

COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES		
ACADEMIC UNIT	DEPARTMENT OF CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	POL230	SEMESTER	8th
COURSE TITLE	Interactive Digital Narrative		
INDEPENDENT TEACHING ACTIVITIES <i>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</i>		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 <i>general background, special background, specialised general knowledge, skills development</i>	Core Course/Specialised General Knowledge/Skills Development		
PREREQUISITE COURSES:	(Optional) Basic Programming Knowledge Narration: Theory and Practice Interactive Design		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes <i>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.</i> <i>Consult Appendix A</i> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Understand and define the concept of interactive digital narrative and its application fields in contemporary culture • Understand the basic forms and structures of interactive digital narratives • Analyze examples from the field and discuss them critically, recognizing best practices. • Demonstrate creativity in combining archival and new materials to convey cultural narratives • Utilize methodological approaches for designing non-fictional scenarios for various types of interactive storytelling such as interactive documentaries, interactive applications, and digital games • Demonstrate skills in designing and creating interactive scenarios

<ul style="list-style-type: none"> • Use digital tools for the development of interactive digital narratives, understanding their requirements and limitations as tools for communication and expression • Understand the requirements at all stages leading to the selection, analysis, processing, design, and presentation of cultural content in the form of storytelling 	
General Competences <i>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?</i>	
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Project planning and management</i> <i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>.....</i> <i>Others...</i> <i>.....</i>
<ul style="list-style-type: none"> • 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

<p>The memorable experiences we gain from contemporary interactive media, such as mobile applications and extended reality, as well as digital games, share a common characteristic: a captivating story or an engaging central message that is thought-provoking and sometimes calls for action. The interdisciplinary field that systematically deals with the creation of digital narratives, a process which the user as a participant can (co-)shape, is called Interactive Digital Narrative (IDN). The history of IDN begins with the first attempts at interactive cinema and the early "text adventures" and culminates in contemporary experimental forms of participatory storytelling and narrative games. The aim of this course is to introduce the broader framework of IDN and critically discuss the current and interdisciplinary issues that concern creators and researchers in this field, such as complexity, participation, creative ownership, flow, identification, and more. It will then focus on the practical aspects of the field through the study and discussion of contemporary examples from the broader area of the Creative and Cultural Industries. Alongside the lectures, students will have the opportunity to create their own interactive stories and/or narrative games using open-source tools such as Twine and Bitsy.</p>	
Course Structure	
Lectures	Workshops
1. Introduction to Interactive Digital Narrative. Presentation of course objectives and description	Introduction to the software that will be used in the workshops for project completion
2. A historical background of the field	Screening and analysis of early examples
3. Theory and topical issues of the field. The concept of complexity in the development of interactive narratives	From script idea to content research – Familiarization with digital content repositories
4. Structures of Interactive Narrative	Collaborative analysis of narrative structures – Presentations and discussion

5. Participatory Storytelling: Interactive Cinema and Documentary	Screening and analysis of interactive documentaries
6. Interactive Cultural Narrative I: Best practice examples	Screening and analysis of interactive narratives from the cultural heritage and museum collections sector
7. Interactive Cultural Narrative II: Content development	Introduction to Twine
8. Playful Narration, Narrative Games, and Emergent Narration.	Twine Workshop – Creation of a short interactive script
9. Virtual Worlds and Spatial Narration	Introduction to Bitsy
10. Character Development and Dialogue – The Role of Artificial Intelligence	Bitsy Workshop – Creation of a short spatial narrative script
11. Location-Based Storytelling in Extended Reality Environments	In situ experiential location-based storytelling and analysis
12. Narration and Social Interaction	Progress of final projects
13. Presentation of Final Projects	Peer evaluation and feedback

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students, using open-source software like Twine and Bitsy	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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.</i> <i>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</i>	Activity	Semester workload
	Lectures	13*2 H= 26 H
	Study of lectures	13*3 H = 39 H
	Workshops	13*2H = 26 H
	Preparation projects	13*4 H= 52 H
	Total	143 H
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	The course is assessed in three ways with the following weighting: Class Participation (10%): Active engagement and contribution during lectures and workshops. Group/Individual Assignments (30%): First Assignment (Group): Selection, presentation, and written analysis of the structure of an interactive narrative. Second and Third Assignments (Group): Short projects involving the design and creation of an interactive story and a spatial narrative game, respectively. Final Individual Project (60%): Final Project: Involves the design and development of an interactive narrative using software of the student's choice, accompanied by a written analysis. Assignments will also count towards September exam period but cannot be completed outside the academic semester. 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

- Barbara, J. and Haahr, M. (2021). Virtual Reality Interactive Narratives in Transmedia Cultural Heritage Experiences. In International Conference of Terra Mosana: Sustainable Digital Heritage. Maastricht, Netherlands.
- Bellini, M. (2022). Interactive Digital Narratives as Complex Expressive Means. *Front. Virtual Reality*, 3.
- Bernstein, M. (2009). On hypertext narrative. In Proceedings of the 20th ACM conference on Hypertext and hypermedia (HT '09). New York, NY, USA: Association for Computing Machinery, pp. 5–14.
- Chrysanthi, A., Katifori, A., Vayanou, M., and Antoniou, A. (2021). Place-Based Digital Storytelling. The Interplay Between Narrative Forms and the Cultural Heritage Space. In Shehade M., Stylianos-Lambert T. (eds) (2021). *Emerging Technologies and the Digital Transformation of Museums and Heritage Sites*. RISE IMET 2021. Communications in Computer and Information Science, vol 1432. Springer, Cham.
- Λυγκιάρης, Μ και Δεληγιάννης, Γ. (2017). *Ανάπτυξη παιχνιδιών - Σχεδιασμός διαδραστικής αφήγησης: Θεωρίες, τάσεις και παραδείγματα*. Αθήνα: Fagotto Books.
- Mateas, M., & Stern, A. (2007). *Interaction and Narrative -- Mateas and Stern*.
- Murray, J. H. (1998). *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. Cambridge MA: The MIT Press.
- Koenitz, H. (2015). Towards a specific theory of interactive digital narrative. In *Interactive Digital Narrative*, 91–105.
- 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.
- Ryan, M-L. (2009). From Narrative Games to Playable Stories: Toward a Poetics of Interactive Narrative. *Storyworlds: A Journal of Narrative Studies*, Vol. 1, pp. 43-59.
- Smed, J., Suovuo, T., Skult, N. and Skult, P. (2021). *Handbook on Interactive Storytelling*. John Wiley & Sons Ltd.

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