

Ludiciné dictionary of terms

History and theory of early *interactive* cinema

1. **Dispositif (apparatus)**

1.1. Catégorie (category) : Establishes the general context of production the work is affiliated with.

Jeu vidéo (video game) : The work was produced in the context of the video game industry, and has been designed to be experimented on one or many video game platforms.

Cinéma interactif (interactive cinema) : The work was produced in the context of the movie or television industry, or broadcast over the internet.

Arts médiatiques (new media art) : The work was made by an individual or group that works in the field of arts.

1.2. Contextualisation : Establishes the context of diffusion/experiencing the work is affiliated with.

Arcade : The work is presented at a video arcade venue.

Cinema : The work is presented and experimented in a movie theater.

Espace domestique (domestic space) : The work is seen and experienced at home, whether on a personal computer, a game console or an audiovisual system.

Musée (museum) : The work is experienced in a museal context, whether an art gallery or an *in situ* exhibition.

1.3. Séquences filmées (filmed sequences) : Details the status and function(s) of the filmed sequences in the work.

1.3.1. Écran (screen) : Details the filmed sequences' degree of visual integration.

Plein écran (full screen) : In a satisfactory proportion, the filmed sequences are presented in full-screen: that is, their frame is assimilated to the greater frame (of the physical screen, but also of conventions, for instance of the work's display or the letterbox-type formats). The descriptor applies to sequences that integrate other types of imagery (such as pre-rendered CGI [Computer-Generated Imagery] backgrounds) so long as they match any of these frames.

Fenêtre/découpe réduite (window/reduced frames) : The filmed sequences manifest themselves as windows layered over the regular display, or as reduced frames displayed on a portion of the screen.

Écran intégré (integrated screen) : The screen that presents the filmed sequences is integrated into a larger environment, usually as a component of a new media installation.

1.3.2. Éléments en séquences filmées (elements in filmed sequences) :

Details the category/ies of the elements displayed in filmed sequences.

Avatar : The player/gamer's avatar is displayed in filmed sequences.

Personnages (characters) : The characters of the virtual world are displayed in filmed sequences.

Actions : The filmed sequences only display certain actions taken by the avatar or characters.

Lieux (locations) : The filmed sequences display the locations of the virtual world.

Documents : The filmed sequences are accessed by the player/gamer as documents integrated in the virtual world.

Oeuvre complète (whole work) : The interactive work is wholly made of filmed sequences.

1.4. Intervention : Details the general modalities of intervention given to the player/gamer regarding the filmed sequences.

1.4.1. Mode d'intervention (mode of intervention) : Details the mode of interaction with the filmed sequences.

Simultané (simultaneous) : The player/gamer directly acts on the filmed sequences in real-time, without interrupting their unfolding.

Différé (differentiated) : The player/gamer must act on elements separate from the filmed sequences (text, photos, etc.) before seeing the result of his/her manipulation on the sequences.

1.4.2. Interface : Details the material interface that allows the player/gamer to interact on the unfolding of the filmed sequences.

Écran tactile (touch screen) : The player/gamer directly touches a screen to manipulate the sequences.

Capteur de mouvement (motion sensor) : The player/gamer's movements in the actual physical space influence the unfolding of the filmed sequences by way of motion sensors.

Capteur de pression (pressure sensor) : The player/gamer acts on the filmed sequences by engaging in direct physical contact with the work, by way of a pressure sensor.

Capteur sonore (sound sensor) : The player/gamer influences the unfolding of the filmed sequences using vocal commands, by way of a sound sensor(s).

Ordinateur (computer) : The player/gamer acts on the filmed sequences through standard computer tools: keyboard and/or mouse.

Console : The player/gamer acts on the filmed sequences by using a typical game controller, featuring directional arrows or joysticks and buttons.

Mode d'opération (operating mode) : The installation requires the player/gamer to act through a unique or uncommon material interface.

Télécommande (remote control) : The player/gamer acts on the filmed sequences by using a remote control.

2. Interactivité (interactivity)

2.1. Modalités actionnelles (actional modalities)

The modalities are defined from the conditions of performance, progression and exploration experienced by the player/gamer, more specifically according to three components:

- the type of skills which the work requires;
- the sequence of actions planned by the player/gamer at a precise moment of his/her experience, determined by its length (the range) and the familiarity of the relevant actions (assimilated, renewed, or indeterminate).
- the frame of actions as envisioned by the player/gamer at the time of planning a sequence, determined by the prescriptive (unique solution) or emergent (range of performance) nature of the rules system and the relative similarity of the actions integrated into this system (homogeneous or heterogeneous).

These modalities are not derived from the actual structure of the work, but are inferred from the play experience. However, their identification may have been verified afterwards by resorting to production documents and/or strategy guides.

	Execution	Resolution	Strategy	Improvisation
Skills				
Sensorimotor/ cognitive	sensorimotor	cognitive	cognitive	none
Sequence of actions				
Short/middle/ long- term	short-term	short/ middle-term	middle/ long-term	short/middle/ long- term
Assimilated/renewed/ indeterminate actions	assimilated	assimilated/ renewed	assimilated	assimilated/ indeterminate
Frame of actions				
prescriptive/emergent	prescriptive/ emergent	prescriptive	emergent	prescriptive/ emergent
homogeneous/ heterogeneous	homogeneous	heterogeneous	heterogeneous	homogeneous/ heterogeneous

Execution : Relies mainly on sensorimotor skills. The gamer must execute a short-term sequence of actions already assimilated from a prescriptive or emergent and homogeneous frame of actions.

