Glasgow School of Art Course Specification
Course Title: Interactive Digital Narrative

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2023-24 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PELC251		2023-24

1. Course Title:
Interactive Digital Narrative

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG April 2022	School of Innovation and Technology	This course is available to students on PGT programmes which include a Stage 2 elective.

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Dr Sandy Louchart

8. Associated Programmes:
This course is available to students on PGT programmes which include a Stage 2 elective.

9. When Taught:
Stage 2, Taught online only

10. Course Aims:
The course will provide an overview of a range of techniques and practices through which a digital narrative can be produced and distributed. The main focus of the course is on: • Introducing students to fundamental principles of Interactive Digital Narrative design in a wide range of disciplines. • Introducing and review tools and techniques related to Interactive Digital Narrative development • Providing students with experience relevant to commercialisation and creative applications. This course is offered as a cross school elective to PGT students. The overarching aims of the cross-school electives are to: • Encourage interdisciplinary, critical reflexivity from within an open set of choices; • Foster deep investigative approaches to new or unfamiliar areas of practice and theory; • Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism; • Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study.

11. Intended Learning Outcomes of Course:
On successful completion of the course the student will be able to:

1. Demonstrate a critical understanding and knowledge of history and recent development of Interactive Digital Narrative practice and research;
2. Interpret a design brief towards the development of an Interactive Digital Narrative;
3. Research and reflect on the Interactive Digital Narrative literature, as well as theories of interactivity, storytelling and game studies.

12. Indicative Content:

This course will support students in developing knowledge and expertise on a range of principles, techniques, practices, methods and tools for designing and producing an Interactive Digital Narrative.

Students will learn skills towards the production of an IDN and gain an increased understanding and awareness of possibilities in Interactive Digital Storytelling.

The course will cover the following, indicative topics:
- Current practices and the diversity of approaches in Interactive Digital Narrative research
- Critical analysis of Interactive Digital Narratives and their mechanics (narrative mechanics, proto-story, meta-narrative)
- Game design, game study, game theories
- Interactive digital storytelling
- User modelling and intelligent adaptation in Interactive Digital Narratives
- Interfaces and roles (player, reader, character)
- Agency in Interactive Digital Narratives
- Interactive Digital Narratives theory
- Interactive Digital Narratives history and practices
- Navigating the narrative space
- Diversity of storytelling (themes, approaches, range)

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Individual Journal	Critical Reflection (1000 Words)	30	Staged Weeks 3, 6, 8, Stage 2
Individual Assignment	Interactive Digital Narrative experience assessed on technical delivery, conceptual design and narrative delivery	70	Week 11, Stage 2

13.1 Please describe the Summative Assessment arrangements:

For this course, students must submit:

- Coursework 1 weighting: 30% (assessing LO1 and L03)
  A 1000 word critical reflection on the project, its inspirations, production pipeline, techniques and methods

- Coursework 2 weighting: 70% (assessing LO1-3)
  A complete Interactive Digital Narrative ready for digital distribution and display

Students will be given a range of choices and options for subjects, to allow them to situate the projects within their own disciplines and domains.

Coursework: 100%

14. Description of Formative Assessment Methods:
Engagement with formative assessment is a mandatory requirement. Individual and cohort feedback is available during tutorials to provide formative assessment. Individual written work can be formatively reviewed by submission of draft text or prototype. Specific sessions are schedule for assessing student work progress at key stages of the course (Week 2, 7, 9).
14.1 Please describe the Formative Assessment arrangements:
Formative feedback will be provided regularly at tutorials. All students will have at least one formative assessment peer review on week 5 of the course.

15. Learning and Teaching Methods:	
Formal Contact Hours	**Notional Learning Hours**
20	200
15.1 Description of Teaching and Learning Methods:	
Timetable: 10 Weekly classes – 2 hours teaching time per week. Wednesdays or Fridays	

16. Pre-requisites:
None

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	Yes
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

21. Additional Relevant Information:
N/A

22. Indicative Bibliography:
ABOUT INTERACTIVE DIGITAL NARRATIVE IN GENERAL These are books about game design which are well written and cover the main aspects of Interactive Digital Narratives in general. They are available to read online with the GSA library. 1. Koenitz, H., Ferri, E., Haahr, M., Sezen, D., Sezen, T. (2015) 'Interactive Digital Narrative: History, Theory and Practice', Routledge. ISBN: 1317668677.

2. Crawford, C. (2004). 'Chris Crawford on Interactive Storytelling'. New Riders; 2 edition – ISBN-13: 978-0321864970.
3. Murray, J. (2017). 'Hamlet on the Holodeck', MIT Press; updated edition (2017)– ISBN-13: 978-0262631877
4. Ryan, ML. (2003). 'Narrative as Virtual Reality', The Johns Hopkins University Press. ISBN-13: 978-0801877537

Additional References: (most available at GSA Library or DDS)
1. Freeman, DE. (2003). 'Creating Emotion in Games: The Art and Craft of Emotioneering', New Riders. ISBN-13: 978-1592730070
2. McKee, R. (1999). 'Story: Style, Structure, Substance, and the Principles of Screenwriting', Methuen Publishing Ltd; Reprint. edition (1999) - ISBN-13: 978-0413715500

FILM, GAMES AND OTHERS
Background and state-of-the-art research and productions in IDN
1. Propp, P. (1968). ' Morphology of the folktale', University of Texas Press; 2nd Revised edition edition (1968). ISBN-10: 0292783760.
2. Chatman, S. (1980). ' Story and Discourse: Narrative Structure in Fiction and Film', Cornell University Press; 1st New edition (1980). ISBN-10: 080149186X.
3. Memento. (2000). (Christopher Nolan), Pathe production
4. Existenz. (1997). (David Cronenberg), Momentum Pictures
5. Lifeline. (2015). Three minute games, http://www.bigfishgames.com/daily/3mingames/lifeline/ (retrieved 08/12/2016).
6. Façade. (2005). Mateas, M., Stern, A. http://www.interactivestory.net/ (retrieved 08/12/2016).