Hamlet On The Holodeck Zip

Timely re-issue of the groundbreaking manifesto for feminist architecture Making Space is about women's relationship to buildings and to the spaces between them. Originally published in 1984 it was a groundbreaking work of feminist design, and was the first text of second wave feminism and architecture to provide a full blown critique of the patriarchal built environment and outline alternative forms of feminist practice. With the recent surge in activism around gender and equality in practice, education and research, nationally and internationally, a younger generation is also showing a tremendous interest in revisiting and learning from feminist architecture and community-based practice from the 1960s – 1990s. The new edition comes with a new introduction written by many of the founder members.

The personal computer has revolutionized communication, and digitized text has introduced a radically new medium of expression. Interactive, volatile, mixing word and image, the electronic word challenges our assumptions about the shape of culture itself. This highly acclaimed collection of Richard Lanham's witty, provocative, and engaging essays surveys the effects of electronic text on the arts and letters. Lanham explores how electronic text fulfills the expressive agenda of twentieth-century visual art and music, revolutionizes the curriculum, democratizes the instruments of art, and poses anew the cultural accountability of humanism itself. Persuading us with uncommon grace and power that the move from book to screen gives cause for optimism, not despair, Lanham proclaims that "electronic expression has come not to destroy the Western arts but to fulfill them." The Electronic Word is also available as a Chicago Expanded Book for your Macintosh®. This hypertext edition allows readers to move freely through the text, marking "pages," annotating passages, searching words and phrases, and immediately accessing annotations, which have been enhanced for this edition. In a special prefatory essay, Lanham introduces the features of this electronic edition and gives a vividly applied critique of this dynamic new edition.

An updated edition of the classic book on digital storytelling, with a new introduction and expansive chapter commentaries. I want to say to all the hacker-bards from every field—gamers, researchers, journalists, artists, programmers, scriptwriters, creators of authoring systems... please know that I wrote this book for you." —Hamlet on the Holodeck, from the author's introduction to the updated edition Janet Murray's Hamlet on the Holodeck was instantly influential and controversial when it was first published in 1997. Ahead of its time, it accurately predicted the rise of new genres of storytelling from the convergence of traditional media forms and computing. Taking the long view of artistic innovation over decades and even centuries, it remains forward-looking in its description of the development of new artistic traditions of practice, the growth of participatory audiences, and the realization of still-emerging technologies as consumer products. This updated edition of a book the New Yorker calls a "cult classic" offers a new introduction by Murray and chapter-by-chapter commentary relating Murray's predictions and enduring design insights to the most significant storytelling innovations of the past twenty years, from long-form television to artificial intelligence to virtual reality. Murray identifies the powerful new set of expressive affordances that computing offers for the ancient human activity of storytelling and considers what would be necessary for interactive narrative to become a mature and compelling art form. Her argument met with some resistance from print loyalists and postmodern hypertext enthusiasts, and it provoked a foundational debate in the emerging field of game studies on the relationship between narrative and videogames. But since Hamlet on the Holodeck's publication, a practice that was largely speculative has been validated by academia, artistic practice, and the marketplace. In this substantially updated edition, Murray provides fresh examples of expressive digital storytelling and identifies new directions for narrative innovation.

Hamlet on the Holodeck, updated editionThe Future of Narrative in CyberspaceMIT Press

The relationship between story and game, and related questions of electronic writing and play, examined through a series of discussions among new media creators and theorists. Storytelling for Virtual Reality serves as a bridge between students of new media and professionals working between the emerging world of VR technology and the art form of classical storytelling. Rather than examining purely the technical, the text focuses on the narrative and how stories can best be structured, created, and then told in virtual immersive spaces. Author John Bucher examines the timeless principles of storytelling and how they are being applied, transformed, and transcended in Virtual Reality. Interviews, conversations, and case studies with both pioneers and innovators in VR storytelling are featured, including industry leaders at LucasFilm, 20th Century Fox, Oculus, Insomniac Games, and Google. For more information about story, Virtual Reality, this book, and its author, please visit StorytellingforVR.com

A modern classic, Einstein's Dreams is a fictional collage of stories dreamed by Albert Einstein in 1905, about time, relativity and physics. As the defiant but sensitive young genius is creating his theory of relativity, a new conception of time, he imagines many possible worlds. In one, time is circular, so that people are fated to repeat triumphs and failures over and over. In another, there is a place where time stands still, visited by lovers and parents clinging to their children. In another, time is a nightingale, sometimes trapped by a bell jar. Now translated into thirty languages, Einstein's Dreams has inspired playwrights, dancers, musicians, and painters all over the world. In poetic vignettes, it explores the connections between science and art, the process of creativity, and ultimately the fragility of human existence.