Resolution : Relies mainly on cognitive skills. The gamer must reconstruct a short- or middle-term sequence of actions already assimilated or renewed from a prescriptive and heterogeneous frame of actions.

Strategy : Relies mainly on cognitive skills. The gamer must plan a middle or long-term sequence of actions already assimilated from an emergent and heterogeneous frame of actions.

Improvisation : Does not require any particular skill. The player experiments with a short, middle or long-term sequence of actions, assimilated or indeterminate, from a prescriptive or emergent, homogeneous or heterogeneous, frame of actions.

2.2. Macro-figures

2.2.1. Positionnement (positioning) : Details the positioning of the player/gamer regarding the virtual world.

Incarné (embodied) : The player/gamer's actions are transposed on the imaginary axis into actions made by one or many avatars in the virtual world. The rules of this transposition are known to the user. This category includes all points of view (first/third-person). The complexity of the player/gamer's control over his/her avatar is of no consequence.

Désincarné (disembodied) : The player/gamer's actions alter the unfolding of the filmed sequences. This alteration cannot be thought to be the work of an avatar acting on the player/gamer's behalf in the virtual world. As a result, the interventions are layered over the world, strengthening the player/gamer's spectatorial position. These interventions can be defined in filmographic terms and are experienced as such by the user.

2.2.2. Attitude : Details the type of lusory attitude favored by the work.

Gamer : The gamer strains to overcome a series of obstacles in agonistic fashion to beat the game. The conditions of success and failure are clearly determined by the work.

Player : The player can improvise his/her interventions in complete impunity. The work thus offers multiple paths that can be treaded without requiring judgment or reflection, and which pause only to give the player time to make a choice. The result of the experience is defined in terms of satisfaction or disappointment.

2.3. Micro-figures : Details the effective transposition(s) of the player/gamer's intervention regarding the filmed sequences.

Cinématiques (cut-scenes) : The filmed sequences are used for narrative progress, reducing the player/gamer to the role of spectator. Since the research project is primarily interested in the

possibilities of intervention on filmed material, this term is used to account for a work that has been described as an interactive film by the paratextual/metatextual channels without incorporating any form of interactivity with the filmed sequences whatsoever.

Ex : *The 7th Guest*

Conversation: The filmed sequences are integrated into the canonical conversation system (selection among a list of pre-written replies) to bring the characters to life.

Ex : *Under a Killing Moon, Ripper*

Orientation du regard (gaze direction): The player/gamer directs his/her avatar's gaze, thus selecting the filmed sequences to be seen.

Ex : *Night Trap, Psychic Detective*

Exploration spatiale à la première personne (first-person spatial exploration): The filmed sequences depict in first-person view the exploration of a virtual world according to the player/gamer's input.

Ex : *Temujin, Paysage No 1*

Exploration spatiale à la troisième personne (third-person spatial exploration) : The filmed sequences depict in third-person view the exploration of a virtual world according to the player/gamer's input.

Ex : *Phantasmagoria, The Beast Within : A Gabriel Knight Mystery*

Actualisation poétique (poetic enactment) : The player's interventions determine the order of succession of a number of filmed sequences. The links created between them do not stem from an explicit causality and thus favor poetic, abstract and/or thematic expression.

Ex : *The Good Cook, Trouble With Sex, Theory and History*

Montage temporel (temporal montage) : The player/gamer's intervention determines the diachronic ordering of filmed sequences, scenes and/or shots stemming from an explicit causality.

Ex : *Sonata, Switching, D-Dag*

Montage spatial (spatial montage) : The player/gamer's intervention determines the ordering of filmed sequences presented simultaneously on-screen in a variety of formats.

Ex : *Flora petrinsularis, Sonata*

Changement de prises de vue (viewpoint switching) : Variation of temporal montage; the player/gamer can watch a given scene from different angles or through the viewpoint of multiple characters.

Ex : *The Wrong Side of Town, Planet of the Apes*

Choix narratifs ponctuel (punctual narrative choices) : The player/gamer is asked to make a punctual choice in the existence of one or many protagonist(s), usually impacting the rest of the narrative.

Ex : *A Man and his World, I'm Your Man*

Tir (shooting): The player/gamer does a number of operations (aiming, activating mechanisms) that result in the action of shooting, the dominant form of long-range combat.

Ex : *Mad Dog McCree*

Combat : The player/gamer influences the unfolding of a close-range combat (variety of punches, kicks, etc.)

Ex : *Supreme Warrior*

Comportement réactif (reactive behavior): The player/gamer influences the on-screen characters' behavior, which ranges from complex actions to simple reactions.

Ex: *Vent, Fit*

Montage Rythmique (rhythmic montage) : The player/gamer's interventions determine the order of the filmed sequences by constructing a visual and possibly auditive rhythm.

Ex : *Cantique No 3*