

Teaching guide

IDENTIFICATION DETAILS

Degree:	Degree in Video Game Design		
Field of Knowledge:	Social and Legal Sciences		
Faculty/School:	Communication Sciences		
Course:	NARRATION IN VIDEOGAMES II		
Type:	Compulsory	ECTS credits:	6
Year:	3	Code:	4671
Teaching period:	Fifth semester		
Subject:	Communication		
Module:	Foundations for a Video Game Theory		
Teaching type:	Classroom-based		
Language:	Spanish		
Total number of student study hours:	150		

SUBJECT DESCRIPTION

'Video Game Storytelling II' addresses the study of video game narrative, first of all, consolidating the concepts studied in 'Video Game Storytelling I' to, on a second level, overcome the analysis of traditional narrative and delve into the study of the complex kaleidoscopic structures that the video game is capable of developing based on a narrative that reformulates traditional narration and that, as a new discursive practice, requires new rhetoric

to take into account their differentiating element: the player.

The subject of Communication integrates the necessary training to know, understand, analyze and synthesize the concept of the video game as a new form of social interaction and popular participation. Thus, students will receive training in video game theory, the main drivers of the environment and the specific currents of the object of study. In addition, they will analyze and obtain a global vision of the communication media established for users and the

connection and collaboration networks generated by the player communities themselves, where they will analyze how users behave, how they interact and how the information of these groups is distributed.

This subject necessarily includes training in storytelling for video games as a fundamental part of the concept, in terms of the narrative construction of the object of study and in terms of the use and interactions that society makes of the stories that are generated, for which the influences established with other disciplines such as literature and cinema will also be studied. The subject also incorporates training in composition and structure techniques through non-interactive cinematic sequences for video games aimed at providing information related to the game system and the story. To motivate students' creative capacity, the subject includes subjects on creative thinking techniques.

GOAL

The final objective of the course includes three aspects:

- Analyze the narrative boundaries of the common space that the video game shares with other expressive and artistic media.
- Conceive the video game as a tool for exploring and expanding the limits of narrative.
- Analyze, develop and apply rules focused on the creation of video games to tell stories.

The specific aims of the subject are:

Understand the narrative of video games as part of a more complex cultural, artistic and social ecosystem.

Study the video game phenomenon as a tool for narrative innovation.

Explore relevant fields of experimentation when it comes to transmitting stories, emotions and concepts through video games.

Develop a critical sense with respect to the video game narrative, beyond economic and industrial criteria. In this case, from perspectives related to the artistic, cultural and social aspects.

Learn about programs used in the design and development of interactive narratives.

PRIOR KNOWLEDGE

It is recommended that the student has assimilated the contents of the following subjects: 'Narrative in video games I', 'Literary and Audiovisual Sources in Video Games', 'Philosophical Bases of Fantasy and Science Fiction' and 'Creative Thinking Techniques I and II'.

On the other hand, the student must know the video games indicated in the gaming section of this teaching guide.

COURSE SYLLABUS

0. Prologue

1. Articulation of space-time 1.1 The creation of spaces 1.1.1 Narrative worlds as possible worlds 1.1.2 Video game spaces as places for interaction 1.2 Temporal construction 1.2.1 The video game as a story 1.2.2 The role of cinematics in the interpretation of the story
2. Narrative construction 2.1 Creation of characters 2.1.1 Stereotypes 2.1.2 Attributes and intentions 2.2 Creation of arguments 2.2.1 Amount of information 2.2.2 Composition of information 2.3 Actions 2.3.1 The action and the character 2.3.2 Actions that tell stories
3. The video game narrative: narrative modes 3.1 Linear and non-linear narratives: from cinema to video game 3.2 Embedded narrative 3.3 Emerging narrative
4. The video game player 4.1 The narrator is the player 4.1.1 Narrators, players, characters 4.1.2 Empathy processes 4.1.3 Narrative intention and point of view

EDUCATION ACTIVITIES

PARTICIPATORY MASTER LESSON: Unlike the classic master lesson, in which the burden of teaching falls on the teacher, in the participatory master class we seek to move the student from a passive attitude to an active one, encouraging their participation. For this reason, it is necessary for the teacher to structure the content well, to have clarity of presentation and to be able to maintain the student's attention and interest.

AUTONOMOUS WORK. In this methodology, the student takes the initiative with or without the help of others (teachers, classmates, tutors, mentors). It is the student who diagnoses their learning needs, formulates their learning goals, identifies the resources they need to learn, chooses and implements appropriate learning strategies and evaluates their learning outcomes. The teacher thus becomes the guide, the facilitator and a source of information that collaborates in this autonomous work. This methodology will be of special interest for the development of research-related competencies.

COOPERATIVE WORK IN SMALL GROUPS: The number of students scheduled at our University allows us to work in small groups as a group. Slavin defines cooperative work as 'instructional strategies in which students are divided into small groups and are evaluated according to group productivity', which brings into play both individual responsibility and positive interdependence, the basis of professional teamwork.

CASE METHOD: Acquisition of learning through the analysis of cases or real management situations. This active learning technique, focused on the student's research on a real and specific problem, helps the student to acquire the basis for inductive study.

TUTORIAL ACTION SYSTEM: which includes interviews, discussion groups, self-reports and tutorial follow-up reports.

