

Index

A

Aarseth, Espen, 4, 10, 86, 312
 cybertext and, 58
 interaction and, 203
 ludology and, 35–39, 41
 narratology and, 45–55
 Achituv, Romy, 220–222
 Acting, 81
 Activism, 73
 ADPCM synthesizer, 264
Adventure, 51, 136–137, 139, 311–312
Adventure Game Engine, 88
 Affordance, 24–25
 Agency, 1, 10, 15
 Aristotelian theory and, 19–26
 Façade project and, 29–32
 formal constraints and, 25, 28–29
 immersion and, 26–28
 primacy of, 22–23
 puzzles and, 25–26
 The Sims and, 16–17
 structural model for, 25–26
 technical agendas and, 28–29
 transformation and, 21–23, 26–28
 virtual reality and, 19
 voice chips and, 262–265, 268–269, 278–279
 Agents, 82–83
 autonomous metaphor for, 114
 as communication, 114
 comprehensibility and, 103–107
 context-sensitivity and, 102–103
 diachronicity and, 103
 Expressivator, 96, 103–109
 intentional state entailment and, 103
 metalevel controls and, 105–106
 narratology and, 97–109
 negotiability and, 102–103
 schizophrenia and, 95–116
 sign management and, 103–105
 socially situated AI and, 109–114
 transitions and, 105
Age of Empires, 135, 148
 Agre, Phil, 95, 239

A.I. (Spielberg), 62–63
Alice in Wonderland, 123–124
American McGee's Alice, 123–124, 135–136
 Andrews, Jim, 183, 187
 Ankerson, Ingrid, 58
Anna Karenina, 50
 “Anti-Boxology: Agent Design in Cultural Context” (Sengers), 107
 Antipsychiatry, 100–101
 Antisocial behavior, 80–81
A-positive (Kac & Bennett), 223
 Aristotelian theory
 agency and, 19–26
 chess and, 147
 drama and, 88–89
 Façade and, 29–32
 formal constraints and, 25, 28–29
 immersion and, 87–89
 interaction and, 19–25
 narratology and, 36
 Poetics and, 85
 representation and, 85–87
 simulation and, 85, 87
 Arnheim, Rudolf, 79
 Art, 79–81
 The Fluidiom Project and, 257–258
 forums and, 88–90
 literal, 208–217
 n0time and, 249–254, 258–260
 symbolic spaces and, 218–226
Art of Computer Game Design, The (Crawford), 36
 Artificial intelligence (AI), 19–20, 72, 240
 agents and, 82–83
 A.I. and, 62–63
 algorithmic modeling and, 95
 challenges to, 96–97, 111–112
 context and, 102–103, 110–111
 critical technical practice and, 95
 diachronicity and, 103
 Façade project and, 29–32
 fragmentation and, 99
 hypertext and, 165–166, 167–173
 intentional state entailment and, 103
 negotiability and, 102–103
 Online Caroline and, 302–309
 schizophrenia and, 95–116

socially situated, 109–114
 voice chips and, 262–267
 Artificial Life, 256
As Much as You Love Me (Kruglanski), 225–226
 Association for Computing Machinery (ACM), 75, 267
 ATMs, 53
 Auslander, Philip, 89
 Automatic Computing Engine (ACE), 229
 Avatar spaces, 21
Axis and Allies, 131, 135

B

Babbage, Charles, 229
Back to the Future, 123
 BackTalk, 282
Bad Day on the Midway, 61
 Bak, Per, 251–252
Ballad of Sand and Harry Soot, The (Strickland), 189–190
 Barbie, 272
Barrier Frames and Diffractions Through, The (Rosenberg), 299
 Barthes, Roland, 228–229
 Bates, Joseph, 49
Battleship, 146
Battleship Potemkin, 125
Battletech, 75
 Baudrillard, Jean, 71
 Baum, L. Frank, 122
 Beaudry, David, 258
 Bell, Alexander Graham, 264
 Benjamin, Walter, 71, 252
 Bennett, Ed, 223
 Bernstein, Mark, 145–146, 165, 167–182
 Bevan, Rob, 302
 Bible, 86
Big Brother, 150
 Biological time, 253–260
 BioMorphic Typography, 230–231
Black and White, xi–xii, 17, 36, 61
 embedding and, 127
 narratives and, 120
Blade Runner, 45, 152–153
Blush and Zebrackets (Cohen), 186
 Boal, Augusto, 71, 85, 88–89, 92–93

