Future text

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GLIMPSING NARRATIVE FUTURES THROUGH THE HISTORY OF DIGITAL WRITING

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GLIMPSING NARRATIVE FUTURES THROUGH THE HISTORY OF DIGITAL WRITING

DR MEGAN HEYWARD, NOV 2017

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ELECTRONIC LITERATURE

INTERACTIVE LITERATURE
ELECTRONIC TEXT
MULTIMEDIA NARRATIVE

ELECTRONIC LITERATURE

INTERACTIVE NARRATIVE

MULTIMEDIA TEXT

"Electronic literature can be a lot of things — literary games, hypertexts, interactive fiction, generative poetry, bots — but it is always more than the product of digitization; ebooks, which merely mimic print on a screen, typically don't count. E-lit relies on computational affordances for creative expression, privileging language within a constellation of modalities."

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E-lit relies on computational affordances for creative expression, privileging language within a constellation of modalities."

JAMES O'SULIVAN, *LARB*, NOV 2017

"Ten years from now, I expect that we will be reflecting on the present moment as that which saw (electronic literature) truly begin to build on the work of its pathfinders ... and progress toward its potential, both as an aesthetic experience and as an act of expression capable of permeating the public consciousness..."

JAMES O'SULIVAN, *LARB*, 2017

ALL THE DELICATE
DUPLICATES
MEZ BREEZE & ANDY CAMPBELL

https://www.youtube.com/watch?v=v6YoBKGlCnQ

INTERACTIVE

INTER|
ACTIVE

BORN DIGITAL literature…

"…written for and read on a computer screen that pursues its verbal, discursive and/ or conceptual complexity through the digital medium, and would lose something of its aesthetic and semiotic function if it were removed from that medium."

| ALICE BELL ET AL, 2014 |

"Electronic writing, of course, refers to something more complex than replacing ink with pixels. It implies a multiform mode of composition that integrates words and audiovisual media in the dynamic space of the interactive screen...This made way for experimentation with the very idea of what narrative can be in a digital environment...Rather than being outside the story, we became enmeshed in story spaces."

DARREN TOFTS, *INTERZONE*, 2005

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afternoon, a story as "the granddaddy of full-length hypertext fictions" . These early STORYSPACE hypertexts gave careful readers a sense of "losing oneself to a text . . . until clicking the mouse is as unconscious an act as turning a page, and much less constraining, more compelling."
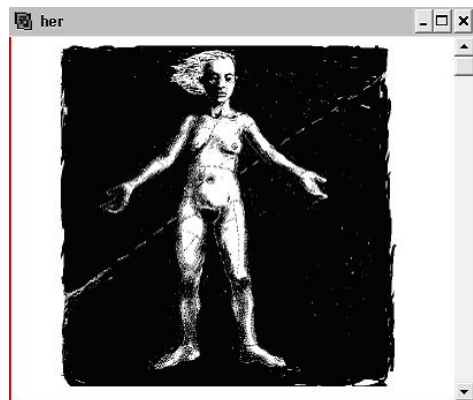
ROBERT COOVER, 1999

Early HYPERTEXTS — 80s | 90s

AFTERNOON, A STORY (1987) Michael Joyce
PATCHWORK GIRL (1992) Shelley Jackson
UNCLE ROGER (1986) Judy Malloy
GRAMMATRON (1996) Mark Amerika

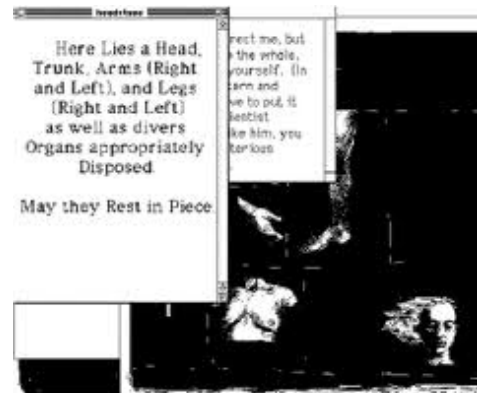*among others*

Early HYPERTEXTS — 80s | 90s

AFTERNOON, A STORY (1987) Michael Joyce
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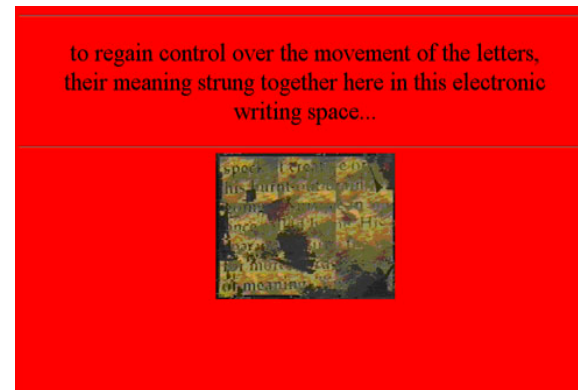UNCLE ROGER (1986) Judy Malloy
GRAMMATRON (1996) Mark Amerika

