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# Expanded Narrative: An on-line resource for students, lecturers and practitioners

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University of Plymouth

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## Teaching Fellowship Award Scheme 2011/12

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**Title of project** Expanded Narrative: An on-line resource for students, lecturers and practitioners

**Type of project** (e.g. Survey/ Case Study/ Development)

### Aims of project:

- To investigate the ways in which the development of linear and interactive narrative features within undergraduate arts curricula at Plymouth University and partner colleges.
- To investigate the methods used to create expanded narratives by specialists in the field, within and outside of the arts.
- To develop an on-line resource that brings together expanded narrative practices from the arts, creative industries and research institutions, that provides relevant content for integration with HE arts curricula, that showcases student work and provides an evolving document of the student experience and offers opportunities for sharing knowledge and skills.
- The development of a community of practice and steering group - bringing together interested parties to apply for funding to develop symposia and networking events.

### Background to project

Building upon a project funded by a HELP CETL Teaching Fellowship (2010/11) that looked at how undergraduate arts students could develop interactive storytelling projects for mobile phones, the initial research was driven by an investigation into the use of mobile technologies in narrative practices within the arts. Research demonstrated that mobile technologies are just one aspect of experimental narrative practices that span a range of collaborating fields, from artificial intelligence to performing arts, media arts and game development. Experimental narrative practices that have long been a feature of artist-lead projects are becoming increasingly mainstream. Traditional publishers and media production companies are now harnessing 'Expanded narratives' commercially, with expertise recognised by BAFTA (Horne 2011).

Digital literacy is understood as a key competency (BIS2009), within the arts, as demonstrated in the Business Innovation and Skills 2009 report *Digital Britain*. According to Ofcom's October 2011 report, smart phones are now owned by 49% of the UK population and are increasingly seen as a platform for experiencing entertainment, be that moving image, games, novels, theatrical experiences or tour guides. Yet there is a question concerning if this trend is reflected in undergraduate arts education at Plymouth University and partner colleges and if students are currently producing content for smart phones or for cross-platform application.

### Methods used:

- Questionnaires were sent to programme managers and lecturers across the Faculty of Arts and Plymouth University partner colleges to establish existing provision for teaching narrative.
- Semi-structured interviews have been conducted with 15 practitioners and researchers working across the field of expanded narrative, that include games developers to theatre producers and researchers in artificial intelligence.
- Desk and practice based research to develop the Expanded Narrative website.
- The facilitation of a cross-disciplinary, cross-faculty community of practice to identify and instigate pedagogical and research focused expanded narrative activities.

## Results

A survey was conducted with lecturers and programme managers from across the faculty of arts at Plymouth University and partner colleges in order to gain a better understanding of how narrative (in any form) is taught to undergraduate arts students. 19 respondents (lecturers and programme managers) completed the questionnaire. This represents 10 undergraduate arts courses at Plymouth University, approximately half of all potential arts courses and 10 undergraduate arts courses from 5 partner colleges.

The qualitative data suggests that narrative theory and practice is an established component of all the represented courses. Students across the faculty of arts and partner colleges experience narrative in a number of ways:

- As a major element of the course, as in the case of English and Creative Writing and Theatre and Performance;
- As a distinct topic within some modules, for example within Illustration;
- As integrated within specific projects alongside a diverse range of concerns, such as, the role of images, sound and interaction.

The theoretical approaches to narrative drew from a number of fields pertinent to the particular subject specialism. Narrative was also contextualised within the concerns of the individual module for example, film history or American culture. Recurrent themes in the teaching of narrative included form, content, socio-historical contexts and modes of interpretation. The extent to which a theoretical basis of narrative theory is taught appears to depend on the emphasis placed upon narrative within the particular module and the learning outcomes of the module briefs.

Only a few respondents made reference to cross-disciplinary practice, transmedia or locative media. Some respondents mentioned that non-traditional narrative forms were studied. This does not indicate that 'expanded narrative' is not a feature of teaching within undergraduate arts courses but it does suggest that it was not widely covered within the courses represented in this survey.

In addition to asking staff about the existing provision of teaching narrative within undergraduate arts courses, the questionnaire also asked staff about what sort of material they would like to see on the Expanded Narrative website. The survey asked staff to rate nine types of content (see appendix 1) in terms of its potential relevance to their teaching. In summary, the averaged data indicated an equal weighting to types of suggested content, with respondents considering resources that directly related to their subject to be of most relevance. Respondents also contributed many of their own ideas that fall into six main categories:

1. Examples of practice (work & interviews with practitioners) that is particular to the respondent's teaching or area of interest.
2. Teaching materials relating to narrative and their specific discipline
3. Potential for networking with others interested in narrative practices.
4. Interdisciplinary materials
5. News/links to external sites
6. Showcasing student work

The questionnaire asked staff what they would like to see on the online resource. The dominant themes of the statistical data and qualitative responses indicated that the Expanded Narrative site should:

- Build on subject specific expertise in narrative practices and extend existing provision,
- Disseminate current research/practice/events,
- Present the work of international practitioners and students and
- Offer a forum for networking and debate.

Interestingly over 73% of respondents rated an online forum useful, very useful or essential. An emerging theme of the research seems to suggest that facilitating a community of practice around expanded narrative would be a valuable resource for teaching and learning and for research in the

field. We are currently looking at the Lave & Wenger (1991) model to implement a community of practice.