Literary Nonfiction. Poetry. Fiction. Hybrid Genre. LGBTQIA Studies. VIDEOGAMES FOR HUMANS, curated and introduced by Twine author and games theorist merritt k, puts Twine authors, literary writers, and games critics into conversation with one another's work, reacting to, elaborating on, and being affected by the same. The result is an unprecedented kind of book about video games, one that has helped to jumpstart the discussions that will define the games culture of tomorrow. Featuring contributions from Aevee Bee, Alex Roberts, Anna Anthropy, Auriea Harvey, Austin Walker, Avery Mcdaldno, Benji Bright, Bryan Reid, Cara Ellison, Cat Fitzpatrick, Christine Love, Elizabeth Sampat, Elizabeth Sampat, Emily Short, Eva Problems, Gaming Pixie, Imogen Binnie, Jeremy Lonien & Dominik Johann, Jeremy Penner, John Brindle, Katherine Cross, Kayla Unknown, Lana Polansky, Leigh Alexander, Leon Arnott, Lydia Neon, Maddox Pratt, Mary Hamilton, Matthew S. Burns, Mattie Brice, Michael Brough, Mike Joffe, Mira Simon, Naomi Clark, Nina Freeman, Olivia Vitolo, Patricia Hernandez, Pippin Barr, Riley MacLeod, Rokashi Edwards, Sloane, Soha Kareem, Squinky, Tom McHenry, Toni Pizza, Winter Lake, and Zoe Quinn.

This book draws on aesthetic theory, including ideas from the history of painting, music and dance, to offer a fresh perspective on the video game as a popular cultural form. It argues that games like Grand Theft Auto and Elektroplankton are aesthetic objects that appeal to players because they offer an experience of form, as this idea was understood by philosophers like Immanuel Kant and Theodor Adorno. Video games are awkward objects that have defied efforts to categorize them within established academic disciplines and intellectual frameworks. Yet no one can deny their importance in re-configuring contemporary culture and their influence can be seen in contemporary film, television, literature, music, dance and advertising. This book argues that their very awkwardness should form the starting point for a proper analysis of what games are and the reasons for their popularity. This book will appeal to anyone with a serious interest in the increasingly playful character of contemporary capitalist culture.

A contributing editor at Wired examines the way entertainment has shifted in the face of new media and discusses the way that people such as Will Wright, James Cameron

and Damon Lindelof are changing how we play, relax and think. Reprint.
Like movies, television, and other preceding forms of media, video games are undergoing a dynamic shift in its content and perception. While the medium can still be considered in its infancy, the mark of true artistry and conceptual depth is detectable in the evolving styles, various genres and game themes. Doris C. Rusch's, Making Deep Games, combines this insight along with the discussion of the expressive nature of games, various case studies, and hands-on design exercises. This book offers a perspective into how to make games that tackle the whole bandwidth of the human experience; games that teach us something about ourselves, enable thought-provoking, emotionally rich experiences and promote personal and social change. Grounded in cognitive linguistics, game studies and the reflective practice of game design, Making Deep Games explores systematic approaches for how to approach complex abstract concepts, inner processes, and emotions through the specific means of the medium. It aims to shed light on how to make the multifaceted aspects of the human condition tangible through gameplay experiences.

