<table>
<thead>
<tr>
<th><strong>Module Code</strong></th>
<th>CS7027</th>
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<tbody>
<tr>
<td><strong>Module Name</strong></td>
<td>Contextual Media</td>
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<tr>
<td><strong>Module Short Title</strong></td>
<td>N/a</td>
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<tr>
<td><strong>ECTS weighting</strong></td>
<td>10</td>
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<tr>
<td><strong>Semester/term taught</strong></td>
<td>Semester 1 and 2</td>
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| **Contact Hours** | 22 Hours  
Semester 1: 11 hours, 1 hour per week  
Semester 2: 11 hours, 1 hour per week |
| **Module Personnel** | Susan Gill (Cultural and Critical Theory), Rachel O'Dwyer (Cultural and Critical Theory), Marguerite Barry (Interactive Narratives), Mads Haahr (Game Studies and Design), Naoise Gaffney (Legal Issues for Digital Publishing) |
| **Learning Outcomes** | Interactive Narratives  
On completion of the module, students will be able to:  
- Recognise the variety of "interactivities" encountered in digital media  
- Understand how interactivity affects narrative design and communication  
- Analyse interactive narratives and assess trends over time  
- Create interactive narratives for a range of digital media  
Cultural and Critical Theory  
On successful completion of the module students will have gained:  
- Essay writing and discursive skills  
- Critical skills with regard to technology, culture and society  
- A broad overview of the state of the art in new media art, critical design and media theory  
Legal Issues for Digital Media  
On completing this module students will be able to:  
1. Identify assets that may be protected as intellectual property, and distinguish between intellectual property in its different forms.  
2. Identify and address legal considerations arising from establishing an online
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<tr>
<th>Module Learning Aims</th>
<th>Interactive Narratives</th>
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<td>This course focuses on the concept of interactivity itself - how it is recognised and understood in both theory and in practice - and how this impacts on developing narrative structures for digital media. Students will be introduced to a variety of theories of interactivity, the challenges and potential in creating narratives with interactivity and the broad array of styles and contexts of interactive narrative.</td>
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**Topics include**

- Introduction to interactive narratives
- Defining interactivity - in technology, users and communication
- The history of narrative
- Forms of Narrative - linear, non-linear, map
- Creating narrative - tools, stories, characters, flow
- The role of control and feedback
- The games debate - narratology and ludology
- Properties of digital interactive narratives

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<tr>
<th>Module Content</th>
<th>Interactive Narratives</th>
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<td>This course covers theory, historical assessment and practical elements of creating interactive narratives. Course materials include lecture notes, links to online materials</td>
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and suggested a reading list below.

**Cultural and Critical Theory**

**Semester 1**

* What is Technology? What is Culture?
  * Epistemologies and technology (constructivism, post-positivism, pragmatism etc)
  * The 'big' debates (extropianism, neo-ludditism, anarcho-primitivism)
  * Technological determinism & Actor Network Theory (Technology Studies I)
  * The body & technology (from Foucault's biopower to Haraway's cyborg)
  * Feminism & technology (Layne, Butler etc)
  * Technology & postindustrialism (labour, autonomy, temporal dissolution)
  * When media becomes 'new' (Frankfurt School, McLuhan, Manovich)
  * Post-structuralism, (semiotics, simulacra & simulation)
  * Ontology of the techno-self
  * Review, essay discussion

**Semester Two:**

* What is New Media Art
* Technology studies II: STS & Actor Network Theory,
* Media Archaeology
* Convergence Culture
* Software studies: Code, Protocol and everyday life
* Overview: The Network Society
* Locative Media & Ubiquitous Computing
* Networked Publics & Smart Mobs: The role of social and networked media in political activism, sociality and play
  * Political Economy of Communications 1: The Audience Commodity, Immaterial Labour, Produsage,
  * Political Economy of Communications 2: FLOSS & Free Culture
  * Tactical Media, Hactivism & Critical Design

**Legal Issues for Digital Media**

**Syllabus:**

* The Data Protection Act and its requirements
* The E-commerce Act, the Distance Selling Regulations & other consumer-related law relevant to running an online business.
* Privacy issues in the online environment
* The variety of Intellectual Property rights available (trademarks, copyright, patents, database rights, registered & unregistered designs), and what they can be used to protect
* Domain name registrations and the diffuse boundary between them and intellectual property (trademarks in particular)

**Game Studies and Design**

The course consists of two 11-week modules. The first part is an introduction to the emerging field of game studies and deals with the
analysis of computer and video games as cultural artefacts on a par with film, literature and drama.

The following topics are covered:

- The history of electronic games
- Interface, genre and gameplay
- Game analysis: Story, aesthetics, mechanics and technology
- Archetypes and emotional engagement
- Emerging interfaces, such as bio and brain interfaces

In the second half of the course, the students learn about formal and applied approaches to game design and produce a detailed design document as part of the course work. This part of the course is heavily project-driven.

Topics include:

- Core mechanics and gameplay
- User interface design
- Level Design

Suggested Reading: (Interactive Narratives)


Laurel, Brenda (1991) Computers as Theatre


Cultural and Critical Theory


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<tr>
<th>Module Pre Requisite</th>
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<tr>
<td>Module Co Requisite</td>
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<tr>
<td>Assessment Details</td>
<td>Assessment is by Continuous Assessment via essays, projects, in-class tests, and demonstrations.</td>
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<td>Module approval date</td>
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<td>Academic Year of Data</td>
<td>1415</td>
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