The Art Of Immersion How Digital Generation Is Remaking Hollywood Madison Avenue And Way We Tell Stories Frank Rose

Joseph Nechvatal's Immersion Into Noise investigates multiple aspects of cultural noise by applying our audio understanding of noise to the visual, architectual and cognative domains. The author takes the reader through phenomenal aspects of the art of noise into algorithmic and network contexts, beginning in the Abside of the Grotte de Lascaux. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors. Immersive Analytics is a new research initiative that aims to remove barriers between people, their data and the tools they use for analysis and decision making. Here the aims of immersive analytics research are clarified, its opportunities and historical context, as well as providing a broad research agenda for the field. In addition, it is reviewed how the term immersion has been used to refer to both technological and psychological immersion, both of which are central to immersive analytics research.

Stories are everywhere around us, from the ads on TV or music video clips to the more sophisticated stories told by books or movies. Everything comes wrapped in a story, and the means employed to weave the narrative thread are just as important as the story itself. In this context, there is a need to understand the role storytelling plays in contemporary society, which has changed drastically in recent decades. Modern global society is no longer exclusively dominated by the time-tested narrative media such as literature or films because new media such as videogames or social platforms have changed the way we understand, create, and replicate stories. The Handbook of Research on Contemporary Storytelling Methods Across New Media and Disciplines is a comprehensive reference book that provides the relevant theoretical framework that concerns storytelling in modern society, as well as the newest and most varied analyses and case studies in the field. The chapters of this extensive volume follow the construction and interpretation of stories across a plethora of contemporary media and disciplines. By bringing together radical forms of storytelling in traditional disciplines and methods of telling stories across newer media, this book intersects themes that include interactive storytelling and narrative theory across advertisements, social media, and knowledge-sharing platforms, among others. It is targeted towards professionals, researchers, and students working or studying in the fields of narratology, literature, media studies, marketing and communication, anthropology, religion, or film studies. Moreover, for interested executives and entrepreneurs or prospective influencers, the chapters dedicated to marketing and social media may also provide insights into both the theoretical and the practical aspects of harnessing the power of storytelling in order to create

a cohesive and impactful online image.

A comprehensive study of the pervasive role of immersion and immersive media in postmodern culture, from a humanities and social sciences perspective. Virtual reality, augmented reality, mixed reality, and other modes of digitally induced immersion herald a major cultural and economic shift in society. Most academic discussions of immersion and immersive media have focused on the technological aspects. In The 360° Gaze, Christian Stiegler takes a humanities and social science approach, emphasizing the human implications of immersive media in postmodern culture. Examining characteristics common to all immersive experiences, he uncovers dominant metaphors, such as the rabbit hole, and prevailing ideologies. He raises fundamental questions about opportunities and risks associated with immersion, as well as the potential effects on individuals, communities, and societies.

Swim better—and enjoy every lap—with Total Immersion, a guide to improving your swimming from an expert with more than thirty years of experience in the water. Terry Laughlin, the world's #1 authority on swimming success, has made his unique approach even easier for anyone to master. Whether you're an accomplished swimmer or have always found swimming to be a struggle, Total Immersion will show you that it's mindful fluid movement—not athletic ability—that will turn you into an efficient swimmer. This new edition of the bestselling Total Immersion features: · A thoughtfully choreographed series of skill drills—practiced in the mindful spirit of yoga—that can help anyone swim more enjoyably · A holistic approach to becoming one with the water and to developing a swimming style that's always comfortable · Simple but thorough guidance on how to improve fitness and form · A complementary land-and-water program for achieving a strong and supple body at any age Based on more than thirty years of teaching, coaching, and research, Total Immersion has dramatically improved the physical and mental experience of swimming for thousands of people of all ages and abilities.

