

**Syllabus LMC 4720 Interactive Narrative / LMC 6317 Interactive Fiction
Spring 2016 (Release version 4: January 11, 2016)
T/Th 1:30 -3:00 PM
Skiles 002**

Professor Janet H. Murray

jmurray@gatech.edu

Office Hours Monday 4-6 PM TSRB 320A

Teaching Assistant

Lorina Navarro

lorina@gatech.edu

Office hours and place (to be announced)

Game Resources are in the Experimental Game Lab, TSRB Room 113

Official web site for the course is on <http://tsquare.gatech.edu>

Course Prerequisites (4720)

- ENGL 1102
- LMC 2100 or LMC 2700 or LMC 2800
- CS 1322 or CS 1331
- Strongly suggested: knowledge of CSS and JavaScript, and familiarity with or ability to quickly master Twine 1.x or similar rapid prototyping environment of your choice.
- **Please note: We will only be providing TA help for and calibrating assignment requirements for Twine 1.x**

Core Area/Attributes

- Humanities/Fine Arts/Ethics

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, digital 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.

Programmatic Learning Outcomes

- Students can create digital artifacts with an awareness of history, audience, and context.
- Students can appreciate and evaluate future trends in the development of digital media

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, or 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.

Adapts Disability Services Program

Students with disabilities at Georgia Institute of Technology will find programs designated to coordinate academic accommodations and promote access to all phases of university life. Such programming is coordinated through the ADAPTS-Disability Services.

The ADAPTS-Disability Services Program is a functional part of the Office of the Dean of Students. ADAPTS-Disability Services Program personnel oversee and coordinate programs to ensure accessibility to students with disabilities on an individual basis. The Georgia Institute of Technology strives to provide equal access to a college education as well as support to students with disabilities in their experience in the university community.

Georgia Institute of Technology
353 Ferst Drive, Suite 210
Smithgall Student Services Building
Atlanta, GA 30332-0285
404-894-2563 (V)
404-894-1664 (TDD)
404-894-9928 (FAX)

Honor code statement

The members of the Georgia Tech community believe the fundamental objective of the Institute is to provide the Students with a high quality education while developing in them a sense of ethics and social responsibility. We believe that trust is an integral part of the learning process and that self-discipline is necessary in this pursuit. We also believe that any instance of dishonesty hurts the entire community. It is with this in mind that we have set forth a Student Academic Honor Code at Georgia Tech.

You can find the Georgia Tech Honor Code at this address:

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

Some Special Applications of the Honor Code to Work in this Course

Students may use computer code, story elements, and images produced by others as part of their work in fulfillment of assignments for this course, if (a) they clearly identify and credit the source of any work not original to them and (b) identify a substantial part of the assignment that is their own original creation and is equivalent in creativity and effort to the work of others who have not included borrowed elements.

In collaborative projects, students should clearly identify who is responsible for each element of the design and implementation. Credits should be assigned by mutual agreement and any dispute about crediting should be brought to the attention of the instructors as soon as possible in the process.

Requirements and Grading

This is a workshop course, focused on design insights that can be immediately applied to the creation of interactive narratives. There are 4 short essay assignments requiring analytical written responses to relevant readings or other media, 4 brief and rapid prototypes for interactive narratives, and 1 final project which is a substantial, playable individually created story/game that is also part of a shared Story World developed in groups of ~4.

- 10% class participation. This includes active involvement in discussions, coherent presentation of assignments when called on in class, and constructive critical responses to other students' creative and analytical work
- 20% for 4 Rapid Interactive Prototype assignments (5% each)
- 20% for 4 tightly focused analytical posts (brief essays or interpretative diagrams) related to assigned texts (5% each)
- 50% Final Project – A complete, individually created story/game that is also part of a larger Story World created collectively by 4 students.
 - Conceptual design of your own story and the collective Story World 10%;
 - Design documents (including detailed planning documentation, mockup for user testing, analysis of user testing, and slides for final presentation) for individual project 10%;
 - Oral component of final presentation 5 %;
 - Working final project 20%;
 - Video documentation of a persuasive demonstration run of your individual final project, posted to a web page, illustrating the appropriateness of this approach for this particular story content, the experience of dramatic agency, and the exploitation of replay 5%.
- Helpfulness to other students (technical help, artistic contribution, etc.) up to 5% bonus.
- **All work is to be handed in two places: to the tsquare assignment folder, and by linking it to the tsquare class wiki. Students will also hand in final projects by uploading them to folders organized by StoryWorld in the Resources section of the tsquare site.**
- **Late submissions will be penalized at .5 points for each late day and will not be accepted more than 2 days after due date.**

