LCC 6650 eTV Project Studio

Tuesdays 4:30-6:30 (and project production meetings Thursdays 4:30-5:30)
TSRB 322 (eTV Lab)

Prof. Janet Murray
TSRB 320A
Office hours Monday 4-6
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General Course Description

This course explores the design possibilities at the intersection of complex storytelling, television, and interactivity. Students investigate the design space by creating surveys, doing user testing, and creating prototypes using specific television content. Prototypes may run on existing technologies, such as tablet second screens, or they may involve experimental software and/or hardware environments of our own creation. The fundamental question this Project Studio addresses is how computational technologies can allow us to create, experience, and share more complex forms of storytelling. Starting in Spring 2016 we have expanded to include AR and VR storytelling

Learning Outcomes

M.S. TOP LEVEL
Demonstrate the ability to devise, design, create, and assess prototypical digital media artifacts, services, or environments and to contextualize them within recognized traditions of practice.

M. S. SECONDARY LEVEL
Knowledge
- Formally identify digital media design elements, such as interface conventions, processing strategies, and information structures.

Comprehension
- Ability to explain, give examples of, and defend one's use of formal digital media design terminology

Application
- Demonstrate use of digital media to create prototypes
- Demonstrate good time management skills
- Demonstrate ability to set realistic goals

Analysis
- Can develop interactive media artifacts

Synthesis
- Can design and create digital artifacts that create the experience of agency for the interactor.
- Can design and create digital artifacts that segment and tag media to create meaningful organizational units.

- Can communicate, coordinate, and work productively as a team member.

Evaluation of Works
- Can justify the design choices in their works
- Can formulate and test design hypotheses

PHD Learning Objectives
all the items in the MS Learning Objectives above PLUS

PhD TOP LEVEL
- Students can identify and analyze a domain within the field digital media and identify areas for original contribution as well as methods to pursue these contributions.
- Students can formulate original interpretations and design original prototypes that reflect an understanding of the humanistic context of digital media.

PhD SECONDARY LEVEL
Knowledge
- Identify the historical and cultural roots of digital media

Synthesis
- Demonstrate ability to conduct original research in support of designing new genres and forms of digital media
- Demonstrate ability to conduct original research in support of assessing and / or critiquing new genres and forms of digital media

Required Texts

Hamlet on the Holodeck, Chapter 9 (1997) and update essay (2016)

VR

Murray, Janet. "Not a Film and Not an Empathy Machine." *Immerse* 1, no. 1 (2016) https://immerse.news/not-a-film-and-not-an-empathy-machine-48b63b0eda93#.ai37q17yt

Lauren, Brenda. "What Is Virtual Reality?" https://medium.com/@blaurel/what-is-virtual-reality-77b876d829ba

VR Projects list To Come on Wiki

Our Group

R Miles, A Cason, L Chan, J Li, R McDonnell, J Murray, Z Wang, "GameBridge: Converging Toward a Transmedia Storytelling Experience through Gameplay," Proceedings of the ACM International Conference on Interactive Experiences (ACM TVX, 2016).

F Bentley, J Murray (2016) "Understanding Video Rewatching Experiences," Proceedings of the ACM International Conference on Interactive Experiences (ACM TVX, 2016).

Dillon Eversman, Timothy Major, Mithila Tople, Lauren Schaffer, Janet Murray .(2015). United Universe: A Second Screen Transmedia Experience. Proceedings of the ACM International Conference on Interactive Experiences for TV and Online Video, Brussels, Belgium, ACM.

Pedro Silva, Yasmin Amer, William Tsikerdanos, Jesse Shedd,Isabel Restrepo,Janet Murray. (2015). A Game of Thrones Companion: Orienting Viewers to Complex Storyworlds via Synchronized Visualizations. ACM TVX15, Brussels Belgium, ACM.

Jean Ho Chu, Paul Clifton, Hank Blumenthal, Abhishek Nandakumar, Balasubramanium Ganapathi, Janet Murray, Ali Mazalek. "Universal Threshold Object: Designing Haptic Interaction for Televised Interactive Narratives." TEI 2015- 9th Annual Conference on Tangible, Embedded, and Embodied Interaction

"Companion Apps for Long Arc TV Series: Supporting New Viewers in Complex Storyworlds with Tightly Synchronized Context-Sensitive Annotations," Abhishek Nandakumar, Janet Murray. TVX '14: Proceedings of the 2014 ACM International Conference on Interactive Experiences for TV and Online Video, June 2014

"Don't open that door: designing gestural interactions for interactive narratives," P. Clifton, J. Caldwell, I. Kulka, R, Fassone, J. Cutrell, K Terraciano, J. Murray, A. Mazalek. Proceedings of the 7th International ACM Conference on Tangible, Embedded and Embodied Interaction, February 2013. Don't Open That Door

*"*Transcending Transmedia: Emerging Story-Telling Structures for the Emerging Convergence Platforms." EuroiTV'12: Proceedings of the 10th European Conference on Interactive TV and Video. Transcending Transmedia

"Story-Map: iPad Companion for long-form TV narratives," Janet Murray, Sergio Goldenberg, Kartik Agarwal, Tarun Chakravorty, Jonathan Cutrell, Abraham Doris-Down, Harish Kothandaraman. EuroiTV'12: Proceedings of the 10th European Conference on Interactive TV and Video Story-Map

"StoryLines: An Approach to Navigating Multisequential News and Entertainment in a Multiscreen Framework" with Sergio Goldenberg, Kartik Agarwal, Abraham Doris-Down, Nachiketas Ramanujam, International Conference on Advances in Computer Entertainment (ACE11), Lisbon, Portugal November 2011 http://bit.ly/yfQU9B

http://inventingthemedium.com - transmedia and replay narrative posts

JHM Interview with Henry Jenkins:
http://henryjenkins.org/2012/02/an_interview_with_janet_murray.html