- Bodies Incorporated* (Vesna), 258–259
 Body. *See* Experience
Boids, 82
 Bolter, Jay, 58, 66
 Bond, James, 153
 Bordieu, Pierre, 74
 Bordo, Susan, 232
 Borges, Jorge Luis, 4
 Brandt, Alexander, 80
 Brecht, Bertolt, 88
 Bremond, Claude, 40
 Brooks, Rodney, 82, 95–96
 Bruckman, Amy, 92
 Bruner, Jerome, 101
 Buckles, Mary Ann, 312
 Bush, Vannevar, 183
-
- C**
- Cadre, Adam, 313
 Cage, John, 276
 Callon, Michel, 265
 Capitalism, 143
 Card, Orson Scott, 74
Card Shark, 169, 174, 179
 sculptural form and, 170–173
 Carson, Don, 122–123, 127
 CAVE, 77–78
 Caweltis, John, 50
 Cayley, John, 53, 60–61
 literal art and, 208–217
 Cell phones, 282
 Chalmers, Matthew, 240
 Chan, Paul, 213
 Chaos theory, 251–252
 Chapman, Adam, 224–225
 Character, 14, 16–17, 91–92
 Card Shark and, 170–173
 ludology and, 37–38
 Thespis and, 175–176
 Chatty Cathy, 263
 Checkers, 2
 Chen, Kan, 251–252
 Chess, 2, 15, 36, 76, 147, 193
 Chromosomes, 256
 Chronology. *See* Time
 Cinema, 61–62, 85, 118, 120
 Citizen's band (CB) radio, 65–66
 Civilization, 36, 40, 52, 122, 148
 Cixous, Helene, 232
 "Clock of the Long Now, The" (Hillis), 252
 Cohen, Michael, 186
 COLUSSUS, 216
 Comiket, 86–87
Command and Conquer, 52
 Communication, 237
 collaboration shifts and, 249–261
 Conversation Map and, 241–247
 Lexia to Perplexia and, 291–301
 millennium paranoia and, 250–252
 nOtime and, 249–254, 258–260
 networks and, 240–247
 Online Caroline and, 302–309
 themes and, 242
 VLSCs and, 238–248
 voice chips and, 262–287
 Compact discs, 266
Computer Lib/Dream Machines (Nelson), 117
 Computers, 156
 ACE, 229
 AI and, 96 (*see also* Artificial intelligence [AI])
 CAD, 52
 first, 254
 input devices and, 79
 interactive drama and, 2–9 (*see also* Interaction)
 millennium paranoia and, 250–252
 simulation and, 52–53
 time and, 253, 296–297
 Turing and, 229, 231–232, 267, 305–306
 Universal Machine, 231–232
Computers as Theatre (Laurel), 1, 22, 85
Condition of Postmodernity, The (Harvey), 253
 Configuration, 59–67
 Conversation Map system
 description of, 241–247
 Ross on, 238–239
 Sengers on, 239–240
 Cooper, Sarah, 7–8
 Coover, Robert, 168, 196
 Coppola, Francis Ford, 200
 Corporealization, 254
Counter-Strike, xi, 54, 61–62, 71, 137
 Coverley, M. D., 188–189
 Coyne, Richard, 256
 Crawford, Chris, 36, 45–46, 138, 154–155
 Crick, Francis, 256
 Critical Technical Practices (CTP), 71–72, 95
Critical Terms for Literary Study (Miller), 156
 Croft, Lara, 14–17, 47–48, 152
 Crowther, William, 51
 Csikszentmihalyi, Mihaly, 139, 203–204
 Cultural effects, 38, 45–49, 56. *See also* Simulation; Social issues
 Aristotelian theory and, 64–65
 body training and, 73–74
 configuration issues and, 61–64
 consensus on, 57–61
 digital literature and, 208–217
 immersion and, 65–67
 interaction and, 165 (*see also* Interaction)
 metaphors and, 243
 millennium paranoia and, 250–252
 molecular society and, 56–69
 representation and, 85–87
 VLSCs and, 238–248
 war and, 56, 67–68
 Cyan, 61
 Cyberdrama
 aesthetic categories and, 21–23
 agency and, 1, 10, 15
 Aristotelian theory and, 19–25
 game-story and, 2–11
 interaction and, 2–9, 19–20 (*see also* Interaction)
 Lexia to Perplexia and, 291–301
 Online Caroline and, 302–309
 The Sims and, 4–5
 storytelling and, 1–18
 Cybernetics, 86
 Cyberspace. *See* Space
 Cybertext, 35, 58, 65

Cybertext (Aarseth), 35
Cybertext Yearbook (Eskelinen & Koskimaa), 35
 Cyborgs, 75

D

DARPA (Defense Advanced Research Projects Agency), 75
Datamining Bodies (Vesna & de Jong), 257
 Davies, Robertson, 192, 200–201
Deadline, 289
 Deleuze, Gilles, 230–231
Delta Force, 71
 Deoxyribonucleic acid (DNA), 256
Deptford Trilogy, The: The Fifth Business (Davies), 192
 Derrida, Jacques, 227–228, 230
Deus Ex (Spector), 51
Diablo, 50, 52
 Diachronicity, 103
 Dialogue. *See* Narratives; Storytelling
Diamond Age, The (Stephenson), 4, 228
 Digital Arts and Culture Conference, 56
Digital Dialectic, The (Lunenfeld), 211
Doctor Zhivago, 127
 Domingo, Placido, 274
Don Quixote, 5
Doom, 40–42, 48, 61, 75, 289
 Douglas, J. Yellowlees, 165–167
 immersion pleasures and, 192–206
 ludology and, 36–37
 Dourish, Paul, 240
 Dovreni, Mira, 302
 Drama, 88–90
Drawing from Life (Utterback), 222–224, 226
 Dreamcast, 199
 Drexler, Eric, 228
 Drucker, Johanna, 208–210
 Drugs, 74
 Duchamp, Marcel, 252
Duck Hunt, 75
 Dumit, Joseph, 247
 Dungeon Masters, 121

Dungeons and Dragons, 148–149, 152, 312–313
 Dunniway, Troy, 124
 Duration, 41–42

E

Economics, 56
 Edison, Thomas, 264
 Edmonson, Amy C., 255–256
 Education
 body training, 73–74
 Freire and, 89–90
 military, 74–77, 81
 SimCity and, 86–87
 simulation training and, 73–82
 visual learning and, 79–80
 Ehrmann, Jacques, 38
 Einstein, Albert, 252
 Eisenstein, Sergei, 125
 Electracy, 64
Electronic Book Review, xii
Electronic Word, The (Lanham), 185
Elite, 50
 E-Literacies, 64
Eliza program, 82–83
Ender's Game (Card), 74
 Engelbart, Doug, 165, 267
 Enhanced TV Workshop, 5
Enterprise, 1
 Episodic structure, 20–21
 Ergodic experience, 4, 35, 58
Errand Upon Which We Came (Strickland & Coverley), 189
 Eskelinen, Markku
 configuration issues and, 66–67
 on Jenkins, 120–121
 ludology and, 35–44, 50, 58–60
 Esterson, A., 100–101
 Ethics, 76–77, 83n6, 83n8, 282
 Eudora, 241
 Event time, 131–136
Everquest, 1, 4, 21, 138
 emergent narratives and, 128
 play-centric approach and, 148–149, 153
Evil Dead, 61
Exhibition (Finley), 312
 Experience

agency and, 1, 10, 15 (*see also* Agency)
 biological time and, 253–259
 defining, 156–161
 electronic poetry and, 183–191
 episodic, 20–21
 ergodic, 4, 35, 58
Façade and, 29–32
 immersion and, 26–27 (*see also* Immersion)
 interaction and, 2–9, 20–21 (*see also* Interaction)
Lexia to Perplexia and, 291–301
 liveness and, 173–175
Online Caroline and, 302–309
 play-centric approach and, 144–153
 pleasure and, 192–206
 recombinant poetry and, 227–235
 symbolic spaces and, 218–226
 technical agendas and, 28–29
 time and, 39–42, 131–142
 virtual reality and, 19, 50, 73–82, 86, 228–229, 302–317
 world projection and, 131–136
 Expressivator, 96
 comprehensibility and, 103–107
 evaluation of, 108–109
 metalevel controls and, 105–106
 results of, 107
 sign management and, 103–105
 transitions and, 105
 Extensification, 20–21