Required Texts

- Anna Anthropy, [Dys4ria](#) (2012)
- Barlow, Sam. [Her Story](#) (2015)
- Campbell, Joseph (2008). [The hero with a thousand faces](#). Novato, Calif., New World Library. Originally published 1949. (pdf on tsquare) (Part I – The Adventure of the Hero)
- The Fullbright Company, [Gone Home](#) (2013), PC or Mac game: purchase for download or play in EGL.
- Jenkins, Henry, "[Transmedia Storytelling 101](#)," Confessions of an Aca-Fan, March 22, 2007
- "Bowling," *Malcolm in the Middle*, Season 2, Episode 20 (2001) Episode available streaming from Netflix ; Alternate choice: "Remedial Chaos Theory" *Community* Season 3 Episode 4 (2011)
- Murray, J.H., *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* 1998, Cambridge MA; London UK: MIT Press. Chapters 3,4,5 (on tsquare) ; Recommended: ebook edition with updates available February 2 2016. (We will put it on electronic reserve.)
- Pedercini, Paolo. "[Everyday the Same Dream](#)" (2009) (Play on line)
- Pope, Lucas. [Papers Please](#) (2013) (alternative)
- Propp, V., *Morphology of the Folktale* 1928, Austin: University of Texas Press. (Intro to Second Edition and Chapter II, on tsquare)
- HBO, *Game of Thrones* (any episode). (alternative *Walking Dead*)
- Tell-Tale Games, *Game of Thrones: Fire from Ice* (2014). Purchase for download or play in EGL. (Alternate: Tell-Tale Games *Walking Dead*)

- Season 1* game – available in EGL)
- Leibling, D., et al. (1979). *Zork*, available on line at <http://thcnet.net/zork/>
 - Weizenbaum, Joseph (1966). *Eliza*, available on line at <http://nlp-addiction.com/eliza/>

Alternate/Recommended Story-games

Davey Wreden, [The Stanley Parable](#) (2015)
ThatGameCompany, [Journey](#) (2012) (ThatGameCompany)
Inkle Studios, [80 Days](#) (2014)
Emily Short, *Blood and Laurels* (2014) (no longer runs on current systems)
Michael Mateas and Andrew Stern, [Façade](#) (2006)
Molle Industria [Unmanned](#) (2012)
Tender Claws, [Pry](#) (2015) (available for ipad)
Pemberley Digital, [The Lizzy Bennett Diaries](#) (2013)

Additional Recommended Texts

See the folder on tsquare for extensive related recommended readings in pdf form, from many scholars and critics in this field including Brenda Laurel, Mary-Laure Ryan, and David Herman and see the blogs below for pointers to other interactive narratives and critical works:

<http://chrisklimas.com/> Inventor of Twine

<http://emshort.wordpress.com/> Commentary on interactive storytelling by an inventive practitioner and very perceptive critic

<http://nickm.com/if/> Nick Montfort's page of Interactive Fiction resources

<http://inventingthemedium.com> Janet Murray's blog with a section on interactive narrative, including video of [Janet's Ted Talk](#) (1998) and Janet's Future of StoryTelling (FoST 2015) video on [Dramatic Agency](#)

Some related FoST 2015 videos: <http://futureofstorytelling.org/films/2015-films/>