The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell StoriesW. W. Norton & Company

A fascinating survey of pioneering work in experimental cinema and art from 1905 to the present day, revealing the high stakes and transformative potential of these forms This generously illustrated publication surveys the work of filmmakers and artists who have pushed the material and conceptual boundaries of cinema. Over the past century, the material, optical, abstract, spatial, and tactile properties of film have been tested at a level of experimentation and utopian ambition that is generally unrecognized. Whether creating synesthetic or 3-D environments, projective or non-projective installations, generations of leading-edge artists have explored how technology transforms experience. The essays published here offer an intensive look at the themes of cinematic space, formats of the screen, animation and CGI, the body and the cyborg, and the materiality of film. Contributors place particular emphasis on the idea of the

cinema as a sensorium and on the ways in which it defines the human body, both through representation and in relation to the projected image. An immersive plate section brings together rarely seen and previously unpublished stills, in addition to concept drawings from historic and contemporary films.

Analog circuit and system design today is more essential than ever before. With the growth of digital systems, wireless communications, complex industrial and automotive systems, designers are being challenged to develop sophisticated analog solutions. This comprehensive source book of circuit design solutions aids engineers with elegant and practical design techniques that focus on common analog challenges. The book's in-depth application examples provide insight into circuit design and application solutions that you can apply in today's demanding designs. This is the companion volume to the successful Analog Circuit Design: A Tutorial Guide to Applications and Solutions (October 2011), which has sold over 5000 copies in its the first 6 months of since publication. It extends the Linear Technology collection of application notes, which provides analog experts with a full collection of reference designs and problem solving insights to apply to their own engineering challenges Full support package including online resources (LTSpice) Contents include more application notes on power management, and data conversion and signal conditioning circuit solutions, plus an invaluable circuit collection of reference designs

Sounding New Media examines the long-neglected role of sound and audio in the development of new media theory and practice, including new technologies and performance art events, with particular emphasis on sound, embodiment, art, and technological interactions. Frances Dyson takes an historical approach, focusing on technologies that became available in the mid-twentieth century-electronics, imaging, and digital and computer processing-and analyzing the work of such artists as John Cage, Edgard Varèse, Antonin Artaud, and Char Davies. She utilizes sound's intangibility to study ideas about embodiment (or its lack) in art and technology as well as fears about technology and the so-called "post-human." Dyson argues that the concept of "immersion" has become a path leading away from aesthetic questions about meaning and toward questions about embodiment and the physical. The result is an insightful journey through the new technologies derived from electronics, imaging, and digital and computer processing, toward the creation of an aesthetic and philosophical framework for considering the least material element of an artwork, sound.

Poetry. Asian American Studies. Selected by Judge Denise Duhamel for the Hilary Tham Capital Collection. In IMMERSION, Wolf juxtaposes the intimate and the global in poems about adoption, identity, commitment, resilience, and the fate of our sumptuous, violent world. Says Duhamel, "Michele Wolf's IMMERSION is a complex, gorgeous, important book of poetry."

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.

Eye doctor... Psychoanalyst... Killer... Ben Tavenner is all three, and Natalie Darden seems willing to give up her last tress of innocence to have him. As Ben's secretary for eight years, the one-eyed yet still quite pretty Miss Darden has no idea how her boss earns most of the money he spends. But soon she will find out. Working with his small group of loyal operatives, Tavenner arranges guided human hunts for vetted wealthy clients, and business is good. The quarries include street thugs, murderers, rapists, child molesters, and other general menaces to society. The prices paid range as high as one million dollars, with those elite clients receiving a trophy of their kill. Yes, the mounted and displayed human body, housed in a top secret location.Killer Trace will have you questioning just what is good, and what is truly evil. Innocence will be lost, loyalty will be tested, and values will be compromised-all in the pursuit of wealth, love, friendship, and justice.

A uniquely interdisciplinary look at storytelling in digital, analogue, and hybridised contexts, this book traces different ways stories are experienced in our contemporary mediascape. It uses an engaging range of current examples to explore interactive and immersive narratives. Critical Encounters with Immersive Storytelling considers exciting new forms of storytelling that are emerging in contemporary popular culture. Here, immersion is being facilitated in a variety of ways and in a multitude of contexts, from 3D cinema to street games, from immersive theatre plays to built environments such as theme parks, as well as in a multitude of digital formats. The book explores diverse modes and practices of immersive storytelling, discussing what is gained and lost in each of these 'genres'. Building on notions of experience and immersion, it suggests a framework within which we might begin to understand the quality of being immersed. It also explores the practical and ethical aspects of this exciting and evolving terrain. This accessible and lively study will be of great interest to students and researchers of media studies, digital culture, games studies, extended reality, experience design, and storytelling.

