[illegible]

[illegible]

"In 1980, [illegible] (225)

[illegible]

Interactive Fiction's Impacts

Education

"Adventure teaches two essential principles of computing: Try absolutely everything you can think of and save all the time." (225)

[illegible]

"Like poetry, interactive fiction does not need to be [illegible] to become a form that helps us gain new [illegible] about our world, a form that is relevant to our lives." (221)

[illegible]

[illegible]

[illegible]

"You are a thirty-year-old "auto" worker in "Detroit, Michigan". Ten years ago you married a fellow worker. [illegible] children. A year ago, your factory closed."

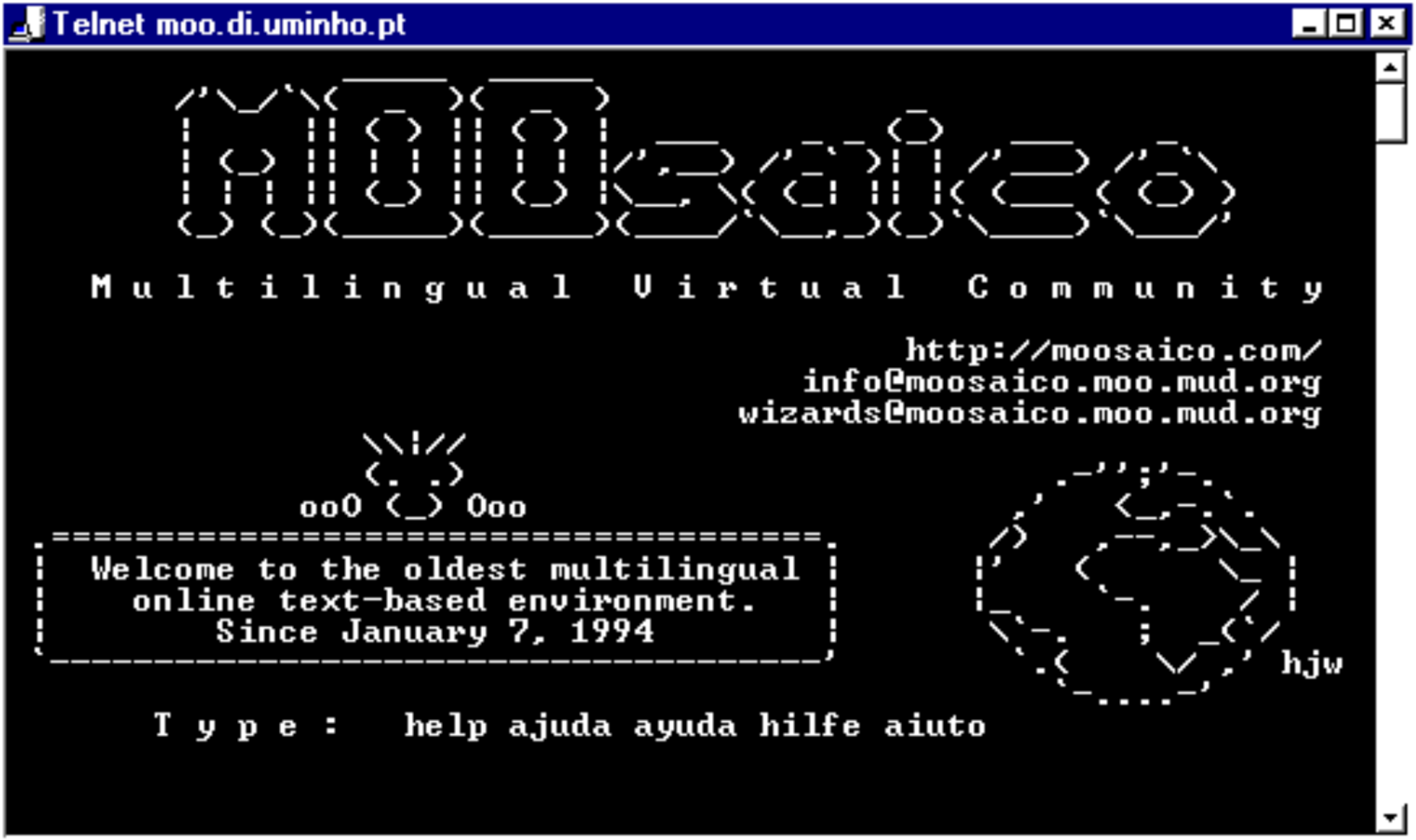
[illegible] (1985)

qtd. in Montfort 220

[illegible]