A sourcebook of historical written texts, video documentation, and working programs that form the foundation of new media. This reader collects the texts, videos, and computer programs—many of them now almost impossible to find—that chronicle the history and form the foundation of the still-emerging field of new media. General introductions by Janet Murray and Lev Manovich, along with short introductions to each of the texts, place the works in their historical context and explain their significance. The texts were originally published between World War II—when digital computing, cybernetic feedback, and early notions of hypertext and the Internet first appeared—and the emergence of the World Wide Web—when they entered the mainstream of public life. The texts are by computer scientists, artists, architects, literary writers, interface designers, cultural critics, and individuals working across disciplines. The contributors include (chronologically) Jorge Luis Borges, Vannevar Bush, Alan Turing, Ivan Sutherland, William S. Burroughs, Ted Nelson, Italo Calvino, Marshall McLuhan, Jean Baudrillard, Nicholas Negroponte, Alan Kay, Bill Viola, Sherry Turkle, Richard Stallman, Brenda Laurel, Langdon Winner, Robert Coover, and Tim Berners-Lee. The CD accompanying the book contains examples of early games, digital art, independent literary efforts, software created at universities, and home-computer commercial software. Also on the CD is digitized video, documenting new media programs and artwork for which no operational version exists. One example is a video record of Douglas Engelbart's first presentation of the mouse, word processor, hyperlink, computer-supported cooperative work, video conferencing, and the dividing up of the screen we now call non-overlapping windows; another is documentation of Lynn Hershman's Lorna, the first interactive video art installation.

New ways to design spaces for online interaction—and how they will change society. Computers were first conceived as "thinking machines," but in the twenty-first century they have become social machines, online places where people meet friends, play games, and collaborate on projects. In this book, Judith Donath argues persuasively that for social media to become truly sociable media, we must design interfaces that reflect how we understand and respond to the social world. People and their actions are still harder to perceive online than face to face: interfaces are clunky, and we have less sense of other people's character and intentions, where they congregate, and what they

do. Donath presents new approaches to creating interfaces for social interaction. She addresses such topics as visualizing social landscapes, conversations, and networks; depicting identity with knowledge markers and interaction history; delineating public and private space; and bringing the online world's open sociability into the physical world. Donath asks fundamental questions about how we want to live online and offers thought-provoking designs that explore radically new ways of interacting and communicating.

The book is concerned with narrative in digital media that changes according to user input—Interactive Digital Narrative (IDN). It provides a broad overview of current issues and future directions in this multi-disciplinary field that includes humanities-based and computational perspectives. It assembles the voices of leading researchers and practitioners like Janet Murray, Marie-Laure Ryan, Scott Rettberg and Martin Rieser. In three sections, it covers history, theoretical perspectives and varieties of practice including narrative game design, with a special focus on changes in the power relationship between audience and author enabled by interactivity. After discussing the historical development of diverse forms, the book presents theoretical standpoints including a semiotic perspective, a proposal for a specific theoretical framework and an inquiry into the role of artificial intelligence. Finally, it analyses varieties of current practice from digital poetry to location-based applications, artistic experiments and expanded remakes of older narrative game titles.

This book constitutes the refereed proceedings of the First Joint International Conference on Interactive Digital Storytelling, ICIDS 2008, held in Erfurt, Germany, in November 2008. The 19 revised full papers, 5 revised short papers, and 5 poster papers presented together with 3 invited lectures and 8 demo papers were carefully reviewed and selected from 62 submission. The papers are organized in topical sections on future perspectives on interactive digital storytelling, interactive storytelling applications, virtual characters and agents, user experience and dramatic immersion, architectures for story generation, models for drama management and interacting with stories, as well as authoring and creation of interactive narrative.

A foundational text offering a unified design vocabulary and a common methodology for maximizing the expressive power of digital artifacts. Digital artifacts from iPads to databases pervade our lives, and the design decisions that shape them affect how we think, act, communicate, and understand the world. But the pace of change has been so rapid that technical innovation is outstripping design. Interactors are often mystified and frustrated by their enticing but confusing new devices; meanwhile, product design teams struggle to articulate shared and enduring design goals. With Inventing the Medium, Janet Murray provides a unified vocabulary and a common methodology for the design of digital objects and environments. It will be an essential guide for both students and practitioners in this evolving field. Murray explains that innovative interaction designers should think of all objects made with bits—whether games or Web pages, robots or the latest killer apps—as belonging to a single new medium: the digital medium. Designers can speed the process of useful and lasting innovation by focusing on the collective cultural task of inventing this new medium. Exploring strategies for maximizing the expressive power of digital artifacts, Murray identifies and examines four representational affordances of digital environments that provide the core palette for designers across applications: computational procedures, user participation,

navigable space, and encyclopedic capacity. Each chapter includes a set of Design Explorations—creative exercises for students and thought experiments for practitioners—that allow readers to apply the ideas in the chapter to particular design problems. Inventing the Medium also provides more than 200 illustrations of specific design strategies drawn from multiple genres and platforms and a glossary of design concepts.

