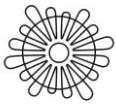
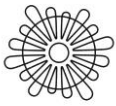


Syllabus

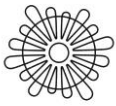
Department	Department of English Studies						Year	2023./2024.				
Course	Digital Literature and Video Games						ECTS	3				
Study programme	Undergraduate programme											
Level of study programme	<input checked="" type="checkbox"/> Undergraduate		<input type="checkbox"/> Graduate		<input type="checkbox"/> Integrated		<input type="checkbox"/> Postgraduate					
Type of study programme	<input type="checkbox"/> Single major <input checked="" type="checkbox"/> Double major		<input checked="" type="checkbox"/> University		<input type="checkbox"/> Professional		<input type="checkbox"/> Specialized					
Year of study	<input type="checkbox"/> 1		<input checked="" type="checkbox"/> 2		<input checked="" type="checkbox"/> 3		<input type="checkbox"/> 4		<input type="checkbox"/> 5			
Semester	<input type="checkbox"/> Winter		<input type="checkbox"/> I		<input type="checkbox"/> II		<input type="checkbox"/> III		<input checked="" type="checkbox"/> IV		<input type="checkbox"/> V	
	<input type="checkbox"/> Summer		<input checked="" type="checkbox"/> VI		<input type="checkbox"/> VII		<input type="checkbox"/> VIII		<input type="checkbox"/> IX		<input type="checkbox"/> X	
Status of the course	<input type="checkbox"/> Compulsory		<input checked="" type="checkbox"/> Elective		<input type="checkbox"/> Elective course offered to students from other departments		Teaching Competencies		<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO			
Workload	30	L	15	S		E	Internet sources for e-learning			<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO		
Location and time of instruction	Wednesdays 10-1;					Language(s) in which the course is taught		English				
Course start date	29.2.2024.					Course end date		6.6. 2024.				
Enrolment requirements	Students should be enrolled in 4 th or 6 th semester											
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					
Mode of teaching	<input type="checkbox"/> Lectures		<input type="checkbox"/> Seminars and workshops		<input type="checkbox"/> Exercises		<input type="checkbox"/> E-learning		<input type="checkbox"/> Field work			
	<input type="checkbox"/> Individual assignments		<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory		<input type="checkbox"/> Mentoring		<input type="checkbox"/> Other			
Learning outcomes												
Learning outcomes at the Programme level	<ul style="list-style-type: none"> Recognize and describe relevant concepts and ideas Connect different approaches, perceptions, and knowledge through an interdisciplinary approach 											



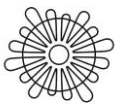
	<ul style="list-style-type: none"> • Apply critical and self-critical approach to presenting arguments • Apply and work within ethical principles in individual and group research • Carry out scientific research investigations 				
Assessment criteria	<input checked="" type="checkbox"/> Class attendance	<input type="checkbox"/> Preparation for class	<input checked="" type="checkbox"/> Homework	<input type="checkbox"/> Continuous evaluation	<input checked="" type="checkbox"/> Research
	<input type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input checked="" type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input checked="" type="checkbox"/> Seminar
	<input type="checkbox"/> Test(s)	<input type="checkbox"/> Written exam	<input checked="" type="checkbox"/> Oral exam	<input type="checkbox"/> Other:	
Conditions for permission to take the exam	Class attendance and submitted proposal for essay				
Exam periods	<input type="checkbox"/> Winter		<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Autumn	
Exam dates			TBA	TBA	
Course description	<p>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.</p> <p>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).</p> <p>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).</p> <p>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</p>				



	<p>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.</p> <p>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.</p>
Course content	<p>Lectures:</p> <ol style="list-style-type: none">1. Introductory Lecture2. Literature, Digital Literature, and Ergodic Literature3. Reading and Analyzing Digital Narratives4. History and Basic Characteristics of Video Games5. Genres, Fundamentals of Narrative Design, Ludology, and Narratology6. Digital Cultures7. Ambient Literature8. Final Fantasy VII and Fan Folklore9. Gamification of Life and Gamification of Horror10. Gender, Race, and Video Games11. Postmodernism in Hideo Kojima's Works12. Ruinization and Urbanity in Digital Literature and Video Games13. Nostalgia in Video Games14. Statehood Day - Holiday15. Video Game Research16. Course Recapitulation <p>Seminars:</p> <ol style="list-style-type: none">1. Introductory Lecture2. Reading and Analyzing Digital Narratives3. Discussion on N. Katherine Hayles' Text - "Electronic Literature: What is it?"4. Kate Pullinger: Breathe - Post-Reading Discussion5. Discussion on Grant Bollmer's Text - "What Are Digital Cultures?"6. Discussion on Scott Rettberg's Text - "Genres of Electronic Literature"7. Playing Ifigenia8. Discussion on Bukač, Zlatko; Katić, Mario's Text - "A Legend From Before You Were Born": Final Fantasy VII, Folklore, and Popular Culture9. Feminist Frequency Viewing10. Discussion on Grant Bollmer's Text - "Culture and Technique"11. Playing Dear Esther12. Playing The Braid13. Statehood Day - Holiday14. Research Preparation15. Course Recapitulation
Required reading	<p>- Aarseth, Espen. 1997. Cybertext: Perspectives on Ergodic Literature. Johns Hopkins University Press.</p> <p>- Scott Rettberg (2019) – Electronic Literature</p> <p>- Green, Amy M. 2018. Storytelling in Video games: The Art of the Digital Narrative. McFarland.</p> <p>- Grant Bollmer (2018) Theorizing Digital Cultures. SAGE.</p> <p>- N. Katherine Hayles - Electronic Literature: What is it? (https://eliterature.org/pad/elp.html)</p>



	<ul style="list-style-type: none"> - Kate Pullinger: Breathe - Dear Esther, 2012, The Chinese Room, Curve Digital - The Braid - Ifigenija (http://ifigenija.nmz.hr/)
Additional reading	<ul style="list-style-type: none"> - 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	<p>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</p>



	https://www.youtube.com/watch?v=hlGdbziSwEY https://www.youtube.com/watch?v=yuG87lRK1uo					
Assessment criteria of learning outcomes	Final exam only					
	<input type="checkbox"/> Final written exam		<input checked="" type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	<input type="checkbox"/> Practical work and final exam
	<input type="checkbox"/> Only test/homework	<input type="checkbox"/> Test/homework and final exam	<input checked="" type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final exam	<input type="checkbox"/> Practical work	<input type="checkbox"/> other forms
Calculation of final grade	Seminar activities: 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	<input checked="" type="checkbox"/> Student evaluations conducted by the University <input type="checkbox"/> Student evaluations conducted by the Department <input type="checkbox"/> Internal evaluation of teaching <input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations <input type="checkbox"/> Other					
Note /Other	<p>In accordance with Art. 6 of the <i>Code of Ethics</i> 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.”</p> <p>According to Art. 14 of the University of Zadar's <i>Code of Ethics</i>, 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:</p> <ul style="list-style-type: none"> - 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.” <p>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 <i>Rulebook on Disciplinary Responsibility of Students at the University of Zadar</i> will be applied.</p> <p>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.</p> <p>This course uses the Merlin system for e-learning, so students are required to have an AAI account. <i>/delete if necessary/</i></p>					