Other Researchers

Henry Jenkins, Convergence Culture (2008) - Chapter 3 external link: http://bit.ly/xZ76Ih

Henry Jenkins Transmedia Storytelling 101
http://henryjenkins.org/2007/03/transmedia_storytelling_101.html

Henry Jenkins Transmedia 202: Further Reflections
http://henryjenkins.org/2011/08/defining_transmedia_further_re.html

Jason Mittel, Narrative Complexity in Contemporary American Television 2006
http://muse.jhu.edu/journals/the_velvet_light_trap/v058/58.1mittell.html

Jason Mittel, *Complex TV: The Poetics of Contemporary Television Storytelling.* (NYU Press 2015).

Frank Rose, The Art of Immersion (selection to come)

Steven Johnson, *Everything Bad Is Good for You* (2006) (selection to come - approximate pp 60-130 - argument about complexity in storytelling)

Tracy Swedlow ITVT newsletter external link: http://itvt.com/

Nick DiMartino newsletter "Digital Media from the Inside and Out" external link:
http://nickdemartino.us2.list-manage1.com/subscribe?u=07fe311f0df483c9e2da9869d&id=59b56ae3bf

Towards Virtual Reality for the Masses: Disney's VR Studio Research external link: http://bit.ly/Ah8y4d

Motorola group essays (SEE UNDER RESOURCES/ARTICLES/MOTOROLA)

Bulterman's CWI Amsterdam group: Uses of a Secondary Screen Usages of the Secondary Screen in an Interactive Television Environment: Control, Enrich, Share, and Transfer Television Content. Pablo Cesar, Dick C.A. Bulterman, and A.J. Jansen Euro iTV 2008

Steven Johnson on Television (from his book 'Everything Bad is Good For You') Johnson-EverythingGoodIsBadForYou (62-90).pdf

Dale Herigstad on Vimeo https://vimeo.com/50952467 Other recent HCI eTV essays (to come)

(Also the relevant TV show(s) and related articles, depending on which one(s) we make the subject of our research.)

(Other essays will be added, reflecting the direction of our investigation)

Grading

Students will be given specific project tasks and responsibilities, such as coding, visual design, project management, and will report weekly on progress. Students will formally assess themselves and one another on their contribution to collaborative projects.

Project Development 60% - 30% for collective accomplishment and 30% for individual contribution as witnessed by instructor, documented by the student, and reported by teammates.

Other Analytical Writing and Design Contributions 20% (including weekly responses to readings)

Oral Presentation/Class Participation 20% (includes demoing prototypes and presenting design proposals and summaries of readings in class)

Schedule

Details of assignments will be on etv tsquare wiki and all assignments and project documentation should be handed in there.

Weeks 1 The Opportunity of this Moment; Genre and Conventions; Identifying Design Goals; Organization and Discussion of Projects for this semester

Weeks 2-3 Preliminary etv project proposals look at videos on website etv.gatech.edu and read articles of related video from Required Reading List.

Weeks 4-5 Preliminary VR project proposals look at videos on website etv.gatech.edu and read articles of related video from Required Reading List

Weeks 5-6 First Mockups and Preliminary Schedule with Milestones;

Weeks 7-8 First Milestone, demonstration of v.1 prototype or results from v.1 user testing

Weeks 9-10 Second Milestone, demonstration of v. 2 prototype or results from v.2 user testing

Weeks 11-12 Revised Poster; v. 3 of prototype

Weeks 13-14 Revised poster and prototype; v. 4 of prototype ready for testing

Week 15 Final Projects and Posters Due Demo and preliminary user testing of prototype; final draft of paper. Posters prepared for papers and prototypes, presented orally; video prepared for prototype; web page added to eTV site

General Policies

Students are expected to indicate the source and authorship of any work not original to them.

Students are expected to come to class prepared and actively respond to presentations by the instructor and fellow students. Students are encouraged to bring their laptops to class, and are always welcome to look up information related to the discussion during class.

All students will have access to the eTV in TSRB 322 and are expected to abide by the rules of that lab, including never propping open doors or leaving the room empty and unlocked.

There is zero tolerance for discrimination or harassment on any basis, including but not limited to race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran

status. Georgia Tech is committed to providing its staff, faculty, and students the opportunity to pursue excellence in their academic and professional endeavors. This opportunity can exist only when each member of our community is assured an atmosphere of mutual respect. Georgia Tech's full anti-harassment policy is online here: http://www.policylibrary.gatech.edu/anti-harassment-policy

Students in need of Learning Accommodations: Any student who feels that they may need an accommodation for any sort of disability, please speak to me after class or come see me in my office hours so we can discuss alternative strategies. Georgia Tech support services are available through the Office of Disability Services of the Dean of Students Office, as described here: http://disabilityservices.gatech.edu.

Attendance Policy Students are expected to attend every class meeting and to participate actively in the design discussion. Students are expected to fulfill the development schedule as developed by the team, and to make their work available in a timely manner that supports the overall team effort

Fragrance-free Workplace In order to maintain a workplace environment that is conducive to efficiency and productivity and free from unnecessary distractions and annoyances, and recognizing that instructors and students in the class may have sensitivity or allergic reactions to various fragrant products, please help us to maintain the classroom and lab as a fragrance-free workplaces by refraining from bringing in or wearing strong natural or artificial fragrances that could be distracting, allergenic, or headache-inducing to others. Please therefore refrain from using personal fragrant products (fragrances, colognes, lotions, powders and other similar products) that are perceptible to others.