F

Façade (Mateas & Stern), 29–32, 167–172
 Fantasy, 123–124. *See also* Immersion
 play-centric approach and, 144–153
 pleasure and, 192–206
 Fernandez, Maria, 83n1
 Fifth Business, 200–201
 Finley, Ian, 312
 “Fire Truck” (Ray), 238
 Flanagan, Mary, 143–145
 Flash narratives, 189
Flight Simulator, 62

Flow, 139, 202–204, 230–231
 Fluidiom Project, The, 257–258
 Foner, Lenny, 114
 Ford Motor Company, 6
 Forums, 88–90
 Foucault, Michel, 73, 240
 Fractals, 84n9
 Frank, Joseph, 201
 Frasca, Gonzalo, 23–24, 36–37, 71
 on simulation, 85–94
 Fredkin, Edward, 291
 Freire, Paulo, 88–90
 Frequency, 41
Fugitive, 83
 Fuller, Buckminster, 249, 252–253,
 255, 257
 Funny Animal Piano, 276

G

Galatea (Short), 312
Game Architecture and Design
 (Rollings & Morris), 138
Game Maker, 88
 Games
 ancient, 144
 arcade, 196–198
 board, 2, 15, 36, 121
 character and, 14, 16–17, 37–38,
 91–92, 170–176
 configuration and, 61–64, 65–67
 contest and, 2
 creation sites for, 88
 cultural effects and, 38, 45–49,
 56–69
 cyberdrama and, 1–33
 degrees of freedom and, 78
 development agendas and, 62–64
 Façade project and, 29–32
 forum, 90
 game-story and, 1–11
 genre issues and, 45–55
 goals and, 38–39
 hybridization and, 51
 ideological issues and, 49–51
 interaction and, 2–9, 19–32,
 310–317 (see also Interaction)
 intermediate story forms and,
 12–18
 ludology and, 36–44

manipulation and, 38
 metaphorization and, 77–79
 military training and, 75–77
 multiplayer, 4, 54, 117, 148–153
 narratology and, 45–55
 navigation and, 77–79
 plot and, 15–16, 60
 puzzles, 2–7, 25–26, 62–63, 146,
 310–317
 reality and, 85–90
 replay and, 6–8
 research agenda for, 62
 role-playing (RPGs), 121
 saved, 131–138
 scroll, 122
 simulation and, 77–79 (see also
 Simulation)
 time and, 39–42, 131–142 (see
 also Time)
 user functions and, 38–43
 violence in, 76–77, 80–81, 83n6,
 83n8, 123–124
 world projection and, 131–136
Games Studies journal, 35, 57, 62, 118
 Game theories, 117
 disciplined approach and, 154–164
 narrative design architecture and,
 118–130
 play-centric approach to, 144–153
 repurposing of, 143–144
 spatial stories and, 121–123
 storytelling and, 121–129 (see also
 Storytelling)
 “Garden of Forking Paths, The”
 (Borges), 4
 Garfinkel, Harold, 95
 Geertz, Clifford, 275
 Genetics, 251, 253–259
 Genette, Gérard, 36–37, 39, 41
 Geodesic domes, 255–256
 Geography, 254–256
Giants: Citizen Kabuto, 138
 Gilligan, Shannon, 198–200
 Gombrich, Ernst, 79
Gone With the Wind, 127
 Gorbet, Matt, 218–222
 Graphics. See Simulation
Great Train Robbery, The, 5
 Greco, Diane, 165, 167–182
 Gregory, R. L., 79

Grim Fandango, 61, 198, 200
 Gromala, Diane, 56–60, 227–233
 Grossman, David, 76–77, 83n5, 83n8
Groundhog Day, 4, 6, 52
 Guattari, Félix, 230–231

H

Habitat program, 5
Half-Life, xi, 54, 61
 embedding and, 126–127
 hybridization and, 51
 time and, 136–138
Hamlet, 49, 175–177
*Hamlet on the Holodeck: The Future of
 Narrative in Cyberspace* (Murray),
 64, 129
 cyberdrama and, 1, 3–4, 6, 8–9
 ludology and, 49–50, 60
 Haraway, Donna, 56, 232, 254
 Hardison, O. B., 62, 63
 Hargadon, Andrew, 165–166
 immersion pleasures and,
 192–206
 Harrigan, Pat, xi–xii, 1, 35, 71–72,
 117, 165–166, 207, 237,
 289–290
Harry Potter, xi, 14–15
 Harvey, David, 253
 Hayles, N. Katherine, 53, 218, 289
 interaction and, 184–185
 metaphoric networks and,
 291–301
 simulation and, 75–76
 Hébert, Jean-Pierre, 189
Hegirascope (Moulthrop), 39
 Heilner, Alex, 189–190
Heroes of Might and Magic, 52
 Herz, J. C., 144, 146
 Hillis, Daniel, 252, 291
 Hindu philosophy, 258
His Dark Materials (Pullman), 16
 Hitchcock, Alfred, 127
Hitman: Codename 47, 138
 Hodges, Andres, 231–232
 Holmes, Sherlock, 146, 201
 Homer, 122
 Hopper, Grace Murray, 211
How We Became Posthuman (Hayles),
 218

