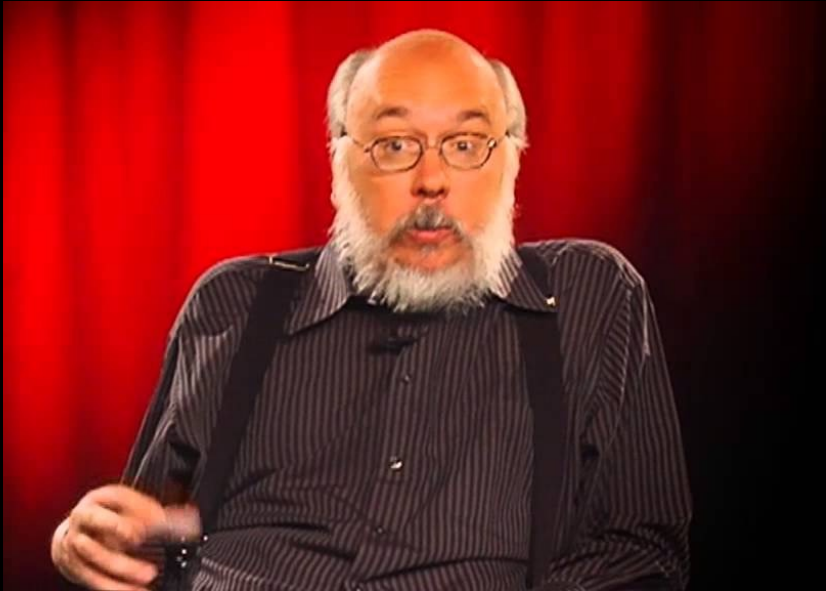
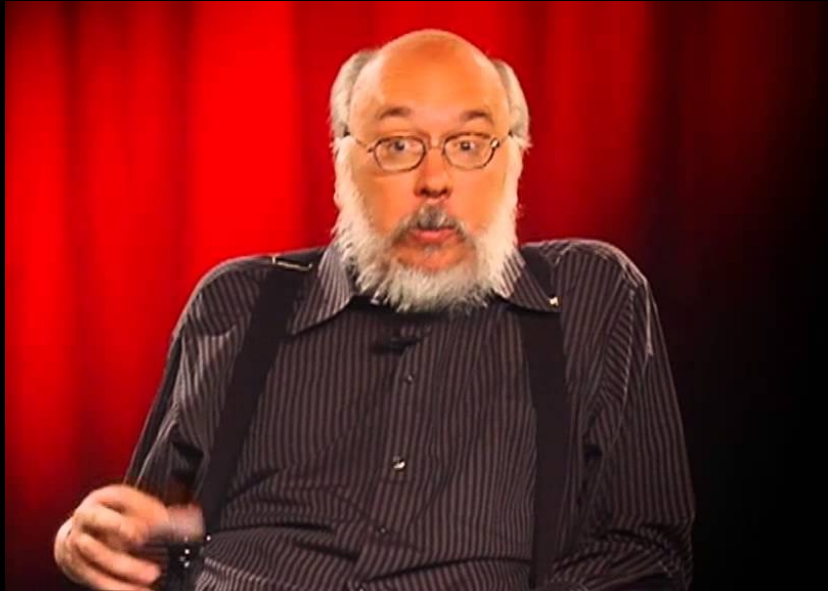


# Jenkins and Juul



# Henry Jenkins



1958 –  
American Media Scholar  
U of Southern California  
Famous for: *Convergence Culture*

# The Problem ?

“The relationship between games and story remains a divisive question among game fans, designers, and scholars alike.”

- Jenkins, “Game Design as Narrative Architecture”

"Interactivity is almost the opposite of narrative; narrative flows under the direction of the author, while interactivity depends on the player for motive power" --Ernest Adams (2)

"There is a direct, immediate conflict between the demands of a story and the demands of a game. Divergence from a story's path is likely to make for a less satisfying story; restricting a player's freedom of action is likely to make for a less satisfying game." --Greg Costikyan (3)

"Computer games are not narratives....Rather the narrative tends to be isolated from or even work against the computer-gameness of the game." --Jesper Juul (4)

"Outside academic theory people are usually excellent at making distinctions between narrative, drama and games. If I throw a ball at you I don't expect you to drop it and wait until it starts telling stories."  
--Markku Eskelinen (5)

