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|  | **LCC 4720 D/ LCC 6317 JN Interactive Narrative / Fiction**  **Interactive Narrative / Fiction** |

**1. Instructor Name, Contact Information and Office Hours**

Instructor: Brian Magerko

Email: brian.magerko@lmc.gatech.edu

Phone:

Office: TSRB 319

Meetings by Appointment

**2. Course Prerequisites:** None, but media design / writing / computation experience is recommended.

**3. Core Area/Attributes Fulfilled by this Class:** (None)

**4. Course Description**

Overview:

This course will cover the representation of narrative in interactive systems, both in non-digital and digital forms. It will present a structured approach for analyzing such systems through considerations of story structure, story processes, and constraints on such processes.

The main content of the course will be class discussions, active participation in interactive narrative experiences, prototyping assignments, and a final project. This syllabus is intended to be a living document and is subject to change based on this chaotic system we all live in.

Classes:

Class presentations will be based on that day’s reading plus previous discussions / experiences in class. There are also several classes designed to encourage collaboration, sharing, and critiquing of student works. Students will also be formed into gaming groups for in-class and outside-of-class exercises.

Graduate students: Graduate students will have additional readings throughout the semester. They will also be required to sign up during the second week of the semester for class presentations on lecture topics throughout the term.

Please place / view lecture materials here: https://drive.google.com/folderview?id=0BzGqNeIlOR8icWFRT2NCRFRJWG8&usp=sharing

Final Project:

The final project for the course will be an interactive narrative experience of your choosing. It will be an individual project, where students are required to create an experience using a technology of their choosing that creates a complete interactive narrative experience. This may take the form of a chatbot, an interactive fiction, a narrative-based game, a digital representation of an improv game, etc. Requirements will be described in the final project handout.

**5. Learning Outcomes**

1. To be able to critically compare and contrast digital and non-digital interactive narrative examples.

2. To be able to apply a formal lens for describing interactive narrative systems according to such concepts as processes, constraints, and narrative structure.

3. To gain practical experience in prototyping interactive narrative systems related to dramatic agency, narrative formalisms, and narrative processes.

4. To gain practical experience in applying lessons learned in the class to create an interactive narrative experience that is interesting to an end user.

5. Textual/Visual Analysis: Students will learn to read, analyze, and interpret not only cultural projects such as film, literature, art, and new media, but also scientific and technical documents.

6. Communication Skills: Students will be able to gather, organize, and express information clearly and accurately, with sensitivity to will be able to do so both by using traditional media and by tapping the potential of new digital media.

7. Students can create digital artifacts with an awareness of history, audience, and context.

8. Students can work effectively in teams to accomplish a common goal.

9. Students can appreciate and evaluate future trends in the development of digital media.

**6. Required Texts**

Required texts are all linked to on the T-square wiki and can be found here: <https://drive.google.com/folderview?id=0BzGqNeIlOR8iWkliV18yd3VLUXM&usp=sharing>

**BOOKS**

Bates, Joseph. (1992). Virtual reality, art, and entertainment. *Presence: Teleoper. Virtual Environ., 1*(1), 133-138.

Cavazza, Marc, & Pizzi, David. (2006). Narratology for Interactive Storytelling: A Critical Introduction. In S. Göbel, R. Malkewitz & I. Iurgel (Eds.), *Proceedings of TIDSE 2006* (pp. 72- 83). Heidelberg, Berlin: Springer.

Crawford, Chris. (2012). *Chris Crawford on Interactive Storytelling.* San Francisco: New Riders.

Frasca, Gonzalo. (2003). Simulation versus Narrative: Introduction to Ludology. In M. J. P. Wolf & B. Perron (Eds.), *The Video Game Theory Reader* (pp. 221-237). New York, London: Routledge.

Glassner, Andrew. (2004). *Interactive storytelling. Techniques for 21st century fiction*. Natick, MA: A K Peters Ltd.

Johnstone, Keith. (1989). *Impro. Improvisation and the Theatre*. London: Methuen Publishing Ltd.

Mateas, Michael. (2001). A Preliminary Poetics for Interactive Drama and Games. *Digital Creativity, 12*(3), 140-152.

Meehan, James. (1981). Tail-Spin. In R. Schank (Ed.), *Inside Computer Understanding* (pp. 197-225). Hillsdale: Lawrence Erlbaum.

Murray, Janet H. (1997). *Hamlet on the Holodeck. The Future of Narrative in Cyberspace*. Cambridge, MA: MIT Press.

Perlin, Ken, & Goldberg, Athomas. (1996). *Improv: A System for Scripting Interactive Actors in Virtual Worlds.* Paper presented at the 23rd Annual Conference on Computer Graphics and Interactive Techniques, New York.

Propp, Vladimir. (1968). *Morphology of the Folktale* (2000 rep 2nd ed 68 ed.). Austin; London: University of Texas Press.

Ryan, Marie-Laure. (2001). Beyond Myth and Metaphor - The Case of Narrative in Digital Media. *The International Journal of Computer Game Research, 1*(1).

Vogler, Christopher. (1992). *The Writer´s Journey. Mythic Structure for Storytellers and Screenwriters*. Studio City: Michael Wiese Productions

**Recommended IN Media:**

● Bastion

● Frycook: http://dumbandfat.com/comic/?p=16

● Dwarf Fortress

● Nethack / Rogue

● The Walking Dead (game)

● Artemis: http://www.artemis.eochu.com/

● Heavy Rain

● Red Dead Redemption

● Groundhog’s Day

● The Joe Schmo Show

● Wide-Ruled: http://users.soe.ucsc.edu/~jskorups/wiki/wide\_ruled/wide\_ruled\_v2

● The Truman Show

● The Game (film, not rapper)

● Rashomon

● The Stanley Parable: <http://www.moddb.com/mods/the-stanley-parable>

**Game Access:**

All games and for-cost software is available in the EGL, TSRB 113. DO NOT REMOVE GAME MATERIALS FROM THE EGL. Email Adam Rafinski (rafinski@gatech.edu) for any computing or room access assistance.

