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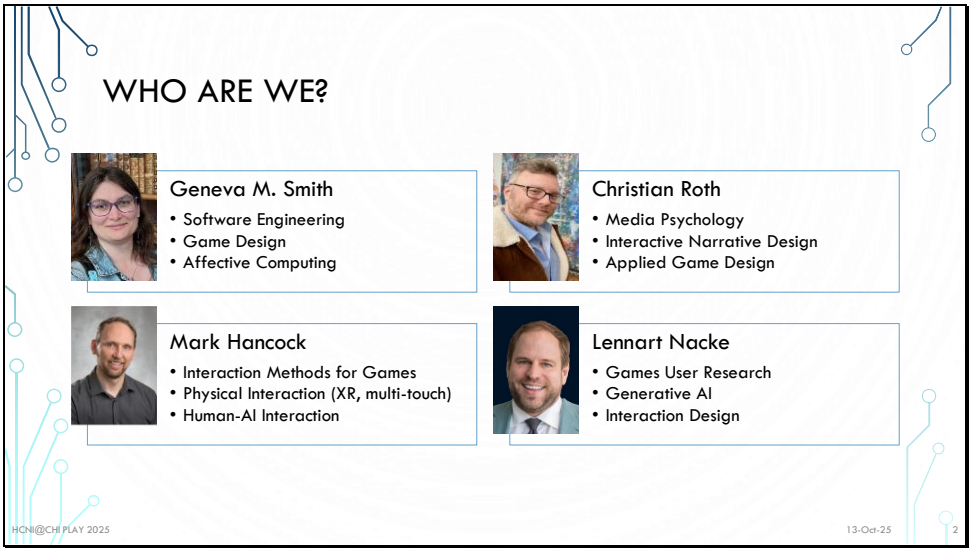

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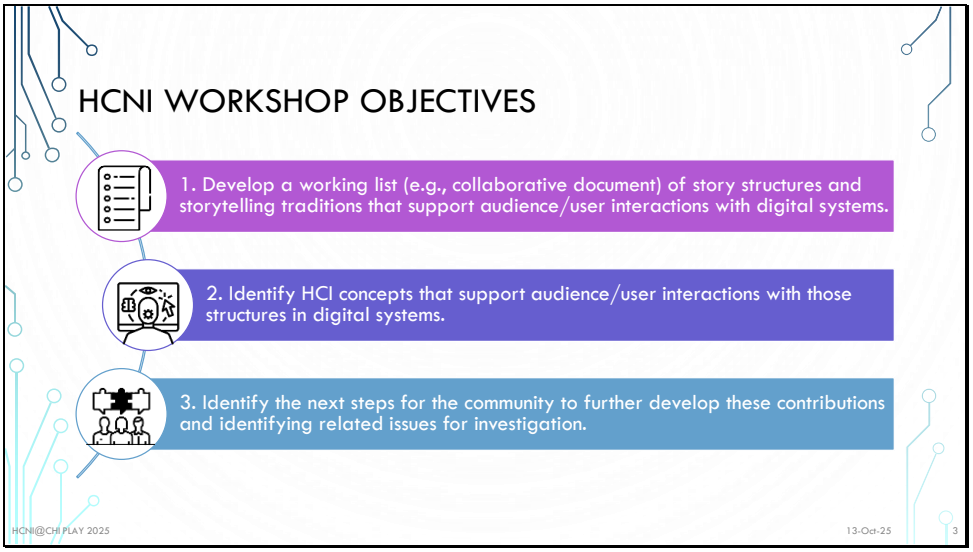

Slide 4

Time	Activity	Duration
9–9:45AM	Activity I: Welcome & Community Building	45 minutes
9:45–10:45AM	Activity II: Storytelling & Interactivity	60 minutes
10:45–11AM	Break!	15 minutes
11AM–12PM	Activity III Part 1: Let's Jam!	60 minutes
12–1PM	Lunch!	60 minutes
1–2PM	Activity III Part 1: Let's Jam! Continued	60 minutes
2–2:45PM	Activity III Part 2: Share Your Creations!	45 minutes
2:45–3PM	Break!	15 minutes
3–3:45PM	Activity III Part 2: Share Your Creations! Continued	45 minutes
3:45–4:30PM	Activity IV: Next Steps	45 minutes

This schedule is flexible. We'll adjust times as the day goes on.

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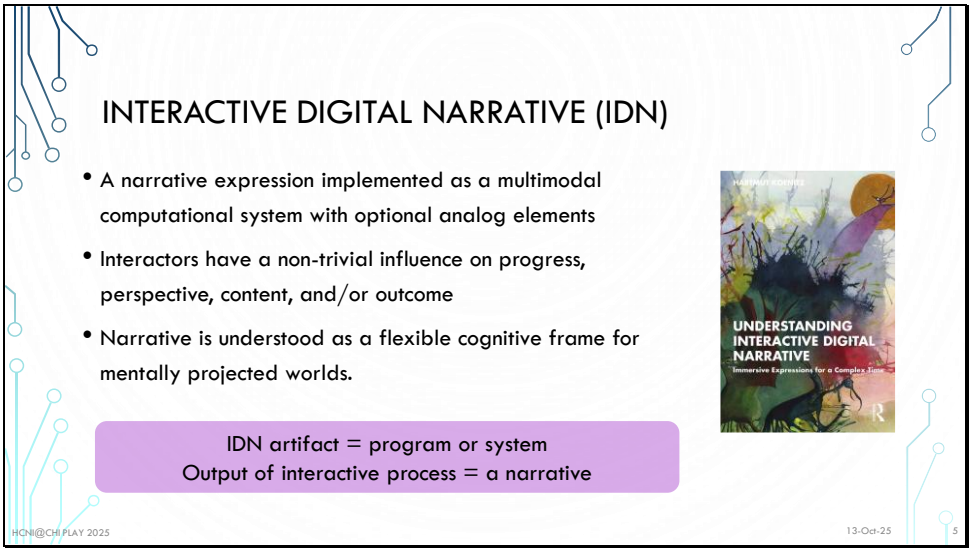