Huizinga, Johan, 119
 “Hundred Thousand Billion Poems, A” (Queneau & Le Lionnais), 207
 Hybridization, 51–53
 HyperCard, 170
 Hyper-realism, 14–15
 Hypertext, xii, 58, 65, 118
 artificial intelligence and, 165–166, 167–173
 configuration and, 65
 criticism of, 167–169
 E-Literacies and, 64
 engagement and, 195–196
 ergodic texts and, 35
 flow and, 202–204
 layering and, 184–185
 Lexia to Perplexia and, 291–301
 liveness and, 173–175
 logic and, 21
 narratives and, 36–38, 118 (see also Narratives)
 nature of, 169–173
 orienting devices and, 187–189
 pleasure and, 192–206
 poetry and, 183–191
 schemas and, 194–195
 sculptural, 171–173
 stenography and, 183–185
 Storyspace and, 187–188
 Thespis and, 175–179
 Victory Garden and, 35
 voice-overs and, 198–201
Hypertext Hotel (Brown U.), 203

I

Idiot, The (Dostoevsky), 38
 Id Software, 75
Image of The City, The (Lynch), 129, 192
 Immersion, 1, 26–28, 58. See also Experience; Interaction
 Aristotelian theory and, 87
 engagement and, 195–196, 201–204
 flow and, 139, 202–204, 230–231
 losing oneself, 196
 metaphorization and, 77–79
 navigation and, 77–79

pleasures of, 192–206
 psychotherapy and, 74
 reading and, 192–206
 Turkle and, 87–88
 voice-overs and, 198–201
Industrial Graveyard, 108
 Industrialism, 56
 Infocom, 61, 289, 317n6
 Information. See Communication
 Information Design and Technology Program (IDT), 6–8
 Ingber, Donald E., 254–255, 258
 Institute for Creative Technologies (ICT), 75
Integrans (Rosenberg), 299
 Intensification, 20–21
 Interaction, 58, 117. See also Experience; Simulation
 aesthetics and, 21–23, 82–83
 affordance and, 24–25
 antisocial behavior and, 80–81
 Aristotelian theory and, 19–25, 87
 art and, 80–81
 cognitive, 158
 cultural effects and, 163
 defining, 156–161
 disciplined approach and, 158–159
 electronic poetry and, 183–191
 enactment and, 20–21
 entertainment and, 2–9, 75–77
 explicit, 158
 fictional categories and, 310–317
 flow and, 202–204
 formal constraints and, 28–29
 functional, 158
 ideological issues and, 49–51
 intermediate story forms and, 12–18
 literal art and, 208–217
 mapping and, 134–135
 metaphorization and, 77–79
 narratives and, 20–21, 39–42, 45–55, 118 (see also Narratives)
 neo-Aristotelian theory and, 19–20
 nonlinear, 15–18
 Online Caroline and, 302–309
 play-centric approach and, 144–153
 pleasure and, 192–206

recombinant poetics and, 227–235
 symbolic spaces and, 218–226
 time and, 39–42, 131–142
 voice chips and, 262–287
 Internet, 2, 253, 256. See also Communication
 In the Labyrinth, 201
 Irigaray, Luce, 232
 Ito, Mizuko, 85–88, 131–133

J

Japan, 37–38, 85–86, 122
 Jardine, Alice, 232
 Jenkins, Henry, 117–130, 144, 197
 Jeremijenko, Natalie, 237, 240, 251
 voice chips and, 262–287
 Johnson, Mark, 243
 Johnson, Steven, 59
 Jones, Steven, 253
 Jong, Gerald de, 257–258
 Joyce, Michael, 53, 58, 202–203, 298
 Juul, Jesper, 117, 312
 disciplined approach and, 155–157
 game time and, 131–142
 ludology and, 36–37, 48, 50–51
 storytelling and, 124

K

Kac, Eduardo, 223
 Kafai, Yasmin, 89
Kan Xuan (Brandt), 80
 Kaplan, Nancy, 64
 Keyboards, 79
 Killing, 74–77, 81, 83n5
 King, Ada Byron, 229
 Kittler, Frederick, 209–210, 214–216
 Klug, Aaron, 255–256
 Koran, 86
 Koskimaa, Raine, 35
 Krueger, Ted, 229
 Kruglanski, Orit, 225–226
 Kurzweil, Ray, 230