"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" -- Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio provides a comprehensive guide to multi-channel sound. With contributions from leading recording engineers, researchers, and industry experts, Immersive Sound includes an in-depth description of the physics and psychoacoustics of spatial audio as well as practical applications. Chapters include the history of 3D sound, binaural reproduction over headphones and loudspeakers, stereo, surround sound, height channels, object-based audio, soundfield (ambisonics), wavefield synthesis, and multi-channel mixing techniques. Knowledge of the development, theory, and practice of spatial and multi-channel sound is essential to those advancing the research and applications in the rapidly evolving fields of 3D sound recording, augmented and virtual reality, gaming, film sound, music production, and post-production.

Karen Ranney pulls no punches when she tells the story of how she survived her addictions and went on to thrive as a New York Times and USA Today best-selling author. Ruthlessly honest, Ranney reveals a simple but effective technique in The Immersion Principle, a technique that can help others achieve their dreams. Ranney lifts the curtain on her life and, with insight and humor, recounts the story of being an alcoholic, a binge eater, and a 2 1/2 pack a day smoker, all while surviving the loss of her son and husband. The author of 60 books in various genres, Karen Ranney was first published in 1995.

Over three and a half decades, Ted Conover has ridden the rails with hoboes, crossed the border with Mexican immigrants, guarded prisoners in Sing Sing, and inspected meat for the FDAand lived not only to tell the tales, but to write about them. His books and articlesincluding Newjack: Guarding Sing Sing, winner of the 2000 National Book Critics Circle Awardhave made him one of the premier practitioners of immersion reporting, in which a writer becomes part of a specific world for a time to better understand and explain it to readers. This book distills the knowledge he has gained from his own immersion experiences for the benefit of writers at all levels undertaking similar projects. It also incorporates insights from other well-known writers in this genre, including Alex Kotlowitz, Anne Fadiman, and Sebastian Junger. The book covers such topics as how to get into a community, how to conduct oneself once inside, and how to shape and structure the stories that emerge from immersion, and it concludes with an annotated bibliography of exemplary immersive writing."

The book is a compendium of thinking on virtuality and its relationship to reality from the perspective of a variety of philosophical and applied fields of study. Topics covered include presence, immersion, emotion, ethics, utopias and dystopias, image, sound, literature, AI, law, economics, medical and military applications, religion, and sex.

A narrative account of the author's investigation into the world's economic gap describes her rediscovery of a blue sweater she had given away to Goodwill and found on a child in Rwanda, in a passionate call to action that relates her work as

a venture capitalist on behalf of impoverished nations. Reprint.

This book provides an overview of how to establish water-human relationships by anchoring readers to a deeper understanding of the important cultural and psychological roles played by water in all our lives in terms of history, architecture, nature writing, art, environmental science and engineering, etc. By learning about how to deeply experience water through adventure, joy, contact and contemplation, readers gain wisdom about how to preserve untainted water in their own lives.

The subconscious is the battlefield of the near future.

An overview of the art historical antecedents to virtual reality and the impact of virtual reality on contemporary conceptions of art. Although many people view virtual reality as a totally new phenomenon, it has its foundations in an unrecognized history of immersive images. Indeed, the search for illusionary visual space can be traced back to antiquity. In this book, Oliver Grau shows how virtual art fits into the art history of illusion and immersion. He describes the metamorphosis of the concepts of art and the image and relates those concepts to interactive art, interface design, agents, telepresence, and image evolution. Grau retells art history as media history, helping us to understand the phenomenon of virtual reality beyond the hype. Grau shows how each epoch used the technical means available to produce maximum illusion. He discusses frescoes such as those in the Villa dei Misteri in Pompeii and the gardens of the Villa Livia near Primaporta, Renaissance and Baroque illusion spaces, and panoramas, which were the most developed form of illusion achieved through traditional methods of painting and the mass image medium before film. Through a detailed analysis of perhaps the most important German panorama, Anton von Werner's 1883 The Battle of Sedan, Grau shows how immersion produced emotional responses. He traces immersive cinema through Cinerama, Sensorama, Expanded Cinema, 3-D, Omnimax and IMAX, and the head mounted display with its military origins. He also examines those characteristics of virtual reality that distinguish it from earlier forms of illusionary art. His analysis draws on the work of contemporary artists and groups ART+COM, Maurice Benayoun, Charlotte Davies, Monika Fleischmann, Ken Goldberg, Agnes Hegedues, Eduardo Kac, Knowbotic Research, Laurent Mignonneau, Michael Naimark, Simon Penny, Daniela Plewe, Paul Sermon, Jeffrey Shaw, Karl Sims, Christa Sommerer, and Wolfgang Strauss. Grau offers not just a history of illusionary space but also a theoretical framework for analyzing its phenomenologies, functions, and strategies throughout history and into the future.