“Herman is concerned with “story logic,” which he considers to be a basic cognitive function in contrast to mathematical logic. For him, “storyworlds” designate the cognitive structure used to comprehend narratives, the narrative macro-design in contrast to the narrative micro-design (for example the role of verb semantics). Herman describes narrative as a cognitive structure that can be evoked by different coding strategies and media forms. In this vein, Herman defines narrative as a “forgiving, flexible cognitive frame for constructing, communicating, and reconstructing mentally projected worlds.” (Herman, 2002, p. 49)”, p. 71

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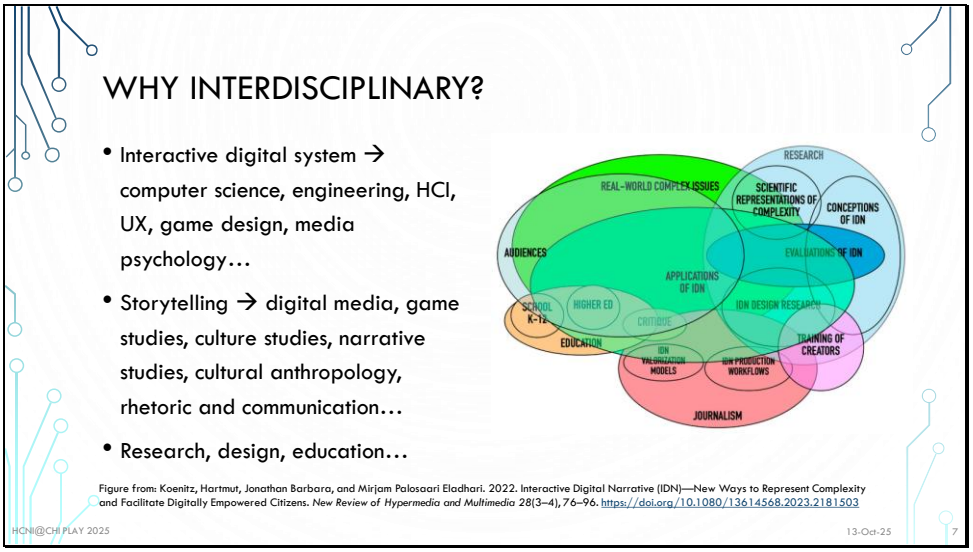

The thing with interdisciplinarity is that everyone shares what they know. What that also means is that we cannot assume that everyone knows what you mean. Example: how many of you know what psychoevolutionary synthesis is? So be patient with each other; we're all here to learn.

Figure from: Koenitz, Hartmut, Jonathan Barbara, and Mirjam Palosaari Eladhari. 2022. Interactive Digital Narrative (IDN)—New Ways to Represent Complexity and Facilitate Digitally Empowered Citizens. *New Review of Hypermedia and Multimedia 28*(3–4), 76–96. https://doi.org/10.1080/13614568.2023.2181503

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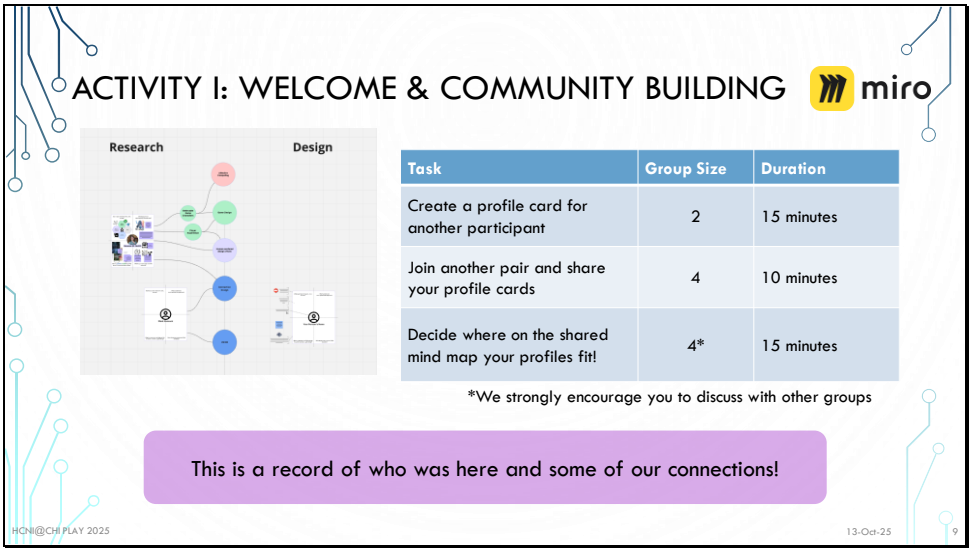

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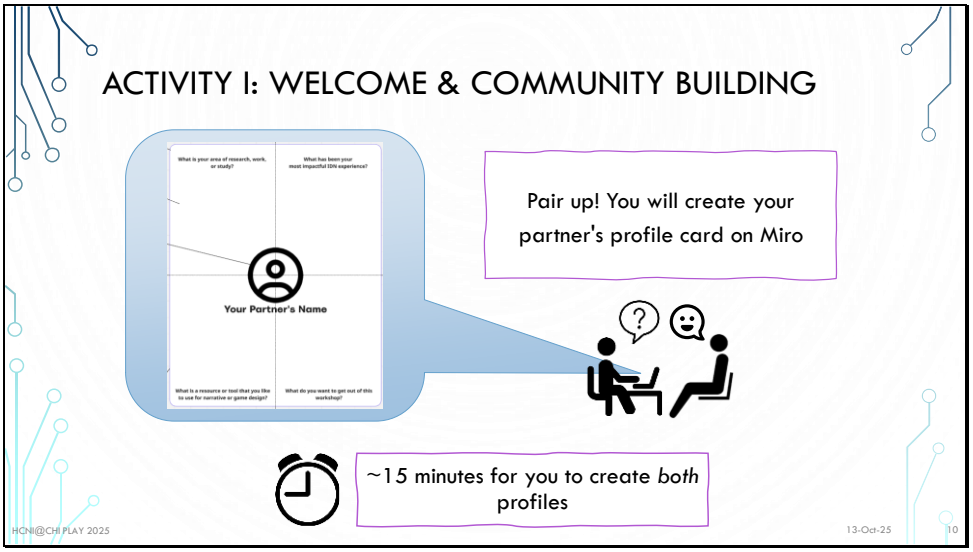