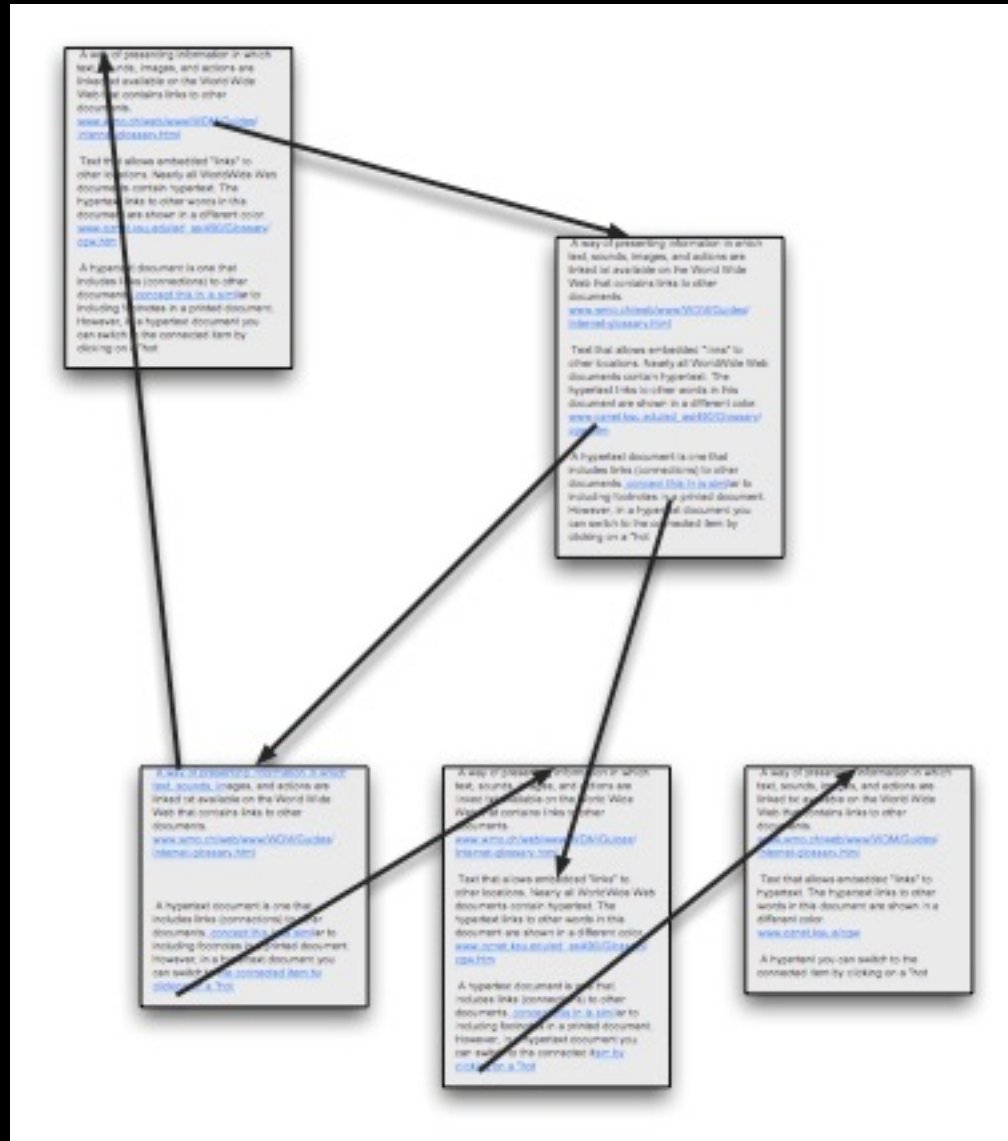
- Jenkins, "Game Design as Narrative Architecture"

# What can we agree on ?

- 1) Not all games tell stories.
- 2) Many games do have narrative aspirations.
- 3) Narrative analysis need not be prescriptive...The goal should be to foster diversification of genres, aesthetics, and audiences
- 4) The experience of playing games can never be simply reduced to the experience of a story.
- 5) If some games tell stories, they are unlikely to tell them in the same ways that other media tell stories.