In lively, mordantly witty prose, Negroponte decodes the mysteries--and debunks the hype--surrounding bandwidth, multimedia, virtual reality, and the Internet, and explains why such touted innovations as the fax and the CD-ROM are likely to go the way of the BetaMax. "Succinct and readable. . . . If you suffer from digital anxiety . . . here is a book that lays it all out for you."--Newsday.

What makes a good story or a screenplay great? The vast majority of writers begin the storytelling process with only a partial understanding where to begin. Some labor their entire lives without ever learning that successful stories are as dependent upon good engineering as they are artistry. But the truth is, unless you are master of the form, function and criteria of successful storytelling, sitting down and pounding out a first draft without planning is an ineffective way to begin. Story Engineering starts with the criteria and the architecture of storytelling, the engineering and design of a story--and uses it as the basis for narrative. The greatest potential of any story is found in the way six specific aspects of storytelling combine and empower each other on the page. When rendered artfully, they become a sum in excess of their parts. You'll learn to wrap your head around the big pictures of storytelling at a professional level through a new approach that shows how to combine these six core competencies which include: • Four elemental competencies of concept, character, theme, and story structure (plot) • Two executional competencies of scene construction and writing voice The true magic of storytelling happens when these six core competencies work together in perfect harmony. And the best part? Anyone can do it!

A critical approach to interactive fiction, as literature and game. Interactive fiction—the best-known form of which is the text game or text adventure—has not received as much critical attention as have such other forms of electronic literature as hypertext fiction and the conversational programs known as chatterbots. Twisty Little Passages (the title refers to a maze in Adventure, the first interactive fiction) is the first book-length consideration of this form, examining it from gaming and literary perspectives. Nick Montfort, an interactive fiction author himself, offers both aficionados and first-time users a way to approach interactive fiction that will lead to a more pleasurable and meaningful experience of it. Twisty Little Passages looks at interactive fiction beginning with its most important literary ancestor, the riddle. Montfort then discusses Adventure and its precursors (including the I Ching and Dungeons and Dragons), and follows this with an examination of mainframe text games developed in response, focusing on the most influential work of that era, Zork. He then considers the introduction of commercial interactive fiction for home computers, particularly that

produced by Infocom. Commercial works inspired an independent reaction, and Montfort describes the emergence of independent creators and the development of an online interactive fiction community in the 1990s. Finally, he considers the influence of interactive fiction on other literary and gaming forms. With Twisty Little Passages, Nick Montfort places interactive fiction in its computational and literary contexts, opening up this still-developing form to new consideration. Best Book of Fall (Esquire) and a Most Anticipated Book of 2021 (Lit Hub) What Has Happened to Fiction in the Age of Platform Capitalism? Since it was first launched in 1994, Amazon has changed the world of literature. The "Everything Store" has not just transformed how we buy books; it has affected what we buy, and even what we read. In Everything and Less, acclaimed critic Mark McGurl explores this new world where writing is no longer categorized as high or lowbrow, literature or popular fiction. Charting a course spanning from Henry James to E. L. James, McGurl shows that contemporary writing has less to do with writing per se than with the manner of its distribution. This consumerist logic—if you like this, you might also like ...—has reorganized the fiction universe so that literary prize-winners sit alongside fantasy, romance, fan fiction, and the infinite list of hybrid genres and self-published works. This is an innovation to be cautiously celebrated. Amazon's platform is not just a retail juggernaut but an aesthetic experiment driven by an unseen algorithm rivaling in the depths of its effects any major cultural shift in history. Here all fiction is genre fiction, and the niches range from the categories of crime and science fiction to the more refined interests of Adult Baby Diaper Lover erotica. Everything and Less is a hilarious and insightful map of both the commanding heights and sordid depths of fiction, past and present, that opens up an arresting conversation about why it is we read and write fiction in the first place.

