***Syllabus***

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| **Department** | **Department of English Studies** | | | | | | | | | | | | | | | **Year** | | | | | | | 2023./2024. |
| **Course** | Digital Literature and Video Games | | | | | | | | | | | | | | | **ECTS** | | | | | | | **3** |
| **Study programme** | English Studies | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | | Graduate | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | | University | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | | 2 | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | | I | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | | Elective | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** | **30** | **L** | **15** | | **S** |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | **Wednesdays 10-1;** | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | English | | | | | |
| **Course start date** | **17.2.2025.** | | | | | | | | | **Course end date** | | | | | | | | 29.5. 2025. | | | | | |
| **Enrolment requirements** | Students should be enrolled in 4th or 6th semester | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Zlatko Bukač, PhD, Assistant Professor | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | zbukac@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | Fridays 11-12 | | | |
| **Course instructor** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
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| **Mode of teaching** | Lectures | | | Seminars and workshops | | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | Multimedia and network | | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | After completing and passing the course, students will be able to:   * Differentiate and compare periods of digital literature and video games and critically evaluate digital texts related to these areas in relation to the social, political, and cultural contexts in which they originated. * Understand basic and advanced concepts related to digital culture and video game culture. * Analyze fundamental approaches and concepts in video game studies. * Analyze new narrative patterns using contemporary theoretical and methodological methods related to game studies and digital culture. * Apply fundamental knowledge in the field of video game studies and digital culture. | | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | * Recognize and describe relevant concepts and ideas * Connect different approaches, perceptions, and knowledge through an interdisciplinary approach * Apply critical and self-critical approach to presenting arguments * Apply and work within ethical principles in individual and group research * Carry out scientific research investigations | | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | Preparation for class | | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | Experimental work | | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | Written exam | | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | Class attendance (up to 3 absences from lectures and seminars are allowed) and seminar presentation. | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | |
| **Course description** | The diversity of media and the advancement of technology, which have enabled new spaces for expression, have led to the production of new forms of texts that are receiving increasing attention in academic communities. New forms of media (virtual reality, HTML, video games, mobile applications) produce new types of texts, opening up space for new narrative modes within the field that Grant Bollmer refers to as "digital cultures" (26). These texts, which are the main focus of this course, fall under digital literature, as well as video games. Although there are various names for products that indirectly arise from the influence and development of technology, whether we call them (computer) video games, electronic literature, digital literature, or, for example, interactive fiction, they all imply an entry into the sphere of reflecting on the roles of stories. Video games today, more than ever before, bring a combination of textual, visual, and auditory storytelling that affects the overall gaming experience, which is no longer seen merely as entertainment and pastime. Story is now considered an element by which the overall quality of the game is evaluated. On the other hand, the role of the humanities, including literature, in technologically determined forms of consuming cultural artifacts necessarily becomes one of the focuses of philology and cultural studies worldwide.  For example, digital literature (also known as electronic literature) emerged as a term used to denote various literary aspects that require digital, computerized methods for production and consumption. If we accept such a term, we can say that digital literature has been present for over fifty years, and today it exists in various forms of experimental installations, performances, hypertext, and even video games. John Wills positions video games as "part of a broader process of literature, film, and performance" (16), which is why in various studies, playing video games, as well as the video game itself, are also referred to as "interactive storytelling" (Cavazza and Young 379), "ambient action game" (Huberts and Zimmermann 31), or "interactive drama" (Dow et al. 1475).  However, video games still require participation in storytelling because the narrative coexists with the player, their actions, and often their decisions (Thabet 4). Amy M. Green refers to this form as "digital storytelling" (18), asserting that video games demand specific ways of engagement and time investment from players for the story to even take shape and make sense (17). The course will thoroughly examine and present such ideas, encouraging further reflection within the context of knowledge acquired in other undergraduate English studies (and related fields).  The course provides an overview of introductory theoretical frameworks and analytical tools related to digital literature and video games, focusing on the growing scientific field of game studies. Through learning basic concepts related to game studies, students will become familiar with contemporary theories related to stories, narratives, and storytelling that undoubtedly reshape literary forms. Students will acquaint themselves with the phenomenon of video games, genre determinants, and aspects of game development, understanding the potential and cultural implications that today's forms of video games bring and have brought throughout history, as well as the development, potential, and current forms of digital literature.  