COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES
ACADEMIC UNIT	DEPARTMENT OF CULTURAL TECHNOLOGY AND COMMUNICATION
LEVEL OF STUDIES	UNDERGRADUATE
COURSE CODE	POD405 SEMESTER 3rd
COURSE TITLE	NARRATIVE: 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*	Core Course/General Background/Skills Development		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131304		

(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*

After the completion of the course students should be able to:

- Understand and define the concept of narration and the fields of application in the cultural sector.
- Distinguish and explain the basic principles of narratology.
- Analyze the structural and functional elements of a narrative and recognize different narrative techniques.
- Critically analyze contemporary examples of narrative production in the cultural sector.
- Examine, process, and develop basic structures of a narrative.
- Utilize methodological approaches for designing non-fictional scripts in various fields such as documentaries, cultural representation, museum narration, interactive applications, and games.

- Understand the requirements at all stages leading to the selection, analysis, processing, design, and presentation of cultural content in the form of narration.

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	*Project planning and management*
Adapting to new situations	*Respect for difference and multiculturalism*
Decision-making	*Respect for the natural environment*
Working independently	*Showing social, professional and ethical responsibility and sensitivity to gender issues*
Team work	*Criticism and self-criticism*
Working in an international environment	*Production of free, creative and inductive thinking*
Working in an interdisciplinary environment	*......*
Production of new research ideas	*Others...*
	....

- Working in an interdisciplinary environment
- Production of free, creative and inductive thinking
- Working independently
- Applying gained knowledge in practice
- Practice Critical Thinking
- Production of free, creative, and inductive thinking
- Team work
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Criticism and self-criticism

(3) SYLLABUS

Narration has been characterized as a communicative phenomenon or act that describes the human condition, whether imaginary or real, through a series of events that represent action. Narration can take the form of spoken or written language, but it can also use various media to express itself, such as sound, image, and live action. In this way, and in its broad sense, narration is found in oral tales, novels, theater, cinema, and other representational arts, in comics, and in various digital media, such as online games, documentaries, and applications showcasing cultural heritage. A fundamental element of any narrative is its structure, that is, the way individual stories and their relationships are organized, which can lead to linear and non-linear narratives. The aim of this course is to introduce and examine narrative theory in order to then focus on, analyze, and critically discuss the forms and function of narration, as well as its contemporary fields of application in the cultural sector. Additionally, students will have the opportunity to utilize the theoretical and methodological issues they will learn to create a non-fiction narrative script on a topic from the broader field of the Creative and Cultural Industries.

Course Description – Structure
The course is organized into four thematic units with the corresponding lectures as follows:

A. Introduction to Narration (weeks 1-3)
1. Introduction to the concept of narration. Presentation of course objectives and description
2. Introduction to the theory of narration. From Aristotle to contemporary theorists
3. Structural and functional elements of narration

B. Analysis and Techniques of Narratives (weeks 4-7)
4. Methodological approaches for narrative analysis
5. Techniques, modalities, and archetypes of narration
6. Role of the creator – receiver and participatory narration
7. Presentation of student projects

C. Designing Short Scripts (weeks 8-9)
8. From content research to composition
9. Techniques for designing and writing short scripts

D. Non-Fiction Narratives: Examples from the Creative and Cultural Industries (weeks 10-13)
10. Museum and exhibition narration
11. Documentary and narration
12. Interactive, multimedia, and transmedia narration
13. Presentation of student projects

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching, communication with students

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	13*3 H= 39 H
Preparation of lectures	13*2 H = 26 H
Preparation of mid-term presentation of work	13*3 H= 39 H
Study for final exams	13*2 H = 26 H
Total	130 H

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

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.

The course will be assessed through two short assignments and a final exam. The first assignment is individual and involves the selection, presentation, and written analysis of a narrative. The second assignment is group-based, it involves writing a brief non-fiction narrative script, and will be carried out during the course and presented at the end of the semester. Each group should consist of 2-3 members. The presentation will be made using PowerPoint and will last ten minutes.

The assignment will also count towards the September exam period, but it cannot be completed outside the academic semester. The grading is calculated with a weighting of 20% from the individual assignment, 40% from the group assignment, and 40% from the final exam.

The evaluation criteria are announced during the initial introductory lecture and are posted on the course homepage on the Open eClass platform.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Abbott, H. P. (2002). *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press.

- Αθανασόπουλος, Β. (2004). Οι ιστορίες του κόσμου. Τρόποι της γραφής και της ανάγνωσης του οράματος. Αθήνα: Πατάκη.
- Barthes, R. (1982). Introduction to the Structural Analysis of Narratives. In Susan Sontag (ed.). *A Barthes Reader.* New York: Hill & Wang, 251 295.
- Genette, G., Marin, L., and Mathieu – Colas, M. (1987). Τα όρια της διήγησης (μτφρ. Ε. Θεοδωροπούλου). Αθήνα: Καρδαμίτσα.
- Greimas, A. J. (2005). Δομική σημασιολογία: Αναζήτηση μεθόδου (Γ. Παρίσης, Μετ.). Αθήνα: Πατάκης.
- Καλλίνης, Γ. (2005). Εγχειρίδιο αφηγηματολογίας. Εισαγωγή στις τεχνικές της αφήγησης. Αθήνα: Μεταίχμιο.
- Καψωμένος, Ε. (2003). Αφηγηματολογία: Θεωρία και μέθοδοι ανάλυσης της αφηγηματικής πεζογραφίας. Αθήνα: Πατάκης.
- Λυπουρλής, Δ. (2008) Αριστοτέλης: Ποιητική. Θεσσαλονίκη: Ζήτρος.
- Μπουμπάρης Ν. (2024) *Πολιτισμός και πολυμέσα. Δημιουργία Περιεχομένου και Διεπαφών Χρήσης.* Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. https://repository.kallipos.gr/handle/11419/11370?&locale=el
- Rettberg, S. (2014). Collaborative Narrative. In Ryan, M.-L., In Emerson, L., & In Robertson, B. J. (eds) *The Johns Hopkins Guide to Digital Media*. Baltimore: Johns Hopkins University Press.
- Roussou, M., Pujol, L., Katifori, A., Chrysanthi, A., Perry, S., & Vayanou, M. (2015). The museum as digital storyteller: Collaborative participatory creation of interactive digital experiences. In *Proceedings of MW2015: Museums and the Web 2015*. January 31.
- Ryan, Marie-Laure. (2014). Interactive Narrative. In Ryan, Marie-Laure, Lori Emerson, and Ben Robertson (eds) *The Johns Hopkins Guide to Digital Media.* Baltimore: John Hopkins University Press.

Additional Bibliography and Bibliography in English is available in e-class, the course syllabus and by the course leader.