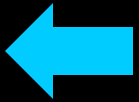
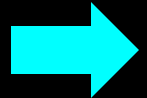


LOOKING BACK, LOOKING FORWARD



Dear Esther as Musement Machine
Game Share: Imscared



Papers, Please
Rethinking the Player as Moral Being

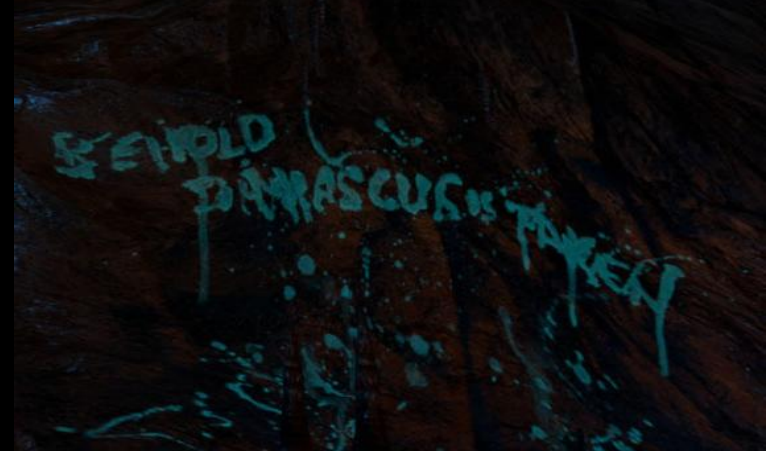
NARRATIVE ARCHITECTURE



Narrative and *Experience* of Designed Spaces

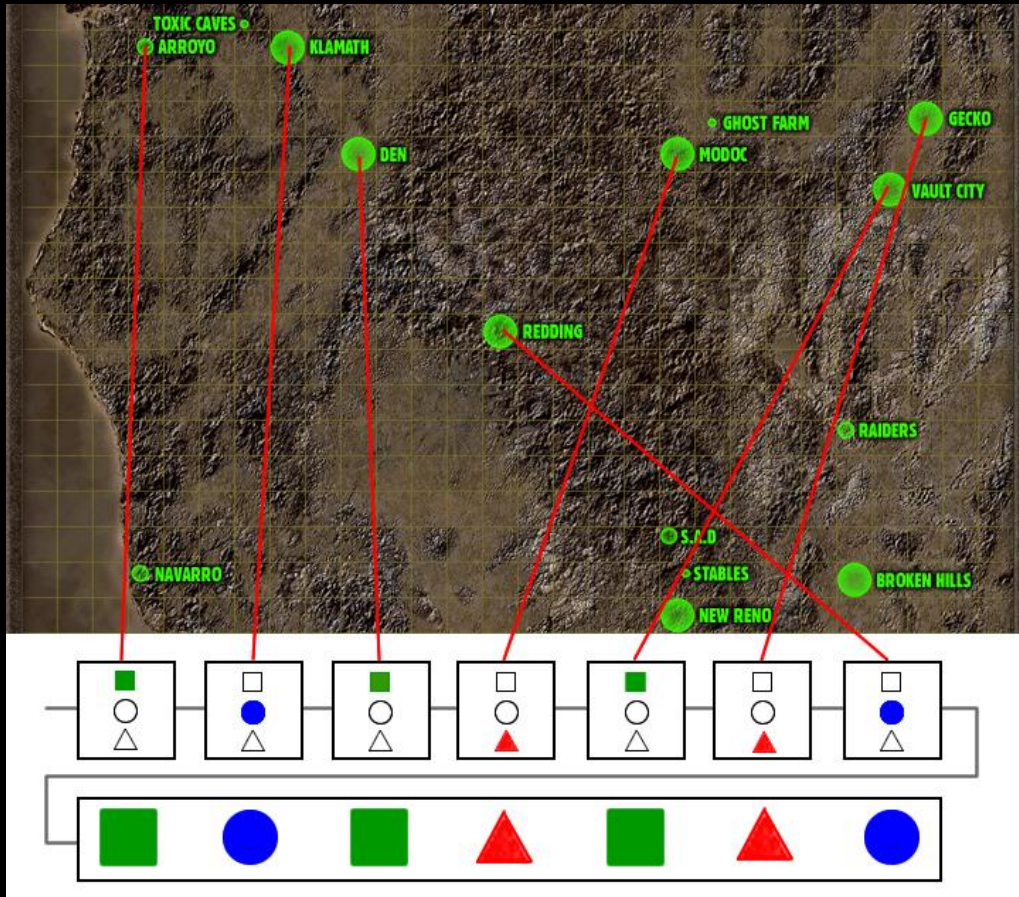
SPATIAL STORIES / ENVIRONMENTAL STORYTELLING

