

Course Unit	Non-Linear Narrative		Field of study	Communication Science	
Bachelor in	Game Design		School	School of Public Management, Communication and Tourism	
Academic Year	2017/2018	Year of study	1	Level	1-1
Type	Semestral	Semester	1	Code	8309-414-1103-00-17
Workload (hours)	162	Contact hours	T -	TP 60	PL -
			TC -	S -	E -
			OT -	O -	

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s) Daniel Ribas de Almeida

### Learning outcomes and competences

At the end of the course unit the learner is expected to be able to:

1. Recognize and use specific writing techniques for several audiovisual and interactive formats.
2. Understand audiovisual language: shots, frames, camera positions and movements.
3. Comprehend the fundamental concepts of audiovisual narrative.
4. Distinguish and understand the different characteristics of linear, nonlinear and multilinear narratives in cinema.
5. Display skills of structure analysis of narratives using flashback, multiple viewpoints, disruptions of time, space and chain of events.
6. Comprehend and utilize basic concepts of writing and narration in digital games.

### Prerequisites

Before the course unit the learner is expected to be able to:  
Not applicable.

### Course contents

Audiovisual language. Visual and sound writing: the screenplay. Audiovisual narrative. Film's linear narrative: the 3-act model, the hero's journey and the modern cinema model. Film's non-linear and multi-linear narrative. Analysis of games and their narrative structures. Cut-scenes writing.

### Course contents (extended version)

1. Introduction to the audiovisual language.
2. Visual and sound writing: the screenplay format.
3. Film narrative.
4. Film linear narratives:
  - The three-act model (Syd Field); and the four parts-model (Kristin Thompson);
  - The hero's journey and the structuralist models: Propp and Campbell;
  - Modern cinema model.
5. Non-linear and multi-linear film narrative:
  - Historical perspective and contemporary cinema (the puzzle films).
6. Game narrative:
  - Narration concepts and narrative information in games;
  - Basic narrative structures;
  - Cut-scenes writing.

### Recommended reading

1. Bateman, C. (Ed. ). (2007). Game writing: narrative skills for videogames. Boston: Charles River Media. [ISBN: 9781584504900]
2. Bordwell, D. (1985). Narration in the Fiction Film (p. 370). Madison: The University of Wisconsin Press. [ISBN: 9780299101749]
3. Bordwell, D. , & Thompson, K. (2013). Film Art: An Introduction (10th ed. ). New York: McGraw-Hill. [ISBN: 9780071318310]
4. Buckland, W. (Ed. ). (2009). Puzzle Films - Complex Storytelling in Contemporary Cinema. Malden: Wiley-Blackwell. [ISBN: 9781405168625]
5. Thompson, K. (1999). Storytelling in the new Hollywood: understanding classical narrative technique. Cambridge and London: Harvard University Press. [ISBN: 0674839757]

### Teaching and learning methods

Contact hours: content exposition, with the aid of different texts and audiovisual screenings; questioning, in order to develop critical skills; active method, when the students solve exercises. Non-contact hours: active method, when the students complete writing assignments.

### Assessment methods

- Distributed Assessment - (Regular, Student Worker) (Final, Supplementary, Special)
- Practical Work - 25% (Several exercises on class and participation in discussions.)
- Intermediate Written Test - 25% (Midterm exam.)
- Case Studies - 25% (Game analysis.)
- Projects - 25% (Cut-scene writing in a screenplay format.)

### Language of instruction

1. Portuguese, with additional English support for foreign students.
2. English

### Electronic validation

Daniel Ribas de Almeida	Daniel Ribas de Almeida	Daniel Ribas de Almeida	Luisa Margarida Barata Lopes
02-11-2017	02-11-2017	02-11-2017	02-11-2017

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