Semi-structured interviews were conducted with fifteen narrative researchers and practitioners from across Europe and internationally. The purpose of the interviews was two-fold, to inform the context of expanded narrative and to feature as a video resource on the Expanded Narrative website. The practitioners were selected to indicate the breadth, rather than to be fully representative, of expanded narrative practices. These included practitioner/researchers from the fields of performance, games, artificial intelligence, illustration, media arts and creative writing. The interviewees were asked to discuss their current projects and their production methods. Those interviewed highlighted the skills particular to their areas of specialism but also indicated that production was often a collaborative process, involving a range of skills. Key themes that emerged from the interviews included the relationships between the content of the narrative and the form of the experience, the affordance of technologies/materials, the nature of audience engagement, iterative development of prototypes/versions and beta testing. Interviews are continuing to be added to the Expanded Narrative website and it is intended to be an evolving resource.

A key theme emerging from both the aforementioned survey with the practitioner interviews was the interest in networking with other interviewees and other practitioners. In response to this finding a cross-disciplinary, cross faculty group has been established within the university involving around 25 participants. Two key strands have been identified, pedagogical and research-practice. The pedagogical strand aims to facilitate student collaboration on expanded narrative projects across faculty of arts and externally and a database of student projects is currently under development. A section of Expanded Narrative website has been designated for showcasing student projects across the faculty. The second strand of the group is focused on research-practice with the aim of facilitating networking with practitioners and researchers via events, the website and the Twitter feed. It will also develop practice-research and curate exhibitions, performances and events. Funding bids and applications to support these activities are currently in progress. A research-practice Expanded Narrative symposium is scheduled for 2 November 2013 in collaboration with the 2013 Plymouth International Book Festival.

In order to evaluate these initiatives and the longer-term results, further follow-up research is required. It is proposed that follow-up interviews with staff take place in 6 – 12 months.

**Website** [www.expandednarrative.org](http://www.expandednarrative.org)

**Keywords** (narrative, curriculum development, technology)

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## Appendices

**Appendix 1:** Anonymised Narrative Survey Data

**Appendix 2:** Questionnaire and information for Plymouth University and partner college staff.

**Appendix 3:** Information for staff follow-up interviews

**Appendix 4:** Information for practitioner interviewees

### Appendix 1 Narrative Survey Data

#### Q. 2 & 3: Course, subject area and module data.

**Total number of respondents: 19** (some respondents work across a number of courses and modules) (as of 23 February)

**Total number of courses represented:** 10 Plymouth University courses, 10 partner colleges courses from 5 colleges.

Plymouth University Courses	Subject Areas	Modules	No. of staff respondents
BA Theatre & Performance		THPF315 - Performance Research	1
BA Dance Theatre		THPF330 - Advanced Performance Practice.	1
BA Media Arts	Sound Video Film Audiovisual Production Animation	MEDI117 Media Arts 2 MEDI118 Ideas & Images MEDI119 Ideas, Images & Production MEDI129 Critical Dialogues Independent Film Styles Dialogues 2 MEDI168 Film School MEDI169 Documentary MEDI170 Photo Narratives MEDI 236 Documentary Project MEDI259 Experiment MEDI265 Critical MEDI262 Experimental Animation MEDI 316 Audio Visual Presentation MEDI 323 Individual Practice	5
BA TV Arts	TV	Medi325 Interactive Television	1
BA Fine Art	Painting, Sculpture, Photography, Digital practices		1
BA Sound & Music Production		SMP303 Interactive Sound Environments SMP301 The Sound of Music SMP308 Dissertation Personal Practice	1

<b>Plymouth University College Courses</b>	Subject Areas	Modules	No. of staff respondents
Exeter College FdA TV Production	TV	Contextual Studies	1
Truro and Penwith College HND Moving Image FDA Media Adverstising  FdA Silversmithing and Jewellery BA Silversmithing and Jewellery	TV, Film, Advertising  TV, Film, Advertising	Contextual Studies  Communications Contextual Studies Advertising for Business, Advertising Production, Dissertation  FDSJ 119 Contextual & Critical Studies (creating a presentation)  FDSJ 219 Critical & Contextual Studies  TCSJ 304 Research Methods and Dissertation	3  (1)  (2)
City of Bristol College FdA Digital Media Production	Video, Audio	DMP101 Narrative Techniques COBC0113 Concepts & Contexts II DMP106 Factual Production DMP208 Drama Production DMP202 Concepts & Contexts II DNP203 & DMP204 Individual Project	1
South Devon College FdA Performing Arts and Music	Theatre, performance, music	Taught explicitly across all modules on the course	1
Cornwall College FdA Animation FdA Newspaper and Magazine Journalism FdA Contemporary Creative Practice	Animation  Media production  Print-based journalism	Taught in many modules these on the courses	1

Omissions to date: courses/colleges that are not represented in the data.

Some courses are represented by a number of staff with a range of responsibilities other courses may only be represented by one member of staff who may be an associate lecturer, work on a large or small number of modules or be a course leader. This data does not necessarily represent of all the teaching concerning narrative that may occur on a course but is a snap shot of the types of teaching practice reported on the named courses.

Some respondents provide detailed accounts of their teaching while other respondents give a brief account and a small percentage of the 18 respondents provide limited information and list module names where some form of teaching connected with narrative occurs.

Some modules are electives on other courses for example MEDI17 can be selected by students on joint honours courses with English or History.

The target audience for the Expanded Narrative resource are those directly connected with the arts although current collaborations with the environmental and computer sciences suggest that the community of practice may be broader.

This scope of this survey does not include postgraduate courses within the Faculty of Arts of which the Expanded Narrative site is of potential relevance.

