A. **TITLE**: Narrative Form in Video Games

B. **COURSE NUMBER**: ENGL/TCOM 200

C. **CREDIT HOURS**:  
3 Credit Hours  
3 Lecture Hours: 3 per week  
Course Length: 15 weeks

D. **WRITING INTENSIVE COURSE**: Yes

E. **GER CATEGORY**: None

F. **SEMESTER(S) OFFERED**: Spring

G. **COURSE DESCRIPTION**:  
Students explore the evolution of narrative, from basic concepts to interactive fiction and interactive storytelling to early text-based adventures and recent open-world storytelling. Students review several philosophies on interactive narrative. Students also experience and discuss interactive fiction and storytelling through game case studies, including required playthroughs and subsequent discussion. As a course capstone, students will develop interactive fiction or storytelling through ADRIFT or other available programs. Three hours of lecture per week.

H. **PRE-REQUISITES/CO-REQUISITES**:  
a. Co-requisite(s): ENGL 101 or ENGL 102

I. **STUDENT LEARNING OUTCOMES**: By the end of this course, the student will:

<table>
<thead>
<tr>
<th>Course Student Learning Outcome [SLO]</th>
<th>PSLO</th>
<th>GER</th>
<th>ISLO</th>
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<tbody>
<tr>
<td>a. <em>Explain</em> the history and development of interactive narrative forms.</td>
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<td>b. <em>Analyze</em> narrative successes and failures in video games through case studies.</td>
<td>2. Critical Thinking Skills</td>
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<td>2[CA]</td>
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</table>
c. Explore and evaluate philosophies on interactive narrative development.

d. Apply various storytelling techniques through creation of interactive fiction and storytelling.

e. Compare narrative techniques in gaming.

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<thead>
<tr>
<th>KEY</th>
<th>Institutional Student Learning Outcomes [ISLO 1–5]</th>
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<tbody>
<tr>
<td>ISLO #</td>
<td>ISLO &amp; Subsets</td>
</tr>
<tr>
<td>1</td>
<td>Communication Skills</td>
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<tr>
<td>2</td>
<td>Critical Thinking</td>
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<td>3</td>
<td>Foundational Skills</td>
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<td>4</td>
<td>Social Responsibility</td>
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<tr>
<td>5</td>
<td>Industry, Professional, Discipline Specific Knowledge and Skills</td>
</tr>
</tbody>
</table>

J. **APPLIED LEARNING COMPONENT:** Yes: X No: __________

- Creative Works/Senior Project

K. **TEXTS:**


L. **REFERENCES:** None.

M. **EQUIPMENT:** Technology-enhanced classroom.

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS:**
   - Exams
   - Quizzes
   - Papers
   - Participation

P. **DETAILED COURSE OUTLINE:**

I. Narrative: An Introduction
   A. Defining Narrative
      i. Genre
      ii. Character
      iii. Form
      iv. Time
   B. Basic Terminology
   C. Interpreting Narrative

II. Narrative Form in Fiction & Film
   A. Narrative Techniques in Fiction
      i. Theory in Fiction Narrative – Vladimir Propp: Motifs in Storytelling
      ii. Theory in Fiction Narrative – Dorrit Cohn: Representing Thought in Fiction
      iii. Theory in Fiction Narrative – Roland Barthes: Author-Audience Interaction (All Narrative is “Interactive”)
      iv. Case Study #1: Fight Club (Novel)
   B. Narrative Techniques in Film
      i. Theory in Film Narrative – Syd Field: Three-Act Structure
      ii. Theory in Film Narrative – Levi Strauss (binaries)
      iii. Case Study #2: Fight Club (Film)

III. Narrative Form in Video Games
   A. Interactive Fiction
      i. History of Text-Based Adventure
      ii. Variations in Narrative Form
      iii. Theory in Interactive Fiction – Nick Monfort
      iv. Theory in Interactive Fiction – Jimmy Maher
      v. Case Study #3: Zork
      vi. Interactive Fiction Design – ADRIFT
      vii. Presentations – Game Process and Product
   B. Narrative & Platform Gaming
i. Narrative Function in Super Mario Bros.
C. Point and Click Adventures
   i. Narrative Function in Sam & Max
D. Interactive Storytelling
   i. History of Interactive Storytelling
   ii. Variations in Narrative Form
   iii. Theory in Interactive Storytelling – Chris Crawford
   iv. Theory in Interactive Storytelling – Lebowitz & Klug
   v. Case Study #4: Bioshock

E. The Future of Narrative in Gaming
   i. Virtual Reality

Q. LABORATORY OUTLINE: None