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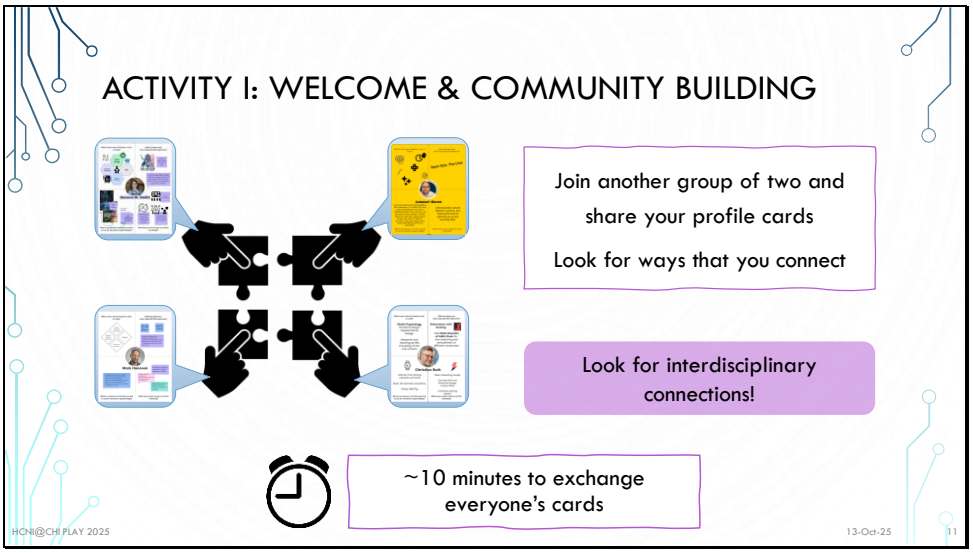

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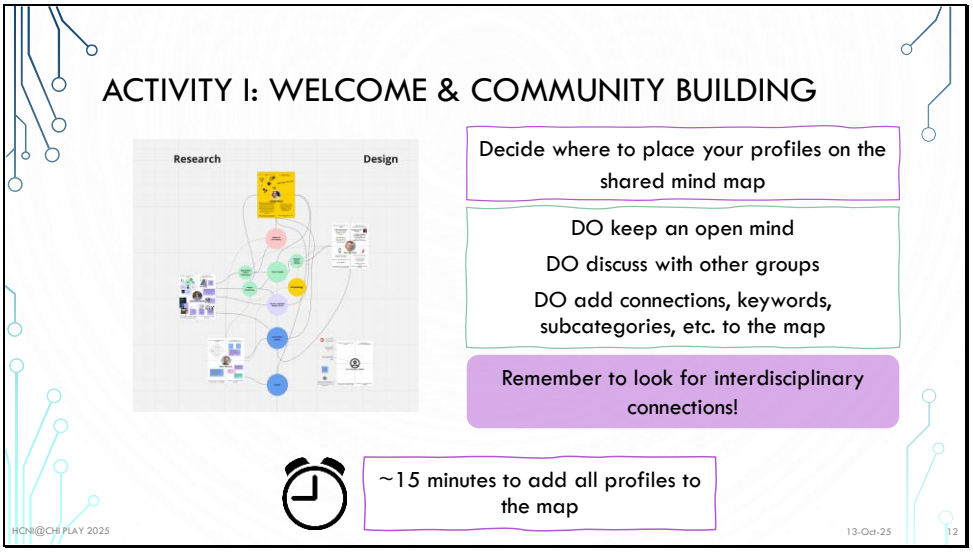

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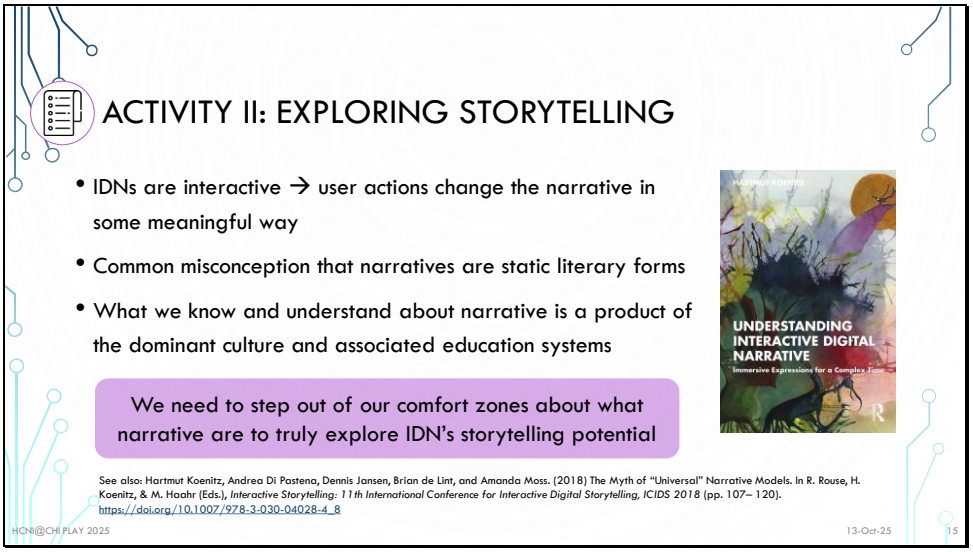

I'm sure we know about the Hero's Journey. What else is out there?

