisfied predetermined premises and principles, demonstrate their comprehension of the mechanics applied, and made a distinctive and valuable contribution to the whole literal work and the obtained academic and professional capacities relevant to the 21st century.

This study also developed a methodology that could be implemented in other universities in other countries which could be consolidated in the learning curricula of each academic year as an original, creative and sustainable academic model.

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Notes

Note 1. Website from the *1st Exhibition of Transmedia Creation: Solaris*. Available at: http://ljpalao.wix.com/solaris

Note 2. The *making of* video can be watched in the following YouTube link: http://youtu.be/ a0WT7wXPazk

Note 3. The creations derived from the *World War Z* literary work are accessible from the following website: https://creatransworldz.wordpress.com/

Note. 4 The creations derived from the *1984* literary work are accessible from the following website: https://creatransmedia1984.wordpress.com/