"Post-Hamlet: Shakespeare in an Era of Textual Exhaustion" examines how postmodern audiences continue to reengage with Hamlet in spite of our culture's oversaturation with this most canonical of texts. Combining adaptation theory and performance theory with examinations of avant-garde performances and other unconventional appropriations of Shakespeare's play, Post-Hamlet examines Shakespeare's Hamlet as a central symbol of our era's "textual exhaustion," an era in which the reader/viewer is bombarded by text—printed, digital, and otherwise. The essays in this edited collection, divided into four sections, focus on the radical employment of Hamlet as a cultural artifact that adaptors and readers use to depart from textual "authority" in, for instance, radical English-language performance, international film and stage performance, pop-culture and multi-media appropriation, and pedagogy.

Creators of immersive experiences in virtual reality, augmented reality, and mixed reality have relied heavily on familiar storytelling techniques used in books, theatre, and film -- often with confusing and unengaging results. Stephanie Riggs argues in The End of Storytelling that in order to develop powerful stories in these emerging mediums, we need nothing short of a paradigm shift in how we

approach and conceptualize immersive narratives. Beautifully designed and explosively written, this book will help you better understand how to approach the exciting medium and get your next immersive project off the ground by explaining: Why storytelling doesn't work The fundamental narrative building blocks that do work How to think immersively A blueprint for developing your next immersive project The End of Storytelling is informed by over two decades of work in both immersive and classical mediums, and is rich with examples, inspiration, and challenges for anyone interested in, or currently developing, effective immersive experiences. Its symphonic exploration presents fascinating context of our relationship to storytelling, and a practical model for building the future of narrative.

Leadership has for too long been treated as a model and not as a relationship. Zina Sutch and Patrick Malone argue that successful leadership must be based on love (altruism and empathy) and laughter (positive emotions and joy). Recent bestselling books have completely altered the way we understand how humans work and play together. The Altruistic Brain and Born to Be Good show that humans are deeply wired for empathy and compassion. The Social Animal and Emotional Intelligence prove that our emotional selves help us make better decisions and motivate others. However, the tactics we use to train leaders bear little reflection of these advancements; we're still creating competent but emotionally distant leaders who "manage human assets" and lead by setting goals, deadlines, and deliverables. Zina Sutch and Patrick Malone hope to flip a light switch and illuminate, above all else, that leadership begins with heart and soul. In five succinct chapters, they show that we lead best when we tap into our genetically driven human nature to love and nurture, connect and trust. This book seeks to reintroduce the warmth of human interaction and emotion into the leadership tool kit.

A radical new history of a dangerous idea Post-Modernity is the creative destruction that has shattered our present times into fragments. It dynamited modernism which had dominated the western world for most of the 20th century. Post-modernism stood for everything modernism rejected: fun, exuberance, irresponsibility. But beneath its glitzy surface, post-modernism had a dirty secret: it was the fig leaf for a rapacious new kind of capitalism. It was also the forcing ground of the 'post truth', by means of which western values got turned upside down. But where do these ideas come from and how have they impacted on the world? In his brilliant history of a dangerous idea, Stuart Jeffries tells a narrative that starts in the early 1970s and continue to today. He tells this history through a riotous gallery that includes David Bowie, the Ipod, Frederic Jameson, the demolition of Pruit-Igoe, Madonna, Post-Fordism, Jeff Koon's 'Rabbit', Deleuze and Guattari, the Nixon Shock, The Bowery series, Judith Butler, Las Vegas, Margaret Thatcher, Grand Master Flash, I Love Dick, the RAND Corporation, the Sex Pistols, Princess Diana, the Musee D'Orsay, Grand Theft Auto, Perry Anderson, Netflix, 9/11 We are today scarcely capable of conceiving politics as a

communal activity because we have become habituated to being consumers rather than citizens. Politicians treat us as consumers to whom they must deliver. Can we do anything else than suffer from buyer's remorse?