**Q.4: Please can you describe the existing provision for the teaching of narrative on the course/s or modules for which you are responsible or those to which you contribute**

Summary of teaching methods described and courses they are associated with:

There are a variety of responses to the question concerning teaching methods. Some respondents list the type of content covered and other respondents identify content and methods.

*Overview of types of teaching methods as briefly outlined in the questionnaire:*

Students across the Faculty of Arts and Plymouth University Colleges experience the teaching of narrative in a number of ways. Narrative may be a major part of the course, as in the case of English and Creative Writing and Theatre and Performance. Narrative may feature as a distinct topic within some modules or integrated within alongside a diverse range of concerns such as the role of images, sound and interaction, on courses such as, Media Arts, Graphic Design or Illustration.

The theoretical underpinning for teaching narrative is drawn from a number of fields including dramaturgy, narratology, games studies and film theory.

Theoretical approaches to narrative may include examination of structure, form, character, medium of delivery, socio-historical context and modes of interpretation. Narrative is often contextualized within the concerns of the individual module that may be film history or American culture, for example. The extent to which theoretical basis of narrative theory is taught is appears to depend on the emphasis of narrative within a module and the learning outcomes of the module briefs.

Narrative may be taught within the context of practical projects or discretely within theory modules or in a combination of these settings. Both theory and practice appears to be a feature of how narrative is taught in many of the accounts of courses with Faculty of Arts and colleges. The theory and practice may occur with the same module or separated with one module informing the another.

Students are asked to respond to existing fiction and nonfiction narratives to analyse narrative structures, make comparative analyses, consider historical and social contexts of narratives. Students are asked to create narratives as short stories, poetry, as film, TV, radio or advertising scripts that may also be produced, illustrated, animated or performed.

A wide range of teaching methods are reported, individual and group tutorials, practice-based workshops, lecturers, studio.

Expanded narrative practice: Few respondents made reference to cross-disciplinary practice, transmedia or locative media. Some respondents mentioned that non-traditional narrative forms were studied and one person mentioned an experimental narrative iPhone App, featured in the recent *Publish!* conference<sup>1</sup>.



Plymouth University	
Courses	Teaching Methods
English & Creative Writing	<p>“All of the Creative Writing modules revolve around considering ways to tell a story, often in narrative ways, though with some attention to <b>language-play and the possibilities of non-narrative</b>.</p> <p>Narrative is <b>sometimes taught by narrative theories</b>, including the field of Narratology (e.g. the works of Gerard Genette) and the long history of narrative studies originating in Aristotelian ideas of (dramatic) unity. This is particularly true on The Craft of Writing.</p> <p>At other times, the teaching of narrative relies on <b>peer workshopping of creative pieces</b>, with students exploring, at times indirectly and implicitly, a submission's relationship to narrative.</p> <p>Narrative is sometimes taught <b>through film screenings and/or practice-based work involving the creation of short films/dramatic scenes</b>. (Dramatic Writing: Stage and Screen.)  Within all modules, <b>narrative has a major emphasis, yet narrative is often questioned: what is it we understand by and mean by narrative?</b></p> <p>(As relates specifically to Game Design, since one of our MA students has a background <b>in Technology and Gaming, narrative is being specifically linked to that in this iteration of the Dramatic Writing module</b>)”</p> <p>“In this module [American Novel], narrative is the major focus of the module. In particular, students are asked to consider <b>changes in narrative form in relation to the American novel from the later 18th century to the present</b>. Students are asked to consider how fictional narratives describe uniquely American concerns.”</p>
BA(Hons) Graphic Design with Typography BA(Hons) Illustration	<p>“ILLUS120 'Understanding &amp; Creating Sequence' is a first year module where students <b>develop illustrative responses to a piece of fiction</b>; usually a fairy tale. They can choose to produce a book, animation or interactive piece. I am not involved directly with the teaching of narrative within this module, but there is a strong emphasis due to its relevance to the learning outcomes.</p> <p>ILLUS220 'Exploring Your Practise' is a second year module that again asks students to <b>produce a response to a text</b>, although this time the choice of 'texts' are broader in genre and the projects are more student-led. Narrative would be a major element of this module. Any teaching of would recap and reinforce that covered in the first year.</p> <p>Third year students largely self-direct their practise and follow individual paths, so there are some for which storytelling is an important element, some who may touch upon narrative in a simpler fashion (editorial illustration may use metaphor to communicate an idea for instance) and others for whom narrative is not applicable (decorative/textile illustration) Any teaching here would occur on a 1-to-1 basis.</p> <p>GCOM113 'Typography and Image A' and GCOM123 'Typography and Image B', both introductory first year modules, deal in part with narrative through assessed tasks. <b>They undertake a creative writing workshop where they develop a character based</b> on a series of lies, then produce expressive typography and image sequences from this.</p> <p>Second years do not explore narrative explicitly other than in the broadest sense of producing layout designs for GCOM233 'Communicating Editorial'. Third years could potentially, in GCOM343 'Major Project', choose to produce an outcome that includes elements of storytelling, although this is not common.</p>