See also: Hartmut Koenitz, Andrea Di Pastena, Dennis Jansen, Brian de Lint, and Amanda Moss. (2018) The Myth of "Universal" Narrative Models. In R. Rouse, H. Koenitz, & M. Haahr (Eds.), *Interactive Storytelling: 11th International Conference for Interactive Digital Storytelling, ICIDS 2018* (pp. 107– 120). https://doi.org/10.1007/978-3-030-04028-4_8

Slide 16

https://culturallyours.com/podcast/native-american-dance-tradition/
https://www.africarebirth.com/reviving-the-oral-traditions-of-africa-reclaiming-our-knowledge-as-a-weapon-for-decolonization-and-liberation/
https://www.japan-guide.com/e/e2091.html

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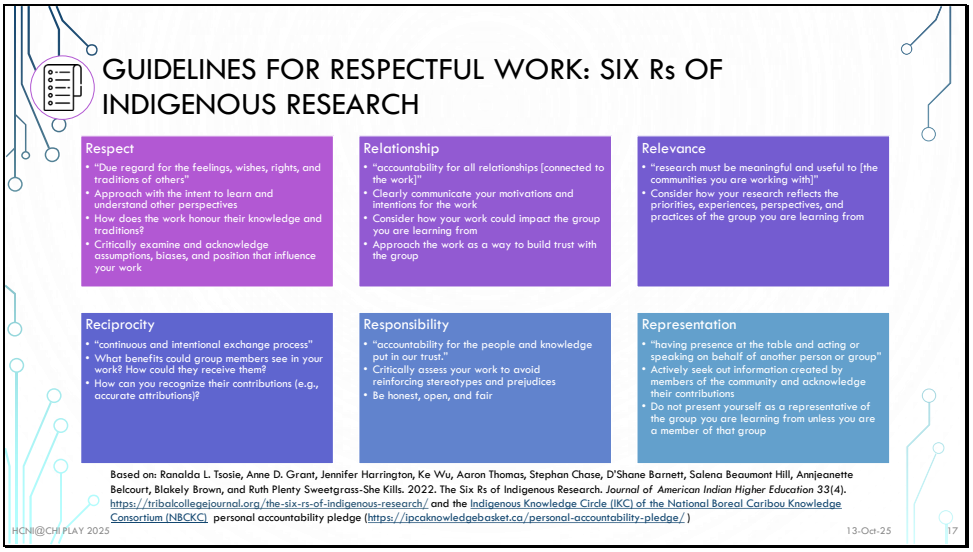

Based on: Ranalda L. Tsosie, Anne D. Grant, Jennifer Harrington, Ke Wu, Aaron Thomas, Stephan Chase, D'Shane Barnett, Salena Beaumont Hill, Annjeanette Belcourt, Blakely Brown, and Ruth Plenty Sweetgrass-She Kills. 2022. The Six Rs of Indigenous Research. *Journal of American Indian Higher Education 33*(4). https://tribalcollegejournal.org/the-six-rs-of-indigenous-research/ and the Indigenous

Knowledge Circle (IKC) of the National Boreal Caribou Knowledge Consortium (NBCKC) personal accountability pledge (https://ipcaknowledgebasket.ca/personal-accountability-pledge/)

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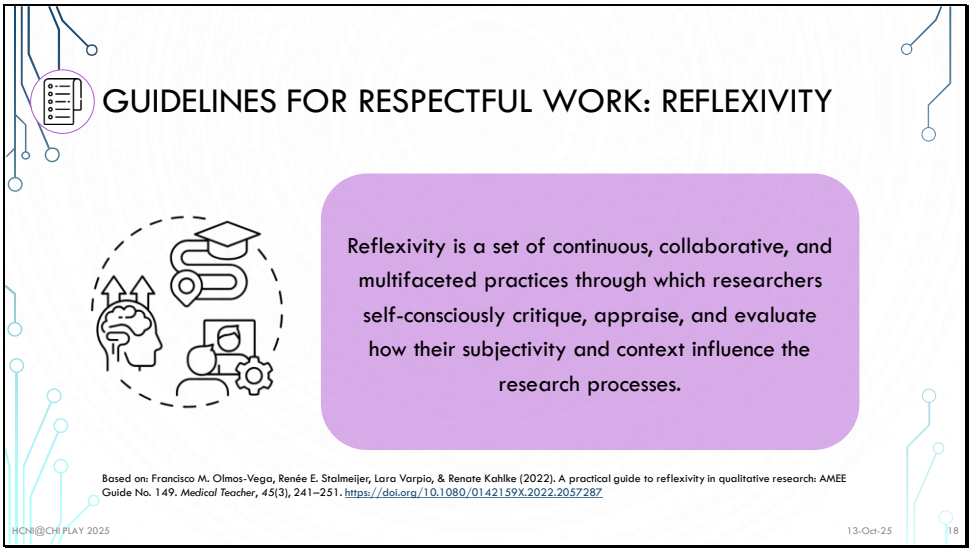

Based on: Francisco M. Olmos-Vega, Renée E. Stalmeijer, Lara Varpio, & Renate Kahlke (2022). A practical guide to reflexivity in qualitative research: AMEE Guide No. 149. *Medical Teacher*, *45*(3), 241–251. https://doi.org/10.1080/0142159X.2022.2057287