Unravelling the thought of Alexander Kluge and Oskar Negt Collaborators for more than four decades, lawyer, author, filmmaker, and multimedia artist Alexander Kluge and social philosopher Oskar Negt are an exceptional duo in the history of Critical Theory precisely because their respective disciplines think so differently. Dark Matter argues that what makes their contributions to the Frankfurt School so remarkable is how they think together in spite of these differences. Kluge and Negt's "gravitational thinking" balances not only the abstractions of theory with the concreteness of the aesthetic, but also their allegiances to Frankfurt School mentors with their fascination for other German, French, and Anglo-American thinkers distinctly outside the Frankfurt tradition. At the core of all their adventures in gravitational thinking is a profound sense that the catastrophic conditions of modern life are not humankind's unalterable fate. In opposition to modernity's disastrous state of affairs, Kluge and Negt regard the huge mass of dark matter throughout the universe as the lodestar for thinking together with others, for dark matter is that absolute guarantee that happier alternatives to our calamitous world are possible. As illustrated throughout Langston's study, dark matter's promise--its critical orientation out of catastrophic modernity--finds its expression, above all, in Kluge's multimedia aesthetic. Brenda Laurel's Computers as Theatre revolutionized the field of human-computer interaction, offering ideas that inspired generations of interface and interaction designers-and continue to inspire them. Laurel's insight was that effective interface design, like effective drama, must engage the user directly in an experience involving both thought and emotion. Her practical conclusion was that a user's enjoyment must be a paramount design consideration, and this demands a deep awareness of dramatic theory and technique, both ancient and modern. Now, two decades later, Laurel has revised and revamped her influential work, reflecting back on enormous change and personal experience and forward toward emerging technologies and ideas that will transform human-computer interaction yet again. Beginning with a clear analysis of classical drama theory, Laurel explores new territory through the lens of dramatic structure and purpose. Computers as Theatre, Second Edition, is directed to a far wider audience, is written more simply and elegantly, is packed with new examples, and is replete with exciting and important new ideas. This book Draws lessons from massively multiplayer online games and systems, social networks, and mobile devices with embedded sensors Integrates values-driven design as a key principle Integrates key ideas about virtual reality Covers new frontiers, including augmented reality, distributed and participatory sensing, interactive public installations and venues, and design for emergence Once more, Brenda Laurel will help you see the connection between humans and computers as you never have before-and help you build interfaces and interactions that are pleasurably, joyously right!

An introduction to annotation as a genre--a synthesis of reading, thinking, writing, and communication--and its significance in scholarship and everyday life. Annotation--the addition of a note to a text--is an everyday and social activity that provides information, shares commentary, sparks conversation, expresses power, and aids learning. It helps mediate the relationship between reading and writing. This volume in the MIT Press Essential Knowledge series offers an introduction to annotation and its literary, scholarly, civic, and everyday significance across historical and contemporary contexts. It approaches annotation as a genre--a synthesis of reading, thinking, writing, and communication--and offer examples of annotation that range from medieval rubrication and early book culture to data labeling and online reviews.

"When the first edition was written, the dominant form of electronic literature was hypertext fiction. The book devoted several chapters to hypertext theory, as well as to the difficulty of creating immersive hypertext narratives. Hypertextuality has lost none of its prominence as a principle of organization of the Web, but it is no longer considered avant-garde on the digital-literary scene. While the new forms that are currently being developed verify some of the recommendations made in NVR (shorter texts, greater reliance on multi-modality, self-referentiality and a tendency toward conceptual art), they generally avoid narrativity and its particular form of immersion, and even interactivity is no longer seen as indispensable. It is in the popular form of the video game that serious attempts are being made to reconcile immersion with interactivity. The second edition deals in greater detail with both the increase of narrativity in video games, and its loss in experimental digital literature. It also takes into consideration the creation of online worlds such as Second Life and World of Warcraft, which implement the idea of virtual reality in a way not foreseen by VR theorists of the nineties" --

Do the rapidly expanding genres of digital literature mean that the narrative mode--novels, films, television drama--is losing its dominant position in our culture? Author Espen Aarseth eases our fears of literary loss (at least temporarily) by pointing out that electronic text requires an interactive response to generate a literary sequence. Where's the fun if you have to write your own ending? 21 illustrations.