	<p>“ILLUS210 - students work with one of two themes they have developed over the summer. <b>They have the option to develop this summer work into a narrative.</b> Narrative is not specific to the learning outcomes and DMR's but if it is written up as a proposal for example for the creation of a children's book or graphic novel, it moves into sharp focus for the student.</p> <p>ILLUS220 - Narrative is taught more explicitly in this module, <b>students work in response to a series of set texts and data.</b> Choosing one to develop, <b>some of the texts are wholly related to narrative other more peripherally.</b> So again it varies from student to student. From a year group 38 students this year 23 are engaged in some way with narrative.</p> <p>ILLUS230 - The <b>aim of this module is for students to generate materials autonomously</b> of an explicit brief, dependent really on what they have done through the year, so I would expect several students to work narratively.</p> <p>ILLUS301 - This is a project generated by the students, those that have worked with so far on the course tend to build narrative into this project.”</p> <p>Introduction to Design Research  Developing Design Research  Communication Design : case studies  The Dissertation</p>
Media Arts	<p>MEDI118 IDEAS AND IMAGES  Narrative is taught using the language of; images (film texts, storyboard) writing (script, treatment) and sound (the soundtrack, diegetic and non-diegetic sound)</p> <p>MEDI119 IDEAS, IMAGES AND PRODUCTION  The task is for students to realise the script written in MEDI 119, utilising the same elements.</p> <p>MEDI129 CRITICAL DIALOGUES 1  Looking at how different forms of narrative have developed through film history.</p> <p>MEDI250 INDEPENDENT FILM STYLES  Exploring the connections between cinematic style, independent ideas and their narratives: the dichotomy between and hegemonic mainstream cinema and a counter cinema.</p> <p>MEDI265 CRITICAL DIALOGUES 2  A theory module which explores (amongst other things) film theories, such as Visual Pleasure and Narrative Cinema by Laura Mulvey.”</p> <p>“Semiotics, narrative structures in factual (Doc module) and fictional (other two Media modules)...Experimental and traditional forms.”</p> <p>“MEDI166 Critical Dialogues - (lectures and seminars) split into media specific blocks with some narrative theory.</p> <p>MEDI168 Film School - (Practical) - reading narrative, narrative development (intro), story boarding, practical project.</p> <p>MEDI170 Photo Narratives - (Practical) - single and multiple still image narratives, seminars and practical project.</p> <p>MEDI169 Documentary (Lectures, seminars and practical) - story telling form factual material.</p> <p>MEDI259 Experiment (Practical &amp; Lectures) - this covered a range of experiemntal practice including interactive narratives as well as creative/abstract narrative along with a range of other material.”</p> <p>1st year BA  MEDI 118 Lecture: narrative in short film; followed by seminar and workshop in writing for screen, plus tutorials</p> <p>2nd year BA  MEDI 259 Lectures: time, and still/moving image; followed by practice-based workshops, plus tutorials</p> <p>MEDI 262 Lectures: experimental animation; followed by practice-based workshops, plus tutorials</p> <p>3rd year BA</p>

	<p>MEDI 316 Lectures: practice-as-research; followed by seminars, plus tutorials</p> <p>MEDI 323 Seminars, plus group and individual tutorials</p> <p>MA CFP</p> <p>Short lectures: aesthetics and technology; plus seminars and tutorials</p>
TV Arts	<p>TV Arts: Medi325 Interactive Television</p> <p>Interactive and nonlinear possibilities in TV Arts module, more periphery on TV Arts. Experimental and traditional forms.</p>
Theatre & Performance	<p>Students are required to devise, in groups, a performance of 20 mins. While many of them do not develop a conventional "story" as such, much of the work relies on some form of narrative structure. Devising, as a process, is taught from the first year on the Theatre and Performance course.</p>
BA Sound & Music Production	<p>"SMP303 - This is an open / interactive module so the students are encouraged to explore the possibilities of narrative as much more open ended than they previously have encountered. One possible outcome for this module is the production of a gaming environment (though this is the least popular route). Narrative is taught through the development of computer programming interactive environments alongside weekly lectures. Narrative is quite well focused on for this module.</p> <p>Narrative is discussed with students on SMP301 and SMP308 as these are written assignments. Overall structure and flow of written work is where narrative is taught for these. This is through lectures and tutorials."</p>



College	Production	<p>Introductory module in which students look at story telling in its broadest form in terms of video and audio. Students undertake a short video and a short audio task and undertake written work either in the form of scripting or analysing narrative structure and narrative techniques. Narrative is looked at in terms of structuring pieces and using video and audio (e.g. shot size, composition etc and editing techniques) to create meaningful narratives.</p> <p>COBC0113 Concepts &amp; Contexts II Students study contemporary media texts (mainly video-based) and analyse them looking at key ideas and concepts as well as looking at current issues which effect the media industry. Analysis of narrative is the main focus for the first part of the module, less so in the second.</p> <p>DMP106 Factual Production Students create their own factual pieces, either video or radio. Non-fictional narratives are key to this module. Students will study media texts within the relevant genre before going on to develop their own ideas and creating own narratives.</p> <p>DMP208 Drama Production Students will study narrative at a higher level than in year 1 and write their own scripts. The strongest will then be made into video dramas (also a radio pathway in this module).</p> <p>DMP202 Concepts &amp; Contexts II Students will chose an essay title either from a suggested list or develop their own. Generally the focus will be on the analysis of narrative and image in film. Some lectures given at start of module but students also expected to undertake own research into area.</p> <p>DNP203 &amp; DMP204 Individual Project Using and developing skills and understanding learned previously on course students develop own practical project. Students are expected to undertake own research and rely on tutorial support and support from industrial mentors in terms of development of ideas and realisation of practical task.</p>
South Devon College	FdA Performing Arts And Music	<p>“The core of the performance process is the narrative journey of characters, story and, often, action. This can be sequential, disrupted, disjointed , even repeated. In performance, creating and devising and production planning narrative is key to process. It [narrative] is explicitly taught in all creative modules”</p>

**Q.5 (6 & 7):** *Please rate the relevance of the suggested content for the online resource and identify your specific requirements with reference to the course/s or modules for which you are responsible or those to which you contribute.*

Summary of responses and additional comments provided in boxes 6 & 7

“All of these seem like great ideas, though Teaching Resources remains a little vague to me: all of the above are teaching resources.