L

Laing, R. D., 97–101
 Lakoff, George, 243
 Landow, George, 58, 64

- Langton, Chris, 256
Language of New Media, The (Manovich), 71
 Lanham, Richard, 185
 Lantz, Frank, 76–77
Last Express, The, 36–37, 39, 41–42, 43n14, 198, 203
 Laurel, Brenda, 1, 289
 cyberdrama and, 19–23
 immersion and, 87
 interactive fiction and, 310–315
 ludology and, 49, 61, 64
 narratives and, 119
 Law, John, 265
Legible City, The (Shaw), 78, 83, 223–224, 226, 229
 Lessig, Lawrence, 67–68
 Letterbox, 136
 Lévy, Pierre, 57, 67–68
Lexia to Perplexia (Memmott), 53, 184, 289
 body and, 293–295, 298–299
 Echo and Narcissus, 292, 295–297
 Hayles on, 291–301
 language and, 292–293, 295–300
 logos and, 298–299
Life on the Screen (Turkle), 87
Lineage, 54
 Link trainer, 75
 Lonnais, François Le, 207, 289
 Literal art, 217
 digital abstraction and, 210–214
 Kittler and, 214–216
 letters and, 209–210
 pixel/line and, 208–210
 Literature, xi–xii
 configuration issues and, 61–64
 cyberdrama and, 1–33
 digitization effects and, 53, 208–217
 E-Literacies and, 64
 ergodic, 4, 35
 game-story and, 2–11
 genre issues and, 46
 hybridization and, x, 51–53
 hypertext and, 167–182 (*see also* Hypertext)
 interactive categories and, 310–317
 intermediate story forms and, 12–18
 literal art and, 208–217
 mysteries, 2, 8
 narratives and, 119–120 (*see also* Narratives)
 novels, 12–16, 46, 50, 52, 60, 87, 122–123
 orienting devices and, 187–189
 oscillation and, 183–186
 pleasure and, 192–206
 poetry, 58, 85, 183–191, 208–213, 227–235, 310
 reality and, 12–13
 Shakespeare and, 49
 spatial stories and, 121–123
 Liveness, 173–175
 Logic, 21
 London, Jack, 122
Longest Journey, The, 199
 Loyall, Bryan, 2–9
Lucy Davenport, 60
 Ludology, 35, 86
 character and, 37–38
 computer game studies and, 36–44
 cultural effects and, 56–69
 gaming environment and, 36–44
 genre issues and, 45–55
 interactive forms and, 310–317
 narratology and, 36–42, 45–55, 119–121
 pleasure and, 192–206
 time and, 39–42
 Lunenfeld, Peter, 211
 Lynch, Kevin, 129, 192
-
- M**
Macbeth, 147–148
 Macy Conferences, 298
Mad Dog McRee, 78–79
Magic Mountain, The (Mann), xi
Majestic, 120, 127–128
 Manovich, Lev, 71, 85, 304, 308
 Mapping, 134–135
 Margulis, Lynn, 254
Mario Brothers, 52, 122, 152, 197
 MARKS, 75
 Massively Multiplayer Online Role-Playing Games (MMORPGs), 4, 117
 play-centric approach and, 148–153
 Mateas, Michael, 19–33, 98–99, 240
 Maturana, Humberto R., 232
 Mauss, Marcel, 74
 May, Gideon, 233
 McCloud, Scott, 13
 McDaid, John, 53
 McKenzie, Jon, 118–120
 Mechanicity, 97–100
 Meier, Sid, 138
 Memex, 183
 Memmott, Talan, 53, 184
 Hayles and, 291–301
 Lexia to Perplexia and, 58, 184, 289
 Metalevel controls, 105–106
Metaphors We Live By (Lakoff & Johnson), 243
 Metz, Christian, 39
 Mez (Mary-Anne Breeze), 183, 185–187
 Military, 74–77, 81
 Millennium paranoia, 250–252
 Miller, J. Hillis, 156–157
 Miller, Robyn, 51
Mindstorms (Papert), 89
 Minsky, Margaret, 228
 Minsky, Marvin, 291
 Misadventure, 60–61
Mission: Impossible, 153
 Mitchell, W. T. J., 297
 MIT Media Lab, 165
 Miyamoto, Shigeru, 122
 Molecules, 254–256
 Molyneux, Peter, 127
 Monopoly, 2, 15, 121
 Montfort, Nick, 289
 interactive fiction and, 310–317
 literal art and, 210–212
 ludology and, 58
 MOOs, 14, 21, 303
 hypertext and, 175–177
 nOtime and, 252
MOOSE Crossing, 92
 Morris, Dave, 138
Mortal Kombat, 61
 Mosaic, 170

Motorola, 264, 268
 Motte, Warren, 38
 Moulthrop, Stuart, 167
 cultural effects and, 56–69
 ludology and, 35, 39, 47–48
Ms. Pac-Man, 162–163
 MUDs, 14, 21, 59, 92
 hypertext and, 175–177
 play-centric approach and,
 148–153
 Murray, Janet, 49, 58, 289
 aesthetics and, 21–23, 64
 Aristotelian theory and, 64–65
 configuration and, 59–65
 cyberdrama and, 1–11
 electronic closure and, 59
 emergent narratives and, 129
 immersion and, 65–67, 78–79
 interactive forms and, 310–311
 Laurel on, 22
 Mateas on, 19–33
 narratives and, 119–120
 Pearce on, 144
 script pleasure and, 201–202
 Music, 46, 258
 voice chips and, 269, 271, 275–277
 Mybridge, Edward, 252
 Myers, David, 139
Myst, xi, 198, 203, 311
 cyberdrama and, 1
 embedding and, 126
 hybridization and, 51
 ludology and, 37, 54, 60

N

Narratives, 54, 57–60, 130
 artificial agents and, 95–116
 augmentary, 145
 comprehensibility and, 103–107
 configuration and, 61–65
 cultural statements and, 86–87
 defining, 156–161
 descriptive, 145
 disciplined approach and, 156–157
 embedded, 126–128
 emergent, 128–129
 fetishism and, 49–50
 Flash, 189
 game design and, 85–87

 genre issues and, 45–55
 hypertext and, 167–182 (*see also*
 Hypertext)
 interactive forms and, 310–317
 Lexia to Perplexia and, 291–301
 metastory and, 145
 micro, 124–126
 narrative design architecture and,
 118–130
 Online Caroline and, 302–309
 orienting devices and, 187–189
 oscillation and, 183–186
 performative, 145
 play-centric approach and,
 144–153
 pleasure and, 192–206
 recombinant poetry and, 227–235
 schizophrenia and, 95–116
 semiotic representation and, 86
 stenography and, 183–185
 story system and, 145
 time and, 39–42
 voice-overs and, 198–201
Natyasastra, 38
 Navigation, 77–79, 240–241
 Negroponte, Nicholas, 165
 Neighboring, 233–234
 Nell, Victor, 195
 Nelson, Graham, 314
 Nelson, Ted, 117, 165, 167
 NetPC, 66
 Netscape Messenger, 241
 Networks
 chaos theory and, 251–252
 collaboration shifts and, 249–261
 Conversation Map and, 241–247
 geographies of, 254–256
 Lexia to Perplexia and, 291–301
 qualities needed for, 249
 systems analysis and, 256
 time and, 249–261
 VLSCs and, 238–248
 Newman, James, 52
 New media
 agency and, 1, 10, 15 (*see also*
 Agency)
 configuration and, 61–67
 Conversation Map and, 241–247
 creativity and, 118–120
 cyberdrama and, 1–33

 intermediate story forms and,
 12–18
 internet implosion and, 56
 judgment criteria for, 10
 reactive, 4
 simulation and, 73–84 (*see also*
 Simulation)
 Nichols, Bill, 71
 Nintendo, 75, 86, 122
Nio (Andrews), 187
Nokia Game, 38
 Norman, Donald, 65, 119
Notes by The Translator (King), 229
nOtime, 249–254, 258–260
Nude Descending a Staircase
 (Duchamp), 252