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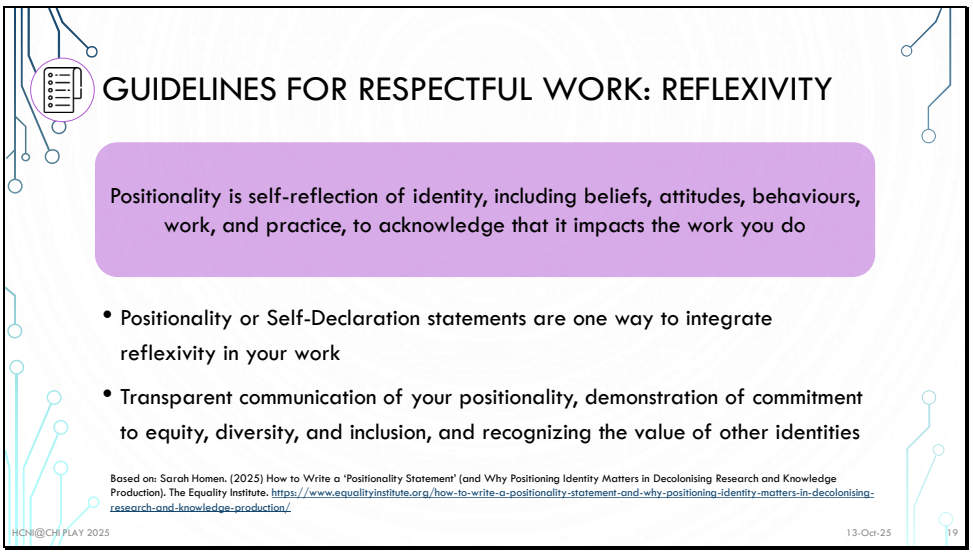

It's like looking at a sculpture as a group. You've spread out around it so everyone can see, but that also means that everyone sees something a bit different. They're not the same, but they're all true and contribute to your collective understanding of the sculpture.

Based on: Sarah Homen. (2025) How to Write a 'Positionality Statement' (and Why Positioning Identity Matters in Decolonising Research and Knowledge Production). The Equality Institute. https://www.equalityinstitute.org/how-to-write-a-positionality-statement-and-why-positioning-identity-matters-in-decolonising-research-and-knowledge-production/

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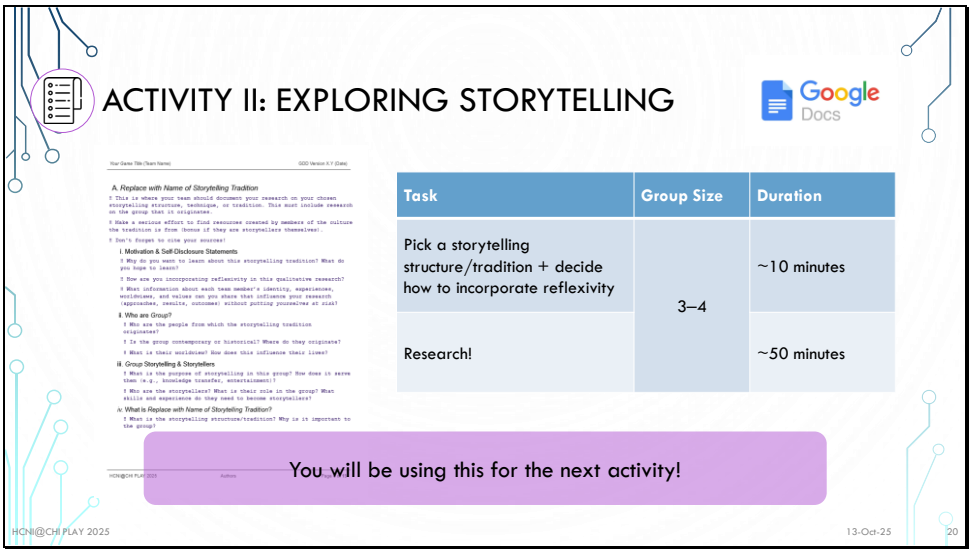

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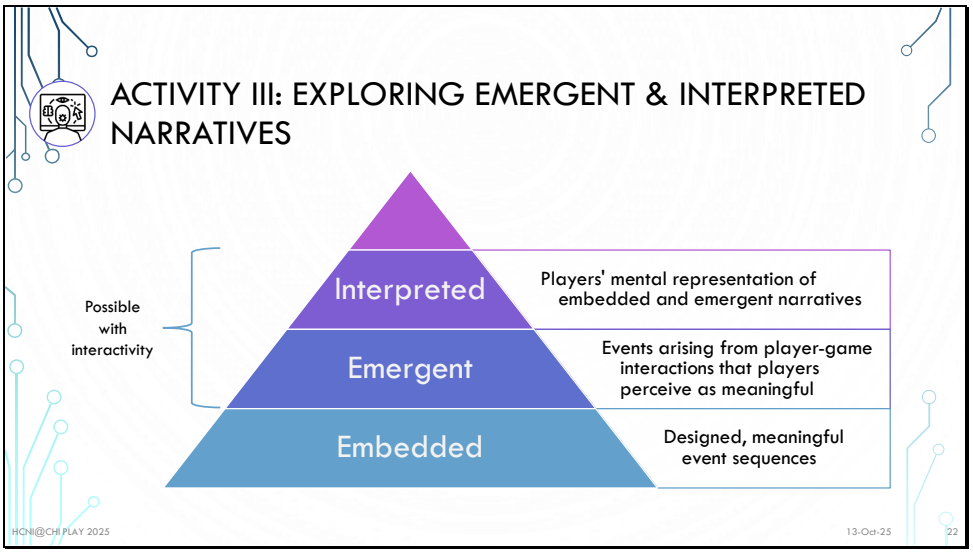

Based on: https://medium.com/@elle_mcfadzean/4-types-of-narrative-in-games-20a101153f5f