- Jenkins, "Game Design as Narrative Architecture"

# Hypertext?

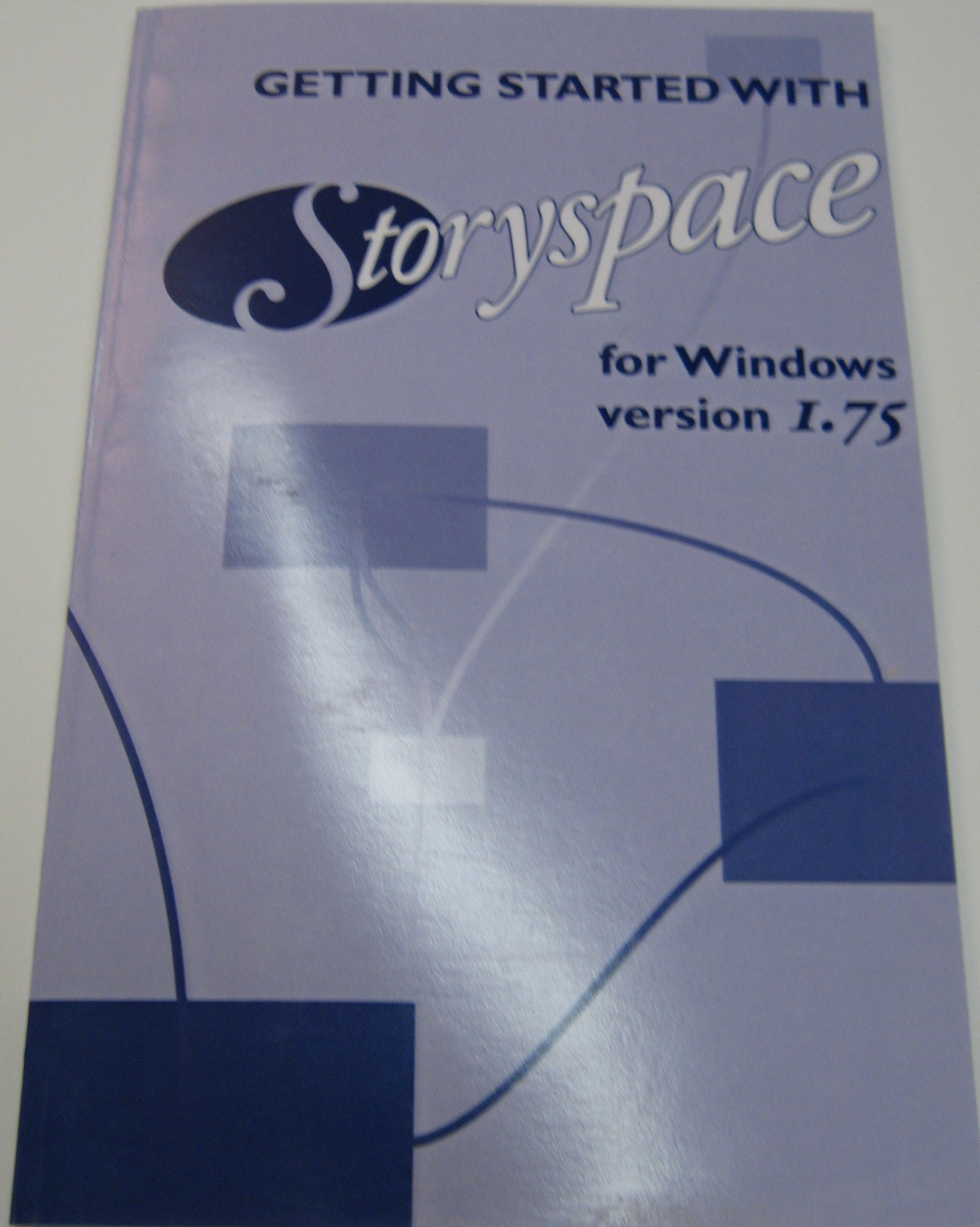




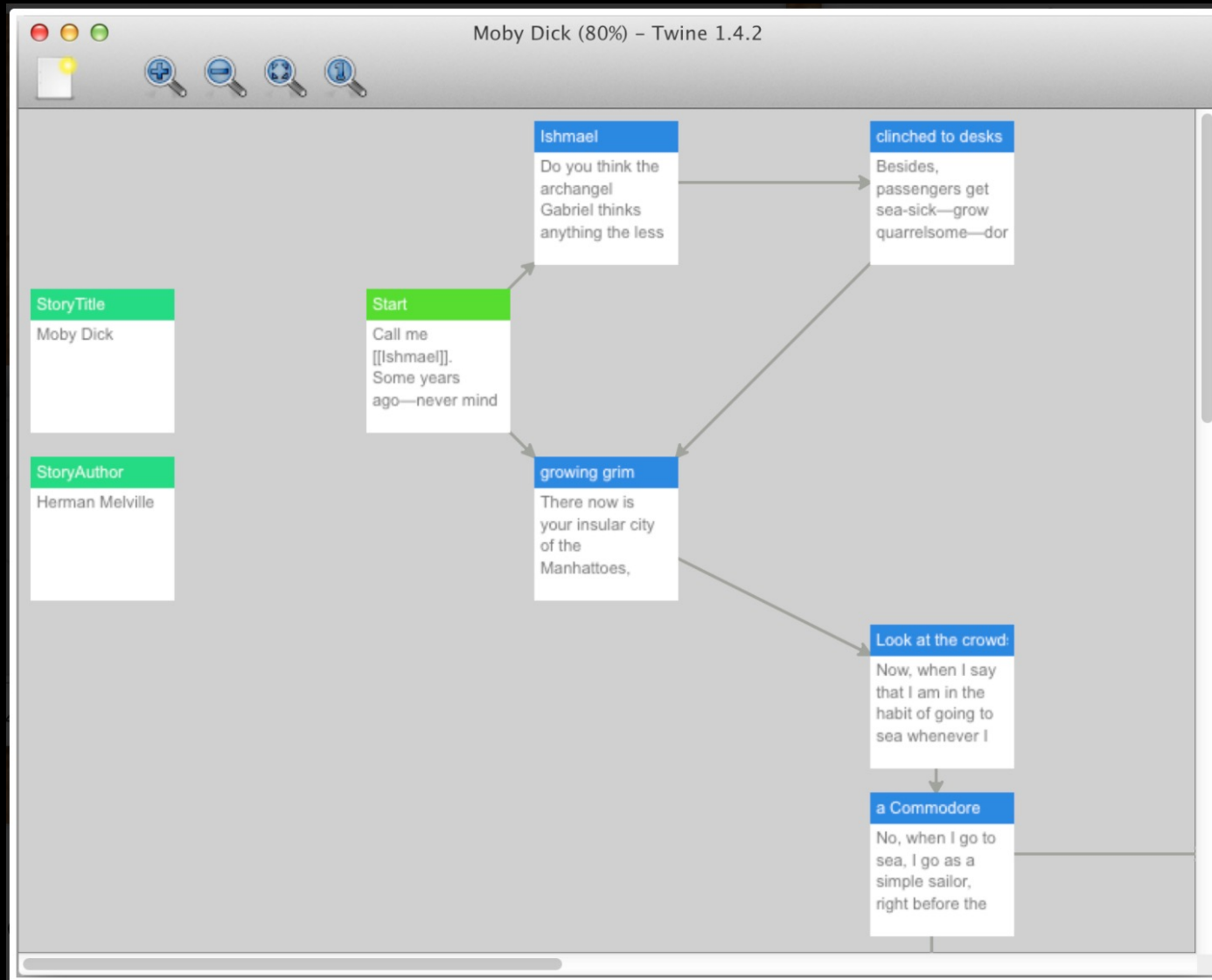
GETTING STARTED WITH

# *Storyspace*

for Windows  
version 1.75



# Nonlinear Narrative?





# Middle Ground

“In this short piece, I hope to offer a middle ground position between the ludologists and the narratologists, one that respects the particularity of this emerging medium – examining games less as stories than as spaces ripe with narrative possibility.” (1)

– Jenkins, “Game Design as Narrative Architecture”

# Spatial Stories and Environmental Storytelling

“I want to introduce an important third term into this discussion – spatiality – and argue for an understanding of game designers less as storytellers and more as narrative architects.”

Game designers don't simply tell stories; they design worlds and sculpt spaces.