Yet perhaps Teaching Resources is the most essential: I'd like the site to be a storehouse of great materials I could draw on and direct students to, but having them connected to pedagogic

exercises and/or practice assignments would be ideal: there's not always time to process the primary materials and then consider how to adapt them to an existing syllabus."

"Examples of the application of theory in film and TV"

"Interviews with authors would be helpful to many of the ECW [English & Creating Writing] modules, I'm sure."

"Schemes of work, session plans, suggestions of how best to deliver and integrate content."

"I would like to see a resource where researcher from different/disparate disciplines who are interested in narrative can connect and or find new ideas"

"Video interviews sound like a good idea with examples but maybe that fits more with the next question."

"Difficult to say. My job is often to help [Theatre & Performance] students to link different forms of narrative (live performance movement and spoken with digital components)"

"The second semester for HND contextual studies is entitled 'Is TV relevant' so any materials that look at how digital media is extending the audience for television beyond the traditional scheduled programming would be of interest. In particular how TV shows use the internet/mobile phones to extend audience participation and inter-action."

"I would want students to add the site as a reference for evolving ideas about current narrative practice as it might be applicable to campaigns they were designing."

"Video interviews, examples of practical work and texts from all areas of expanded narrative. Note that filmic and sound narrative and interactive installation should be included as well as AI, literature, performance, science and fine art. There is a clear link between science/technology and the arts within media practice along with all other fields of narrative. Interactive documentary for instance is a growing field as is GPS based active narratives which can be entirely sound based as well as visual. Film narrative structure is heavily influenced by gaming. Sound installations can be drawn from scientific routes. Traditional narrative theory should also be covered."

"Examples of practice, summaries of events, methods working, development of narrative ideas - all would be useful. All can be incorporated in to devising processes."

Examples of band dessinee work that embraces Oubapo and other experimental comics. Illustrated authorial practice, Artists books, Zines, Historically significant comic book practitioners work, eg Windsor McCay, George Herriman, ethnographic materials that explore narrative as it is created in different aboriginal races .all as PDF."

"Interviews with practitioners within the design and crafts field."

"Analyses of stories and written narratives from the point of view of how they accomplish narrative. Student-generated examples of practice: their own work and their critical analyses of narratives. Links from page-based narratives to e-narratives including Apps (e.g. cf. Media Futures' 'Future of the Book' conference, particularly 'Malcolm Tucker: The Missing iPhone' and exercise-based apps showcased there)."

"I would imagine that other members of the ECW team would find certain elements very useful, thinking particularly of creative writing. Discussion forums with other practice-based subjects, theatre or fine arts, might work very well alongside Creative writing practice."

"Examples of 'expanded narrative' where there is a illustrative or graphic focus. Developments in web or tablet applications that offer innovative ways of delivering and experiencing narratives."

“Film, Graphic Novel/Comics, Visual/structural Anthropology.”

“I think that a resource containing examples of practice pertaining to narrative would be an excellent idea perhaps in conjunction with said interviews, so that one could access easily and clearly.”

“I'd like to see performances which use different forms, and particularly know more about how new technologies are used in a range of live performance.”

“Traditional narrative theory (film/photography/gaming)  
Film practice which is linear but pushing boundaries  
Interactive narrative - text/documentary/film  
Interdisciplinary arts/science/technology  
Installation, interactive/immersive - sound/video/digital  
Interactive walks  
GPS based art/games/layers”

“Interviews with experts on film-making and radio would be helpful.”

“All storytelling, creation of new structures - especially involving character and audience.”

“Self employed craft persons and designers. Designers working for small businesses.”

**Q.8: Please suggest your own ideas or make any further comments concerning the Expanded Narrative resource.**

Questionnaire responses:

“...I do feel that lecturing staff would appreciate access to the full range of resources suggested above.”

“I think student interactivity is really crucial.

Box of Broadcasts offers some resources, but it doesn't feel quite integrated enough to other systems, or hi-res enough to put up in a lecture theatre, so I'm less inclined to use it.

'The Waste Land' App for IPad has a good model of interaction between text and supplementary audio-visual materials; I'd love to see playscripts combined with performance and rehearsal videos, for instance.

Could there be a link to critical resources e.g. Wiki of the International Society for Study of Narrative?”

“Sounds like a great initiative.”

“Sounds like a great idea and I'm sure I'd find it very useful in developing my own practice as a writer as well as helping students to develop theirs.”

“This sounds like a very interesting project and I would be interested in any further developments and in using the resources when they are available.”

“I would hope to see a section of the site devoted to "Expanded Narratives" in Advertising. There is obviously such a strong inter-play between advertising and artist practitioners, that in the past 100 years it is difficult to consider the development of one without the other.

I look forward to experiencing the resources when they are running”

“Could look at historical examples – e.g. early hypertext/interactive cinema  
Current eg Sound projects such as John Matthias and Jane Grant's work. Duncan Speakman etc  
etc

Those using creative potential of technology eg - Layers in 3DS/ Kinect box/GPS. Ground breaking  
new ideas - that I'm not aware of.”

“I hope that this could have an impact on one of the modules i teach (SMP303) as this could really  
develop a certain focus on the gaming aspect of interactive sound/vision and would be open to  
discussing this to see how possible this could be and what it could be.”

“As theatre/music attempt to move forward into the more technological arena of narrative and  
audience involvement (observation and participation) we relish the opportunity to access different  
ways of working. Also, we can probably use our performance skills to develop / improve practice in  
the more computer based / graphic world.”