1. EVOCATIVE SPACES

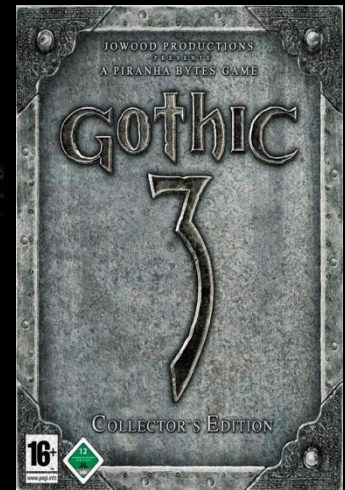


Evoked pre-existing narratives/narrative economies

2. ENACTING STORIES



Ultima VII
THE BLACK GATE



Design for eventual "micronarratives"

3. EMBEDDED NARRATIVES



Twin Lamps / Slavery
TES3: MORROWIND



Car Crash
DEAR ESTHER

Helps & cues for navigating narrational space

4. EMERGENT NARRATIVES



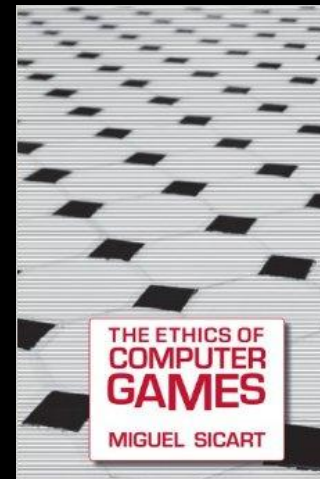
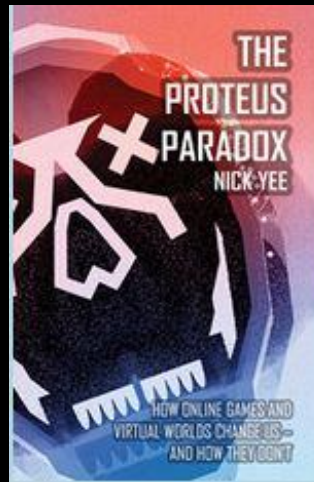
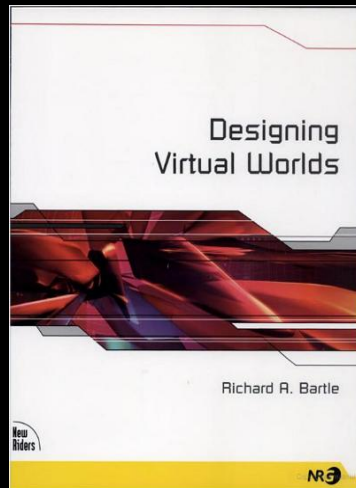
SLEEP IS DEATH

FAÇADE

Provide resources for creating an *experiential* story

TOOLBOX: KEY TERMS & IDEAS, 3

1. Gamer Types (Richard Bartle/Nick Yee)
2. Ludic Hermeneutic Circle (Miguel Sicart)



3.1 - GAMER TYPES (PSYCHOLOGIES)

RICHARD BARTLE

The Bartle Test



NICK YEE

The Daedalus Project

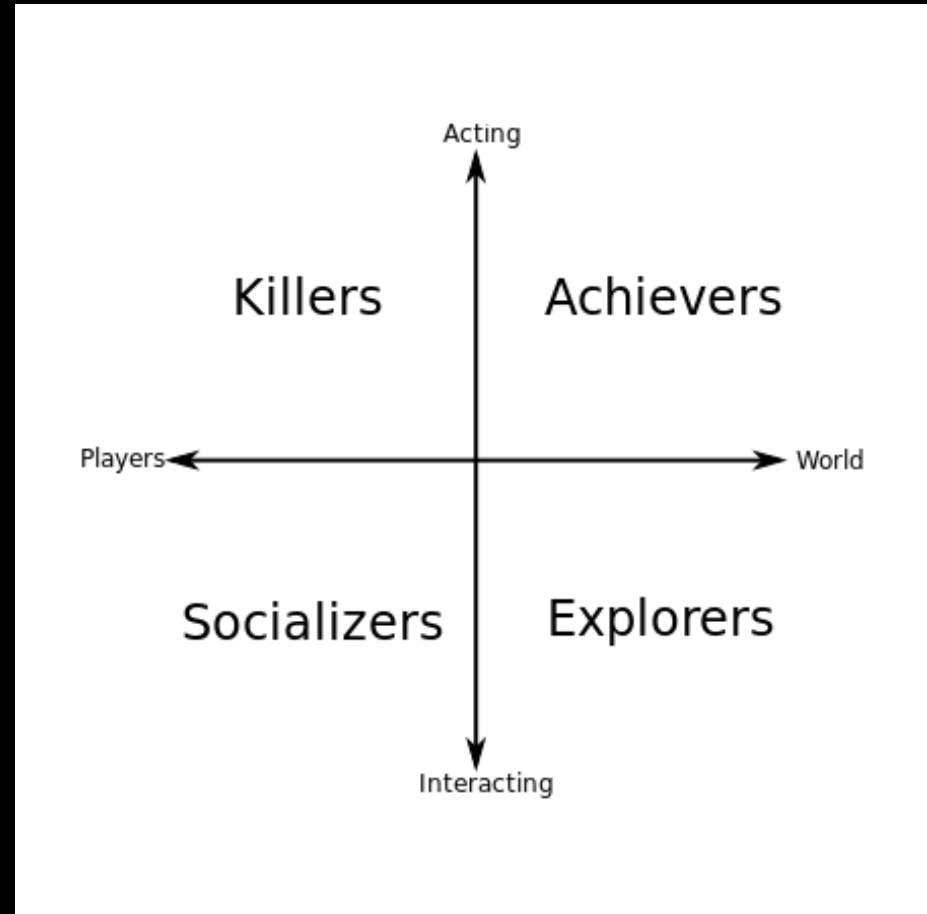
-categorical (Bartle)

vs.