– Jenkins, “Game Design as Narrative Architecture”

# Spatial Stories and Environmental Storytelling

Dark Tunnel	Score: 0	Moves: 6
-------------	----------	----------

Foot Bridge

You are standing on a crude but sturdy wooden foot bridge crossing a deep ravine. The path runs north and south from here.

>go south

Great Cavern

This is the center of the great cavern, carved out of the limestone. Stalactites and stalagmites of many sizes are everywhere. The room glows with dim light provided by phosphorescent moss, and weird shadows move all around you. A narrow path winds southwest among the stalagmites, and another leads northeast.

>go southwest

Shallow Ford

You are at the southern edge of a great cavern. To the south across a shallow ford is a dark tunnel which looks like it was once enlarged and smoothed. To the north a narrow path winds among stalagmites. Dim light illuminates the cavern.

>go south

You have moved into a dark place.

It is pitch black. You are likely to be eaten by a grue.

>\_

Zork

What do pirates have to do with it?



Pirates of the Caribbean Ride, Disney

Environmental storytelling creates the preconditions for an immersive narrative experience in at least one of four ways:

1. Evoke pre-existing narrative
  - dialogue with other stories
  - Examples?
2. Staging ground for enacting narrative events
  - disconnected micro-narratives
  - Examples?
3. Embed narrative within mis-en-scene
  - interconnected, staged areas; memory palace
  - Examples?
4. Provide resources for emergent narratives.
  - not pre-structured or pre-programmed
  - Examples?

# Jesper Juul



1970 –

Danish Game Theorist / Designer

Danish Design School

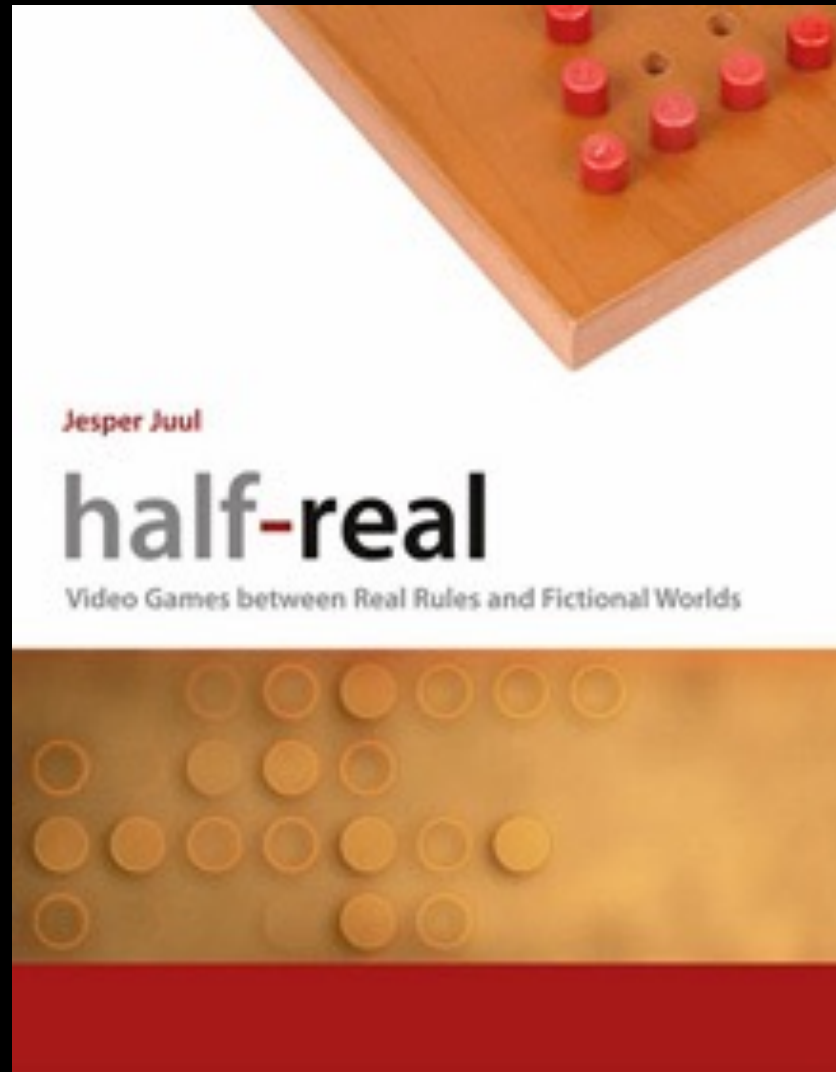
Famous for: *First Person* and  
*Half Real*