O

Obsidian, 198, 203
Of Grammatology (Derrida), 228
One Trees (Jeremijenko), 251
Online Caroline, 289, 302–309
 Order, 40–41
 Oscillation, 183–186
 OttoAndIris.com, 5–7
 OuLiPo, 53, 207, 212, 289
 Oz Project, 2, 20, 49

P

Pac-Man, 71, 90
 Papert, Seymour, 89
 Parlett, David, 38
 Pearce, Celia, 2, 117, 133, 143–153
Pedagogy of the Oppressed (Freire), 88
 Peirce, Charles Sanders, 227–228
Pengo, 136–137
Penguin Who Wouldn't Swim, The, 7–9
 Penny, Simon
 communication and, 265–266
 ludology and, 61
 simulation and, 71, 73–84
 Perlin, Ken, 1, 12–18, 171
 Phobias, 74
Photopia (Cadre), 313
Picture Theory (Mitchell), 297
Pirates of the Caribbean, 123
 Play
 artificial, 160

- Play (cont.)
 conflict and, 160
 defining, 156–161
 disciplined approach to, 159–160
 formal, 159
 informal, 159
 liveness and, 173–175
 photoplay, 4
 play time and, 131–136
 quantifiable outcome and,
 160–161
 state of mind, 159
 voluntary, 160
- Pleasure, 205–206
 engagement and, 195–196,
 201–204
 flow and, 202–204
 principle of, 192–195
 reading and, 192–195
 schemas and, 194–195
 voice-overs and, 198–201
- Pleasure of the Text, The* (Barthes),
 229
- Poetics* (Aristotle), 85
- Poetry, 58
 digital effects on, 208–210, 213
 electronic, 183–191
 Flash, 189
 interactive fiction and, 310
 orienting devices and, 187–189
 recombinant, 227–235
- Politics, 90, 264
- “Poly Field, The” (Seaman), 228–229
- Pong*, 137, 139, 197
- Popol Vuh, 86
- Prince, Gerald, 37
- Psychology
 acting and, 81
 aesthetic pleasure and, 192–206
 antisocial behavior and, 80–81
 art time and, 252–253
 behavior-constraint and, 160
 biological time and, 253–260
 comprehensibility and, 103–107
 depersonalization and, 99–100
 game design and, 85–93
 immersion and, 87–89 (*see also*
 Immersion)
 killing and, 74–77, 81, 83n5
 learned responses and, 81–82
- Lexia to Perplexia* and, 291–301
 mechanicity and, 97–99
 millennium paranoia and,
 250–252
 narrative, 101–103, 106–107
 nonstop action and, 130n10
Online Caroline and, 302–309
 phobias, 74
 play and, 81–82, 159
 rationalization and, 74
 reading and, 192–206
 reflexive response, 74
 schizophrenia, 95–116
The Sims and, 150
 symbolic spaces and, 218–226
 technology and, 196
 tracking and, 74–75
 violence and, 76–77, 80–81
 visual representation theory and,
 79–80
 voice chips and, 262–264,
 268–269, 278–279
- Pullman, Philip, 16
- Purple Moon, 21, 61, 315
- Puzzles, 2–3, 146
 agency and, 25–26
A.I. and, 62–63
 game theory and, 146
 interactive forms and, 310–317
 OttoAndIris.com, 5–7
 riddles, 314
- Pynchon, Thomas, 68
-
- Q**
- Quake*, 23, 26, 61
 embedding and, 127
 input devices and, 79
 psychology of, 81–82
 time and, 133–134, 137
 violence in, 76–77
- Queneau, Raymond, 207
-
- R**
- Racter*, 313
- Radio, 12, 65–66, 264–265
- Raley, Rita, 183–185
- RAND Corporation, 256
- Rauch, Alan, 49
- Ray, Charles, 238
- Ray, Tom, 82
- Reagan Library* (Moulthrop), 39
- Realttime, 133–134, 296–297
- Rebecca*, 127
- Relativism, 56
- Reliving Last Night* (Cooper), 7–8
- Remediation* (Bolter & Grusin), 185
- Replay, 2, 6–8
- Restaurant script, 194
- Reynolds, Craig, 82
- Rifkin, Jeremy, 253
- Risk*, 148
- Riven*, 17
- RN, 241
- Robotics, 95
- Rocket* series, 21
- Rogue*, 50
- Rollings, Andrew, 138
- Rosenberg, Jim, 185, 200, 213, 299
- Ross, Rebecca, 238–239
- Royal Game of Ur*, 144
- “Running Out of Space: Models of
 Information Navigation”
 (Dourish & Chalmers), 240
- Ryan, Marie-Laure, 49–50
-
- S**
- Sack, Warren, 237–248, 305–306
- Said, Edward, 232
- Saint-Martin, Fernande, 233–234
- Sanity, Madness, and the Family* (Laing
 & Esterson), 101
- Sapner, Megan, 58
- Schechner, Richard, 37, 41–42,
 192–196
- Schegloff, Emanuel, 237, 264
- Schemas
 arcade games and, 196–198
 engagement and, 195–196
 pleasure principle and, 192–195
 voice-overs and, 198–201
- Schizophrenia
 agent architecture and, 102–103
 AI and, 97–116
 antipsychiatry and, 100–101
 depersonalization and, 99–100
 family life and, 101
 mechanicity and, 97–99