PATCHWORK GIRL

http://www.eastgate.com/catalog/PatchworkGirl.html

GRAMMATRON

http://www.grammatron.com/

FEATURES of electronic writing/ hypertext/ interactive narrative

- MULTILINEAR / NON-LINEAR NARRATIVE or pathways
- DECENTRED TEXT — possibility of multiple / conflicting voices
- NO CLEAR ENDING or resolution
- DISCONTINUOUS time and space
- NARRATIVE BUILDS UP THROUGH ASSOCIATION- across the work, or beyond the work (such as Patchwork Girl referencing Frankenstein)

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- UNFOLDS through INTERACTION & PARTICIPATION BY THE USER
- Increased MULTIMEDIALITY- integration of text and image, and later, of audio, animation and moving image elements

Developed using programs like Hypercard, Storyspace, html, and later Director, Shockwave and Flash.

| affordance |

affordance

"… THE TERM AFFORDANCE REFERS TO THE PERCEIVED AND ACTUAL PROPERTIES OF THE THING, PRIMARILY THOSE FUNDAMENTAL PROPERTIES THAT DETERMINE JUST HOW THE THING COULD POSSIBLY BE USED… AFFORDANCES PROVIDE STRONG CUES TO THE OPERATION OF THINGS."

DON NORMAN, 2003

INTERACTION
MULTIMEDIALITY
NON-LINEARITY

MULTIMEDIALITY +
NON-LINEARITY +
INTERACTION

Electronic Literature Organisation (ELO)

PATHFINDERS PROJECT — DENE GRIGAR

http://scalar.usc.edu/works/pathfinders/introduction?path=index

my own practice

I am a Singer

I am a Singer
(1996)

Developed my first e-lit / interactive narrative work, I AM A SINGER between 1995- 1996, acting as writer, artist, programmer, sound designer, producer and director.

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Funded by Australian Film Commission (now Screen Aust), exhibited France, Germany, Switzerland, Japan, USA, Canada, Brazil etc.

I AM A SINGER

I am a Singer

(1996)

"I Am A Singer" tells the fictional story of an amnesiac, Isobel Jones, who happens to be famous, but is still able to access the media traces of her life- songs, articles, newspaper clippings. It is a narrative built of fragments, of small, discrete but intersecting sequences, mirroring the fragmented consciousness of the singer. "I Am A Singer" operates as both a story about an amnesiac singer trying to regain her memory, and as a broader exploration of identity and remembrance.

I A M   A   S I N G E R

More early-ish ELIT — 2000s…

Anything at DREAMING METHODS / Andy Campbell eg THE FLAT or DIM O'GAUBLE (2002 onwards) http://www.dreamingmethods.com/

FILMTEXT(2002) Mark Amerika http://www.markamerika.com/filmtext/

DONNIE DARKO(2001) Hi-Res http://archive.hi-res.net/donniedarko/

Jason Nelson http://www.secrettechnology.com

Alan Bigelow, WEB YARNS http://www.webyarns.com/

J.R Carpenter http://luckysoap.com/webprojects.html

my own practice

of day, of night

# of day, of night

(2003)

OF DAY, OF NIGHT is an experimental new media work that is part game, part narrative, part memory and dream… In OF DAY, OF NIGHT a woman has lost the ability to dream. Setting herself a series of creative tasks, she attempts to spark her unconscious into dreaming again. Collecting found objects from various locations in the Day (from a street, market, river and café), and imagining their fictional histories; the objects and stories collide, transmute and create new meanings in the regained dream environment of Night.

OF DAY, OF NIGHT

# of day, of night
(2003)

"The narrative fiction genre is extended and adapted to new media, because *of day, of night* shows how narrative fiction might be in digital media, and how the genre narrative fiction can utilise digital technological affordances without risking the loss of narrative qualities."
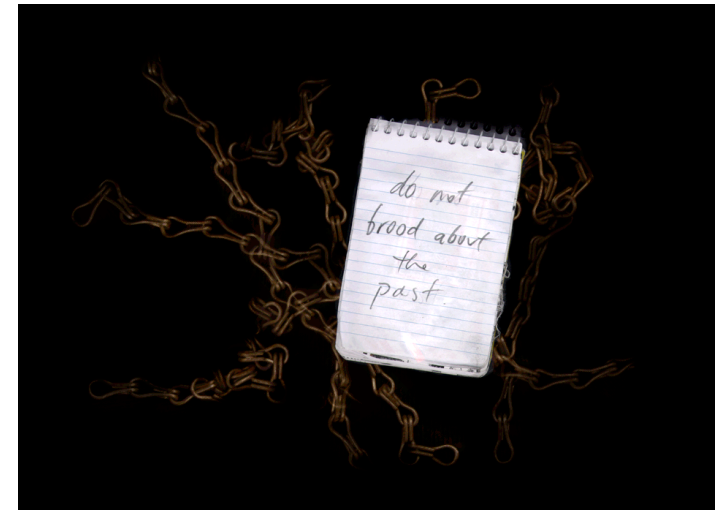
HANS K. RUSTAD, *HYPERRHIZ*, 2008