**Not to be confused with:**

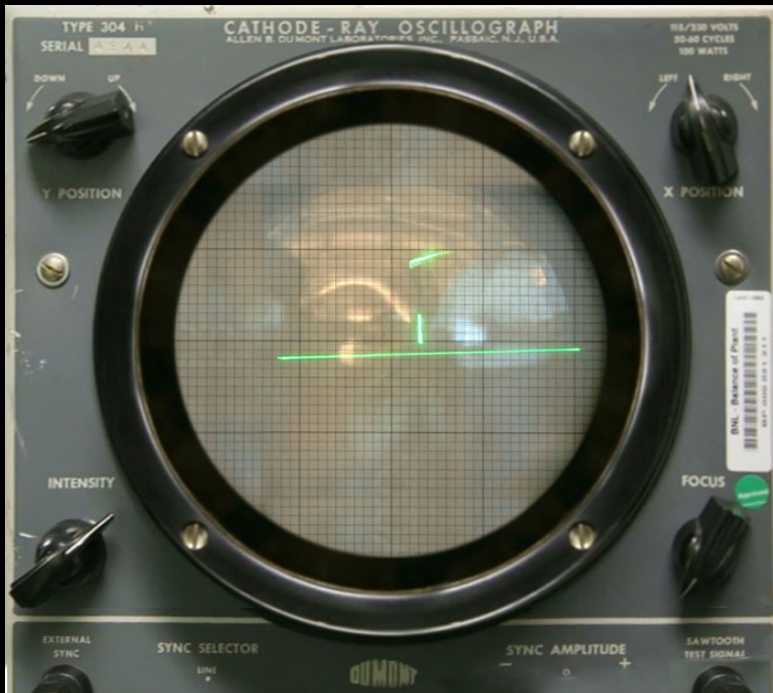


# Jesper Juul



# QUIZ

What was the first video game?



*Tennis for Two* 1958



*Spacewar!* 1962

# Half Real?

“To play a video game is therefore to interact with real rules while imagining a fictional world, and a video game is a set of rules as well as a fictional world.” (5)





# Half Real?

In addition to the fictional world of the game, not only does a variety of on-screen displays provide the player with much information, there is also a curious arrow bouncing over the small girl in the flower field. The arrow indicates that we are playing a game with rules and a goal to work toward. It also illustrates how the game depicts an elaborate world. This part of this world is a part of the game; ...The two games are made of: r (2)



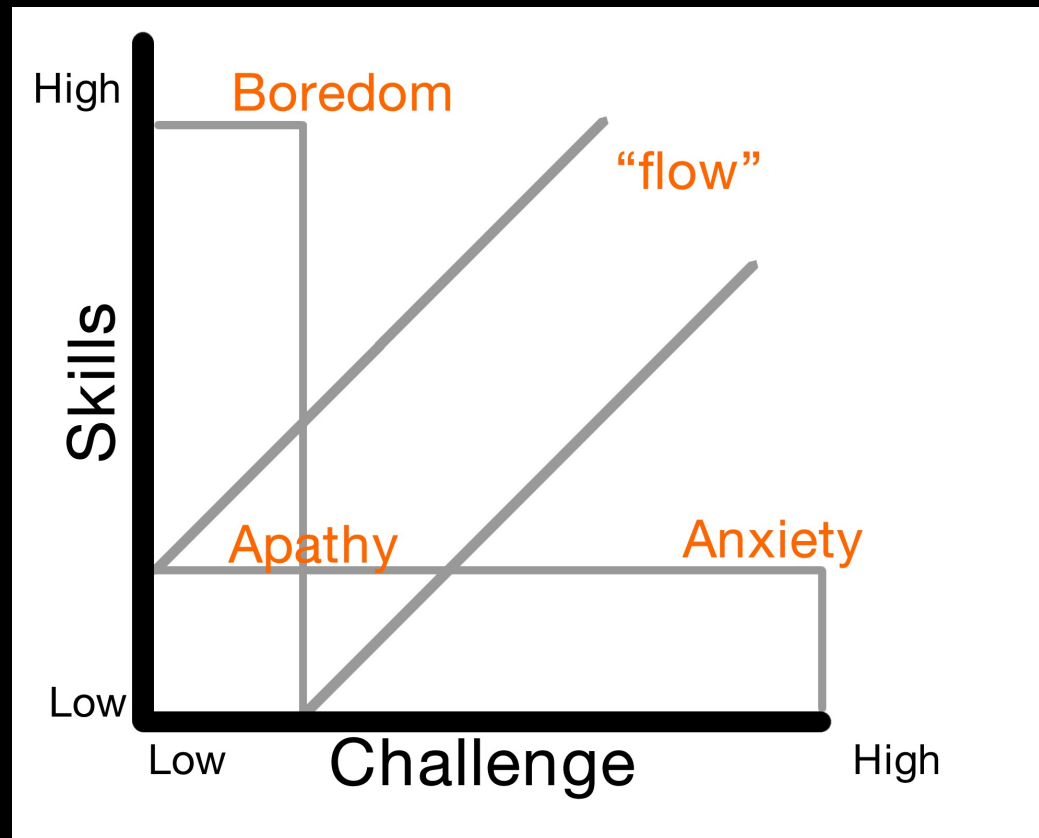
# Half Real?