Join the "Immersion Book of Steampunk" for an expedition through a new age of glorious industry. Encounter suffragette air-pirates, the art-deco terror of imperial skies, unwrap the bullet-proof magic of a cynical prince, or discover the dark, ensorcelled secrets of evolutionary public engineering.

"A broad and deep look at how electronic media are changing

storytelling…Completely fascinating." —Booklist, starred review Not long ago we were spectators, passive consumers of mass media. Now, on YouTube and blogs and Facebook and Twitter, we are media. No longer content in our traditional role as couch potatoes, we approach television shows, movies, even advertising as invitations to participate—as experiences to immerse ourselves in at will. Frank Rose introduces us to the people who are reshaping media for a two-way world, changing how we play, how we communicate, and how we think. The story of the William Morris Agency is the stoyr of show business itself. Founded at the turn of the century, it stood as the premier agency in Hollywood for 80 years. With unvarnished descriptions of the board that runs William Morris and the needy and demanding stars they represent, The Agency is a compelling tale that lifts the curtain on the most intriguing business in Americ today. Photos. Immersion is the new orthodoxy. Within the production, curation and critique of sound art, as well as within the broader fields of sound studies and auditory culture, the immersive is routinely celebrated as an experiential quality of sound, the value of which is inherent yet strengthened through dubious metaphysical oppositions to the visual. Yet even within the visual arts an acoustic condition grounded in Marshall McLuhan's metaphorical notion of acoustic space underwrites predispositions towards immersion. This broad conception of an acoustic condition in contemporary art identifies the envelopment of audiences and spectators who no longer perceive from a distance but immanently experience immersive artworks and environments. Immanence and Immersion takes a critical approach to the figures of immersion and interiority describing an acoustic condition in contemporary art. It is argued that a price paid for this predisposition towards immersion is often the conceptual potency and efficacy of the work undertaken, resulting in arguments that compound the marginalisation and disempowerment of practices and discourses concerned with the sonic. The variously phenomenological, correlational and mystical positions that support the predominance of the immersive are subject to critique before suggesting that a stronger distinction between the often confused concepts of immersion and the immanence might serve as a means of breaking with the figure of immersion and the circle of interiority towards attaining greater conceptual potency and epistemological efficacy within the sonic arts. American Studies has only gradually turned its attention to video games in the twenty-first century, even though the medium has grown into a cultural industry that is arguably the most important force in American and global popular culture today. There is an urgent need for a substantial theoretical reflection on how the field and its object of study relate to each other. This anthology, the first of its kind, seeks to address this need by asking a dialectic question: first, how may American Studies apply its highly diverse theoretical and methodological tools to the analysis of video games, and second, how are these theories and methods in turn affected by the games? The eighteen essays offer exemplary approaches to video games from the perspective of American cultural and historical studies as they consider a broad variety of topics: the US-American games industry, Puritan rhetoric, cultural geography, mobility and race, urbanity and space, digital sports, ludic textuality, survival horror and the eighteenth-century novel, gamer culture and neoliberalism, terrorism and agency, algorithm culture, glitches, theme parks, historical guilt, visual art, sonic meaning-making, and nonverbal gameplay. From the Oscar-winning screenwriter of All the President's Men, The Princess Bride, and Butch Cassidy and the Sundance Kid, here is essential reading for both the aspiring screenwriter and anyone who loves going to the movies. If you want to know why a no-name like Kathy Bates was cast in Misery, it's in here. Or why Linda Hunt's brilliant work in Maverick didn't make the final cut, William Goldman gives you the straight truth. Why Clint Eastwood loves working with

Gene Hackman and how MTV has changed movies for the worse,William Goldman, one of the most successful screenwriters in Hollywood today, tells all he knows. Devastatingly eye-opening and endlessly entertaining, Which Lie Did I Tell? is indispensable reading for anyone even slightly intrigued by the process of how a movie gets made.