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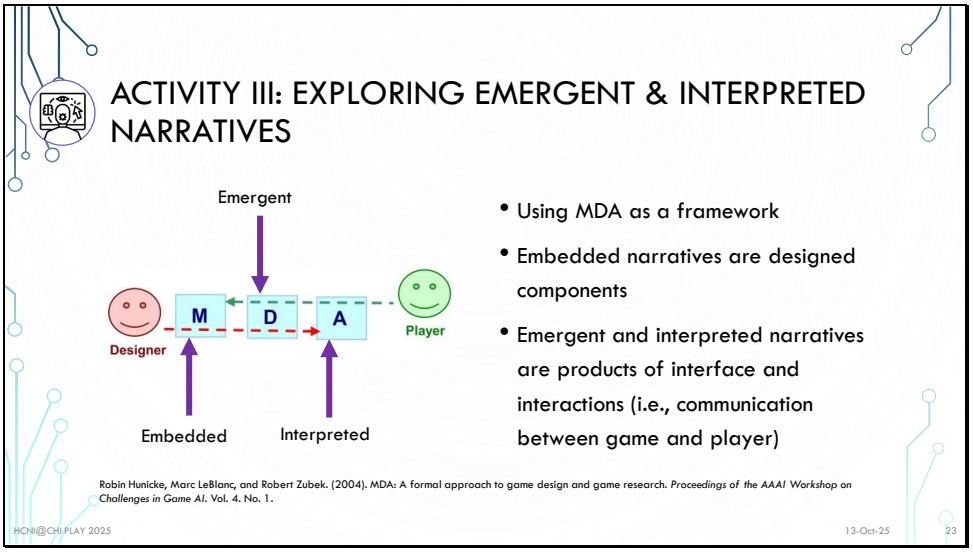

Robin Hunicke, Marc LeBlanc, and Robert Zubek. (2004). MDA: A formal approach to game design and game research. *Proceedings of the AAAI Workshop on Challenges in Game AI*. Vol. 4. No. 1.

Another great framework that integrates MDA and narrative is MTDA+N: https://www.firstpersonscholar.com/a-working-theory-of-game-design/

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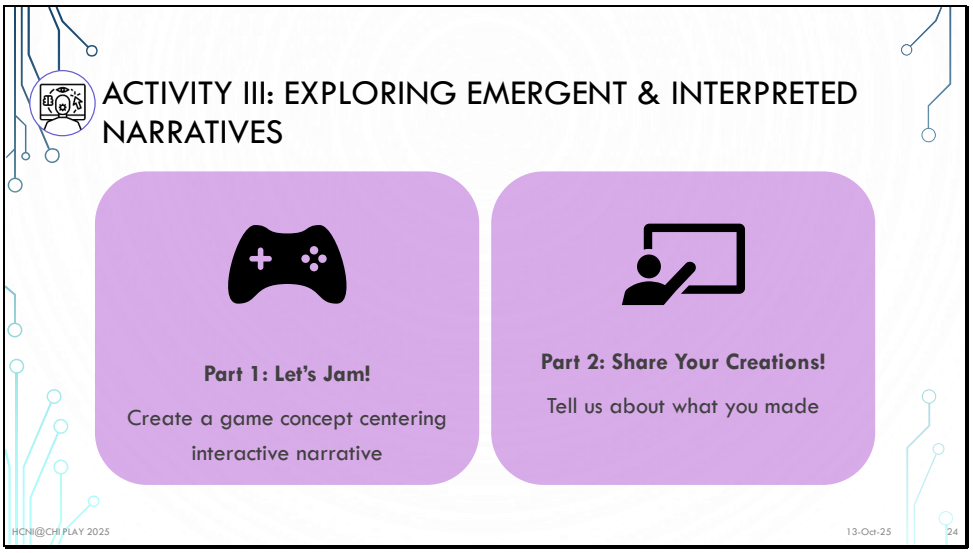

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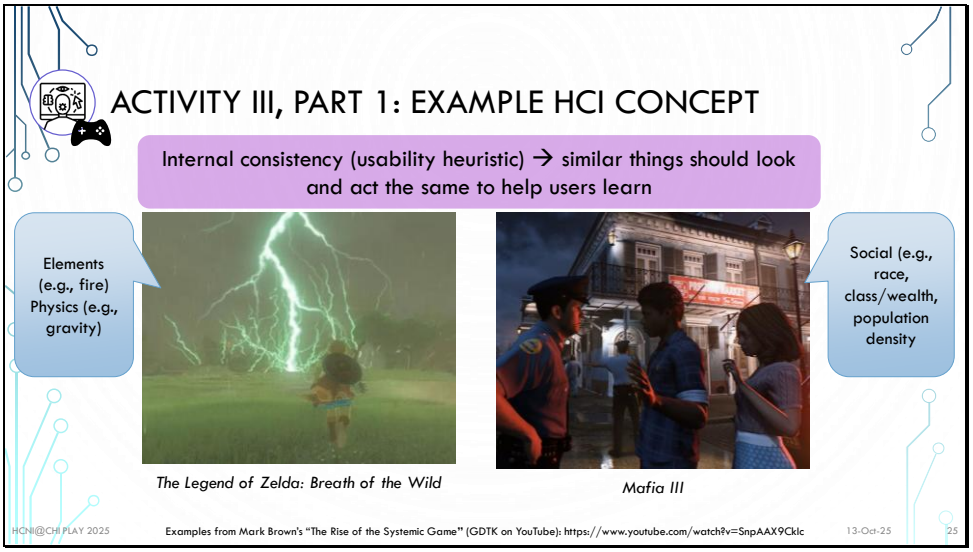

Examples from Mark Brown's "The Rise of the Systemic Game" (GDTK on YouTube): https://www.youtube.com/watch?v=SnpAAX9CkIc