**7. Graded Assignments**

There are 5 individual homeworks (30%, 6% apiece), 1 term paper (30%), and one final project (30%). Participation is 10%, which includes participating in class exercises & discussions and (for grad students) presenting lectures. Participation in class means attending with the assigned works already reviewed / read, having critical thoughts and questions in mind, participating in exercises & workshops, and being prepared to actively be participate in an open dialogue about the works. Grading criteria for individual the homework and project will be given with the assignments.

Each assignment will be released on T-square.

**Late Policy**

Assignments are due by the beginning of class on the day the assignment is due. Late work will not be accepted.

**9. Attendance Policy**

Students are expected to come to class every Monday and Wednesday. Formal roll call will not be taken unless attendance becomes an issue for the class. Missing game experiences or presentations will result in a lower participation grade for that student.

ADAPTS Contact Information:

<http://www.adapts.gatech.edu/>

**10. Information for Students with Disabilities**

Please notify the instructor if you have any disabilities with which you need special assistance or consideration. The campus disability assistance program can be contacted through ADAPTS: <http://www.adapts.gatech.edu>

**11. Honor Code Statement**

Students are expected to adhere to the Georgia Tech Honor Code:

<http://www.honor.gatech.edu/plugins/content/index.php?id=9>

Please note that since this class emphasizes team effort, collaboration is encouraged, but please bear in mind that part of your evaluation for teamwork will be made by your peers. This means it’s important to fulfill your team responsibilities and complete your assignments on time.

**12. Course Schedule**

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| **Week #** |  | **Read /Project [Due]** |
| **Week 1** | Errata & What is IN / IF? | Read Crawford (2&3); Murray (2 & 3)  Assignment due: A1 (Agency)) |
| **Week 2** | *Improv & Fiasco* setup (form play groups) | Whose Line Is It Anyway?; Johnstone 1  Read Fiasco rules.  Grad Read Johnstone 2 |
| **Week 3** | Branching narrative | Read Cavazza |
| **Week 4** | Authoring in Twine & Narrative & Games | Install & read about [Twine](http://www.gimcrackd.com/etc/src/) (http://www.gimcrackd.com/etc/src/) and / or [ChoiceScript](http://www.choiceofgames.com/make-your-own-games/choicescript-intro/) (<http://www.choiceofgames.com/make-your-own-games/choicescript-intro/>)  Read Frasca; Mateas; [Eskelinen](http://www.electronicbookreview.com/thread/firstperson/anticolonial) (http://www.electronicbookreview.com/thread/firstperson/anticolonial); [Aarseth (http://www.electronicbookreview.com/thread/firstperson/vigilant)](http://www.electronicbookreview.com/thread/firstperson/vigilant)  Grad Read Ryan  Assignment due :  *Finish Fiasco* |
| **Week 5** | ***Once Upon a Time &***  Functional narrative | Read Vogler; Propp  Grad Read Rimmon-Keenan  Assignment:  *Start Artemis* |
| **Week 6** | Story Planning & Story generation | [Install & Read Wide-Ruled Tutorials](http://users.soe.ucsc.edu/~jskorups/wiki/wide_ruled/wide_ruled_v2) (http://users.soe.ucsc.edu/~jskorups/wiki/wide\_ruled/wide\_ruled\_v2); Leibowitz (x2)  Read Meehan  Grad Read Turner  Assignment due : A2 (Branching) |
| **Week 7** | *Shelter in Place* (in field directly north of CRC) &  *Shelter in Place* | Read Read Shelter in Place rules  & character sheets |
| **Week 8** | In-class A3 lab & autonomy vs. agency | Read [ELIZA](http://www.manifestation.com/neurotoys/eliza.php3) (http://www.manifestation.com/neurotoys/eliza.php3); Riedl & Bulitko  Read Façade; Mateas&Stern GDC |
| **Week 9** | Interactive Fiction | Grad Read Monfort  Assignment due:  *Finish Artemis*  *Start Dread* |
| **Week 10** | VAI & Protonarratives & Improvisation | Read Viewpoints  Grad Read Magerko 2009  Assignment due: A3 (Functions)  *Finish Dread* |
| **Week 11** | SPRING BREAK |  |
| **Week 12** | Indiv. Conferences | Assignment due : A4 (Strategies) |
| **Week 13** | In class presentation | Assignment due : A5 (Blending) |
| **Week 14** | Class discussion & Media analysis | Assignment due : Term Paper |
| **Week 15** | In class presentation |  |
| **Week 16** | Media analysis & Final project presentation | Read Versu?  Assignment due : Final project |

**13. Plagiarism Warning**

Plagiarism of any form will not be tolerated, and will result in a failing grade for the course. Plagiarism is not only the uncredited copying of text from another's work but also:

Copying ideas or code from other digital artifacts. Adaptation of code samples is not necessarily plagiarism. To facilitate your success on projects, I will always provide my own sample code and links to other samples. However, explicitly copying entire algorithms or sample applications and representing them as your own is not permitted. Use sample code and online resources as tutorials to help you write your own original code. Copying more than 10% of a code sample will be considered plagiarism.

Unauthorized collaboration between students: Students are encouraged to share and critique each others' work. You are allowed (and encouraged!) to work together with other students, but collaboration is only permitted on group projects. On individual assignments, you are expected to complete and turn in your own work.

Violating these terms will be considered a direct violation of academic policy and will be dealt with according to the GT Academic Honor Code: http://www.honor.gatech.edu/