A magnificent celebration of a great American garden, restored to its Italianate glory and lovingly documented in new photographs When Nola Anderson and her husband purchased The Chimneys in 1991, the estate's Olmsted gardens had been neglected for more than 40 years--and she had never gardened a day in her life. The restoration and renewal of these historic seaside gardens became Anderson's three-decade, hands-on personal passion. In Immersionshe recounts her inspirational journey from a naive amateur and garden owner to a Botanical Latin-slinging garden creator. Her personal story is filled with loving anecdotes, instructional experiences and serendipitous tips, all sumptuously illustrated with images by celebrated photographer Clint Clemens. Between 1902 and 1914 Boston financier Gardiner Martin Lane and his wife, Emma, collaborated with Frederick Law Olmsted Jr. to create an Italianate garden. From the ocean bluff a series of garden terraces flow sequentially in an architectural response to the sloping topography. The topmost Water Terrace includes a rose-covered pergola, a beach-view shelter and a stunning water feature inspired by Italy's famed 16th-century Villa Lante. From this elevation, a succession of granite steps descends through the shady Overlook Terrace, the Lavender Terrace, the all-white Tea Terrace, the Vegetable Garden, the Crabapple Allee and, finally, the luxuriant Rose Garden. In the early 20th century, The Chimneys gardens were acclaimed in numerous books and magazines. Today, they are once again the centerpiece of the estate and a vibrant example of horticultural elegance.

With the major exhibition on James Rosenquist (1933-2017), for the first time ever the Museum Ludwig will present the works of this important representative of American Pop Art in the context of their cultural, social, and political dimensions. Along with archive materials, some of which have not previously been exhibited, as well as collages designated by the artist as source materials and many of the original advertisements that he used from old issues of Life magazine, the show will reveal a historical cosmos. After all, James Rosenquist's compositions are to a large extent the result of his marked interest in the social and political events of his time.

Taking an interdisciplinary approach, this volume brings together contributions by distinguished experts from different disciplinary fields for a multidimensional view on immersion in the visual arts and media.

How did woman come to be the underside and negation of modernity's ideals of progress, reason, and enlightenment? This quick immersion searches back in time and forward into the present to explore the conundrum: which came first, women's oppression or the metaphysical and debilitating notions of who and what women are, namely passive, emotional, weak, and irrational. Drawing on psychoanalysis and contemporary theory, this book explores how these notions can be overcome and how women can find and realize their own desire.

ENDORSEMENTS Noëlle McAfee's quick immersion is of tremendous service to both newly emerging and long- time feminists. Writing in clear, precise, and compelling language, McAfee draws us into the too often side-stepped political engagement and intellectual contributions of the many women who fought for and contributed to the creation of feminist ideas and social and political transformations. McAfee weaves into this story a profoundly valuable analysis of the metaphysical ideas about the nature of reality that justified the oppression of women from the ancient Greeks to the present, and which clarifies the limitations placed on women's understanding of themselves as both desiring and ethical beings. Dorothea Olkowski, Professor of Philosophy and Director of Humanities, University of Colorado Noëlle McAfee provides an admirable and extremely useful mapping of the terrain of feminism and feminist theory, which does justice to the rich variety of styles and voices in feminism. Students will

acquire a sense of the range and scope of feminism, while feminist scholars will be interested in McAfee's psychoanalytic reading of feminism and its critique of structural oppression. This will be a very welcome text to anyone who regularly teaches feminism. Mary C. Rawlinson, Professor of Philosophy and Comparative Literature, Stony Brook University This fast-dive into feminism is amazingly comprehensive, clear, and compelling. Readers will come away from the book well informed about sexism, the fraternal order, and women's resistance against them. McAfee has done an excellent job of distilling feminism into its essentials. Shannon Sullivan, Chair of Philosophy and Professor of Philosophy and Health Psychology at the University of North Carolina Charlotte

