Janet H. Murray

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Office Hours Monday 3-5 TSRB 320A

**LMC 4720 Interactive Narrative**

**Course Prerequisites**

(Undergraduate Semester level [CS 1322](https://oscar.gatech.edu/pls/bprod/bwckctlg.p_display_courses?term_in=201208&one_subj=CS&sel_subj=&sel_crse_strt=1322&sel_crse_end=1322&sel_levl=&sel_schd=&sel_coll=&sel_divs=&sel_dept=&sel_attr=) Minimum Grade of C or Undergraduate Semester level [CS 1331](https://oscar.gatech.edu/pls/bprod/bwckctlg.p_display_courses?term_in=201208&one_subj=CS&sel_subj=&sel_crse_strt=1331&sel_crse_end=1331&sel_levl=&sel_schd=&sel_coll=&sel_divs=&sel_dept=&sel_attr=) Minimum Grade of C) and (Undergraduate Semester level [LCC 2100](https://oscar.gatech.edu/pls/bprod/bwckctlg.p_display_courses?term_in=201208&one_subj=LCC&sel_subj=&sel_crse_strt=2100&sel_crse_end=2100&sel_levl=&sel_schd=&sel_coll=&sel_divs=&sel_dept=&sel_attr=) Minimum Grade of C or Undergraduate Semester level [LCC 2700](https://oscar.gatech.edu/pls/bprod/bwckctlg.p_display_courses?term_in=201208&one_subj=LCC&sel_subj=&sel_crse_strt=2700&sel_crse_end=2700&sel_levl=&sel_schd=&sel_coll=&sel_divs=&sel_dept=&sel_attr=) Minimum Grade of C or Undergraduate Semester level [LMC 2700](https://oscar.gatech.edu/pls/bprod/bwckctlg.p_display_courses?term_in=201208&one_subj=LCC&sel_subj=&sel_crse_strt=2700&sel_crse_end=2700&sel_levl=&sel_schd=&sel_coll=&sel_divs=&sel_dept=&sel_attr=) Minimum Grade of C or Undergraduate Semester level [LMC 2800](https://oscar.gatech.edu/pls/bprod/bwckctlg.p_display_courses?term_in=201208&one_subj=LCC&sel_subj=&sel_crse_strt=2100&sel_crse_end=2100&sel_levl=&sel_schd=&sel_coll=&sel_divs=&sel_dept=&sel_attr=) Minimum Grade of C)

**Course Description**

The larger objective of this course is to contribute to the expansion of human expressive powers by creating and critiquing artifacts that exploit the affordances of the emerging digital medium for the purposes of the ancient human practice of storytelling. The course will survey multiple strategies for the representation of narrative in interactive systems, in both digital and nondigital formats. It will present a structured approach for analyzing and creating coherent interactive storytelling systems that require the participation of one or more interactors. The course will be conducted through instructor presentations and active discussions, student oral reports, in-class discussion of students’ written analytical and creative assignments, and in-class group workshop projects. Students will be responsible for multiple prototypes and design documents, and a substantial final project in the form of a digital interactive narrative.

**Learning Outcomes**

* Textual/Visual Analysis: Students will learn to read, analyze, and interpret not cultural projects such as film, literature, art, and new media, as well as scientific and technical documents.
* Interpretive Frameworks: Students will become familiar with a variety of social, political, and philosophical theories and be able to apply those theories to creative and scientific texts, as well as to their own cultural observations.
* Communication Skills: Students will be able to gather, organize, and express information clearly and accurately, with sensitivity to audience. They will be able to do so both by using traditional media and by tapping the potential of new digital media.
* Historical Analysis: Students will study literary and cultural texts within an historical framework to become familiar with the various forces that shape artistic and commercial production. They will learn to interpret history actively, rather than passively accepting archival information.
* Students can appreciate and evaluate future trends in the development of digital media.
* Students can work effectively in teams to accomplish a common goal.

