

Technologies of Humanism: Text, Hypertext, Hyperrealities

21L.708, CMS.910

Assignment 10:

- 1) Watch one of the following films.

- *Groundhog Day*
- *Rashomon*
- *Sliding Doors*
- *Memento*

Make notes of how the film constructs its non-linear and/or parallel narrative. What effect does this have on the evolution of the story? What are the mechanisms that draw the viewer into the story (motivation to view other versions/perspectives)?

Write up a short text (max. 1 page) and post it to the server.

- 2) Watch the interactive movie *Tender Loving Care* and review the interactive features in conjunction with the non-linear movie. How does *Tender Loving Care* construct a virtual narrative space with embedded user interactions? Is this approach equivalent to a game? What are the advantages/disadvantages? Is *Tender Loving Care* a successful model for an interactive film? Again, post your review to server.

- 3) Watch the movie "Run Lola Run". In your review (2-3 pages) try to cover some of the following questions:

Film critics have cited *Run Lola Run* as an example of the influence of games and other interactive media on cinema. As you watch this film, I want you to approach it as if it were a game. Ask yourself the following questions:

A) What does the film borrow from or share with the aesthetics of good game design?

B) What aspects of the film specifically evoke games as a metaphor for understanding the film?

C) The first fifteen minutes or so of the film might be understood as an extended cut scene which establishes the characters and their goals, sets a deadline, and maps the range of choices available to the player. If this were a game, at what point do you think the player would gain control over Lola? How does the filmmaker map the affordances of the player's environment? What choices does he signal that the film itself doesn't fully exploit?

E) What factors determine our degree of emotional engagement with this game/story? What factors insure a strong identification between the viewer and the protagonist? What kind of character is Lola? What kinds of things do we learn about her during the film and how do we learn it?

F) What constitute memorable moments within this film? How successful is the film in establishing winning states that satisfy our investment?

G) What kinds of conflicts and challenges does the protagonist confront? Are some of these kinds of conflicts easier to realize in a game than others?

H) A certain number of elements are repeated multiple times in the film. Would it matter whether these repeated elements appeared in a different sequence or order?

I) What factors organize our experience of time in this film? How does the marking of time give the film a particular sense of urgency? What similarities and differences do you see in the way time gets represented in this film and the way it operates in computer games?

J) What aspects of the film would be harder to achieve in a more interactive form?

K) What ideas does the filmmaker seek to communicate through this film? How are these ideas related to its aesthetic borrowings from game aesthetics? Would it be possible for a game to communicate these same themes and meanings? Why or why not?