“It may be interesting and productive to track materials as they are viewed so staff and students  
can see who is using what and to what extent. This data might be used to inform forums for  
discussion and to build bridges of interest between courses.”

### **Summary of questionnaire responses and additional comments made by email/conversation:**

Respondent's ideas tend to fall into six main categories:

1. Examples of practice (work & interviews with practitioners) that is particular to the  
respondent's teaching or area of interest, for example, illustration, graphics, advertising,  
film, sound on film, etc.

*“I'd love to see play scripts combined with performance and rehearsal videos.”*

*“Examples of 'expanded narrative' where there is a illustrative or graphic focus.  
Developments in web or tablet applications that offer innovative ways of delivering and  
experiencing narratives.”*

*“In particular how TV shows use the internet/mobile phones to extend audience  
participation and inter-action.”*

*“Interviews with experts on film-making and radio would be helpful.”*

2. Teaching materials: Material that would support the teaching of theory particular within  
particular disciplines (analysis of narrative, advertising).

*“Schemes of work, session plans, suggestions of how best to deliver and integrate content.”*

3. Potential for networking with others interested in narrative practices.

*“I would like to see a resource where researchers from different/disparate disciplines who  
are interested in narrative can connect and or find new ideas”*

*“Discussion forums with other practice-based subjects, theatre or fine arts, might work very  
well alongside creative writing practice.”*

*“It may be interesting and productive to track materials as they are viewed so staff and*



*students can see who is using what and to what extent. This data might be used to inform forums for discussion and to build bridges of interest between courses.”*

4. Interdisciplinary materials:

*“Video interviews, examples of practical work and texts from all areas of expanded narrative. Note that filmic and sound narrative and interactive installation should be included as well as AI, literature, performance, science and fine art. There is a clear link between science/technology and the arts within media practice along with all other fields of narrative. Interactive documentary for instance is a growing field as is GPS based active narratives which can be entirely sound based as well as visual. Film narrative structure is heavily influenced by gaming. Sound installations can be drawn from scientific routes. Traditional narrative theory should also be covered.”*

*“Links from page-based narratives to e-narratives including Apps (e.g. cf. Media Futures' 'Future of the Book' conference, particularly 'Malcolm Tucker: The Missing iPhone' and exercise-based apps showcased there).”*

*“I'd like to see performances which use different forms, and particularly know more about how new technologies are used in a range of live performance.”*

*“As theatre/music attempt to move forward into the more technological arena of narrative and audience involvement (observation and participation) we relish the opportunity to access different ways of working. Also, we can probably use our performance skills to develop / improve practice in the more computer based / graphic world.”*

5. Links to external sites. *“Could there be a link to critical resources e.g. Wiki of the International Society for Study of Narrative?”*

6. Potential for student work to be included within the site:

*“I would want students to add to the site as a reference for evolving ideas about current narrative practice as it might be applicable to campaigns they were designing.”*

*“I think student interactivity is really crucial.”*

*“Student-generated examples of practice: their own work and their critical analyses of narratives.”*

The questionnaire asked about the existing provision for narrative it did not explicitly ask about staff's experience what may be termed Expanded Narrative or trans-disciplinary practices. When asking what kinds of resources staff would like to see many responses asked for resources to compliment what they are already teaching.

## **Appendix 2 Questionnaire for Plymouth University, faculty of arts and partner college teaching staff.**

### ***Expanded Narrative Online Resource***

### **Information for Programme Managers and Lecturers**

#### ***What is the project about?***

Expanded Narrative research is funded by a Plymouth University *Teaching Fellowship 2011-12*. The project has two parts: developing a freely available online resource for practitioners, students and educators concerning 'Expanded Narrative' (narrative practices that extend traditional forms of interaction such as reading, listening and watching); investigating the existing provision for the teaching of narrative at Plymouth University.

The questionnaire is intended for programme managers and lecturers of undergraduate and graduate arts courses at Plymouth University and Plymouth University Colleges. The purpose of the questionnaire is to ascertain the existing provision for the teaching of narrative and the desired requirements of an online resource.

N.B. In the context of this research, narrative is defined as a sequence of events that may concur with established storytelling models, fictional and factual, or take experimental or non-traditional forms.

### ***The Questionnaire***

We would be very grateful if you could complete the **short** questionnaire to aid the development of the Expanded Narrative online resource that will be made freely available.

The questionnaire has two parts:

- 1. You are asked to describe the existing provision for the teaching of narrative on the course/s or modules for which you are responsible or those to which you contribute.*
- 2. You are asked to rate the potential relevance of the proposed content of the Expanded Narrative to the course/s or modules for which you are responsible or those to which you contribute and to make suggestions of content.*

**Please complete the questionnaire online by following this link:**

<http://emmawhittaker.poll daddy.com/s/expanded-narrative>

(A paper copy of the questionnaire is available at the end of this document)

### ***Context***

Exploration of narrative is pertinent to many disciplines within the arts, from media and performing arts to design and creative writing. Interactive Narratives reconfigure the form and expand the experience of storytelling using digital technologies and low-tech media. The audience becomes a participant or co-author of a story in sound works, screen and street based games, theatre, pervasive media and works yet to be defined.

### ***The aims of the project are to:***

- Investigate the methods used to create interactive narrative by specialists in the field, within and outside of the arts.
- Create a freely available online resource in expanded and interactive narrative that meets the requirements of practitioners and educators across the HE arts curricula, interviews with specialists from the industry and Higher Education institutions internationally, and an evolving document of practitioner experience, concerning creating Interactive Narrative.
- Investigate the existing provision within Plymouth University and Plymouth University Colleges curricula within the Faculty of Arts for undergraduate students to produce linear and interactive narratives;
- Disseminate findings within educational and arts research communities.

