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 Architcture"

"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 Architcture"

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 Architcture"

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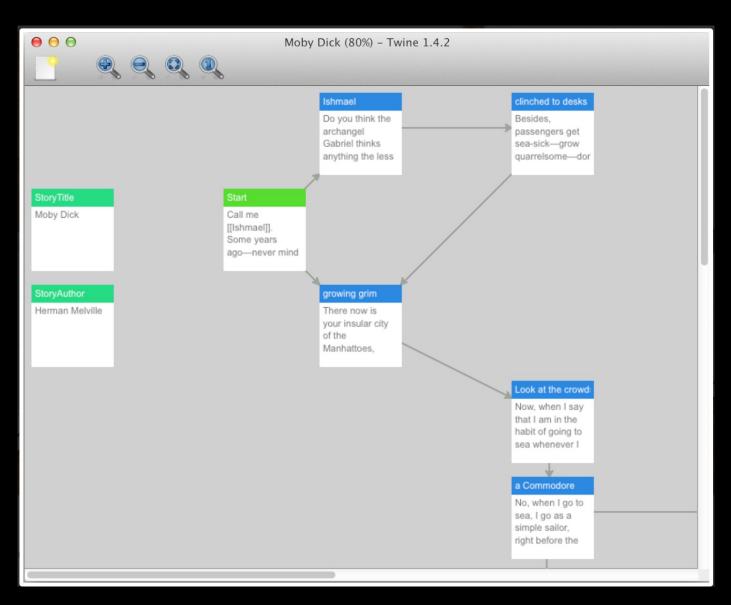
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GETTING STARTED WITH

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 Architcture"

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 Architcture"

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.

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



Jesper Juul

half-real

Video Games between Real Rules and Fictional Worlds



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?

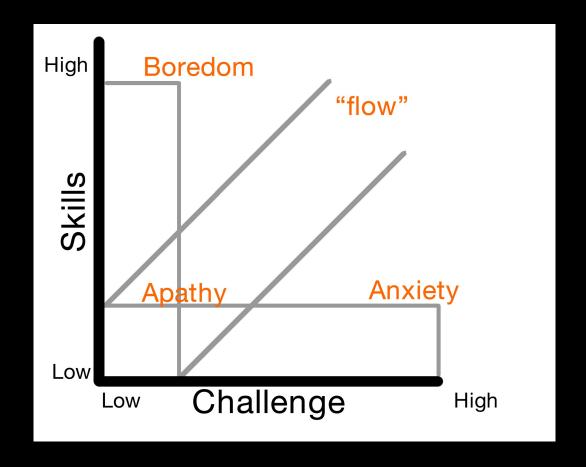
In addition to the fictional world of the game, not only does a variety of on-screen displays provide the player with much information, there is also a curious arrow bouncing over the small girl in the flower field. The arrow indicates that we are playing a game with rules and a goal to work toward. It also pict an illustrate 🗫 elaborate part of this world is a s of the o games are game; ...The 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:

- 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

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with variable and quantifiable
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where different outcomes are assigned different values;

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 in order to influence the
 outcome;

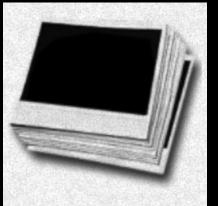
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Game Studies

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



Illustration by Istvan Banyai

that's never going to fully heal ... a good solid injury to the

https://www.newyorker.com/tech/annals-oftechnology/zoe-quinns-depression-quest