- narrative psychology and, 101–102
 self-identity and, 97–100
 sign management and, 103–105
- Schrödinger, Erwin, 254
- Scrabble, 2
- Sea Dogs*, 123
- Seaman, Bill, 293–294
 interaction and, 227–235
- See/Saw* (Utterback & Chapman), 224–226
- Self-assembly, 255–256
- Semantic navigation, 241
- Semiotics of Visual Language* (Saint-Martin), 233–234
- Sengers, Phoebe, 72
 communication and, 239–240
 simulation and, 95–116
- Shakespeare, 49, 147–148
- Shaw, Jeffrey, 78, 223–224, 229
- Shenmue*, 36–37, 120, 128
- Shklovsky, Victor, 313
- Shogun*, 139
- Short, Emily, 312
- SIGGRAPH, 75, 189
- Signs, 103–105
- SimCity*, 16
 representation and, 86–87, 93
 time and, 134
- SIMNET, 75
- Sims, The*, xi–xii, 1, 13, 163
 agency and, 16–17
 character simulation and, 91, 93
 configuration and, 61
 description of, 4–5
 hypertextual logic and, 21
 ideological issues and, 50
 ludology and, 36
 narratives and, 120, 128
 play-centric approach and, 150–152
 psychology and, 150
 time and, 135, 137, 139
 U.S. Navy and, 76
- Simulation, 52–53, 71
 agents and, 82–83, 95–116
 antisocial behavior and, 80–81
 Aristotelian theory and, 85
 body training and, 73–74
 character building and, 91–93
 education and, 89–90
 forum, 90
 interactive entertainment and, 75–77
 metaphorization and, 77–79
 military and, 74–77, 81
 phobias and, 74
 representation and, 85–87
 schizophrenia and, 95–116
 social criticism and, 87–89
 violence and, 76–77, 80–81
 visual representation theories and, 79–80
- Simultaneity, 42
- Sisyphus* (Hébert), 189
- Sketch of the Analytical Engine Invented by Charles Babbage* (King), 229
- Small, David, 219–220
- Smith, Brian Cantwell, 291
- Snelson, Kenneth, 249, 255, 257
- Social issues. *See also* Cultural effects
 aesthetic pleasure and, 192–206
 Conversation Map and, 241–247
 games and, 85–93
 literal art and, 208–217
 millennium paranoia and, 250–252
 navigation and, 240–241
 networks and, 250 (*see also* Networks)
nOtime and, 249–254, 258–260
 schizophrenia and, 95–116
 simulation and, 85 (*see also* Simulation)
 situated AI and, 109–114
 technology and, 196
 VLSCs and, 238–248
 voice chips and, 262–287
- Sonic the Hedgehog*, 197
- Soothe, The, 276
- Space
 avatars and, 21
 collaboration shifts and, 249–261
 Conversation Map and, 238–247
 flow and, 230–231
 interactive text and, 227–235
 navigation and, 240–241
 neighboring, 233–234
nOtime and, 249–254, 258–260
 physical/network, 260
 symbolic art and, 218–226
 time and, 249–261
 VLSCs and, 238–248
- Space Invaders*, 137
- Space War*, 50
- Speaking Clock, The* (Cayley), 53
- Special Interest Group in Computer-Human Interface (SIGCHI), 267
- Spector, Warren, 51
- Speech recognition. *See* Voice chips
- Spielberg, Steven, 63
- Sports, 3, 10
- STARPOWER, 88
- Star Raiders*, 50
- Star Wars*, 4, 50–51, 124
- Steels, Luc, 82
- Stefans, Brian, 213
- Stelarc, 222–223
- Stenography, 183–185
- Stephenson, Neal, 4, 228
- Stern, Andrew
 cyberdrama and, 1, 22–23, 29–32
 hypertext and, 167–173
- Sternberg, Meir, 39
- Stibitz, George R., 254
- Storytelling, 85, 170
 abstraction and, 119
 agency and, 19–26 (*see also* Agency)
 Aristotelian theory and, 19–26, 29–32
 augmentary, 145
 belief suspension and, 12, 21
 conflict and, 13
 defining, 156–161
 electronic poetry and, 183–191
 embedding and, 126–128
 enactment and, 124–126
 evocative spaces and, 123–124
Façade project and, 29–32
 fetishism and, 49–50
 game-story and, 2–11
 genre issues and, 45–55
 hybridization and, 51
 identifying with characters and, 12–13
 ideological issues and, 49–51
 immersion and, 26–28
 interaction and, 19–20, 310–317 (*see also* Interaction)

