

Group members: Ralph (facilitator), Monica (note-taker), Nick (presenter)

Group Activity: Exploring Interactivity

Part 1: Outlining Choices

Choose either *Public Secrets* or *howling dogs*, and break down the choices that the creator of the piece made in more detail, using this table as a starting point. You can add more rows and categories if there are choices you notice that aren't encompassed here (I also added an example from *howling dogs* to help you get started):

Category	Choice	Effect
Visual	Porpentine uses a black background with white font and blue links, the default style choice in Twine	The reversal of black and white sets the story apart from other online content, and establishes a darker tone. You could say that the white text is like a light in the darkness, drawing your eye to the linguistic story. The blue text grounds the player in the fact that hyperlinks are usually coded blue, signalling that the player should click the links.
Aural	The background music makes an effect to the listener as if she or he is in a prison cell	This type of noise is done so that the listener and viewer can connect with the woman in the cell.
Spatial	The use of creative options given to the audience to click on a different story gives the audience the option to keep listening to the person or stop or go back.	This relates to the interactivity that the author is trying to make by giving the audience an option.
Linguistic	The interviewee's tone of voice and language make their stories seem more relatable. It also displays feminism and gender roles to connect to.	This type of linguistic approach gives the opportunity to the audience to connect to a similar story that he or she could have gone through in their personal life.
Gestural	There was a minimal type of gestural for this	This was done so that the audience can get the sense of how it feels when you are in jail.
Interactivity	This circles back to the notion that the audience is in charge of the narrative, with the ability to go	The story is audience driven (where as in <i>howling dogs</i> , it is more linear).

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	forward and back in the story.	
Story structure/ choice	Every story is different living the audience with the choice to pick	Giving the audience the opportunity to choose a story gives each the opportunity to connect to someone with having something in common.
Themes	The story page itself is in general black and white. With all considered such as the audio and background, it really makes the narrative dark and eerie.	The authors choice in doing this gives the overall presentation an ominous and dark theme.
Platform (Twine or Flash webtext)	This easy to use, user-based platform allows for simple sharing of ideas and concepts to a diverse audience.	Allows for anyone to tell a story very thoroughly, and for most people to view and learn from them.

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Part 2: Making Connections (pick 5 of the following questions to answer)

For the second part of the activity, consider all the readings on interactivity so far (Public Secret, howling dogs, "Creation Under Capitalism" & "A Spectrum of Audience Interactivity")

1. Where would you place *Public Secret* and *howling dogs* on Striner, Azad, and Martens' spectrum of audience interactivity? Why? (See pg. 221)

2. Revisit "A Spectrum of Audience Interactivity" and write down considerations and limitations regarding interactivity that you find helpful, with page numbers. How do you think *Public Secret* and *howling dogs* take advantage of the considerations and work with the limitations? Or are there places where they could better account for the considerations and limitations of interactivity?

3. What argument do you see *Public Secret* making? How do the interactive format and multimodal choices support that argument?

The arguments that I see that public secret is making is to describe how injustice the community of where this woman is at is not fair with them. The interactive format and multimodal choices support this argument by giving the audience multiple opportunities to know the personal life of different woman who had or are in prison.

4. What themes do you see *howling dogs* exploring? How do the interactive format and multimodal choices bring out those themes?

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The howling dogs story in general was very minimalistic in telling it's narrative. The interactive format is very linear and only leaves the audience to follow that *one* specific story. Although it goes into detail about some parts of the narrative, it is driven in one direction.

5. What caused you to disengage as a reader/player from these texts? Why? How could you use that experience to improve *Public Secrets* and *howling dogs*?

Howling Dogs was very minimalistic in it's design and story arch.

6. What argument does porpentine make about the relationship between capitalism, technology, and creativity? Do you agree? Why or why not? How does this relationship affect your own work and creative process?

7. At the end of "A Spectrum of Audience Interactivity," the authors point out that sometimes audience interaction may be "awkward," or "destructive" to the story that's being told, stating that "when we enter the enchanted world as our actual selves, we risk draining it of its delicious otherness" (p. 225). What do we lose through interactivity that we gain in more "traditional" storytelling? How will you keep this in mind in your own compositions?

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Part 3: Application

Pick one of the other examples of interactive media that Striner, Azad, and Martens mention in their article (see the links below). As a group, discuss how you see this piece or kind of media structuring interactivity in a different way. What are the constraints and affordances of this approach to interactivity?

- *Theater of the Oppressed*: [overview](#), [example](#) (watch the video and explore the website)
- [Coffee: A Misunderstanding](#)
- [Participatory design](#)
- [DragonCon](#)
- [Disney World](#)
- [Live-action role playing \(LARPing\)](#)
- [City Symphonies](#)
- [Whitacre's virtual choir](#)
- Or another example that you find in the article or can connect to these concepts!

If you have additional time, discuss how you will apply the ideas about interactivity, as well as the constraints and affordances of different approaches, to your Project 1. No need to write anything for this question, just discuss your answers as a group.