At present, we are witnessing a significant transformation of established forms of spectatorship in theatre, performance art and beyond. In particular, immersive and participatory forms of theatre allow audiences and performers to interact in a shared performance space. Staging Spectators in Immersive Performances discusses forms and concepts of contemporary spectatorship and explores various modes of audience participation in theory as well as in practice. The volume also reflects on what new terms and methods must be developed in order to address the theoretical challenges of contemporary immersive performances. Split into three parts, Staging Spectators in Immersive Performances, respectively, focuses on various strategies for mobilising the audience, methodological questions for research on being a spectator in immersive and participatory forms of theatre, and thematising new modes of partaking and ways of spectating in contemporary art. Poignantly capturing experiences that can be viewed as manifestations of affective relationality in the strongest possible sense, this volume will appeal to students and researchers interested in fields such as Theatre and Performance Studies, Media Studies and Philosophy.

Readers who appear to be lost in a storyworld, members of theatre or cinema audiences who are moved to tears while watching a performance, beholders of paintings who are absorbed by the representations in front of them, players of computer games entranced by the fictional worlds in which they interactively participate – all of these mental states of imaginative immersion are variants of 'aesthetic illusion', as long as the recipients, although thus immersed, are still residually aware that they are experiencing not real life but life-like representations created by artefacts. Aesthetic illusion is one of the most forceful effects of reception processes in representational media and thus constitutes a powerful allurement to expose ourselves, again and again to, e.g., printed stories, pictures and films, be they factual or fictional. In contrast to traditional discussions of this phenomenon, which tend to focus on one medium or genre from one discipline only, the present volume explores aesthetic illusion, as well as its reverse side, the breaking of illusion, from a highly innovative multidisciplinary and transmedial perspective. The essays assembled stem from disciplines that range from literary theory to art history and include contributions on drama, lyric poetry, the visual arts, photography, architecture, instrumental music and computer games, as well as reflections on the cognitive foundations of aesthetic illusion from an evolutionary perspective. The contributions to individual media and aspects of aesthetic illusion are prefaced by a detailed theoretical introduction. Owing to its transmedial and multidisciplinary scope, the volume will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies, as well as, more particularly, literary studies, music, film, and art history.

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.

Charting the rise of the immersive theatre phenomenon, this is the first survey of immersive theories and practices for students, scholars and practitioners of contemporary performance. It includes original interviews with immersive artists and examines key topics such as site-specific performance and immersive technologies.

An investigation of what makes digital games engaging to players and a reexamination of the concept of immersion. Digital games offer a vast range of engaging experiences, from the serene exploration of beautifully rendered landscapes to the deeply cognitive challenges presented by strategic simulations to the adrenaline rush of competitive team-based shoot-outs. Digital games enable experiences that are considerably different from a reader's engagement with literature or a moviegoer's experience of a movie. In In-Game, Gordon Calleja examines what exactly it is that makes digital games so uniquely involving and offers a new, more precise, and game-specific formulation of this involvement. One of the most commonly yet vaguely deployed concepts in the industry and academia alike is immersion—a player's sensation of inhabiting the space represented onscreen. Overuse of this term has diminished its analytical value and confused its meaning, both in analysis and design. Rather than conceiving of immersion as a single experience, Calleja views it as blending different experiential phenomena afforded by involving gameplay. He proposes a framework (based on qualitative research) to describe these phenomena: the player involvement model. This model encompasses two constituent temporal phases—the macro, representing offline involvement, and the micro, representing moment-to-moment involvement during gameplay—as well as six dimensions of player involvement: kinesthetic, spatial, shared, narrative, affective, and ludic. The intensified and internalized experiential blend can culminate in incorporation—a concept that Calleja proposes as an alternative to the problematic immersion. Incorporation, he argues, is a more accurate metaphor, providing a robust foundation for future research and design.

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