Schedule and Assignments

Topics and key critical terms	Hand in on tsquare Wiki	Read/Watch/Play
<p>Week 1 INTERACTIVE STORYTELLING in an emerging new medium</p> <p>Jan 12,14</p> <p>Key Concepts:</p> <p>Interactivity, Immersion, Dramatic Agency, Active Creation of Belief, Replay, Multiform vs Multisequential Narratives, Genre, Story World</p>	<p>Due Thursday 1/14 by 1:30pm: A webpage identifying a digital story/game that offers the experience of dramatic agency and that you believe we should consider as an important exemplar of the future of interactive narrative. Include video or screenshots showing the significant story elements and a concise and meaningful statement of what you value in this example. (100 words or less) Links to images and videos on other sites are acceptable. Be prepared to present and explain your choice in class on Thursday.</p> <p>Note: This assignment counts toward your class participation grade</p> <p>See Wiki weekly assignment page for more complete assignment and definition of Dramatic Agency</p>	<p>HoH 3,4,5 (in Resources Folder on tsquare)</p> <p>Discussed in class</p> <p>Anna Anthropy, Dys4ria (2012)</p> <p>Eliza http://nlp-addiction.com/eliza/ Zork http://thcnet.net/zork/</p> <p>Paolo Pedercini, "Everyday the Same Dream" http://www.molleindustria.org/everydaythesamedream/everydaythesamedream.html</p> <p>The default authoring environment for the rapid prototypes is Twine Try it out this week at twinery.org, using whichever tutorial environment you find most useful .</p> <p>If you want to use a different platform for your prototypes, you must get prior approval from the instructor, and you are strongly encouraged to use HTML5/javascript directly or through an authoring system so your work is accessible. You may use any platform of your choice for your individual final project as long as it is testable, demo-able and documentable on schedule.</p> <p>Begin thinking about what story genre you want to focus on for your major project and who you want to form a Story World group with.</p> <p>Recommended:</p> <p>Leibling, D., et al. (1979). "Zork: A Computerized Fantasy Simulation Game." <u>IEEE Computer</u> 12(4) 59.</p>

		Weizenbaum, J. (1966). "Eliza-- A Computer Program for the Study of Natural Language Communication between Man and Machine." <u>Communications of the Association for Computing Machinery</u> Volume 9, Number 1 (January 1966): 36-35.(1): 36.
<p>Week 2 Jan 19, 21 NAVIGATING PLACES AND INFORMATION STRUCTURES</p> <p>Key Concepts:</p> <p>Space v Place Navigation as dramatic agency Journey episodic narratives Room architecture in interactive narrative design Hiding/Unlocking Spatial segmentation of narrative elements Enclosure/Escape Navigation as Investigation, Secret-Seeking</p>	<p>Due Tuesday 1/19 1:30 pm on tsquare: Due Tuesday 1/19 1:30 pm on tsquare:</p> <p>Spend at least 2.5 hours playing either <i>Gone Home</i> or <i>Her Story</i> and then explore videos and descriptions of alternative plays online.</p> <p>Draw a diagram indicating 5 key story revelations and the paths (physical or otherwise) to reach these revelations. What prevents the interactor from getting there sooner?</p> <p>Note: Part of Thursday's class will be devoted to discussion of authoring environments and organizing of student support groups for students wishing to use alternatives to the default authoring environment of Twine. If you consider yourself qualified to lead such a group, please post a link in the appropriate FORUM section of the tsquare site to an example of your work in that environment and (if relevant) to online resources for independent learning</p> <p>.</p>	<p><i>Gone Home</i> (2013) or <i>Her Story</i> (2015) (a static game with a complex information space)</p> <p>Alternate spatial story-games: The Stanley Parable (2015) Journey (2012) (ThatGameCompany) 80 Days (2014) Inkle Studios</p> <p>Also Recommended: Molle Industria Unmanned (2012) Tender Claws, Pry (2015) (available for ipad)</p>
<p>Week 3 Jan 26, 28: SPATIAL STORY STRUCTURES Lab Week/ Spatial Prototype</p>	<p>Due Friday 5pm, after 2 Lab Classes – hand in on wiki and to Assignment System:</p> <p>Create a Spatial Story Prototype using Twine with at least 2 locations within a common story scenario and at least 1 clickable object with high story-telling value. Your prototype should be an immediately recognizable dramatic situation (e.g. a murder investigation, a sound of approaching zombies) and the choice of clicking on an object and moving through the space should provide the</p>	<p>Class will meet in Skiles 346 unless otherwise announced . You are encouraged to bring your own laptop. Students can save work if desired to a Student Work folder in the tsquare Resources area.</p> <p>NOTE: Those electing not to use Twine will have to demonstrate similar or more advanced procedural functionality, and particularly the ability to change variables leading to changed so</p>