In *The Legend of Zelda: Breath of the Wild* elements behave in predicable ways → players can test predictions to create interesting emergent behaviours (e.g., setting fires to create updrafts for gliding)

Mafia III is an example where designers *break* this heuristic to make a statement → simple changes to how quickly the police respond to crimes based on neighbourhood social standing (e.g., race, income level) sends a powerful message about life for African Americans
Game set in New Bordeaux (New Orleans), 1968 → end of the Civil Rights (social) Movement of which New Orleans was a focal point (e.g., Ruby Bridges in 1960)

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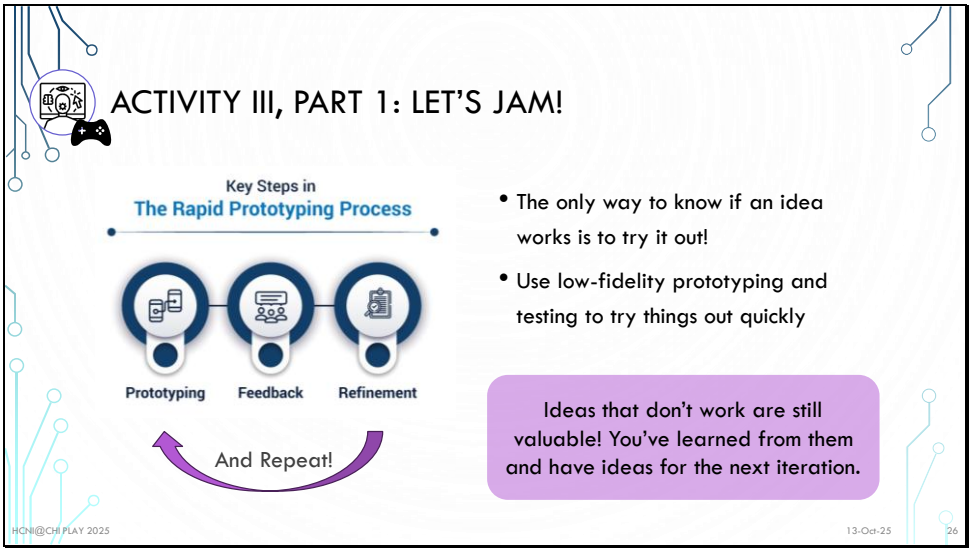

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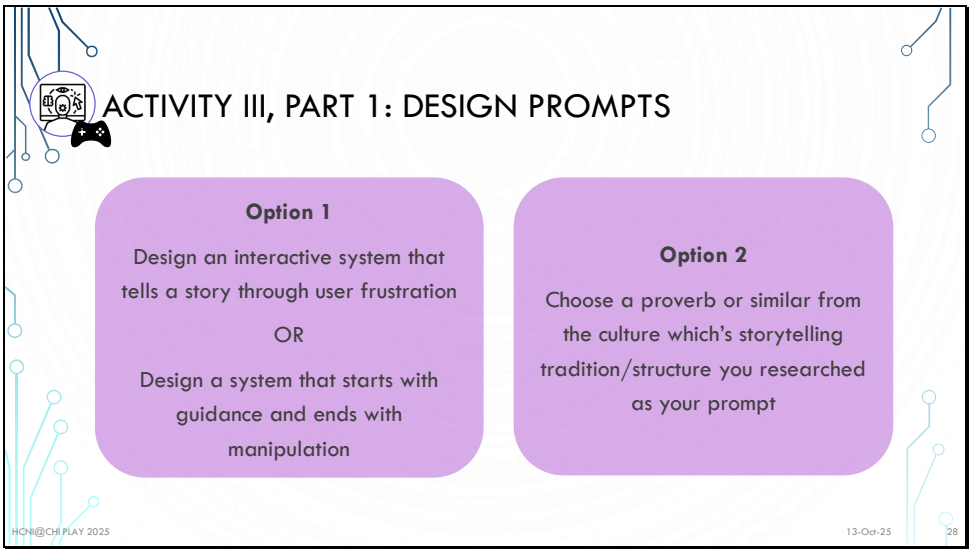

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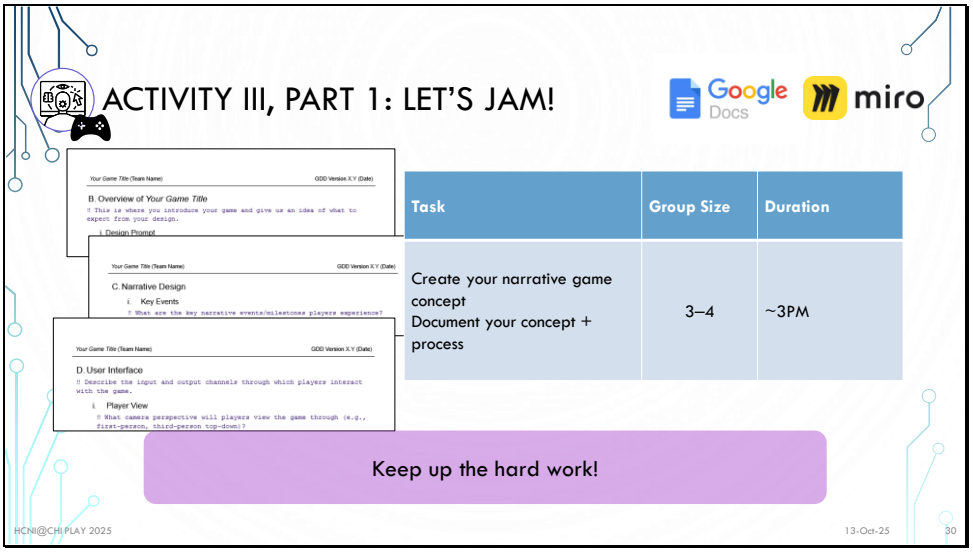

