Electronic literature is:
"work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer" (3)

"trading zone"

Genres

Interactive fiction

Interactive Drama

The Z-axis

3D Spaces

We need new methods and terms

- The Scriptorium and "writing in turmoil"
- The "trading zone"

How do we archive e-lit?

Generative Art
The Electronic Literary

"Screen" by Noah Wardrip-Fruin, Josh Carroll, Robert Coover, Shawn Greenlee, Andrew McClain, and Ben "Sascha" Shine
The Scriptorium and "writing in turmoil"
Electronic literature is:

"work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer" (3)
"trading zone"
from "literature" to "literary"
Genres
Hypertext Fiction
Storyspace
Interactive fiction

Entrance to Hades

> e
Cave
This is a tiny cave with entrances west and north, and a dark, forbidding staircase leading down.
Your sword is glowing with a faint blue glow.

> d
Entrance to Hades
You are outside a large gateway, on which is inscribed
Abandon every hope all ye who enter here!
The gate is open; through it you can see a desolation, with a pile of mangled bodies in one corner. Thousands of voices, lamenting some hideous fate, can be heard.
The way through the gate is barred by evil spirits, who jeer at your attempts to pass.
Your sword has begin to glow very brightly.
Cave
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Entrance to Hades
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The Z-axis

David Knoebel

Heart Pole

blaxxun interactive
3-D Spaces
Interactive Drama

Facade

Michael Mateas
by
Andrew Stern
Generative Art

perl -le 'sub {split(/,\p{[\r\n\t\s]+}/, $ARGV[0])} {$_ = p("sw, - aw, &w, saw", "x")}}; s//p(aw,w)*/e; e/; g; $|= "\n\nthe s
"if!;$|s/ws/s/a/p("a, the, to, of")/e; s/w/p("b, ch, f, gr, k, p, sh, s, sk, sp, tw")."i".p("l, n, t")/eg; s/(b|p|f)/$r.p("a, i")/ e;print;$l=0if$l++>6+rand 9;sleep 1;redo'
perl -le 'sub p{split/,/,pop;$_[rand@_]}

$p="sw,aw,&w,saw"., "x$l";s//p("aw,w")/e;s// /g;$p=" \n the \n if!$l; s/ s/ ws/; s/a/p("a, the, to, of")/e; s/w/p("b, ch, f, gr, k, p, sh, s, sk, sp, tw")."i".p("ll, n, t")/eg; s/(b|p|f)i/$1.p("a, i")/e; print;$l=0; if $l++>6+rand 9; sleep 1; redo'}
the dogs

dike on ambo
dike on coot
hams of tad
cogs on mist

the caps

har of mate
babe no bad
cade no bowe
dink no bat
bust at conk

the sant

bat on band
most of conk
lack of cope

ppg256-4, LED sign version
How do we read and think about the electronic literary

"For readers who do not themselves program in computational media, the temptation of reading the screen as a page is especially seductive. Although they are of course aware that the screen is not the same as print, the full implications of this difference for critical interpretation are far from obvious. Moreover, the shift from print to programmable media is further complicated by the fact that compositional practices themselves continue to evolve as the technology changes at a dizzying pace." (Hayles 24)
We need new methods and terms

• Humans and machines “collaborate to produce literary works” (26)

• How software and the network are configured affect how we receive texts and how they’re distributed
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