	<p>experience of dramatic agency. Do not worry about creating a complete story – just provide enough detail to motivate interaction and to create the experience of dramatic agency for the interactor.</p> <p>Graduate Students: Create 3 spaces and 2 clickable objects.</p> <p>Technical requirements for Twine Prototype:</p> <p>Build and save a playable html file and hand that in to the assignment system, in addition to a the tws file (with the working code). Your exercise should include:</p> <ul style="list-style-type: none"> • Story Name, Story Author (you – and credit your source as appropriate, e.g. “based on Zork by Marc Leibling, et. al...”), • Stylesheet page that changes default style for font color; • Start page, at least 6 linked passages comprising at least 2 story locations and no dead ends • Use of the link function and the “choice” and “visited” macro • (at least) 1 variable which is initially set, changed in value on one or more passages, and leads to a change in the storyworld based on an if/then rule in another passage. For example, changing something in Location A makes for a different experience when you subsequently visit Location B. 	<p>try elements based on interactor’s choices.</p>
<p>Week 4 Feb 2, 4 TEMPORAL STORY STRUCTURES Key Concepts: Time Steps Story Beats Parallelism Markers</p>	<p>Due Tuesday Feb 2 1:30pm on tsquare: Create a diagram illustrating the time scheme of the <i>Malcolm in the Middle</i> TV episode "Bowling" (Season 2) divided into dramatic beats and making clear what events are simultaneous within the same ontological reality, and what events are parallel across alternate realities. You can borrow from other sources if you</p>	<p>“Bowling,” <i>Malcolm in the Middle</i>, Season 2, Episode 20 (2001) (available streaming on Netflix)</p> <p>Alternate: “Remedial Chaos Theory” from the TV show <i>Community</i> Season 3 Episode 4 (2011)</p>

<p>Time Lines Point of View Epistemological v Ontological Variation Time Travel Simultaneity Replay with substitution of narrative elements</p>	<p>credit them, and you must be sure to add value beyond the information already well organized in diagrams available online or in last year's responses to this assignment. You can substitute Remedial Chaos Theory from <i>Community</i> and do the same assignment.</p> <p>Alternate Assignment: Play the game Papers Please for at least 2.5 hours and spend another hour investigating alternatives online. Create a diagram to indicate the significant variations in outcomes and the key actions/refusals of action that can lead to the alternate outcomes.</p> <p>Things to think about and to be prepared to discuss in class: For the TV Shows: How many event streams is the viewer expected to keep track of? Can you keep them all straight, and if so, what is helping you not to be confused? If not, what do you find confusing? What narrative elements draw our attention because they are clearly meant to be comic contrasts with one another?</p> <p>For the TV Shows AND the game: What story elements remain the same across ontological variants? What are the key points of departure? How does the game motivate us to try different paths? How does it reward us for exploring alternate versions.</p>	<p>Alternative Game: Papers Please (2013)</p> <p>Recommended HoH Chapter 6 Transformation</p> <p>Ramis, H. (1993). <i>Groundhog Day</i>. USA, Columbia Pi <i>Back to the Future</i> film trilogy Ursula LeGuin, <i>Lathe of Heaven</i></p>
<p>Week 5 Feb 9, 11 TEMPORAL STORY STRUCTURES Prototype</p>	<p>Due Tuesday Feb 9 by 1:30 pm Create a Temporal Story Prototype using Twine (you can build on your spatial prototype or last week's assigned or recommended stories if you like). Chose a story situation that emphasizes parallelism and difference – like the situations in ~~Malcolm in the Middle~~.</p> <p>Your narrative sequence should have at least one of the following formal features (they are not mutually exclusive):</p>	

