

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



MASTER SYLLABUS

ENGL/TCOM 322 - Mobile Media Stories and Games

CIP Code: 090702

Prepared & Updated By: Laini Kavaloski

**SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
Spring 2021**

A. TITLE: Mobile Media Stories and Games

B. **COURSE NUMBER:** ENGL/TCOM 322

C. **CREDIT HOURS:**

3 Credit Hours

3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** No

E. **GER CATEGORY:** GER 7

F. **SEMESTER(S) OFFERED:** Spring

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:**

3 lecture hours per week

H. **COURSE DESCRIPTION:**

In this course students explore the emerging practices and transformative potential of mobile media storytelling and games. Students examine the ways that written and visual narratives, maps, and interactive digital experiences structure knowledge in physical and virtual space. The first half of the course is spent reading, interacting with, and assessing existing location-based texts and games such as interactive webstories, electronic performance theater, and augmented reality games. In the second half of the course, students apply the conceptual and aesthetic principles learned in the first half of the course in order to build experimental GPS-based locative games and stories. Students design original mobile works in platforms such as Google Earth, ARIS, and Siftr.

PRE-REQUISITES/CO-REQUISITES:

a. Pre-requisite(s): ENGL 101

b. Co-requisite(s): none

I. **STUDENT LEARNING OUTCOMES:**

By the end of this course, the student will be able to:

<u>Course Student Learning Outcome [SLO]</u>	<u>PSLO</u>	<u>GER</u>	<u>ISLO</u>
a. Identify the principles of clear media writing and industry standards for various audiences.	1	7	1 [W]
b. Evaluate historical and sociological events as they are reflected in and impact the development of graphic narratives.	2	7	2 [IA]
c. Analyze the stylistic differences employed by the digital platforms and genres	2		2 [CA]
d. Design and create digital narratives in various software	1		1 [W]

platforms for specific audiences.			
e. Develop and apply computer skills in visual design, interactive design, web research, and persuasive writing/designing	1		1 [O]

KEY	<u>Institutional Student Learning Outcomes [ISLO]</u> 1 – 5
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA], Inquiry & Analysis [IA], Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

J. **APPLIED LEARNING COMPONENT:** Yes X No

Creative Work/Senior Project

K. **TEXTS:**

Arisgames.org. GLS. University of Wisconsin-Madison.

Bentley, Frank and Barrett, Edward. *Building Mobile Experiences*. Cambridge, Mass: MIT Press, 2012.

Dow Day. Games, Learning, Society. University of Wisconsin Madison. *Arisgames.org*. 2013.

Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014. (Selections from)

iNakba. Zochrot.org. 2014.

Levine, Paula. "On Common Ground." Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014

[McDonald's Video Game](#). Molleindustria.

Ross, Claire et al. "Enhancing Museum Narratives." Farman, Jason, ed. *The Mobile Story*. New York: Routledge, 2014.

Sample, Mark. "Location is Not Compelling (Until it is Haunted)." Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014.

[Transborder Immigrant Tool](#). Electronic Disturbance Theatre.

[UnManned](#). Molleindustria Co.

L. **REFERENCES:**

Bogost, Ian. *Persuasive Games: The Expressive Power of Video Games*. Cambridge, MA:

MIT Press, 2007.

- _____. "The Rhetoric of Video Games." *The Ecology of Games: Connecting Youth, Games, and Learning*. Ed. Katie Salen. The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning. Cambridge, MA: The MIT Press, 2008. 117-140.
- Critical Art Ensemble. "Nomadic Power and Cultural Resistance." *The Electronic Disturbance*. NY: Autonomedia, 1994.
- Farman, Jason, ed. *The Mobile Story: Narrative Practices with Locative Technologies*. New York: Routledge, 2014.
- Laurel, Brenda. "The Six Elements and the Causal Relations Among Them." *The New Media Reader*. Ed. Noah Warprin-Fruin and Nick Montfort. Cambridge: MIT Press, 2003.
- Leitner, Helga. "The Politics of Scale and Networks of Spatial Connectivity." *Scale and Geographic Inquiry: Nature, Society, Method*. Eds. Eric Sheppard and Robert McMaster. United Kingdom: Blackwell, 2004.
- Madden, Matt. *99 Ways to Tell a Story: Exercises in Style*. NY: Chamberlain Bros, 2005.
- Manovitch, Lev. "New Media from Borges to HTML." *The New Media Reader*. Eds. Noah Warprin-Fruin and Nick Montfort. Cambridge: MIT Press, 2003.
- Massey, Doreen. *Space, Place, and Gender*. Minneapolis: University of Minnesota Press, 1994.
- McGonigal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Press, 2011.
- McLuhan, Marshall. *The Medium is the Massage*. London: Penguin Books, 1967.
- Murray, Janet. "Inventing the Medium." *The New Media Reader*. Eds. Noah Wardrip-Fruin and Nick Montfort. Cambridge, MA: MIT Press, 2003.
- Wardrip-Fruin, Noah and Nick Montfort, eds. *The New Media Reader*. Cambridge: MIT Press, 2003.

M. **EQUIPMENT:** Technology-enhanced classroom with laptops and access to iPad collection.

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS**

- Game analysis presentations
- Formal illustrated project proposals
- Video demonstrations
- Critical design team project
- Original mobile games and stories
- Class participation

P. **DETAILED COURSE OUTLINE:** The material covered depend on the themes and authors selected for an individual semester.

- I. Introduction to Mobile Technologies and Stories
 - A. Foundational elements of mobile media and GPS
 - B. The impact of participatory mobile media on storytelling and identity
 - C. History and theory of locational stories and invisible spaces
 - D. Placed-based stories and games
- II. Placed-based Games and Documentaries
 - A. Literary elements of mobile games and documentaries
 - B. Interactive and participatory elements of games and stories
 - C. Design features of games and stories
 - D. Software platforms for mobile stories and games
- III. Activist Stories and Games: Intervening in War and Capitalism

- A. Static Activist Games (Molleindustria)
 - B. Mobile Activist Games (Transborder Imm Tool and iNakba)
 - C. Layering Location: Making Invisible Spaces Visible
 - D. Urban Markup
- IV. Critical Design Team Project (Using Design Thinking)
- A. Empathize and Define: Intervening in Critical conversations
 - B. Ideate: Storyboarding and Other Iterative Practices
 - C. Prototyping and Testing Games and Stories

Q. LABORATORY OUTLINE: None.