OFF SCREEN RECORDINGS
https://vimeo.com/40436931 Intro / collecting objects
https://vimeo.com/40632389 stories / dreams
DOCUMENTATION
http://www.creativecultural.com/meganheyward/?page_id=67

OF DAY, OF NIGHT

New platforms & devices — late 2000s-current

INANIMATE ALICE   Kate Pullinger, David Shepherd (2005-current)
https://inanimatealice.com/

LIZZIE BENNETT DIARIES (2012) http://www.pemberleydigital.com/the-lizzie-bennet-diaries/ & https://www.facebook.com/LizzieBennetDiaries/ & Twitter etc

THE SILENT HISTORY (2014) http://www.thesilenthistory.com/

PRY Tender Claws (2015) http://prynovella.com/

GOOGLE EDITIONS AT PLAY https://editionsatplay.withgoogle.com/#/

my own practice

The Secret Language of Desire

The Secret Language of Desire

(2015)

An interactive erotica app for iPads, featuring ultra short stories and touchable onscreen objects triggering animation and sound. Fictional & surprising, haptic and multimodal. Australia Council Literature Board funding.

BUT NOT SAFE FOR SCHOOL!

THE SECRET LANGUAGE OF DESIRE

https://secretlanguagedesire.com/

Locative narrative

NARRATIVES TIED TO LOCATION

Locative narrative

EXPERIENCED WITH MOBILE PHONES

Locative narrative

"A field of creative practice has coalesced around ARTISTS AND TECHNOLOGISTS who are exploring the use of portable, networked, location aware computing devices for…artistic interventions in which GEOGRAPHICAL SPACE becomes a canvas".

DREW HEMMENT, 2006

my own practice

Notes for Walking

(THE SPACE IN-BETWEEN TIME)

Notes for Walking
(2013)

Notes for Walking was a locative 'fiction of place' in which 13 video, audio and textual notes were annotated to an abandoned naval fort at Middle Head National Park, overlooking Sydney Harbour.

Exhibited in Sydney Festival throughout January 2013, and drew audiences of over 5000 people to Middle Head National Park, and was downloaded to over 2700 mobile devices.

http://www.creativecultural.com/notesforwalking/

VIDEO COMPILE of NOTES https://vimeo.com/69298197

KEY LOCATIVE projects/ artists

AMBIENT LITERATURE PROJECT (UK)
https://ambientlit.com/

BLAST THEORY (UK)
https://www.blasttheory.co.uk/

MATT BLACKWOOD (AU-Victoria)
http://mattblackwood.com/

NON-FICTION & online documentary

Take a look at:

NFB INTERACTIVE (CANADA) https://www.nfb.ca/interactive/
Esp WELCOME TO PINE POINT http://pinepoint.nfb.ca/#/pinepoint
(be sure to run from Chrome & activate Flash plugin)

SBS INTERACTIVE (AUST) THE BOAT http://www.sbs.com.au/theboat/
MY GRANDMOTHER'S LINGO https://www.sbs.com.au/mygrandmotherslingo/
GOA HIPPY TRIBE http://www.sbs.com.au/goahippytribe/

SOFTWARES, resources & approaches

1. LEVERAGE SOCIAL PLATFORMS—Twitter, Instagram, YouTube etc- student could create a fictional work that plays out across these platforms

2. TWINE — Free, open source interactive writing tool via http://twinery.org/

3. HYPE— Relatively cheap software for combining image, text, animation and interactivity. Quite easy to learn & use. http://tumult.com/hype/

4. PIXLR—Free online software tool for image editing – baby Photoshop. https://pixlr.com/

5. PHOTOSHOP—Adobe's classic image editing software

6. PROTO.IO—A rapid prototyping tool allowing fast mockups of projects for website, ipad and mobile phones https://proto.io/

RECOMMEND

RECOMMEND

students to make an OFF-SCREEN VIDEO RECORDING of their projects in action as a BACKUP FOR SUBMISSION AND MARKING. Avail via Quick Time.

student work

produced this
semester at UTS

UTS MA work / Media Arts & Production- Nov 17

THE WHITE WHALE — interactive narrative / electronic literature project by AMANDA SAMPOL & PHOEBE HUANG. Produced in Hype & Photoshop in approx 6-8 weeks.

FLOWetry poetry app prototype for high school students by JOSEPH JUNIOR SCHWARTZKOPF — a NSW high school English teacher!! Produced in Proto.io in approx 5 weeks.

INTERACTION
MULTIMEDIALITY
NON-LINEARITY

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