

Subject card

Subject name and code	Narrative Design , PG_00073601						
Field of study	Historical game design						
Date of commencement of studies	October 2024	Academic year of realisation of subject			2025/2026		
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			4.0		
Learning profile	academic	Assessment form					
Conducting unit	Institute of History -> Faculty of History -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Waclaw Kulczykowski				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	0.0	0.0	60.0	0.0	60
	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	60		2.0		60.0	122
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] Can select and apply methods and tools (including advanced information and communication techniques) in a manner appropriate to the problem being solved	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 [SU5] implementation of a problem task
	[PGHL3_W08] Has advanced interdisciplinary knowledge of various aspects of historical game development	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. Understands the assumptions and functions and the importance of game design documents, story beats and one-pagers in the process of creating historical games. Implements knowledge of narratives from other fields and media.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[PGHL3_W09] Knows and understands the fundamental dilemmas of modern civilization and recognizes the relationships and dependencies between the past and current events also in terms of the dissemination of historical knowledge, including historical games	Translates historical heritage issues into the interactive medium of games. Uses historical knowledge to create narratives that shape social attitudes. Is ready to undertake critical reflection on the subject of narrative in games with historical themes.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[PGHL3_U06] Is able to prepare written work and a variety of short texts in Polish and/or English, correctly applying professional terminology and scientific apparatus	Writes creative and technical texts for games in the context of selected historical or scientific sources.	[SU3] text preparation/written work [SU5] implementation of a problem task
	[PGHL3_U05] Can speak a foreign language at the B2 level of the Common European Framework of Reference for Languages	Writes creative and technical texts for games in English at the B2 level.	[SU1] oral statement/conversation/discussion [SU3] text preparation/written work
[PGHL3_K03] Is ready to initiate public interest activities in the protection and promotion of historical heritage at the local and regional level	Translates historical heritage issues into the interactive medium of games. Uses historical knowledge to create narratives that shape social attitudes.	[SK2] presentation/project/paper/report	
Subject contents	<ul style="list-style-type: none"> the narrative designer's function in the game creation process the phenomenon of ludonarrative dissonance the components of narrative plot and dramaturgical structures linear and nonlinear narratives the issue of genre/convention in narrative design documents: game design document, story beats, one-pager the use of tropes, toposes and archetypes in narrative 		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	A presentation of the approach to narration in a chosen historical game.	51.0%	10.0%
	A one-pager and story beats game based on a selected historical issue.	51.0%	40.0%
	A project of an interactive storyline in a historical game based on the assumptions of a one-pager and story beats.	51.0%	50.0%
Recommended reading	Basic literature	<ul style="list-style-type: none"> Nicklin, Hannah. 2022. Writing for Games: Theory and Practice. CRC Press. Megill, Anna. 2024. The Pocket Mentor for Video Game Writers. CRC Press. Bazile J.A. 2022. An Alternative to the Pen? Perspectives for the Design of Historiographical Videogames. Games and Culture 17(6). 	

	Supplementary literature	<ul style="list-style-type: none"> • Heussner T; Finley, T.K.; Hepler, J. B.; Lemay, A.L.,. 2015, Game Narrative Toolbox. Focal Press. • Skolnick E. 2014. Video Game Storytelling. Watson-Guptill Publications. • Mary DeMarle M. 2021. Nonlinear Game Narrative. In Game Writing Narrative Skills for Videogames. Bateman Ch. Bloomsbury Publishing Inc. • Heussner T. 2019. The Advanced Game Narrative Toolbox. CRC Press.
	eResources addresses	
Example issues/ example questions/ tasks being completed	<ul style="list-style-type: none"> • differences between narrative and plot in a game • differences between linear and non-linear narrative • conflict as a driving force of the plot • analysis of a selected narrative scheme • creation of premise of an interactive narrative based on a chosen historical issue • critical reflection on the narrative in a chosen historical game 	
Work placement	Not applicable	

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