



Universitat de Lleida

# DEGREE CURRICULUM **INTERACTIVE NARRATIVE**

Coordination: GOMEZ MORALES, BEATRIZ MARIA

Academic year 2023-24

## Subject's general information

Subject name	INTERACTIVE NARRATIVE			
Code	101990			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	3	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	GOMEZ MORALES, BEATRIZ MARIA			
Department	PHILOLOGY AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	In-person hours: 60 Non in-person hours of self-employment: 90 Total: 150			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Catalan			
Distribution of credits	1 credit equals 25 hours of student work. Total: 150 hours (6 credits)			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
GOMEZ MORALES, BEATRIZ MARIA	beatriz.gomez@udl.cat	6	Monday and Tuesday (confirmation by e-mail) Office 2.31.

## Learning objectives

- To introduce the student into the narrative forms of digital and interactive media.
- To establish the similarities and differences between classic narrative and interactive narrative.
- To provide the student with the different tools and structures for the construction of interactive narratives.
- To identify the particularities of the different classic narrative instances (characters, time, space, narrator, etc.) in the interactive narrative, mainly in the video game.
- To introduce the student in the principles of the creation of an interactive script and equip it with the necessary tools for its elaboration.

## Competences

### Basics

CB2. To apply their knowledge to their work or vocation in a professional way and possess the skills that are usually demonstrated through the elaboration and defense of arguments and problem solving within their area of study.

### Generals

CG2. To develop organizational and planning skills.

CG3. To apply theoretical knowledge in practical activity.

CG6. To develop creativity, innovation and competitiveness.

### Specifics

CE10. To identify contemporary traditions in the creation of informative and non-informative discourses.

CE13. To identify and apply the theoretical and practical foundations of audiovisual communication and the internet.

CE14. To identify and apply the narrative logic and specific narrative and expositive skills of the audiovisual and interactive contents of an informative and non-informative nature.

CE15. To develop creative abilities in the audiovisual, multimedia and interactive realization of the different genres.

### Transversals

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

## Subject contents

1. Introduction to the concept of interactivity: features and characteristics.

2. Interactivity and narration: relationships, advantages and disadvantages.
3. Interactive architecture: possible narrative structures for an interactive text and another genres.
4. The interactive narrative: possibilities and characteristics.
5. Narrator and other existing narrators in the interactive narrative (especially on video games).
6. Focalization and point of view.
7. Space.
8. Time.
9. Characters. Avatar and players representation.
10. Process of creating an interactive text: structure of the interactive script.

## Methodology

Lecture classes. Oral exposition of the course content by the teacher.

Colloquiums/Class debate. Activities of exchange of opinions between the students under the direction of the teacher.

Conferences. Public exhibition on a subject carried out by an expert.

Group work. Learning activity that has to be done through collaboration among the members of a group.

Cases studies. Method used to study an individual, an institution, a problem, etc. in a contextual and detailed manner.

Simulation. Activity in which each student or each group has assigned a specific role or character, according to which it has to intervene in the development of the situation.

Practical work. It allows to apply and configure, at a practical level, theoretical knowledge in a concrete context.

Formative activity		Hours allocated to the training activity
Directed activities	Face-to-face master class	37.5
	Scientific and/or informative events	6.5
	Seminars, debates, presentations/exhibitions	6.5
Supervised activities	Works (follow-up)	2.5
	Guided discussion forums	2.5
	Personalized attention (tutorials)	2.5
Autonomous activities	Work and study	90
Evaluation activities	Evaluation activities	2
<b>TOTAL</b>		<b>150</b>

## Development plan

Program	Timeline 15 weeks: 30 sessions
<b>Bloc I</b> 1. Introduction to the concept of interactivity: features and characteristics. 2. Interactivity and narration: relationships, advantages and disadvantages.	6 sessions
<b>Bloc II</b> 3. Interactive architecture: possible narrative structures for an interactive text and another genres. 4. The interactive narrative: possibilities and characteristics. 5. Narrator and other existing narrators in the interactive narrative (especially on video games). 6. Focalization and point of view. 7. Space. 8. Time. 9. Characters. Avatar and players representation.	20 sessions
<b>Bloc III</b> 10. Process of creating an interactive text: structure of the interactive script.	4 sessions

## Evaluation

The final grade will be the result of these evaluation activities:

**WRITTEN TESTS (40%).** This section includes two syllabus follow-up tests, **Mid-term test I** and **Mid-term test II**, with a value of 20% each. **Mid-term test I** is scheduled for October 31, 2023 and **Mid-term test II** for January 9, 2024, following the exam calendar of the Faculty of Arts. **Both tests are recoverable.**

