COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES
ACADEMIC UNIT	CULTURAL TECHNOLOGY AND COMMUNICATIONS
LEVEL OF STUDIES	UNDERGRADUATE
COURSE CODE	POD 405 **SEMESTER** 3rd
COURSE TITLE	STORYTELLING: THEORY AND PRACTICE

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	WEEKLY TEACHING HOURS	CREDITS
Lectures	3	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	ELECTIVE
PREREQUISITE COURSES:	n/a
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	yes
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131245/

(2) LEARNING OUTCOMES

Learning outcomes
The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described. *Consult Appendix A* • *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area* • *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B* • *Guidelines for writing Learning Outcomes*

By the end of this course, students will be able to:
• Understand the multiple dimensions, define and analyze the following concepts: *storytelling, narrative, narrative text, multimedia narrative, linearity, non-linearity, interactivity, interactive narrative, interactive documentary*
• Recognize sub-categories of these concepts
• Evaluate the use of different media allowances in relation to the type of narrative
• Analyze and evaluate the complex relationship between *form* and *content*
• Identify, analyze and evaluate the basic functional elements of a narrative
• Identify and analyze the *point of view* but also the role of the *storyteller, writer, designer, director* in relation to that of the reader, spectator, receiver, player: their differentiation, co-creation or identification
• Recognize, analyze and evaluate the structure of narrative texts

• Have the ability to design and represent the structure of a nonlinear narrative text by using various tools and digital media

• Know important non-linear texts in the history of humanity, major works from different cultures, seasons, media, experiments that have changed the ways of perceiving and thinking

• Design an interactive narrative with the digital tools taught during the semester.

• Communicate the acquired knowledge within the course creatively to their colleagues in order to create narrative texts of cultural computer applications.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology	*Respect for difference and multiculturalism*
	Respect for the natural environment
Adapting to new situations	*Showing social, professional and ethical responsibility and*
Decision-making	*sensitivity to gender issues*
Working independently	*Criticism and self-criticism*
Team work	*Production of free, creative and inductive thinking*
Working in an international environment	*……*
Working in an interdisciplinary environment	*Others…*
Production of new research ideas	*…….*

• Search for, analysis and synthesis of data and information, with the use of the necessary technologies

• Adapting to new situations

• Decision-making

• Team work

• Project planning and management

• Design and project management

• Criticism and self-criticism

• Production of free, creative and inductive thinking

(3) SYLLABUS

Part 1. What is narration and narrative text (weeks 1-3)

Humans we are and have always been storytelling animals. But what is storytelling: that which creates narrative structures. Each narrative extends over time, no matter what media it uses (speech, sound, image, live action, or combinations thereof, etc.), what a narrative does is to organize sequences of events: visual, sound, physical. "Text" is some sort of sequence of events or data. The text, while organizing the content of a representation, is also each time defined in relation to "memory" (recall) and "interpretation" which are the basic poetic and stylistic axes, but also in relation to the "point of view" or "positioning" of each presentation/story/narrative/text has, its "context" or "frame of reference" as well as its "audience," its "target group." Each narrative has basic functional elements (events, characters, objects, worlds) but also elements that make it fun, engaging, more of less successful.

Part 2. The structures of linear narrative (weeks 4-5)

The "structure" of a narrative has to do with the ways its functional elements or organized and connected, the ways that it evolves or disperses in time and space, the interconnections between the action of the characters, the tension build-up, the lows and the peaks, the reversals. During this part of the course we will examine the structure of various narrative structures, starting with the analysis of linear narratives, characterized by a sequence of events with cause-effect relationships. Particular reference will be given to the so-called Aristotelian structure. We will look at and analyse examples students will bring to the classroom.

Part 3. The structures of non-linear narration (6-10)

This part of the course will introduce us to the logic of the non-linear narrative structure (discontinuity, multi-linearity, hyper-subjectivity, interactivity, etc.). We will analyze a wide range of non-linear narrative texts, starting from analogue texts and progressing to digitality. We will analyze the structure of classical works such as the Iliad and the Odyssey, the sacred Hebrew Talmud book, and other nonlinear old and new literary texts, various forms of experimentation in music and cinema, ending in digital non-linear and interactive works and games. We will analyze the structure of non-linear narrative texts experimenting with deviations, multiple angles, discontinuity of time, place, character and story, while reading theoretical texts on issues of authorship, creator, audience, and new media.

Part 4. Creating nonlinear narrative texts (11-13)

We will design, edit, examine and evaluate the nonlinear narratives that students will propose, create and bring to the classroom. How successful they are and why.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Live face to face lectures and workshops in class
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	**We will use the e-class platform of the organization and communication with the students for this course**

TEACHING METHODS *The manner and methods of teaching are described in detail.* *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.* *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS*	Activity	Semester workload
	Lectures and workshops	13 x 3 = 39
	Homework/study time	13 x 5 = 65
	Preparation time for first small presentation	8
	Preparation time for second presentation	15
	Preparation time for final presentation	35
	Course total	*162*

STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other*	Students are evaluated through 3 presentations/submissions. The first one entails a classroom presentation and written analysis of a narrative work. The second assignment concerns the design of a small nonlinear narrative, using the digital platform that has been taught during the semester. This creative work is followed by a written analysis that should use the theory, tools, and logic developed in the course. The score is calculated by weighting 20%, 50% and 30% for each presentation/paper/work respectively. The evaluation criteria are discussed during the first lesson, and are elaborated through written e-class announcements sent to each student with clear and detailed specifications for each presentation/paper.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Carolyn Handler Miller, Digital Storytelling: A creator's guide to interactive entertainment 3rd Edition, Focal Press, 2014, 978-0415836944
- Marie-Laure Ryan, Jan-No l Thon, Storyworlds Across Media: Toward a Media-Conscious Narratology, 2010, ISBN: 978-080-324563-1.
- Bryce Button, Nonlinear Editing: Storytelling, Aesthetics, and Craft, 2002 ISBN 1578200962
- Brian Richardson, Narrative Dynamics: Essays on Time, Plot, Closure, and Frames, Ohio State University Press, 2002
- Hartmut Koenitz, Gabriele Ferri, Mads Haahr, Diğdem Sezen, Tonguç İbrahim Sezen (Eds) Interactive Digital Narrative: History, Theory and Practice, Routledge 2015, ISBN 979- 1-138-78239-6
- Henry Jenkins, Convergence Culture: Where Old and New Media Collide Paperback – September 1, NYU Press, 2008, ISBN 978-0814742952
- Seth Gitner, Multimedia Storytelling for Digital Communicators in a Multiplatform World, Routledge; 2015, ISBN: 978-0765641328