

NARRATIVE AND ART-MAKING THROUGH DIGITAL INTERFACES | BERRETH

Group Presentation and Discussion –

Each student in the course, paired with a partner, will prepare a significant class presentation on a theme / topic related to the digital medium and human-computer interfaces and their use by artists, storytellers and game designers.

Select a presentation partner, and a topic of interest, from a list provided by the instructor. If you would like to cover a topic not suggested, please propose it, providing a well-constructed argument for selection, and I will consider it, provided it has broad appeal and touches on the themes of the course. Submit a ranked list of your preferred topics (or alternate topics), and I will attempt to accommodate your desires.

Each partner of the group will each be responsible for a 20-minute presentation covering distinct aspects of the common theme.

- 1) one student will give a broad overview of the theme / topic. This includes the following...
 - + core definitions, including a description of the technologies / techniques involved, the affordances and poetic/functional potentials of these to expand storytelling / art-making potential, and illustrations and photographs if helpful.
 - + a timeline re: evolution & development of the theme / technologies / techniques
 - + a historical context which allowed the technologies / techniques to develop. What fueled its growth and use, and what other developments were necessary beforehand?
 - + a brief description of the key innovators/projects (perhaps 5-7) which pushed things forward, describing their inventive use, hybridizations of existing technologies, and explorations of the technologies affordances-- these can be artists, game designers, visual storytellers, engineers and scientists, etc. Please weight the majority of selected innovators towards individuals who are creative makers who pushed the technologies / techniques potential for novel storytelling, art-making or game-development.
- 2) one student should, in-depth, present two significant projects of two different innovators regarding the topic (or alternately, projects that resonates with you or that you find powerful and compelling). For each project, this includes the following...
 - + a narrative of the project, who is the artist/maker(s), briefly what is their background, how did the project come to be, what were the themes/potentials/conceptual ground explored.
 - + describe the project orally and visually, provide video, audio and image documentation if possible, provide or generate descriptive diagrams which explain the configuration of the system, technology or installation (if applicable), these might include but are not limited to system configuration diagrams, conceptual sketches, in-situ descriptive drawings, flowcharts describing

behavior, software/hardware architecture diagrams, mind maps describing themes / core concepts, etc. etc., What is the system, and how does it work?

- + a demo of the project, if that is an option (some projects are online, or can still be installed on your computer).
- + explain the novelty of the project, in terms of expanding narrative / art-making potential. Describe its functions and affordances (what new capabilities of the digital medium did it leverage), as well as the quality of its aesthetic and experience.
- + what were the maker's design intentions, and how successfully do you think they achieve these?
- + describe the influence of the project on downstream makers / storytellers / artists. What did you take away from the project?
- + what are the questions raised by this project?

After the presentation, the two students will lead a 15 minute discussion regarding the topic. The group should prepare 4-6 questions which stimulate discussion and debate regarding the topic.

Deliverables at the end of the presentation by each student –

- 1) Powerpoint slideshow with 20 – 25 slides, including embedded media. (the slideshow used in your presentation)
- 2) One or two page blog posting, providing a summary of your topic or the projects you covered, with helpful hyperlinks to additional information.

These will be shared with your classmates after your presentation, so make them a super helpful reference, so that everyone can benefit from your work.

Once we determine the groups, I will provide a schedule of presentations, progressing through the semester. These will be ordered in a logical fashion (ie some topics make more sense if they come before others). If you would like to discuss this assignment, please arrange a meeting at least two weeks or more before your presentation. This will give us time to round up the resources you need to conduct your research and prepare your presentation.

Name _____

Group Presentation: Themes / Movements / Technologies (Storytellers & Artists using the Digital Medium)

potential selections for group presentation...

There are often many overlaps between these categories. We will need to work to keep these topics a manageable scope; think of these themes as something the group and instructor will negotiate, focus, and tailor to the participant's needs, time and ability.

(rank your top five selections in order)

_____ **Sequential Art, Comics and the Graphic Storytelling in the Digital Medium**

(what are the permutations of extending/hybridizing the analog form in the digital medium, in terms of alternately leveraging the four affordances Murray outlines, ie the discussion should focus on the procedural, interactive, participatory and encyclopedic potential of the medium, and not the simple act of using digital tools to execute the traditional form)(what are the boundaries of the art form? How do new affordances alter the storytelling process?)