	<ul style="list-style-type: none">• Same Time/Different Place: The interactor is given a choice of witnessing or playing a part in simultaneous events happening in different places. Dramatic agency is created by having to forfeit one possibility to pursue another.• Same Place/Different Time. The interactor arrives at the same place but meets different people or finds different items present or absent depending on when they get there. (Parameters of a place change with time steps.)• Same Place and Time/Different Character. Elements are people remain constant and some events always happen the same way, but outcomes differ significantly based on who is present (based on interactor's choice). <p>This is a fast prototype, so limit yourself to no more than 2 or 3 variations in time, place, characters and leave out everything but the specific sequence that demonstrates the dramatic contrast. If you can tell a complete short story within these constraints, that is great, but it is fine to include just a fragment of a larger story. If necessary, you can include an intro screen summarizing the context..</p>	
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<p>Week 6 Genre Fiction as a Substitution System Feb 16, 18</p> <p>Key Concepts Genre Plot Formulaic writing Procedural Substitution Episodic Composition Hero's Journey Story Formalisms</p>	<p>Due Tuesday Feb 16 at 1:30</p> <p>Substitution System: Using the Proppian morphology or the Campbell abstraction of the Hero's Journey as a model, create a similar formalism for a formulaic story world of your choosing, such as a TV sitcom or drama, an adventure movie franchise, a fantasy book/movie franchise. You can present the result as a chart, a list, a table, a set of images or playing cards or in any other way that is easily understood.</p> <p>Important (and not necessarily illustrated in last year's responses): Be sure to indicate what kinds of substitutions are possible, and what the rules are for making one substitution rather than another. For example, an episode of the classic sitcom <i>Seinfeld</i> might include a lie told by George, a misbehaving boyfriend of Elaine's, etc. and it would be divided into formulaic scenes with their own repeating conventions, such as Kramer's comic self-propulsion through Jerry's doorway. The character determines the kind of comic event that can occur and the rules of the show composition determines that each of the four characters gets to do something funny every week and that (ideally) the separate plots come together in unexpected ways. Consider what your rule set is, and whether there are rules at different levels of the composition (e.g. what makes a comic boyfriend for Elaine, what makes a balanced and coherent episode for this series).</p>	<p>Propp (excerpts on tsquare under Resources/Required Readings)</p> <p>Campbell (excerpts on tsquare under Resources/Required Readings) Look through Part I The Hero's Adventure and google diagrams online that summarize the stages.</p>
<p>Week 7 Prototype of Genre-Based System for Recombining Plot Elements Feb 23, 25</p>	<p>Due Tuesday Feb 23 at 1:30</p> <p>Genre Substitution Prototype</p> <p>Create a Prototype of a Story Element Substitution System that assembles a set of at least 5 plot morphemes into at least 2 variant stories. Use the procedural scripting affordances of your authoring system to generate these variants based on clear rules of combination to make a coherent story.</p>	