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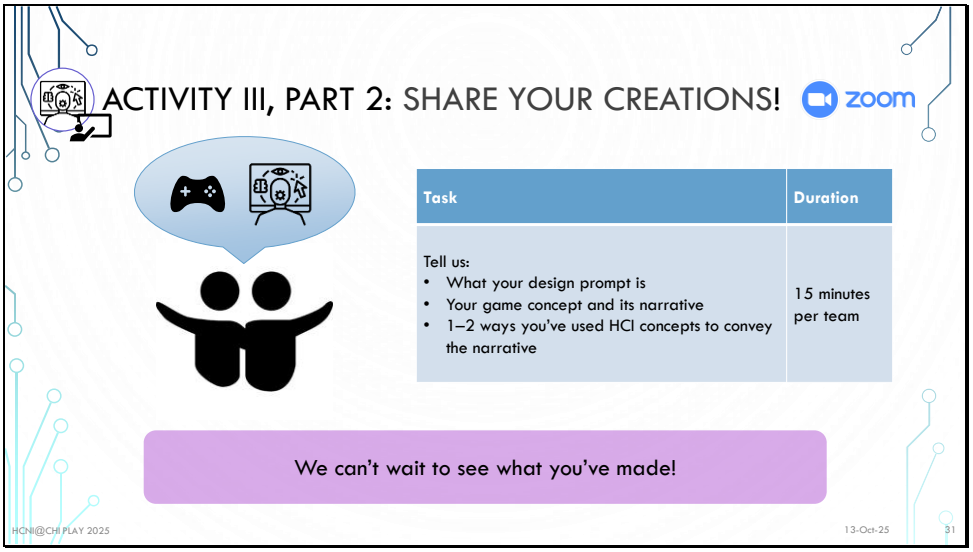

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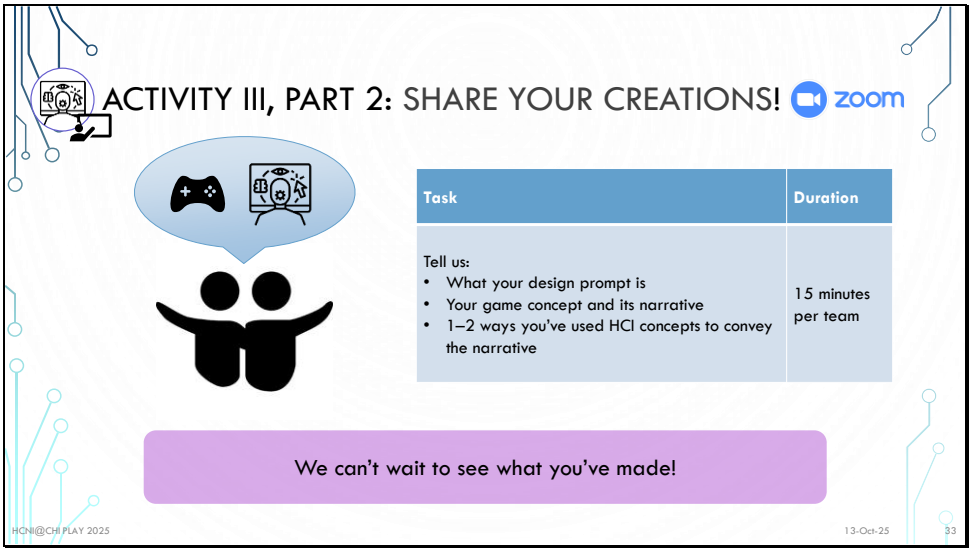
ACTIVITY III, PART 2: SHARE YOUR CREATIONS!
zoom
Task
Duration
Tell us:
• What your design prompt is
• Your game concept and its narrative
• 1–2 ways you've used HCI concepts to convey the narrative
15 minutes per team
We can't wait to see what you've made!
HCNI@CHI PLAY 2025
13-Oct-25
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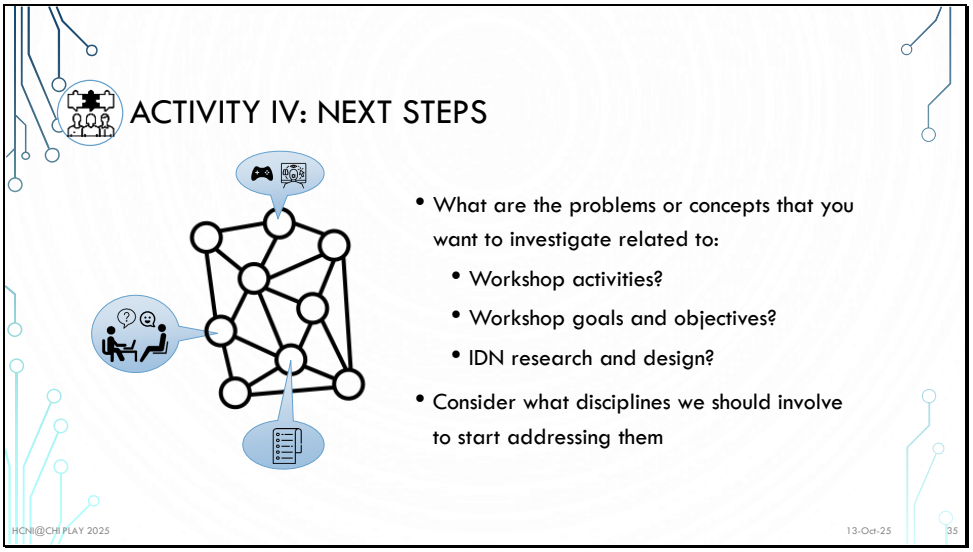

Slide 36

HCNI@CHI PLAY 2025
Pittsburgh, Pennsylvania
THANK YOU!
WE COULDN'T HAVE DONE THIS WITHOUT YOU