[illegible]

Interactive Fiction's Impacts



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                                     info@moosaico.moo.mud.org
                                  wizards@moosaico.moo.mud.org

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 |    online text-based environment.   |
 |        Since January 7, 1994        |
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WORLD OF WARCRAFT™

"In 1980, I wrote a program...Enquire...it allowed one to store snippets of information, and to link related pieces together in any way. To find information, one progressed via the links from one sheet to another, rather like in the old computer 'adventure.'" (225)

Education

"Adventure teaches two essential principles of computing: Try absolutely everything you can think of and save all the time." (225)

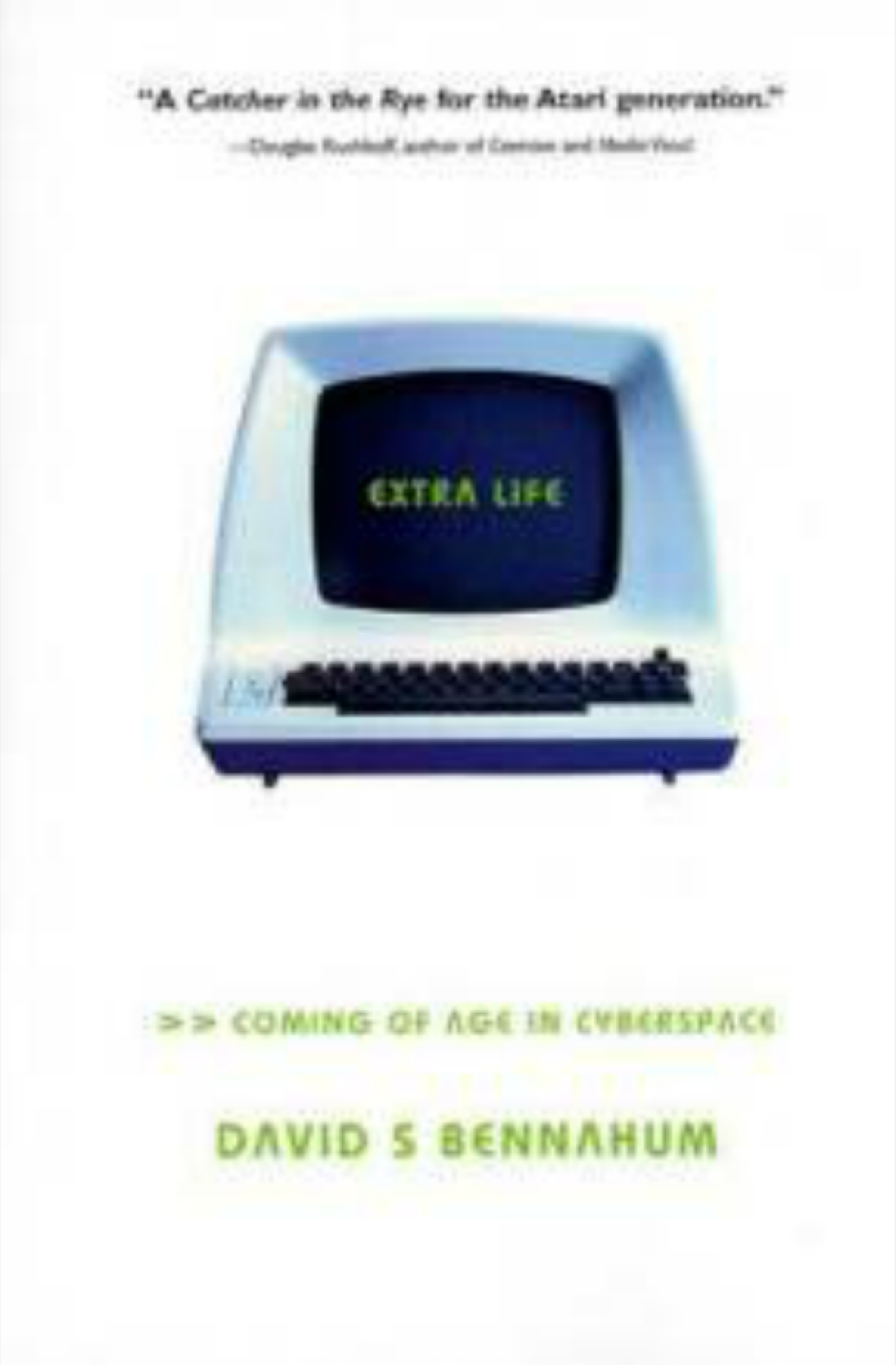
foreign language learning

victory
garden

"You are a thirty-year-old *auto* worker in *Detroit, Michigan*. Ten years ago you married a fellow worker. You now have two children. A year ago, your factory closed."

-Jane Loader's "Wild America" (1989)

(qtd. in Montfort 226)



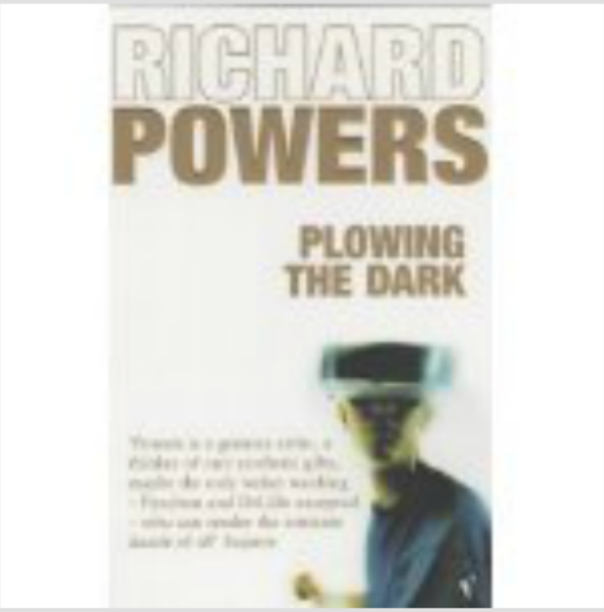
"A *Catcher in the Rye* for the Atari generation."

—Douglas Rushkoff, author of *Coercion* and *Media Virus!*

EXTRA LIFE

>> COMING OF AGE IN CYBERSPACE

DAVID S BENNAHUM


RICHARD
POWERS
PLOWING
THE DARK

For Powers, Adventure was "nothing less than the transcendental Lego set of the human soul, its pieces infinite in both number and variety" (qtd. in Montfort 228)

