University of Gdańsk

Subject card

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|---|---|---|---|
| Subject name and code | Narrative Design , PG_00189508 | | |
| Field of study | Historical game design | | |
| Date of commencement of studies | October 2026 | Academic year of realisation of subject | 2027/2028 |
| Education level | Bachelor's studies | Subject group | Obligatory subject group in the field of study |
| Mode of study | full-time studies | Mode of delivery | at the university |
| Year of study | 2 | Language of instruction | English |
| Semester of study | 3 | ECTS credits | 3.0 |
| Learning profile | academic | Assessment form | credit |
| Conducting unit | Institute of History -> Faculty of History -> Rector | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | mgr Marcin Słowikowski | |
| | Teachers | | |

**Lesson types**

| Lesson type | Lecture | Tutorial | Laboratory | Project | Seminar | SUM |
|---|---|---|---|---|---|---|
| Number of study hours | 0.0 | 45.0 | 0.0 | 0.0 | 0.0 | 45 |

E-learning hours included: 0.0

**Learning activity and number of study hours**

| Learning activity | Participation in didactic classes included in study plan | Participation in consultation hours | Self-study | SUM |
|---|---|---|---|---|
| Number of study hours | 45 | 0.0 | 30.0 | 75 |

**Subject objectives**

Gaining knowledge and practical skills in narrative design. Understanding the functions and skills of a narrative designer in the process of creating historical games.

**Learning outcomes**

| Course outcome | Subject outcome | Method of verification |
|---|---|---|
| [PGHL3_U02] Selects appropriate methods and tools, including information and communication techniques, to address specific problems | Creates interactive narratives based on problem assumptions. Supervises and implements the process of designing game narratives at various stages of its creation. | [SU2] presentation/project/paper/ report<br>[SU5] implementation of a problem task |
| [PGHL3_W08] Explains the significance of knowledge from various disciplines used in the development of games focused on history and cultural heritage | Distinguishes narrative from the plot and the function of a narrative designer from the function of a game writer in the process of creating narratives.<br>Understands the assumptions and functions and the importance of game design documents, story beats and one-pagers in the process of creating historical games.<br>Implements knowledge of narratives from other fields and media. | [SW1] oral statement/ conversation/discussion<br>[SW2] presentation/project/paper/ report |
| [PGHL3_U06] Prepares longer written works and a variety of shorter texts in Polish and/or English, correctly applying professional terminology and scholarly apparatus | Writes creative and technical texts for games in the context of selected historical or scientific sources. | [SU3] text preparation/written work<br>[SU5] implementation of a problem task |

<table>
<tr><td>Subject contents</td><td>• the narrative designer's function in the game creation process<br>• the phenomenon of ludonarrative dissonance<br>• the components of narrative<br>• plot and dramaturgical structures<br>• linear and nonlinear narratives<br>• the issue of genre/convention in narrative<br>• design documents: game design document, story beats, one-pager<br>• the use of tropes, toposes and archetypes in narrative</td></tr>
<tr><td>Prerequisites and co-requisites</td><td></td></tr>
<tr><td>Assessment methods and criteria</td><td>
<table>
<tr><th>Subject passing criteria</th><th>Passing threshold</th><th>Percentage of the final grade</th></tr>
<tr><td>A presentation of the approach to narration in a chosen historical game.</td><td>51.0%</td><td>10.0%</td></tr>
<tr><td>A project of an interactive storyline in a historical game based on the assumptions of a one-pager and story beats.</td><td>51.0%</td><td>50.0%</td></tr>
<tr><td>A one-pager and story beats game based on a selected historical issue.</td><td>51.0%</td><td>40.0%</td></tr>
</table>
</td></tr>
<tr><td rowspan="3">Recommended reading</td><td>Basic literature</td><td>• Nicklin, Hannah. 2022. Writing for Games: Theory and Practice. CRC Press.<br>• Megill, Anna. 2024. The Pocket Mentor for Video Game Writers. CRC Press.<br>• Bazile J.A. 2022. An Alternative to the Pen? Perspectives for the Design of Historiographical Videogames. Games and Culture 17(6).</td></tr>
<tr><td>Supplementary literature</td><td>• Heussner T; Finley, T.K.; Hepler, J. B.; Lemay, A.L.;. 2015, Game Narrative Toolbox. Focal Press.<br>• Skolnick E. 2014. Video Game Storytelling. Watson-Guptill Publications.<br>• Mary DeMarle M. 2021. Nonlinear Game Narrative. In Game Writing Narrative Skills for Videogames. Bateman Ch. Bloomsbury Publishing Inc.<br>• Heussner T. 2019. The Advanced Game Narrative Toolbox. CRC Press.</td></tr>
<tr><td>eResources addresses</td><td></td></tr>
<tr><td>Example issues/ example questions/ tasks being completed</td><td colspan="2">• differences between narrative and plot in a game<br>• differences between linear and non-linear narrative<br>• conflict as a driving force of the plot<br>• analysis of a selected narrative scheme<br>• creation of premise of an interactive narrative based on a chosen historical issue<br>• critical reflection on the narrative in a chosen historical game</td></tr>
<tr><td>Work placement</td><td colspan="2">Not applicable</td></tr>
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