Stories define how we think, the way we play, and the way we understand our lives. And just as Gutenberg made possible the stories that ushered in the Modem Era, so is the computer having a profound effect on the stories of the late 20th century. Today we are confronting the limits of books themselves -- anticipating the end of storytelling as we know it -- even as we witness the advent of a brave new world of cyberdramas. Computer technology of the late twentieth century is astonishing, thrilling, and strange, and no one is better qualified than Janet Murray to offer a breathtaking tour of how it is reshaping the stories we live by. Can we imagine a world in which Homer's lyre and Gutenberg's press have given way to virtual reality environments like the Star Trek® holodeck? Murray sees the harbingers of such a world in the fiction of Borges and Calvino, movies

like Groundhog Day, and the videogames and Web sites of the 1990s. Where is our map for this new frontier, and what can we hope to find in it? What will it be like to step into our own stories for the first time, to change our vantage point at will, to construct our own worlds or change the outcome of a compelling adventure, be it a murder mystery or a torrid romance? Taking up where Marshall McLuhan left off, Murray offers profound and provocative answers to these and other questions. She discusses the unique properties and pleasures of digital environments and connects them with the traditional satisfactions of narrative. She analyzes the state of "immersion," of participating in a text to such an extent that you literally get lost in a story and obliterate the outside world from your awareness. She dissects the titillating effect of cyber-narratives in which stories never climax and never end, because everything is morphable, and there are always infinite possibilities for the next scene. And she introduces us to enchanted landscapes populated by witty automated characters and inventive role-playing interactors, who together make up a new kind of commedia dell'arte. Equal parts daydream and how-to, Hamlet on the Holodeck is a brilliant blend of imagination and techno-wizardry that will provoke readers and guide writers for years to come.

A book for anyone who wants to learn programming to explore and create, with exercises and projects to help the reader learn by doing. This book introduces programming to readers with a background in the arts and humanities; there are no prerequisites, and no knowledge of computation is assumed. In it, Nick Montfort reveals programming to be not merely a technical exercise within given constraints but a tool for sketching, brainstorming, and inquiring about important topics. He emphasizes programming's exploratory potential—its facility to create new kinds of artworks and to probe data for new ideas. The book is designed to be read alongside the computer, allowing readers to program while making their way through the chapters. It offers practical exercises in writing and modifying code, beginning on a small scale and increasing in substance. In some cases, a specification is given for a program, but the core activities are a series of "free projects," intentionally underspecified exercises that leave room for readers to determine their own direction and write different sorts of programs. Throughout the book, Montfort also considers how computation and programming are culturally situated—how programming relates to the methods and questions of the arts and humanities. The book uses Python and Processing, both of which are free software, as the primary programming languages.

An international public relations pro explains how to write attention-getting, inspirational business communications through the use of personal stories that help strengthen the message and features anecdotes from Bill Gates, Ted Turner, Steve Jobs and more. Original.

Game designers, authors, artists, and scholars discuss how roles are played and how stories are created in role-playing games, board games, computer games, interactive fictions, massively multiplayer games, improvisational theater, and other "playable media." Games and

other playable forms, from interactive fictions to improvisational theater, involve role playing and story--something played and something told. In Second Person, game designers, authors, artists, and scholars examine the different ways in which these two elements work together in tabletop role-playing games (RPGs), computer games, board games, card games, electronic literature, political simulations, locative media, massively multiplayer games, and other forms that invite and structure play. Second Person--so called because in these games and playable media it is "you" who plays the roles, "you" for whom the story is being told--first considers tabletop games ranging from Dungeons & Dragons and other RPGs with an explicit social component to Kim Newman's Choose Your Own Adventure-style novel Life's Lottery and its more traditional author-reader interaction. Contributors then examine computer-based playable structures that are designed for solo interaction--for the singular "you"--including the mainstream hit Prince of Persia: The Sands of Time and the genre-defining independent production Façade. Finally, contributors look at the intersection of the social spaces of play and the real world, considering, among other topics, the virtual communities of such Massively Multiplayer Online Role Playing Games (MMORPGs) as World of Warcraft and the political uses of digital gaming and role-playing techniques (as in The Howard Dean for Iowa Game, the first U.S. presidential campaign game). In engaging essays that range in tone from the informal to the technical, these writers offer a variety of approaches for the examination of an emerging field that includes works as diverse as George R.R. Martin's Wild Cards series and the classic Infocom game Planetfall. Appendixes contain three fully-playable tabletop RPGs that demonstrate some of the variations possible in the form.