RESEARCH: Search for information from various sources and documents, analysis and synthesis of data and development of conclusions

DISTRIBUTION OF WORK TIME

TEACHER-LED TRAINING ACTIVITIES	INDIVIDUAL WORK
60 Horas	90 Horas

SKILLS

Basic Skills

Students must have demonstrated knowledge and understanding in an area of study that is founded on general secondary education. Moreover, the area of study is typically at a level that includes certain aspects implying knowledge at the forefront of its field of study, albeit supported by advanced textbooks

Students must be able to apply their knowledge to their work or vocation in a professional manner and possess skills that can typically be demonstrated by coming up with and sustaining arguments and solving problems within their field of study.

Students must have the ability to gather and interpret relevant data (usually within their field of study) in order to make judgments that include reflections on pertinent social, scientific or ethical issues

Students must be able to convey information, ideas, problems and solutions to both an expert and non-expert audience

Students must have developed the learning skills needed to undertake further study with a high degree of independence

Capacity to acquire critical, analytical, synthetic, reflective, theoretical and practical thought with a view to understanding, analysing, interpreting and rigorously and independently summing up the sphere of videogames from a multidisciplinary standpoint.

Capacity to form part of a multidisciplinary group with common objectives while fostering analysis and pooling different approaches.

General Skills

Capacity to acquire critical, analytical, synthetic, reflective, theoretical and practical thought with a view to understanding, analysing, interpreting and rigorously and independently summing up the sphere of videogames from a multidisciplinary standpoint.

Capacity to form part of a multidisciplinary group with common objectives while fostering analysis and pooling different approaches.

Specific skills

Ability to understand the bases of the specific narrative of the video game and its expression in the digital medium.

Ability to identify the main trends and creations of literature and cinema as manifestations of Western culture and its influence on video games.

Ability to develop and exercise techniques that promote creativity and the development of new ideas and concepts.

Ability to develop the perseverance necessary to solve the difficulties inherent in the production of a video game.

LEARNING RESULTS

It identifies the narrative language of the video game as inheriting, continuing and disrupting an artistic and cultural tradition that precedes it.

Recognizes the video game as a tool to expand current expressive and narrative boundaries.

Understands the need to advance the narrative language of the video game.

He is able to recognize, systematize and apply existing narrative strategies to his own projects.

He is able to devise and apply new narrative strategies.

It develops a critical sense based on narrative, expressive and artistic aspects; beyond economic or market issues.

Learn about computer tools for the design and development of interactive narratives.

He understands the iterative nature of narrative video game design, and is able to learn from successes and mistakes, whether they are his own or someone else's.

LEARNING APPRAISAL SYSTEM

. Written or oral, developmental, short answer or test-type tests: 50%

. Individual and group work and exercises: 40%

. Attendance and participation in face-to-face activities in the classroom and/or laboratory: 10%

The exams will be carried out in person.

Plagiarism, as well as the use of illegitimate means in evaluation tests, will be sanctioned in accordance with those established in the Evaluation Regulations and the University's Coexistence Regulations.

ETHICAL AND RESPONSIBLE USE OF ARTIFICIAL INTELLIGENCE

1.- The use of any Artificial Intelligence (AI) system or service shall be determined by the lecturer, and may only be used in the manner and under the conditions indicated by them. In all cases, its use must comply with the following principles:

a) The use of AI systems or services must be accompanied by critical reflection on the part of the student regarding their impact and/or limitations in the development of the assigned task or project.

b) The selection of AI systems or services must be justified, explaining their advantages over other tools or methods of obtaining information. The chosen model and the version of AI used must be described in as much detail as possible.

c) The student must appropriately cite the use of AI systems or services, specifying the parts of the work where they were used and describing the creative process followed. The use of citation formats and usage examples may be consulted on the Library website(https://www.ufv.es/gestion-de-la-informacion_biblioteca/).

d) The results obtained through AI systems or services must always be verified. As the author, the student is responsible for their work and for the legitimacy of the sources used.

2.- In all cases, the use of AI systems or services must always respect the principles of responsible and ethical use upheld by the university, as outlined in the [Guide for the Responsible Use of Artificial Intelligence in Studies at UFV](#).

Additionally, the lecturer may request other types of individual commitments from the student when deemed necessary.

3.- Without prejudice to the above, in cases of doubt regarding the ethical and responsible use of any AI system or service, the lecturer may require an oral presentation of any assignment or partial submission. This oral evaluation shall take precedence over any other form of assessment outlined in the Teaching Guide. In this oral defense, the student must demonstrate knowledge of the subject, justify their decisions, and explain the development of their work.

BIBLIOGRAPHY AND OTHER RESOURCES

Basic

Alfonso Cuadrado Alvarado, Antonio José Planells de la Maza. Fiction and video games: theory and practice of ludonarration/Barcelona:UOC, 2020.

Tobias Heussner... [et al.]. The Game Narrative Toolbox/New York: Focal Press, 2015.

(Tobias Heussner... [et al.]. The Game Narrative Toolbox/New York: Focal Press, 2015. , ||Brian Schrank; foreword by Jay David Bolter. Avant-garde Videogames: Playing with Technoculture/Cambridge: The MIT Press, 2014.)

Anna Anthropy. Rise of the videogame zinesters: how freaks, normals, amateurs, artists, dreamers, dropouts, queers, housewives and people like you are taking back an art form/New York: Seven Stories Press, 2012.

Additional

Raph Koster A Theory of Fun for Game Design, 2013

(Raph Koster A Theory of Fun for Game Design, 2013 , O'Reilly Media, Inc)

Marie-Laure Ryan Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media 2015

(Marie-Laure Ryan Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media 2015 , Johns Hopkins University Press)