COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES
ACADEMIC UNIT	DEPARTMENT OF CULTURAL TECHNOLOGY AND COMMUNICATION
LEVEL OF STUDIES	UNDERGRADUATE
COURSE CODE	PLR140 SEMESTER 8th
COURSE TITLE	Theory and Design of Digital Games

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	2	2
Workshops	2	3
	4	5
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/Specialised General Knowledge/Skills Development
PREREQUISITE COURSES:	(Optional) Basic Programming Knowledge Interactive Design Interactive Digital Narrative
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131327/

(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 completing the course students should be able to: • Analyze the structural and functional elements of a digital game • Evaluate different types of games based on style, story/narrative, mechanics, aesthetics, and technology • Understand the mechanisms by which games influence the formation of social and cultural values and behaviors (Persuasive Games) • Understand the role of digital games as tools for study, critical reflection, and showcasing the past • Design a game from α central idea conception to the development of a Game Design Document

- Utilize cultural information and reusing data from digital repositories for designing serious games
- Create brief game sessions to highlight key functional elements of their design using user-friendly, free, or open-source software such as Twine and Game Maker Studio
- Reflectively and critically analyze the steps and results of their design as an important part of their creative process

- 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

Digital games today represent a widespread social practice and an ever-growing phenomenon that deserves special attention as an object of interdisciplinary studies. Additionally, digital games are part of the growing sector of the creative and cultural industries, competing equally with established fields such as film and music. But what exactly are digital games? What is their role in today's societies and culture? What are the basic categories of games and the main differences in gameplay? What are the basic principles of game design? What are serious games? How can they be used to develop experiences within the framework of interpretation and connection with the past?

The course "Theory and Design of Digital Games" provides an introductory examination of the broader context of the theory and creation of digital games, focusing on critically analyzing and discussing the evolution of this phenomenon and its influence on societies and individuals as a cultural product.

The course aims to: (a) Approach the emerging field of Game Studies from an interdisciplinary perspective, (b) Encourage student participation based on their interests, expertise, and experience with games, (c) Study the structure, function, and impact of serious games on culture and society, with particular emphasis on the design of games with social and cultural content.

Course lectures

1 Introduction to the Concept of Play and Playing – Presentation of course objectives and module description.
2. A Socio-Historical Approach to Games
3. Basic Categories and Styles of Games
4. Basic Principles of Design I: Mechanics
5. Basic Principles of Design II: Story
6. Basic Principles of Design III: Aesthetics

7. Basic Principles of Design IV: User Experience
8.Student Project Presentations
9. Games and Art
10. Games and the Past
11. Approaches to Game Testing and Evaluation
12. Progress of Final Projects
13. Presentation of Final Projects and Feedback

Workshops
The workshops involve practice in the study, analysis, and critical review of games through specific examples. Additionally, students become familiar with game development tools and collaboratively work on developing the final project.

(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, using open-source software like Twine and Bitsy

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*2 H= 26 H
	Study of lectures	13*3 H = 39 H
	Workshops	13*2H = 26 H
	Preparation of projects	13*4 H= 52 H
	Total	143 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 is assessed in three ways with the corresponding weighting: class and workshop participation (10%), submission of the first individual assignment (20%), and the final project (70%). First Assignment (Individual): Selection, presentation, and written analysis of a game. Final Project (Group, 2-4 members): Design of a game based on a theme and materials provided by the instructor. This includes creating a Game Design Document according to a given template and developing a small-scale part of the game in a suitable digital medium taught in the workshops or chosen by the students. This project also includes a written analysis reflecting the theory, approaches, tools, and logic developed during the course. Assignments will also count towards the September exam period but cannot be completed outside the academic semester.

(5) ATTACHED BIBLIOGRAPHY

Suggested Bibliography

• Caillois, R. 2001. Τα Παιχνίδια και οι Άνθρωποι: Η Μάσκα και ο Ίλιγγος, Αθήνα: Εκδόσεις του 21ου

• Frasca, G. 2003. Simulation versus Narrative: Introduction to Ludology. In Mark J.P. Wolf and Bernard Perron (edits) The Video Game Theory Reader. New York: Routledge, 221–37.

• Huizinga, J. 1989. Ο Άνθρωπος και το Παιχνίδι: Homo Ludens, Αθήνα: ΓνώσηCiccoricco, D. Games as Stories. In Ryan, M.-L., In Emerson, L., & In Robertson, B. J. (eds) The Johns Hopkins Guide to Digital Media. Baltimore: Johns Hopkins University Press.

• Juul, J. 2014. Gameplay. In Ryan, Marie-Laure, Lori Emerson, and Ben Robertson (eds) The Johns Hopkins Guide to Digital Media. Baltimore: John Hopkins University Press.

• Λυγκιάρης, Μ και Δεληγιάννης, Γ. (2017). Ανάπτυξη παιχνιδιών - Σχεδιασμός διαδραστικής αφήγησης: Θεωρίες, τάσεις και παραδείγματα. Αθήνα: Fagotto Books.

• Lowood, H. 2014. Game History. In Ryan, Marie-Laure, Lori Emerson, and Ben Robertson (eds) The Johns Hopkins Guide to Digital Media. Baltimore: John Hopkins University Press.

• Mol, A. A. A., Ariese-Vandemeulebroucke, C. E., Boom, K. H. J., and Politopoulos, A. 2017. The interactive past: archaeology, heritage and video games. [online] Available at: http://public.eblib.com/choice/publicfullrecord.aspx?p=4862892.

• Παπαηλία, Π., Πετρίδης, Π. 2015. Διαδικτυακά παιχνίδια ρόλων. Στο Παπαηλία, Π., Πετρίδης, Π. 2015. Ψηφιακή εθνογραφία. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. κεφ 5, 2-10. Διαθέσιμο στο: http://hdl.handle.net/11419/6122

• Schell, J. 2008. The art of game design: a book of lenses. Boston: Elsevier/Morgan Kaufmann.

• Schrier, K. 2016. Knowledge Games: How Playing Games Can Solve Problems, Create Insight, and Make Change. Baltimore, MD: John Hopkins University Press.

• Winn, B.M. 2007. The Design, Play, and Experience Framework. In Handbook of Research on Effective Electronic Gaming in Education. IGI Global: Hershey, PA, USA.

*Additional Bibliography as well as screening material is available in e-class, the course syllabus and by the course leader.