Interactive Narratives and Transmedia Storytelling provides media students and industry professionals with strategies for creating innovative new media projects across a variety of platforms. Synthesizing ideas from a range of theorists and practitioners across visual, audio, and interactive media, Kelly McErlean offers a practical reference guide and toolkit to best practices, techniques, key historical and theoretical concepts, and terminology that media storytellers and creatives need to create compelling interactive and transmedia narratives. McErlean takes a broad lens, exploring traditional narrative, virtual reality and augmented reality, audience interpretation, sound design, montage, the business of transmedia storytelling, and much more. Written for both experienced media practitioners and those looking for a reference to help bolster their creative toolkit or learn how to better craft multiplatform stories, Interactive Narratives and Transmedia Storytelling serves as a guide to navigating this evolving world.

An investigation of the embodied engagement between the playing body and the videogame: how player and game incorporate each other. Our bodies engage with videogames in complex and fascinating ways. Through an entanglement of eyes-on-screens, ears-at-speakers, and muscles-against-interfaces, we experience games with our senses. But, as Brendan Keogh argues in A Play of Bodies, this corporal engagement goes both ways; as we touch the videogame, it touches back, augmenting the very senses with which we perceive. Keogh investigates this merging of actual and virtual bodies and worlds, asking how our embodied sense of perception constitutes, and becomes constituted by, the phenomenon of videogame play. In short, how do we perceive videogames? Keogh works toward formulating a phenomenology of videogame experience, focusing on what happens in the embodied engagement between the playing body and the videogame, and anchoring his analysis in an eclectic series of games that range from mainstream to niche titles. Considering smartphone videogames, he proposes a notion of co-attentiveness to understand how players can feel present in a virtual world without forgetting that they are touching a screen in the actual world. He discusses the somatic basis of videogame play, whether games involve vigorous physical movement or quietly sitting on a couch with a controller; the sometimes overlooked visual and audible pleasures of videogame experience; and modes of temporality represented by

character death, failure, and repetition. Finally, he considers two metaphorical characters: the "hacker," representing the hegemonic, masculine gamers concerned with control and configuration; and the "cyborg," less concerned with control than with embodiment and incorporation.

Acclaimed by practitioners and theorists alike, this classic statement of the aesthetics of digital media shows how the computer is reshaping the stories we live by.

How does the Star Trek universe stack up against the real universe? What warps when you're traveling at warp speed? What is the difference between a wormhole and a black hole? Are time loops really possible, and can I kill my grandmother before I am born? Anyone who has ever wondered "could this really happen?" will gain useful insights into the Star Trek universe (and, incidentally, the real world of physics) in this charming and accessible guide. Lawrence M. Krauss boldly goes where Star Trek has gone-and beyond. From Newton to Hawking, from Einstein to Feynman, from Kirk to Picard, Krauss leads readers on a voyage to the world of physics as we now know it and as it might one day be.

Electronic Literature considers new forms and genres of writing that exploit the capabilities of computers and networks – literature that would not be possible without the contemporary digital context. In this book, Rettberg places the most significant genres of electronic literature in historical, technological, and cultural contexts. These include combinatory poetics, hypertext fiction, interactive fiction (and other game-based digital literary work), kinetic and interactive poetry, and networked writing based on our collective experience of the Internet. He argues that electronic literature demands to be read both through the lens of experimental literary practices dating back to the early twentieth century and through the specificities of the technology and software used to produce the work. Considering electronic literature as a subject in totality, this book provides a vital introduction to a dynamic field that both reacts to avant-garde literary and art traditions and generates new forms of narrative and poetic work particular to the twenty-first century. It is essential reading for students and researchers in disciplines including literary studies, media and communications, art, and creative writing.

A special in-depth book celebrating the classic trilogy of Star Trek movies, #2 to 4, The Wrath of Khan, The Search for Spock, and The Voyage Home. With classic interviews, behind-the-scenes features, and rare imagery, relive the thrills and excitement of these unforgettable movies. The Wrath of Khan, The Search for Spock, and The Voyage Home - the Genesis Trilogy of Star Trek movies has a firm place in the hearts of Trek fans of all ages. Taking us from a deadly villain, a tragedy on the Enterprise, and to a heart-warming reunion, this special book explores the making of the classic saga. Featuring classic interviews, in-depth features and amazing imagery.