-component (Yee)

Limitations?

-abstracts / disregards
game poetics

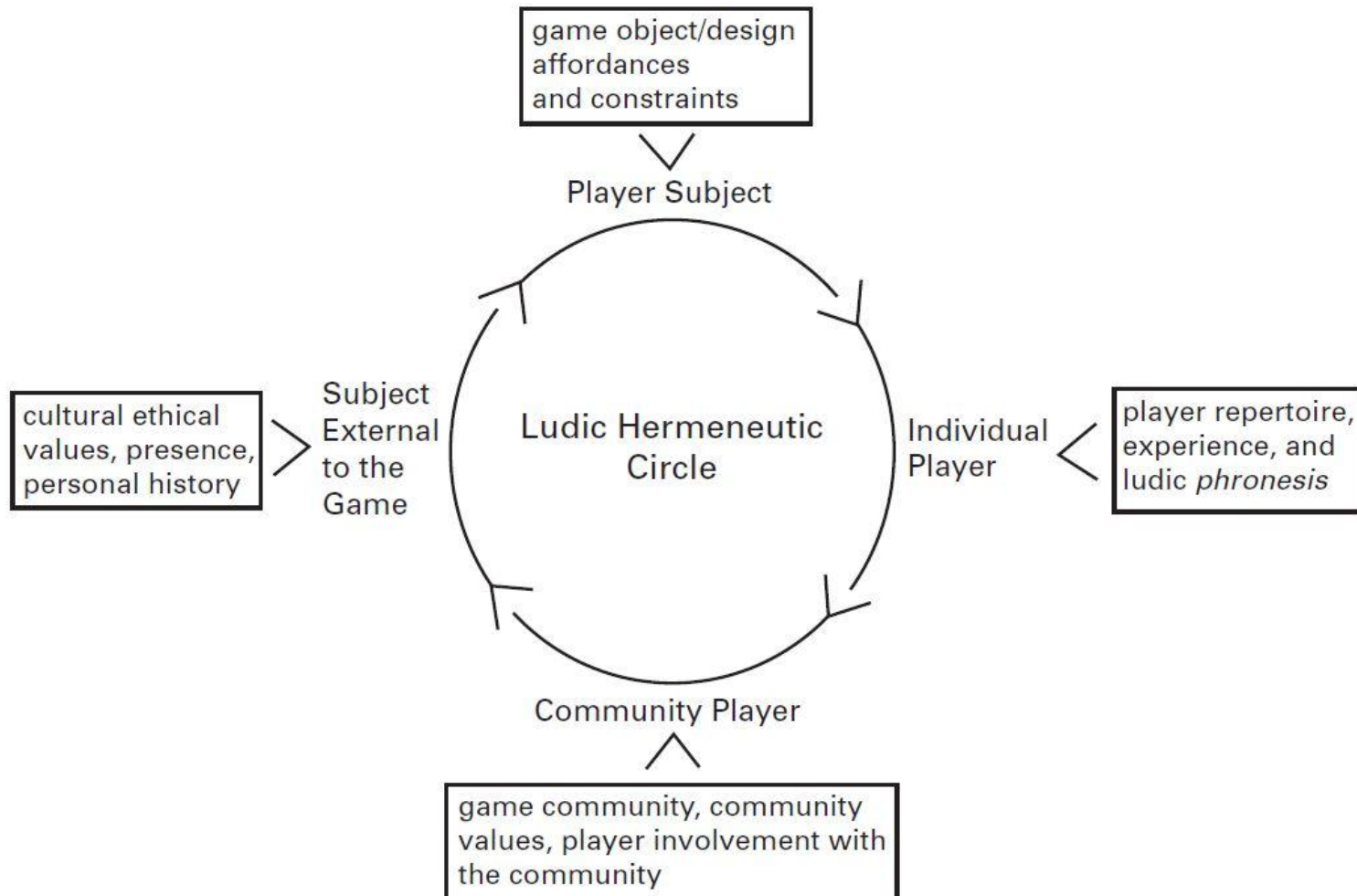


SICART: PLAYER SUBJECTIVIZATION

“As players we reflect critically on what we do in a game world during a game experience, and it is this capacity that can turn the ethical concerns traditionally raised by computer games into interesting, meaningful tools for creative expression, a new means for cultural richness.” (63)

“[C]omputer games are power structures. Power creates subjects, and so games create players. The process of experiencing a game and becoming a player needs to take into account how the nature of the game contributes to the creation of that subjectivity.” (68)

3.2 - LUDIC HERMENEUTIC CIRCLE



NEXT TIME

1. Play: *Papers, Please*
2. Read: "Critical Exemplars"