One author "naively predicted, based on the direction of research at the Oz Project, that interactive fiction would become more 'highly interactive,' interruptable at any point or else asynchronous and no longer based on turns...But given how foolish these particular predictions (Montfort 1995) now look when considering the mass of work that has recently been done in te form, this author is not about to continue in the same vein in this book." (228-9)

Will IF ever be seen as more than a "pleasant and addictive hobby" or will it be seen as "meaningful art"? (229)

Q: Why create Interactive Fiction?

A: To amuse the initiated.

Q: Why create Interactive Fiction?
A: To impress Jodie Foster.

"IF works have already shown wonder; in the future they might continue to be created because of metaphysical or political concerns, to explore the relationship between people and computers or between people and texts, to describe utopian as well as dystopian worlds, and to express or challenge cultural notions." (230)

"Like poetry, interactive fiction does not need to be lucrative to become a form that helps us gain new realizations about our world, a form that is relevant to our lives." (231)

"a cultural bias against the computer as a literary medium exists." (231)

"The very concept of interactive fiction and computer literature more broadly makes the argument that the computer can be device that challenges and enlarges us, a way of communicating powerful and disturbing and deeply necessary ideas." (233)

Interactive Fiction's Impacts

Education

"Adventure teaches two essential principles of computing: Try absolutely everything you can think of and save all the time." (225)

Foreign language learning