

## Transmedia Storytelling – Session 15

Gaming –

Punday: Linked lexias –

In order to unlock more open ended → less narrative

Is that true? Necessarily true?

Emotional involvement –

Interruption  
of narrative for  
play

moral – Greek tragedy (both right – in conflict)

attention to progress of action

audience agency → post-modernism, breaking 4<sup>th</sup> wall

lost object

interruption and mourning (?)

spaces in narrative for the audience to act (use agency)

create emotions through interruption of linear narrative

loss & melancholy

Zombies Run – more successful as a running app w/ narrative than computer game?

Do you feel the app is successful? The game? Why/why not?

The world is developed & interesting but building the township really isn't

How would you improve it? Make it compelling (don't worry about budget)?

In fiction/film – world & compelling characters

Think of the Star Trek reboot – we follow the characters through a major change in the world/history, but the basic characters do NOT change

To expand from any platform – compelling characters

But in a game, the most compelling character to the player is the player – and yet we have many examples of expansions from games to films, books, comics, TV series. Are any successful? Do you think/find them fully successful?

What is the compelling element?

(I think it's got to be truly great, multi-layered & evocative worldbuilding)

MIT OpenCourseWare  
<http://ocw.mit.edu>

21W.763J / CMS.309 / CMS.809 Transmedia Storytelling: Modern Science Fiction  
Spring 2014

For information about citing these materials or our Terms of Use, visit: <http://ocw.mit.edu/terms>.