_____ **Digital Toolmaking** (explore the development of digital tools to augment / extend traditional art practice)(perhaps focus on one medium, ie printmaking, sculpture, music composition, etc. etc.)(what tensions develop between traditional practice, and a digital-based practice?)(how is digital toolmaking relevant in our design practice?)

_____ **Linear Animation Practice in the Digital Age** (how have digital tools altered traditional practice?)

(where is practice heading?)(especially interested in the ways new digital affordances have expanded the creative practice, re-defined the potential of linear animation)(include things like mechanima, VR video, mo-cap, etc.)

_____ **Augmented Reality** (mixed reality – merging/mapping the digital and analog worlds)

_____ **Virtual Reality and Tele-Presence** (creating immersive, fully digital simulations and worlds, making the holodeck a reality, what is our sense of embodiment here – is it possible to inhabit a virtual body in the same way as our biological body)(the use of VR technologies to bridge distances, participate remotely, or controlling external mechanisms or bodies)

_____ **Interactive and Generative Fiction, Text Art, MUDs and Text-based Games**

_____ **3D Story Worlds** (the construction of 3d explorable narrative space, especially in gaming environments i.e. Myst, Grand Theft Auto, the Longest Journey, Zelda, Mystery House, Red Dead Redemption, Bioshock, L.A. Noir etc. etc.)(how is the narrative constructed, environment building vs. scripted narrative vs interactive emergent gameplay)(how are affordances revealed, what are the range of interface elements, how do you interact/and what do those interfaces add to the experience, how are the interface element/affordances signified?)

_____ **Hypermedia Storytelling** (mostly focusing on the foundations of non-linear, random access media narrative)(this includes the foundations of World-Wide Web artmaking, CD-ROM/laserdisc art, HyperCard art)

_____ **Interactive Art Installations / The Digital Interface in Art** (participatory and interactive art using the digital medium)

_____ **Immersive/Pervasive Digitally Mediated Environments** (digital media which occupies our physical space, digital projection mapping, large-scale media displays, responsive and pervasively sensed environments)

_____ **Open Source Art-making and Storytelling** (how has the open-source movement (what is it btw) generally changed making, especially digitally making, software, hardware, and digital fabrication? How has collaborative sharing impacted storytellers and narrative makers?)

_____ **Mobile Technologies** (personal/wearable technologies, the role of sensed, positionally-aware, internet-connected smart devices in next generation storytelling and art-making)

_____ **Generative Media and Art** (the use of artificial intelligence, autonomous or loosely controlled creativity systems and algorithms, generativity in the creative practice)(code/software art)(from non-digital John Cage, William Burroughs cut-ups, Brian Eno, Sonia Sheridan, Sol Lewitt, to contemporary digital generative/algorithmic practice)(Deep Dream)(Casey Reas, Bill Seaman, Christa Sommerer and Laurent Mignonneau, etc. etc.)

_____ **The Digital Museum** (especially related to the museum as place for engagement, communication of research, teaching venue, and storytelling, how has the interactive digital medium changed the traditional museum) (in-situ interactive exhibitions)(web-based collections)(citizen scientists participating via cyber-channels and social media)

_____ **Storytelling with Data** (data visualization)

_____ **Digital Interfaces for Performance** (how have digital interfaces changed the nature, range of capabilities, modes of expression of the disciplines of live public performance, perhaps focusing on one performance domain, theater, dance, music performance, etc.)

_____ **Design Fiction and Technology** (per Wikipedia, a type of speculative design created to explore and critique future possibilities, such work may be multi-modal/multi-media and use diverse media, and can involve fictional world-building, creating story-worlds, science fiction prototyping, scenario-based design, "Design Fiction uses the techniques of fiction and drama to 'test' the future, to see what future technologies or systems might work, and how they might be received and what their impact might be, or to present a series of alternative possible futures and see which path might be preferable.")

alternate suggestion –