**Emergence** is the primordial game structure, where a game is specified as a small number of rules that combine and yield large numbers of game variations for which the players must design strategies to handle. This is found in card and board games, in sports, and in most action and all strategy games.

**Progression** is the historically newer structure that became part of the video game through the adventure genre. In progression games, the player has to perform a predefined set of actions in order to complete the game. One feature of the progression game is that it yields strong control to the game designer: since the designer controls the sequence of events, progression games are also where we find most games with storytelling ambitions.(5)



“To play a game is to improve your repertoire of skills, and the challenge of a game is to work with the skill set of the player through the game.” (5)



See Mihaly Csikszentmihalyi on “flow” and Positive Psychology

# A Game Model

A game is the following:

1. a rule-based formal system;
2. with variable and quantifiable outcomes;
3. where different outcomes are assigned different values;
4. where the player exerts effort in order to influence the outcome;
5. the player feels emotionally attached to the outcome;
6. and the consequence of the activity are optional and negotiable. (6)

# Caillois

Free

Separate

Uncertain

Unproductive

Governed by rules

Make-believe

# Huizinga

Free activity

Outside ordinary life

Not serious

Absorbs player utterly  
and intensely

No profit, no gain, no  
material interest

Boundaries of time and  
place

Fixed rules and orderly  
manner

Promotes social  
groupings, secrecy  
and disguise

# Juul

a rule-based formal system;  
with variable and quantifiable  
outcomes;

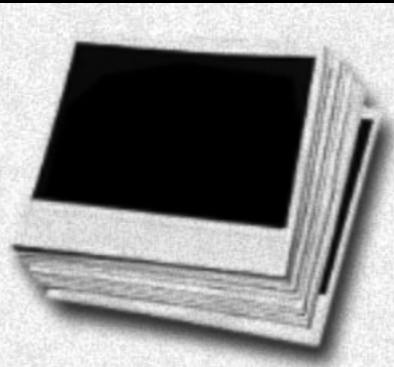
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attached to the outcome;  
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negotiable. (6)

# Game Studies

Video game studies have so far been a jumble of disagreements and discussions with no clear outcomes, but this need not be a problem. The discussions have often taken the form of simple dichotomies, and though they are unresolved, they remain focal points in the study of games. The most important conflicts here are games versus players, rules versus fiction, games versus stories, games versus the broader culture, and game ontology versus game aesthetics.(11)

Is this course about game ontology or game aesthetics?



# Depression Quest

an interactive  
(non)fiction  
about living with  
depression

by  
zoe quinn  
patrick lindsey  
isaac schankler

<http://depressionquest.com>

# ZOE QUINN'S DEPRESSION QUEST



By Simon Parkin

September 9, 2014

Earlier this month, an anonymous message was posted to the discussion-board Web site 4chan. In it, the author threatened to hurt the video-game developer Zoe Quinn: “Next time she shows up at a conference we ... give her a crippling injury that’s never going to fully heal ... a good solid injury to the



Illustration by Istvan Banyai

<https://www.newyorker.com/tech/annals-of-technology/zoe-quinns-depression-quest>