### ***Methods***

- Semi-structured interviews will be conducted with practitioners and specialists in Interactive Narrative from business, education and the arts to identify types of practice and methods for creating interactive narratives.

- Desk and practice based research to develop an on-line resource.
- Questionnaires sent to programme leaders across Plymouth University and colleges to establish existing provision for teaching linear and non-linear narratives and perspectives in the arts.
- Semi-structured interviews will be conducted with a sample of 10 respondents representing the subject areas of performing arts, media arts, design, computing & arts and creative writing, focusing upon cross-cutting themes emerging from the questionnaires. These themes will inform the appropriate development of online interactive narrative resources.

### ***Where the money is coming from for this project?***

This project is funded by a *Teaching Fellowship Award 2011/12*, awarded by the Teaching & Learning Directorate, Plymouth University.

### ***Security and Right to Withdraw***

*Questionnaires:*

1. Participants have the right to withdraw during the research at a point at which their data can be removed i.e. during data collection/prior to analysis of the data.
2. Questionnaire data will be anonymised.

### ***Dissemination***

The interviews will be made available on the online Expanded Narrative resource. Reports of the research will be given at conferences such as the Society for Research into Higher Education (SRHE). The research will also be submitted for publication journals such as HERD. All dissemination will be subject to the provisions of this protocol with respect to confidentiality (see below).

### ***Confidentiality***

We will aim to ensure confidentiality while the research is conducted and collated.

### ***Feedback***

For any further information on our progress (e.g. summary of findings, article, etc.) please contact us via email:

Emma Whittaker: [emma.whittaker@plymouth.ac.uk](mailto:emma.whittaker@plymouth.ac.uk)

## **Appendix 3 Information for staff follow-up interviews**

### ***Expanded Narrative Online Resource***

#### **Information for Programme Managers and Lecturers – The Follow-up Interview**

##### ***What is the project about?***

Expanded Narrative research is funded by a Plymouth University *Teaching Fellowship 2011-12*. The project has two parts: developing a freely available online resource for practitioners, students

and educators concerning 'Expanded Narrative' (narrative practices that extend traditional forms of interaction such as reading, listening and watching); investigating the existing provision for the teaching of narrative at Plymouth University.

The questionnaire is intended for programme managers and lecturers of undergraduate and graduate arts courses at Plymouth University and Plymouth University Colleges. The purpose of the questionnaire is to ascertain the existing provision for the teaching of narrative and the desired requirements of an online resource. Follow-up interviews with a sample of 10 members of staff aim for interviewees to expand upon their responses to the questionnaire and discuss in more detail their approaches to teaching narrative and their potential requirements for the Expanded Narrative resource.

N.B. In the context of this research, narrative is defined as a sequence of events that may concur with established storytelling models, fictional and factual, or take experimental or non-traditional forms.

### ***Context***

Exploration of narrative is pertinent to many disciplines within the arts, from media and performing arts to design and creative writing. Interactive Narratives reconfigure the form and expand the experience of storytelling using digital technologies and low-tech media. The audience becomes a participant or co-author of a story in sound works, screen and street based games, theatre, pervasive media and works yet to be defined.

### ***The aims of the project are to:***

- Investigate the methods used to create interactive narrative by specialists in the field, within and outside of the arts.
- Create a freely available online resource in expanded and interactive narrative that meets the requirements of practitioners and educators across the HE arts curricula, interviews with specialists from the industry and Higher Education institutions internationally, and an evolving document of practitioner experience, concerning creating Interactive Narrative.
- Investigate the existing provision within Plymouth University and Plymouth University Colleges curricula within the Faculty of Arts for undergraduate students to produce linear and interactive narratives;
- Disseminate findings within educational and arts research communities.

### ***Methods***

- Semi-structured interviews will be conducted with practitioners and specialists in Interactive Narrative from business, education and the arts to identify types of practice and methods for creating interactive narratives.
- Desk and practice based research to develop an on-line resource.
- Questionnaires sent to programme leaders across Plymouth University and colleges to establish existing provision for teaching linear and non-linear narratives and perspectives in the arts.
- Semi-structured follow-up interviews will be conducted with a sample of 10 respondents representing the subject areas of performing arts, media arts, design, computing & arts and creative writing, focusing upon cross-cutting themes emerging from the questionnaires. These themes will inform the appropriate development of online interactive narrative resources.

### ***Where the money is coming from for this project?***

This project is funded by a *Teaching Fellowship Award* 2011/12, awarded by the Teaching & Learning Directorate, Plymouth University.



## ***Security and Right to Withdraw***

### *Interviews:*

1. The interviews will be digitally recorded using a video or sound recorder and will be transcribed verbatim.
2. Participants can decline to answer any question.
3. Interview material will be edited and summarised every interviewee will be invited to review the material to be included within the report. All material will be anonymised.
4. Participants have the right to withdraw during the research at a point at which their data can be removed i.e. during data collection/prior to analysis of the data. Those participating in interviews can decline to answer any question, and data obtained from interviewees who withdraw from the study will be removed and destroyed.
5. Online Any withdrawal would be without penalty in terms of the participant's relationship with the research, the Teaching and Learning Directorate or Plymouth University.

## ***Dissemination***

The interviews will be made available on the online Expanded Narrative resource. Reports of the research will be given at conferences such as the Society for Research into Higher Education (SRHE). The research will also be submitted for publication journals such as HERD. All dissemination will be subject to the provisions of this protocol with respect to confidentiality (see below).

