

COURSE CONTENT

Course Code	DM2006
Course Title	Narratives for Interaction
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

Narratives for Interaction introduces you to the core concepts of narrativity and interaction in new media, including digital and analogue games, interactive stories, database narratives and interactive installations. Different modes of interactivity will be studied, with examples and discussion of theories of interaction. You will embark on a practical project in order to apply ideas and techniques of interactivity in relation to narrative content. This course exposes you to the foundation of working specifically with interactive narratives which can be used in more advanced interactive projects such as Final Year Projects.

Intended Learning Outcomes (ILO)

By the end of the course, students should be able to:

1. Present core conceptual strategies for the development of interactive narrative.
2. Demonstrate basic practical techniques to develop interactive narratives.
3. Apply knowledge of developing a project which enables both narrative and interactive aspects to co-exist and support each other.
4. Analyze and discuss specific methods used to integrate interactivity and narrativity in a project.
5. Critique concepts and techniques used by peers in the making of an interactive narrative.

Course Content

Narrativity and Interaction

Introduction to the different modes of narrativity and interaction. Overview of the types of interactive narratives including: linear, parallel, multithreaded, branched, and non-linear. Identifying implicit and explicit interactive narratives. Balancing interactivity and narration in a project.

Nonlinear vs Linear Narrative Structures

Historical overview of nonlinear narrative structures in traditional media. Analysis of the differences between linear and nonlinear forms. Analysis of nonlinear digital storytelling strategies.

Database Narratives

Identifying and analyzing database narrative forms. Comparing database logic with conventional storytelling. Identifying possible strategies for conceptualization of a database driven narrative.

Generative Narratives

Analysis and discussion on procedurally generated narratives. Historical overview of generative

art.

Designing Narrative Architectures

Identifying and developing conceptual frameworks for an interactive narrative project. The importance of the development and design of a project prototype. You will prototype your ideas in order to experience narrative interactions before you step into production.

Authoring Interactive Narrative

Project development through the following phases: (in chronological order): conceptualizing, development of a project demo, adjustment of the project goals and outcomes, production, postproduction.

Class assignments

One core interactive narrative project that enables students to analyze database narratives, generative narratives, linear vs nonlinear narratives. The medium of project can be, but it is not limited to: interactive website, game, projection, performance, soundscape, etc. Developed through self-directed learning with guidance, assisted with lectures, tutorials, class exercises, and peer/instructor feedback sessions.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Ideation and concept development Project Demo	1, 2, 3	--	30	Individual
Final Project: Interactive narrative project	1,2,3,4	--	50	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Reading and References

1. Aarseth, Espen. "Introduction: Ergodic Literature." *Cybertext. Perspectives on Ergodic* (2006).
2. Manovich, Lev. "New media from Borges to HTML." *The new media reader 1* (2003): 13-25.
3. Manovich, Lev. "Database as a genre of new media." *AI & society* 14.2 (2000): 176-183.
4. Wardrip-Fruin, Noah, and Nick Montfort, eds. *The NewMediaReader*. Vol. 1. MIT press, 2003.
5. Jenkins, Henry. "Eight Traits of the New Media Landscape." *Confessions of an Aca-Fan 6*

(2006).

6. Henry, Jenkins. "Game Design as Narrative Architecture Henry Jenkins." www.anabiosispress.org (2004).
7. Youngblood, Gene, and Richard Buckminster Fuller. *Expanded cinema*. New York: Dutton, 1970.
8. Murray, Janet Horowitz, and Janet H. Murray. *Hamlet on the holodeck: The future of narrative in cyberspace*. MIT press, 2017.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress,

public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p>Narrativity and Interaction Introduction to the different modes of narrativity and interaction. Overview of the types of interactive narratives including: linear, parallel, multithreaded, branched, and non-linear. Identifying implicit and explicit interactive narratives. Balancing interactivity and narration in a project.</p>	1,2, 3, 5	<p>Introductory Lecture In-class discussion on personal favourites in interactive narratives Assigned Project 1: Develop a concept for an interactive narrative (Interactive web, interactive cinema, game, etc.)</p>
2-3	<p>Nonlinear vs Linear Narrative Structures Historical overview of nonlinear narrative structures in traditional media. Analysis of the differences between linear and nonlinear forms. Analysis of nonlinear digital storytelling strategies.</p>	1,2, 3, 5	<p>Lectures on Nonlinear Digital Narratives. Presentation of the first project. Critique and feedback. Discussion on Narrativity and interaction. Identifying feasibility of the project and potential to be developed during one semester. Visualizing the concept and understanding the importance of prototyping. Assigned Project 2: Develop a prototype for the selected interactive media project idea Presentation of the prototype Critique and feedback. Discussion on possibilities of making this into a real project.</p>
4-8	<p>Database Narratives Identifying and analyzing database narrative forms. Comparing database logic with conventional storytelling. Identifying possible strategies for conceptualization of a database driven narrative.</p> <p>Generative Narratives Analysis and discussion on procedurally generated narratives. Historical overview of generative art.</p>	1, 2, 3, 5	<p>Lectures on: - Database Narratives - Dadaist poetry, exquisite corpse games, automatic writing, cut-up technique, oulipo doctrine, and use of rules and systems in art. - Generative art</p> <p>In-class exercise Concept development in a team. Swap your project ideas and modifying them based on your personal interest Assigned Project: Project 2: Project Prototype based on</p>

			<p>your concept, create a project prototype which will visualize your idea.</p> <p>This project can be executed with the use of any analog as well as digital media/tools.</p> <p>Project consultation Concept development</p> <p>Project Critique Project demo</p> <p>Student Presentations on assigned projects.</p>
9-13	<p>Authoring Interactive Narrative Project development through the following phases: (in chronological order): conceptualizing, development of a project demo, adjustment of the project goals and outcomes, production, postproduction. Reflecting on the importance of self-directed approach.</p> <p>Continuous review of final assignment through various stages of completion</p> <p>Throughout the last 5 weeks of the semester the final assignment will be subject to review through its various stages of completion. This will be carried out in class presentations by students and will allow for a peer-review-based examination of the works in progress. In this highly interactive process you will learn through and from the work of your peers and the advice offered by the lecturer. These reviews will take all previously learned concepts into account and test the students in terms of their understanding of applying these to practice.</p>	1, 2, 3, 4, 5	<p>Lectures on:</p> <ul style="list-style-type: none"> - Variability, transcoding, automatization - Computational Aesthetics <p>Continuous review Final assignment</p> <p>Assigned Projects</p> <p>Project 3 Final assignment: Complete interactive narrative project</p> <p>Continuous assessment and feedback throughout production.</p> <p>This project can be executed with the use of any analog as well as digital media/tools.</p> <p>Student Presentations on final assignment with critique and feedback</p>