**PROJECT MONITORING (20%).** It includes two drafts of the final project of the course. FOR DETAILS ABOUT CONTENT, DATES AND FORMAT OF THE TWO DRAFTS, REVIEW THE "EVALUATION" FOLDER, INCLUDED IN THE "RESOURCES" SECTION OF THE VIRTUAL CAMPUS. **This section of the evaluation is not recoverable.**

**FINAL PROJECT (30%).** It includes the final version of the course project, which must be submitted on the last day of class (December 19, 2023). FOR DETAILS ABOUT CONTENT AND FORMAT OF THIS FINAL VERSION, REVIEW THE "EVALUATION" FOLDER, INCLUDED IN THE "RESOURCES" SECTION OF THE VIRTUAL CAMPUS. **This section of the evaluation is recoverable.**

**ATTENDANCE AND PARTICIPATION (10%).** Includes attendance at master classes, interventions and classroom activities. Class attendance is mandatory and will be monitored at the beginning of each session and/or by conducting assessment activities during the session. **This section of the evaluation is not recoverable.**

**IT IS NECESSARY TO APPROVE THE WRITTEN TESTS (BY AVERAGE) AND THE FINAL PROJECT TO PASS THE SUBJECT.**

The last weeks of the course will be devoted to revaluation activities. The student must recover each of the sections that he/she have failed, whether they are the written tests (40%) and/or the final project (30%). The date of the written recovery tests, as well as the delivery of a new final project, will be February 2, 2024, as established in the examination calendar of the Faculty of Arts.

If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.

Students who want to ask for alternative assessment must submit an employment contract or justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to [lletres.secretariacentre@udl.cat](mailto:lletres.secretariacentre@udl.cat) or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres). **The alternative assessment will consist of a single exam on the entire content of the subject (January 9, 2024).**

## Bibliography

Aarseth, Espen J. (1997). *Cybertext: Perspectives on Ergodic Literature*. Baltimore & London: John Hopkins University Press.

Anyo, Lluís. (2016). *El jugador implicado: videojuegos y narraciones*. Barcelona: Laertes.

Gawlinski, Mark. (2003). *Interactive Television Production*. Oxford: Focal Press.

Gifreu Castells, Arnau. (2013). *El documental interactivos. Evolución, caracterización y perspectivas de desarrollo*. Barcelona: Editorial UOC.

Jensen, Jens F. & Toscan, Cathy. (Eds.). (1999). *Interactive Television. TV of the Future or the Future of TV?* Aalborg, Denmark: Aalborg University Press.

Juul, Jesper. (2005). *Half-Real. Video games between real rules and fictional worlds*. Cambridge (MA): MIT Press.

Martín Rodríguez, Iván. (2015). *Análisis narrativo del guión de videojuego*. Madrid: Editorial Universidad de Granada & Síntesis.

Murray, Janet H. (1999). *Hamlet en la holocubierta: el futuro de la narrativa en el ciberespacio*. Barcelona: Paidós.

Navarro Remesal, Víctor. (2016). *Libertad dirigida. Una gramática del análisis y diseño de video juegos*. Santander: Asociación Shangrila Textos Aparte.

Newman, James. (2004). *Videogames*. London: Routledge.

Planells de la Maza, Antonio J. (2015). *Videojuegos y mundos de ficción. De Super Mario a Portal*. Madrid: Cátedra.

Pérez Latorre, Óliver. (2012). *El Lenguaje videolúdico: análisis de la significación del videojuego*. Barcelona: Laertes.

Ryan, Marie-Laure. (2004). *La narración como realidad virtual: La inmersión y la interactividad en la literatura y en los medios electrónicos*. Barcelona: Paidós.

Ryan, M. L. (2005). *Peeling the Onion: Layers of Interactivity in Digital Narrative Texts*. Online.

Ryan, Marie-Laure. (2006). *Atavars of story*. Minneapolis: University of Minnesota Press.

Scolari, Carlos A. (2008). *L'homo videoludens. Videojcs, textualitat i narrativa interactiva*. Vic: Eumo.

Sora, Carles. (2016). *Temporalidades digitales. Análisis del tiempo en los news media y las narrativas interactivas*. Barcelona: UOC Press.

Wardrip-Fruin, Noah & Harrigan, Pat. (Eds.). (2004). *First Person. New media as Story, Performace and Game*. London: The MIT Press.

Wolf, Mark J. P. & Perron, Bernard (ed.). (2003). *The Video Game Theory Reader*. London: Routledge.