



WE THE READER

INTERACTIVE NARRATIVES IN FILM,
FICTION, AND GAMES



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8 Credits · Spring 2026
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Email me if you have any questions!

THE NUTS AND BOLTS

WHEN?

Mon + Wed 6-10PM

WHERE?

TBD

WHAT?

Who are we when we pick up a book? When we play a game? When we watch a movie? What role do we play in the story? Are we voyeur, complicit, or intimate? This class will investigate the artistic, cultural, and political ramifications of the art-audience relationship, focusing on interactive narratives in fiction, film, and games. Alongside their critical inquiries, students will explore these ideas through their own weekly creative ventures, culminating in a final portfolio. . No previous experience required.



Monday	Wednesday
Lecture and Seminar	Workshop + Feedback + Movie screenings

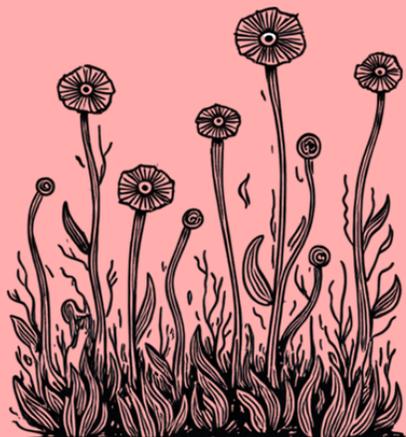
CREDIT EQUIVALENCIES

2 - Game Design

2 - Creative Writing

2 - Cinema and Media Studies

2 - Experimental Art Practices



OKAY...BUT WHAT MEDIUMS CAN I WORK IN?

All of them! Writing, games, visual arts, performance art, films, etc. The only limitation is that you engage with the prompts and the ideas of the class, which generally means creating work that is self-aware of its own audience. If you don't know what that means, that's okay! That's what we'll be in class to learn.

HOW MUCH WORK SHOULD I EXPECT?

Think about a book (or a book-length game, piece of media, etc) a week, plus a short (2-3h) creative exercise I won't expect these exercises to be polished or perfect. As a teacher, I focus more on the *process* of making. I aim to help my students develop art processes based off of exploration, experimentation, radical curiosity, and play.

WILL THIS CLASS TEACH ME HOW TO MAKE A GAME?

this class is more conceptual than technical. We'll be looking at several different games and analysing them, and I'd love it if you turned in some games for your creative assignments. However, this isn't a class for walking students step by step through making a game. If you're interested in that, keep an eye out for "Intro to TTRPGs next year"!

THE QUARTER AT A GLANCE

Note: I tend to make my classes in collaboration with my students. This is the base infrastructure, but the “readings” might be subject to change. Some of this will not be homework, but will be read or engaged with during class.

WK 1-2: AUDIENCE AS SPECTATOR

- *The Art of Cruelty* by Maggie Nelson
- *Before Your Eyes* by GoodbyeWorld Games
- *The Rehearsal (S1)* by Nathan Fielder
- *Interior Scroll* by Carolee Schneemann
- *Relational Aesthetics* by Nicolas Bourriaud

WK 3: AUDIENCE AS SYSTEM

- *Tatlin’s Whisper #6* by Tania Bruguera
- *In the Dream House* by Carmen Maria Machado

WK 4-5: AUDIENCE AS COMPLICIT

- *Bluebeard’s Bride* by Sarah Doom, Whitney “Strix” Beltran, Marissa Kelly
- *What Remains of Edith Finch* by Giant Sparrow
- *Rhythm 0* by Marina Abramovic
- *the black maria* by Aracelis Girmay
- *The Haunting of Hajji Hotak* by Jamil Jan Kochai
- *Sinners* by Ryan Coogler
- *Captive Audience* by Jessica Dimmock

WK 6-7: AUDIENCE AS DISSONANT

- *Lolita* by Vladimir Nabokov
- *Cathartic Warfare* by Jamil Jan Kochai
- *Return of the Obra Dinn* by Lucas Pope

WK 8: AUDIENCE AS CONTROL

- *The Longing* by Studio Suez
- *The Stanley Parable* by Davey Wreden and William Pugh
- *Fleabag* by Phoebe Waller-Bridge
- *Discipline and Punish* by Michel Foucault
- Doki Doki Literature club

WK 9: AUDIENCE AS COLLABORATOR

- *MUD: A Golem Memoir* by Turtlebun Press
- *Omeros* by Derek Walcott
- *4'33* by John Cage
- *Happenings* by Fluxus
- *Fountain* by Marcel Duchamp
- 67 (the meme)

WK 10: FINAL PORTFOLIO PRESENTATIONS!

I LOOK FORWARD TO MEETING YOU!