- Storytelling (cont.)
 intermediate forms and, 12–18
 metastory and, 145
 narratives and, 20–21, 39–42,
 45–55 (see also Narratives)
 orienting devices and, 187–189
 performative, 145
 play-centric approach and,
 144–153
 pleasure and, 192–206
 reality and, 12–13
 Shakespeare and, 147–148
 spatial stories and, 121–123
 systems and, 145
 transformation and, 21–23, 26–28
 voice-overs and, 198–201
- STOW (Synthetic Theater of War), 75
- Stream of Consciousness: An Interactive
 Poetic Garden* (Small & White),
 219–221, 225–226
- Strickland, Stephanie, 165
 interaction and, 183–191
nOtime and, 249–254
- Struck system, 257
- Structure, 254–256
- Suchman, Lucy, 237, 240
 narratives and, 95–98
 voice chips and, 262–265, 275,
 278–279
- Sun Microsystems, 66
- Sutton-Smith, Brian, 46
- Sydney 2000*, 199
- Synergetics, 252
- Systems analysis, 256
-
- T**
- Tamagotchi, 4
- Tang, Chao, 251–252
- Technology, 196, 289. See also
 Communication; Computers
 Conversation Map and, 241–247
 critical practices and, 239–240
Lexia to Perplexia and, 291–301
 millennium paranoia and, 250–252
nOtime and, 249–254, 258–260
 VLSCs and, 238–248
 voice chips and, 262–287
- Television, 12, 86, 265, 280
- Tennis, 76
- Tensegrity, 255–256
- TEOWAWKI (The End of the World
 as We Know It), 250
- Terrorism, 76
- Tetrahedra, 255–256
nOtime and, 249–254, 258–260
- Tetris*, xi, 2, 36–37, 39
 genre issues and, 48
 time and, 40–41, 132
- Texas Instruments, 264, 267–268
- Text Rain* (Utterback & Achituv),
 220–226
- Thacker, Eugene, 73–75, 291–293,
 297–298
- “Theater of the Oppressed” (Boal),
 88–89
- Thespis*, 165, 167–168, 170–171, 173
 characters and, 175–176
 interaction and, 177–179
 patterns in, 176–177
- Thompson, Kristen, 126
- Tierra* (Ray), 82
- Tilty Table*, 218–221
- Time, 199
 art and, 252–253
 biological, 253–260
 chronology and, 136
 coherent vs. level, 136–137
 collaboration shifts and, 249–261
 complexity of, 139–140
 cut-scenes and, 135–136
 dead, 138
 experience of, 39–42, 131–142
 flow and, 139
 internet and, 253
 mapping and, 134–135
 millennium paranoia and, 250–252
 networks and, 249–261
nOtime and, 249–254, 258–260
 play and, 131–136
 productivity and, 250
 realtime, 133–134, 296–297
 saved games and, 137–138
 shifted perception of, 252–253
 state machine and, 132–133
 violations of, 137
- Titanic: Adventure Out of Time*, 194,
 198–199, 203
- To Be Here as Stone Is* (Strickland &
 Coverley), 188
- Tolkien, J. R. R., 122, 146, 148, 153
- Tomb Raider*, 14–17, 47–48, 52, 61,
 152
- Transformation, 1, 21–23, 26–28
- Transformers, 268–271
- Translators, 268–270
- Translitteral register, 215
- True North* (Strickland), 187–188
- Turing, Alan, 229, 231–232, 267,
 305–306
- Turkle, Sherry, 65, 87–88, 204, 267,
 272
-
- U**
- Ulmer, Greg, 64
- Ultima Online*, 4, 21, 41, 52, 148
- Uncle Buddy's Phantom Funhouse*
 (McDaid), 53
- Understanding Comics* (McCloud), 13
- Unity of action, 20–21
- Universal Machine, 231–232
- Unreal*, 61
- Usenet groups, 237, 239. See also
 Communication
- Utterback, Camille, 185–186,
 218–226
-
- V**
- Varela, Francesco, 254
- Venn diagrams, 310–311
- Verne, Jules, 122
- Very Large Scale Conversations
 (VLSCs), 248
 anonymity and, 239
 Conversation Map system and,
 241–247
 navigation and, 240–241
 networks and, 238
 public nature of, 238–239
 size of, 238
- Vesna, Victoria, 14, 237, 249–261
- Vicissitudes* (Utterback), 225
- Victory Garden* (Moulthrop), 35, 167
- Video games. See Games
- “Videogames of the Oppressed”
 (Frasca), 89–90, 93
- Vigeland, Emanuel, 307–308
- Violence, 83n6, 83n8, 123–124

- antisocial behavior and, 80–81
 killing, 74–77, 81, 83n5
 learned responses and, 81–82
- Virilio, Paul, 252
- Virtual Murder*, 198–200, 203
- Virtual reality (VR), 19, 50, 228–229.
 See also Experience
 interactive categories and, 310–317
 military and, 74–77
 Online Caroline and, 302–309
 pets and, 86
 simulation and, 73–82
 space and, 240–241 (*see also* Space)
- Virtual Worlds*, 227–228
- Visual learning, 79–80
- Voice chips, 284–287
 agency and, 262–265, 268–269,
 278–279
 autonomous voice and, 264–265
 broadcast technology and,
 265–266
 content and, 262–264, 268–269,
 278–279
 description of, 262
 distribution of, 266–267, 273–275
 expressiveness and, 269, 271–272
 iconic meaning and, 264
 language and, 277–278
 local talk and, 269, 271
 music and, 269, 271, 275–277
 recording chips and, 272–273
 response and, 278–283
 speech act and, 277–278
 transformers and, 268–271
- translators and, 268–270
- Voice-overs, 199–201
-
- ## W
- Walker, Jill, 233–234, 289, 302–309
- Walt Disney Co., 122–124
- Walter, Grey, 82
- War, 56, 74–77, 81
- War and Peace*, 122
- Warcraft*, 52, 54
- Wardrip-Fruin, Noah, xi–xii, 1, 13n1,
 35, 71–72, 117, 165–166, 207,
 216n6, 237, 289–290
- Watson, James, 256
- Wave mechanics, 254
- Weiqi*, 144
- Weizenbaum, Joseph, 82, 303
- What Is Life* (Schrödinger), 254
- White, Tom, 219–220
- Wiener, Norbert, 249
- Williams, Tad, 52
- Winchester's Nightmare* (Montfort), 58
- Wind in the Willows*, 123
- Wittgenstein, Ludwig, 36, 230
- Wood, Ed, 17
- Woods, Donald, 51
- WordNet, 242
- “Work of Art in the Age of
 Mechanical Reproduction, The”
 (Benjamin), 71
- “Work of Culture in the Age of
 Cybernetic Systems, The”
 (Nichols), 71
- World Generator, The/The Engine of
 Desire* (Seaman & May), 233
- Wortzel, Adrienne, 222–224,
 302–305
- Wright, Tim, 302
- Wright, Will, 4, 5, 12–14, 16
 hypertextual logic and, 21
 play-centric approach and,
 150–152
 representation and, 86–87
-
- ## X
- X-Beyond the Frontier*, 50
- Xerox PARC, 219
- X-Files: The Game*, 36
-
- ## Y
- Young, Neil, 127–128
- “You Say You Want a Revolution?”
 (Moulthrop), 35
-
- ## Z
- Zillions of Games*, 88
- Zimmerman, Eric, 117
 disciplined approach and, 154–164
 narratives and, 119
 simulation and, 76–77, 88–89
- Zimroth, Evan, 221
- Zoesis Studios, 2
- Zork*, 1, 289, 314–315