**Required Texts**

* Aarseth, E., *Computer Game Studies, Year One.* Game Studies, 2001. **I**(1).
* Propp, V., *Morphology of the Folktale*1928, Austin: University of Texas Press.
* Ramis, H., *Groundhog Day*, 1993, Columbia Pictures: USA.
* Leibling, D., M. Blank, and T. Anderson, *Zork: A Computerized Fantasy Simulation Game."* IEEE Computer 1979. **12**(4): p. 51-59.
* Mateas, M. and A. Stern, *Façade: An Experiment in Building a Fully-Realized Interactive Drama*, in *Game Developers Conference*2003: San Jose CA.
* Murray, J.H., *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*1998, Cambridge MA; London UK: MIT Press.
* Murray, J.H., *"Is there a story-game?"*, in *First Person: New Media as Story, Performance, and Game*, P. Harrington and N. Wardrip-Fruin, Editors. 2003, MIT Press: Cambridge MA.
* Weizenbaum, J., *Eliza-- A Computer Program for the Study of Natural Language Communication between Man and Machine.* Communications of the Association for Computing Machinery, 1966. **Volume 9, Number 1 (January 1966): 36-35.**(1): p. 36.
* Ryan, M.-L., *Avatars of story*. Electronic mediations 2006, Minneapolis: University of Minnesota Press. xxiv, 275 p.

**List of Graded Assignments**

* Oral report with slides on a critical article or book section 10%
* Oral report with slides on an interactive narrative project or narrative game 10%
* Prototype of a substitution system narrative 10%
* Prototype of a transmedia storyworld 10%
* Prototype of an interactive character 10%
* Preliminary plan for final project 10%
* Testable mockup of final project 10%
* Design document (slides) and oral report for final project 10%
* Working final project 15%
* Class Participation 5% plus up to 5% bonus for outstanding participation
* Helpfulness to other students (technical help, artistic contribution, etc.) up to 5% bonus

**Attendance Policy**

Students are expected to attend every meeting and to actively participate, including attentive and responsive engagement with the reports of other students. Students will be asked to leave if they engage in any non-class activities during class, such as web surfing, reading email, texting and will be expected to immediately leave the room for the duration of that class period. If you are sick, please do not come to class but send the instructor an email indicating why you are absent.

**Accommodations**

Students with disabilities seeking accommodations are welcome in this class, and should contact the ADAPTS office 404 894 2563 to initiate the process.

**Honor Code**

Students are expected to conduct themselves in accordance with the Georgia Tech Honor Code. Some examples of how the honor code applies to this class (aside from the obvious prohibition of plagiarism): you may reuse code or media content created by someone else but you must clearly credit the source and make clear the degree of your borrowing and what part of the work is your original production. You are expected to participate in this class as a constructive participant in a collaborative design community. Therefore you should feel free to help others, to make design suggestions, to offer technical assistance, etc., but as the recipient of such suggestions and assistance you have an obligation to acknowledge it. In a group project, there should be clear indication of who is responsible for each of the components, and if attribution is in dispute then you should make that clear to the instructor as well.

**Week by Week Schedule**

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| --- | --- | --- | --- |
| week | Topic | Read/View | Due |
|  | Interactivity and Narrative | Murray, *HoH,* ch 3*;* | Individual Reports |
|  | Interactive Characters | Eliza; Weizenbaum | Individual Reports |
|  | Interactive Characters | (present prototypes) | Prototype Due |
|  | Substitution systems | Propp | Individual Reports |
|  | Procedural Substitution | Mateas; | Individual Reports |
|  | Substitution System | (present prototypes) | Prototype Due |
|  | Replay | Groundhog Day | Individual Reports |
|  | Replay | (inclass workshop) | Individual Reports |
|  | Transmedia | Murray ch 9 and online sites | Individual Reports |
|  | Transmedia |  | Transmedia Storyworld Prototype |
|  | Final Project Prelim | (present prelim) | Present and critique Final Project Prelims |
|  | Lab Week/conferences |  | Refine final project plans |
|  | Testable Project Mockup |  |  |
|  | Games as Stories | Arseth; Murray, Story-Game;  Ryan, Ch 8 | Individual Reports |
|  | Lab week |  | Test and refine final Project |
|  | Final Project Presentation |  | Final Projects |