## ***Confidentiality***

We will aim to ensure confidentiality while the research is conducted and collated.

## ***Feedback***

For any further information on our progress (e.g. summary of findings, article, etc.) please contact us via email:

Emma Whittaker: [emma.whittaker@plymouth.ac.uk](mailto:emma.whittaker@plymouth.ac.uk)

## **Appendix 4 Information for Interviewees, Expanded Narrative Practitioners**

### **Expanded Narrative Online Resource**

#### **Information for Interviewees**

##### ***The Interview***

*The interview is designed to last approximately 20 minutes. The interviewer will ask two main questions in order to identify the nature of the interviewee's practice and their methods for creating interactive narratives/stories or similar.*

*1. You will be asked to describe their work and experience that relates to interactive narrative/storytelling.*

*2. You will be asked to describe their methods for creating, developing or co-ordinating interactive narrative/stories, events.*

*The interviewee is welcome to expand upon these questions, give examples of their practice and describe their methods to develop interactive narrative/storytelling or related subjects in as much detail as possible.*

### **What is the project about?**

The project has two parts: developing a freely available online resource concerning interactive narrative for arts practitioners, students and educators; investigating the existing provision for teaching narrative at Plymouth University.

#### **Context**

Exploration of narrative is pertinent to many disciplines within the arts, from media and performing arts to design and creative writing. Interactive Narratives reconfigure the form and expand the experience of storytelling using digital technologies and low-tech media. The audience becomes a participant or co-author of a story in sound works, screen and street based games, theatre, pervasive media and works yet to be defined.

#### **The aims of the project are to:**

- Investigate the methods used to create interactive narrative by specialists in the field, within and outside of the arts.
- Create a freely available online resource that offers models for integrating interactive narrative across HE arts curricula, interviews with specialists from the industry and Higher Education institutions internationally, and an evolving document of practitioner experience, concerning creating Interactive Narrative.
- Investigate the existing provision within Plymouth University and Plymouth University Colleges curricula within the Faculty of Arts for undergraduate students to produce linear and interactive narratives;
- Disseminate findings within educational and arts research communities.

#### **Methods**

- Semi-structured interviews will be conducted with practitioners and specialists in Interactive Narrative from business, education and the arts to identify types of practice and methods for creating interactive narratives.
- Desk and practice based research to develop an on-line resource.
- Questionnaires sent to programme leaders across Plymouth University and colleges to establish existing provision for teaching linear and non-linear narratives and perspectives in the arts.
- Semi-structured interviews will be conducted with a sample of 10 respondents representing the subject areas of performing arts, media arts, design, computing & arts and creative writing, focusing upon cross-cutting themes emerging from the questionnaires. These themes will inform the appropriate development of online interactive narrative resources.

#### **Where the money is coming from for this project?**

This project is funded by a *Teaching Fellowship Award* 2011/12, awarded by the Teaching & Learning Directorate, Plymouth University.

#### **Security and Right to Withdraw**

##### *Interviews:*

6. The interviews will be digitally recorded using a video recorder and will be transcribed verbatim.

7. Participants can decline to answer any question.
8. Participants can withdraw from the study and video and transcribed material removed and destroyed from the on-line resource and prior to printed publication.
9. Video material will be edited and every interviewee will be invited to review the material to be published and context that it will be published.
10. Interviewees will then be asked permission to use this material in the Interactive Locative Narrative Online Resource.
11. Any withdrawal would be without penalty in terms of the participant's relationship with the research, the Teaching and Learning Directorate or Plymouth University.

### ***Dissemination***

The interviews will be made available on the online Interactive/Locative Narrative Resource. Reports of the research will be given at conferences such as the Society for Research into Higher Education (SRHE). The research will also be submitted for publication journals such as HERD. All dissemination will be subject to the provisions of this protocol with respect to confidentiality (see below).

### ***Confidentiality***

We will aim to ensure confidentiality while the research is conducted and collated.

### ***Feedback***

For any further information on our progress (e.g. summary of findings, article, etc.) please contact us via email:

Emma Whittaker: [emma.whittaker@plymouth.ac.uk](mailto:emma.whittaker@plymouth.ac.uk)

### **Appendix 3**

**Information/progress on conditions (If your initial TFAS application was 'approved with conditions', please provide evidence that these conditions have been met in at least one of the reports.)**

"Based on the discussions that took place at the panel meeting the panel attached the following conditions to your project:

1. You have indicated that a number of programmes will be involved in the project, please could you identify and name these programmes and provide the number of students this will involve.

Please see appendix 1 for details of courses who are represented in the survey.

2. Although there is sufficient work planned to meet the requirements of a Teaching Fellowship, the panel would like you to consider building / planning for the evaluation of the resource that results from this project. Although this may take place beyond the scope of the Teaching Fellowship, they felt you needed to consider this at the development stage.

Monitoring of the use of the [www.expandednarrative.org](http://www.expandednarrative.org) site using Google Analytics. Conducting a survey with initial survey respondents and users of the site six months after the official launch, January 2013.

3. The panel were concerned whether sufficient funding had been allocated to support



attendance at the planned conference. They would like you to revisit this, and revise as appropriate.

If paper is accepted at the 6<sup>th</sup> International Conference on Multimodality £350 was sufficient to cover conference attendance and travel. – This paper was accepted and later withdrawn. The funding was spent on travel costs in incurred in interviewing experts, as agreed with Dr. Rebecca Turner.

4. That you obtain ethical clearance to support this evaluation.

Email confirmation of ethical clearance forwarded with this form.