1. **Title of the module**

ENGL7310) (EN731) – Interactive and Immersive Fictions

1. **Division or partner institution which will be responsible for management of the module**

Division of Arts and Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Spring or Autumn

1. **Prerequisite and co-requisite modules**

Prerequisite: None

Co-requisite: None

1. **The course(s) of study to which the module contributes**

BA (Hons) English Literature and Creative Writing; BA (Hons) English Literature; JH programmes; BA in Games and Multimedia Immersive Environments (currently in development)

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. apply critical approaches to interactive, immersive and multi-platform fiction texts;
3. understand and reflect upon what makes a meaningful interactive or immersive fiction text, including its potential social functions and logistical applications;
4. understand, and apply, the key principles of world-building and its applications in interactive and immersive fictions;
5. develop their skills in building compelling narrative ‘goals,’ story archaeologies, and multi-platform plots;
6. understand the importance of audience, reader and user experience and engagement, and the contexts within which interactive and immersive fictions might be used;
7. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
8. develop their capacity for applying close reading skills to a range of interactive and immersive fictions;
9. develop their ability to work collaboratively and solve problems creatively, sharing individual strengths and skills within the context of a team;
10. effectively communicate their creative ideas using a variety of methods;
11. reflect on the development of their own creative praxis
12. **A synopsis of the curriculum**

In taking this module, you will have the opportunity to become a future creator, shaping and changing the landscape of how we tell stories. Whether through multi-platform storytelling, alternate reality games, immersive theatre, locked room experiences, interactive art and gallery exhibitions, virtual and enhanced (augmented, integrated, mixed) realities, cross-media marketing campaigns, or hybrid projects, the possibilities for interactive and immersive narratives are constantly growing and developing, as audiences, readers and users begin to expect more from the ways in which stories are told.

This module explores how interactive and immersive fictions enable and empower us to rethink and reshape how stories are told within a range of different contexts. In an interdisciplinary and collaborative environment, students will develop creative skills such as how to build immersive imaginary worlds; how to craft story archaeologies; and how to incorporate user interactivity into different forms of fiction, in order to create experiences that have emotional and psychological value. We will examine questions such as: what makes a meaningful interactive or immersive story? How do interactive and immersive forms change the way we think about terms like *narrative* and *reader*? What influences a person’s experience of an immersive or interactive story? And what do current, past and future technologies make possible for the telling of stories?

To take the module, students need only have an interest in the craft of storytelling and a vivid imagination; previous experience of gaming or programming may be useful but is not essential. With an emphasis on practical creative work and collaborative learning, this module will interest students from a range of backgrounds, including creative writing, game design, arts, marketing and theatre.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Glassner, A, *Interactive Storytelling: Techniques for 21st Century Fiction* (Routledge, 2004)

Gröppel-Wegener, A and Jenny Kidd, *Critical Encounters with Immersive Storytelling* (Routledge, 2019)

McErlean, K, *Interactive Narratives and Transmedia Storytelling: Creating Immersive Stories across New Media Platforms* (Routledge, 2018)

Montfort, N, *Twisty Little Passages: An Approach to Interactive Fiction* (MIT Press, 2005)

Murray, Janet H., *Hamlet on the Holodeck* (MIT Press, 1998)

Phillips, A, *A Creator’s Guide to Transmedia Storytelling* (McGraw-Hill, 2012)

Riggs, S, Hustad, M and Lim, MP, *The End of Storytelling: The Future of Narrative in the Storyplex* (Beat Media Group, 2019)

1. **Learning and teaching methods**

Contact hours: 45

Private Study Hours: 255

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

Written Assignment (1,500 words) (20%)   
Final Project (3,000-word story bible; creative portfolio; digital prototype; creative piece; design portfolio; or similar, with 500-word rationale) (60%)  
Reflective Seminar and Workshop Participation (500 words) (20%):

13.2 Reassessment methods

Alternative Assessment: 100% coursework (3,000-word story bible; creative portfolio; digital prototype; creative piece; design portfolio; or similar, with 500-word rationale)

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** |
| Seminars | **x** | **x** |  |  | **x** | **x** |  | **x** |  |
| Workshops |  | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
|  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Written Assignment (1,500 words) | **x** | **x** |  |  | **x** | **x** |  | **x** |  |
| Final Project |  | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** |
| Reflective seminar/workshop participation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Students will have the opportunity to read and respond to texts from a diverse range of cultural and literary contexts, such that the module will reflect the diversity of the student body and their experiences. Local learners and international students will have the opportunity to collaborate creatively, sharing their knowledge and skills in order to solve problems and present ideas collectively. Students will also have the opportunity to consider and reflect upon the socioeconomic, geographic and demographic factors which might feed into an audience or readership’s experience of interactive and immersive fiction, enabling them to develop an inclusive and international approach to their creative ideas.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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