	<p>For example, for a folk tale generator you might include:</p> <ul style="list-style-type: none"> • Substitution of one VILLAINOUS ACT for another: such as KIDNAPPING for THEFT with KIDNAPPING --> RESCUE and THEFT --> RESTORATION • Substitution of the object of the KIDNAPPING (PRINCESS, MAGIC DUCK) • Substitution of the MEANS OF RESCUE (CLIMBING A TOWER, SNEAKING INTO A FOREST) • Substitution of one form of CONTEST for another (PHYSICAL STRENGTH, MARKSMANSHIP, INTELLIGENCE) 	
<p>Week 8 Creating Story Worlds March 1, 3</p> <p>Key Concepts Backstory Story Arc Character Arc</p> <p>Character Roles</p> <p>RPG Formalism: Act – Scene – Setup/Resolution -Tilt- Aftermath Relationships Objects (Props) Locations Character Needs</p>	<p>Post to tsquare by Tuesday March 1 1:30 pm: Read Henry Jenkins’ essay on Transmedia Storytelling. Then watch any episode of <i>The Walking Dead</i> or <i>Game of Thrones</i> TV show and play any episode of the corresponding Tell-Tale Game for at least 2 hours. What plot elements of the story-game are the same as the TV show? Create a diagram that you can use to describe what makes them part of the same storyworld.</p> <p>Study questions: Be prepared to discuss what was satisfying/unsatisfying about the game as an instantiation of a larger story-world. Pay particular attention to dialog scenes rather than fighting or navigating. How do we know what these characters are likely to do or not do? What do we recognize about them from similar stories even if the characters themselves are new to us?</p>	<p>Henry Jenkins, "Transmedia Storytelling 101," Confessions of an Aca-Fan, March 22, 2007</p> <p>Tell-Tale Games, <i>The Walking Dead I Season 1</i> (2012) or 400 Days or Season 2 (2013). Purchase for download or play in TSRB Game Lab OR Tell-Tale Games. <i>Game of Thrones: Fire from Ice</i> (2014) Purchase for download or play in TSRB Game Lab</p> <p>Alternate Assignments for 2016:</p> <p>Any later episodes of the Tell-Tale games.</p> <p><i>Star Wars: The Force Awakens</i> and any successfully immersive interactive game or toy (BB8) within the same storyworld. (Or earlier <i>Star Wars</i> game and movie combination).</p>

		Graduate Students: Janet Murray, “Transcending Transmedia” from blog Inventing the Medium
Week 9 CHARACTER PROTOTYPE March 8, 10	<p>Due Tuesday March 8 at 1:30pm</p> <p>Character Dialog Prototype:</p> <p>Using Twine (or your approved alternative for rapid prototyping), create a 1 scene prototype involving a dialog with a familiar character type (a suspect, a quarrelsome romantic partner, an intrusive parent, etc). Establish a clear dramatic need for the interactor – such as trying to learn a secret or get the keys to the cars – and some reasons the non-player character might be helpful or not helpful. Make all the dialog choices reflect these character needs. The dialog can be short but be sure every word counts (Leave out the Hellos and small talk!) and that the interactor’s choices are dramatically motivated and lead to contrasting outcomes.</p> <p>Extra credit: set up some pre-conditions for this conversation and create alternate versions based on the pre-condition variables. For example, the non-player character could be in a good mood or a bad mood because of previous story events: how would that change the dialog?</p>	NOTE: These characters will be the basis for your self-sorting into groups to create shared story worlds and they should be a first pass at a dramatic event within your individual final project.
Week 10 Forming STORY WORLD GROUPS for Final Project March 15, 17	<p>Due Tuesday March 15 1:30</p> <p>Your Story World Group name (which is the name of your shared StoryWorld) linked to a page with</p> <ul style="list-style-type: none"> • Names and email for each of the participants in the group • Team coordinator (every team must have one of these and that person should make certain that team members share information and arrange meetings, and meet their deadlines for common posts 	

	<p>starting with this one)</p> <ul style="list-style-type: none"> • Genre focus of the group, and example of kinds of events that can happen in this genre (e.g. love triangles, magical spells, solvable murders, etc.) • 3 character(s) shared across the storyworlds • 3 key plot events in the shared storyworld • Names of each of the component storygames and who will be creating each one, with a sentence describing each of them <p>Think about and clarify by Tuesday after break:</p> <ul style="list-style-type: none"> • Constants and variables: in an interactive world some things must change according to interactor's choices. What must remain constant? What are the significant variables? • Overall story arc: What are the big events and main characters? What are their possible fates? How are they distributed across media artifacts? What will draw the interactor from one to another? • 	
<p>(SPRING BREAK week of March 21st) Work on your story worlds and individual game designs!</p>		
<p>Week 11 DOCUMENTING and WORKSHOPPING SHARED STORY WORLDS and INDIVIDUAL STORIES 3/29, 3/31</p>	<p>Story/Game Documentation due Tuesday April 5 at 1:30</p> <p>1. Revise Collective Wiki documentation as needed and add collectively agreed upon answers to</p> <ul style="list-style-type: none"> • Constants and variables: in an interactive world some things must change according to interactor's choices. What must remain constant? What are the significant variables? • Overall story arc: What are the big events and 	<p>Class time will be spent on intensive group meetings and meetings with the instructors to refine these collective and individual design documents.</p>