The course consists of lectures and seminars. Within the seminars, students will, in the first part of the course, read and discuss professional, scientific, and theoretical texts related to digital literature and video games. As part of the analysis of assigned texts, they will write reviews focusing on new, independently raised questions and topics related to specific issues that will be further elaborated during seminar discussions. In the second part of the course, students will engage in playing and interpreting selected titles from the field of digital literature and video games, putting theoretical aspects into practice. Finally, they will write an essay containing their personal experiences of "interpreting" such texts and an independent analysis of selected themes. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | Lectures:   1. Introductory Lecture 2. Literature, Digital Literature, and Ergodic Literature 3. Reading and Analyzing Digital Narratives 4. History and Basic Characteristics of Video Games 5. Genres, Fundamentals of Narrative Design, Ludology, and Narratology 6. Digital Cultures and Ambient Literature 7. Final Fantasy VII and Fan Folklore 8. Gamification of Life and Gamification of Horror 9. Gender, Race, and Video Games 10. Postmodernism in Hideo Kojima's Works 11. Ruinization and Urbanity in Digital Literature and Video Games 12. Nostalgia in Video Games 13. Narrative Design 14. Video Game Research 15. Course Recapitulation   Seminars:   1. Introductory Lecture 2. Reading and Analyzing Digital Narratives 3. Discussion on Scott Rettberg's text - "Genres of Electronic Literature" 4. Kinmoku: One Night Stand Kate Pullinger: Breathe – Post-Reading Discussion 5. Kate Pullinger: Breathe – discussion 6. Discussion on Grant Bollmer's text - "What Are Digital Cultures?" 7. Playing Ifigenia 8. Discussion on Bukač, Zlatko; Katić, Mario's Text - *"A Legend From Before You Were Born": Final Fantasy VII, Folklore, and Popular Culture* 9. Feminist Frequency Viewing 10. Discussion on Grant Bollmer's Text - "Culture and Technique" 11. Playing *Dear Esther* 12. Playing *The Braid* 13. Narrative design 14. Research Preparation 15. Course Recapitulation | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | - Aarseth, Espen. 1997. Cybertext: Perspectives on Ergodic Literature. Johns Hopkins University Press.  - Scott Rettberg (2019) – Electronic Literature  - Green, Amy M. 2018. Storytelling in Video games: The Art of the Digital Narrative. McFarland.  - Grant Bollmer (2018) Theorizing Digital Cultures. SAGE.  - N. Katherine Hayles - Electronic Literature: What is it? (https://eliterature.org/pad/elp.html )  - Kate Pullinger: Breathe  - Dear Esther, 2012, The Chinese Room, Curve Digital  - The Braid  - Ifigenija (<http://ifigenija.nmz.hr/>) | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | - - Apperley, Thomas. 2010. Gaming Rhythms: Play and Counterplay from the Situated to the Global. Institute of Network Cultures.  - Bosman, Frank G. i Van Wieringen, Archibald L.H.M. 2022. Video Games as Art: A Communication-Oriented Perspective on the Relationship between Gaming and the Art. ‎ De Gruyter Oldenbourg.  - Hoedt, Madelon. 2019. Narrative Design and Authorship in Bloodborne: An Analysis of the Horror Videogame. McFarland.  - Lebowitz, Josiah i Klug, Chris. 2011. Interactive Storytelling for Video Games. A Player-Centered Approach to Creating Memorable Characters and Stories. Focal Press.  - Murray, Janet A. 1997. Hamlet on the Holodeck: The Future of Narrative in Cyberspace. MIT Press.  - Murray, Janet A. 2011. Inventing the Medium: Principles of Interaction Design as a Cultural Practice. MIT press.  - Salen, Katie i Zimmerman, Eric. 2004. Rules of Play. Game Design Fundamentals. The MIT Press, London.  - Wills, John. 2019. Gamer Nation. Video Games & American Culture. John Hopkins University Press.  - Wolf, Mark i Perron, Bernard ur. 2016. The Routledge Companion to Video Game Studies. Routledge.  - The Last of Us, 2013, Naughty Dog, Sony Interactive Entertainment.  - The Last of Us Part II, 2020, Naughty Dog, Sony Interactive Entertainment.  - Death Stranding, 2019, Kojima Productions, Sony Interactive Entertainment.  - Metal Gear Solid, 1998, Konami.  - Metal Gear Solid 2: Sons of Liberty,2001, Konami.  - Everybody’s Gone to the Rapture, 2015, The Chinese Room, Sony Interactive Entertainment.  - Dear Esther, 2012, The Chinese Room, Curve Digital.  - Final Fantasy VII, 1997, Square, Square Enix.  - Final Fantasy VII Remake, 2020, Square Enix, Square Enix.  - Resident Evil 7: Biohazard, 2017, Capcom, Capcom.  - Quiroga, Stefan Aguirre. 2022. White Mythic Space: Racism, the First World War, and ›Battlefield 1‹. De Gruyter Oldenbourg.  - Juul, Jasper. 2013. The Art of Failure: An Essay on the Pain of Playing Video Games. MIT Press.  - McDivitt, Anne Ladyem. 2022. Hot Tubs and Pac-Man: Gender and the Early Video Game Industry in the United States (1950s–1980s). De Gruyter Oldenbourg.  - Abba, Tom, Dovey, Jonathan i Kate Pullinger. 2021. Ambient Literature Towards a New Poetics of Situated Writing and Reading Practices. Palgrave MacMillan.  - Jayemanne, Darshana. 2017. Performativity in Art, Literature, and Videogames. Springer International Publishing. | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | https://www.goodgame.hr/,  Ambient literature project - https://research.ambientlit.com/,  <https://www.youtube.com/@feministfrequency> ;  <http://ifigenija.nmz.hr/>  Walkthroughs:  <https://www.youtube.com/watch?v=B9h4yYnstkA>  <https://www.youtube.com/watch?v=2_p9wLMNOeM>  <https://www.youtube.com/watch?v=hlGdbziSwEY>  <https://www.youtube.com/watch?v=yuG87lRK1uo> | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | Test/homework and final exam | | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | Seminar presentation: 20%  Seminar paper: 30%  Final oral exam: 50% | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | >60 | | | % Failure (1) | | | | | | | | | | | | | | | | | | | |
| 60-70 | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | | |
| 70-80 | | | % Good (3) | | | | | | | | | | | | | | | | | | | |
| 80-90 | | | % Very good (4) | | | | | | | | | | | | | | | | | | | |
| 90-100 | | | % Excellent (5) | | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. /*delete if necessary*/ | | | | | | | | | | | | | | | | | | | | | | |