	<p>main characters? What are their possible fates? How are they distributed across media artifacts? What will draw the interactor from one to another?</p> <p>Link collective wiki page to individual pages with documentation of each separate project</p> <p>2. Individual Story/Game Documentation</p> <p>Name of Group Project:</p> <p>Your Name:</p> <p>Will anyone else in your group be directly involved in creating media assets or code or other elements for your Interactive Story and if so, how?</p> <p>Name of Your Interactive Story:</p> <p>Platform for your Interactive Story: (if Twine, indicate what procedural affordances of Twine you will be using beyond simple branching with ad hoc links, e.g. setting pre-conditions, counting iterations, parsing text input, etc.)</p> <p>Describe the dramatic situation in 1-3 sentences, indicating some of the contrasting elements of different plays (e.g. Cinderella is invited to the ball but must be resourceful in dressing and gain help from her fairy godmother in order to get there....).</p> <p>What does this Interactive Story share with the larger world?</p> <p>What is unique to this story?</p>	
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	<p>What Story/ andGame Genre(s) are you drawing on?</p> <p>What are game mechanics/interaction conventions are you using that differentiate your Interactive Story from a unilinear presentation?</p> <p>What are these particular game mechanics/interaction conventions appropriate to the kind of story you are telling (e.g. perhaps collection mechanics are appropriate to a story about hoarding, or switching point of view is appropriate to a story about opposing characters....)</p> <p>Provide a simple wireframe to illustrate interaction design</p> <p>Provide flowchart, state diagram, or other visualization of the structure, making clear choice points for interactor, variants generated by the system , and especially variant endings.</p> <p>Story-board one sequence that illustrates well how your story provides dramatic agency.</p> <p>How will your story lure interactors to explore at least one other Interactive Story within the shared Story World?</p> <p>Which other story or stories in your shared World will lure interactors to your Interactive Story? How will they do this?</p> <p>Anything else that needs explaining?</p> <p>Work Plan of key tasks by week (and by day in final week of production – assuming at least 6 hours of work/week and at least 9 hours in the final week). You can start with earlier in the semester and include</p>	
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	tasks already done.	
Week 12 Advanced Models of Story Structure April 5,7	Week of individual conferences on collective story worlds and individual stories	Signup sheets will be posted on line.
Week 13 MOCKUP PLAY-TESTING of INDIVIDUAL STORIES April 12, 14	Due Tuesday April 12 at 1:30: A playable version of one narrative sequence from your individual final project story/game that affords dramatic agency for playtesting. This will be an excerpt from the final story/game that lets you see how the interactor will engage with it. You will be testing one another's story/games, providing feedback, and recording the results of the test runs of your own story/game. This will also be the opportunity to adjust the correspondences among the group's separate versions of the Story World. WE WILL MEET IN SKILES 346 TUESDAY AND THURSDAY for testing.	.
Week 14/15 FINAL PROJECT PRESENTATIONS DUE April 19,21 4/26 In-Class Presentations of the FINAL PROJECTS	Tuesday 4/19 Final Project Presentations due including slide design documentation, video documentation, and running code handed in to tsquare site. The three last class meetings will be devoted to formal In-Class Oral Presentations, individually in Story World groups, with live demo or video screen capture of the finished story-games.	A detailed template for the slide presentation will be available on tsquare in order to assure that we have time to present all the projects. Students will present as a group, making clear how each individual story is part of a common Story World. Presentations should not be live plays but sets of screenshots or brief videos that excerpt the key episodes in each of the games, making clear the moments of greatest dramatic agency, interconnection, and contrasting outcomes. By Monday May 2 all the story/games should be playable in final form.
Finals Week: There is no final exam.	May 2 Monday 5pm: Absolute final date for handing in revised versions of Final Project documentation and application if revisions are necessary after due date of 4/19.	Final video documentation of each individual story should be no more than 2 minutes and include suitable voiceover or text explanation. Students can also create an overall video for the storyworld for extra credit.

