Half Real Video Games Between Real Rules And Fictional Worlds Hardcover

Video games are a complex, compelling medium in which established art forms intersect with technology to create an interactive text. Visual arts, architectural design, music, narrative and rules of play all find a place within, and are constrained by, computer systems whose purpose is to create an immersive player experience. In the relatively short life of video game studies, many authors have approached the question of how games function, some focusing on technical aspects of game design, others on rules of play. Taking a holistic view, this study explores how ludology, narratology, visual rhetoric, musical theory and player psychology work (or don't work) together to create a cohesive experience and to provide a unified framework for understanding video games.

This collection of scholarship on the world of the child offers an eclectic overview of several aspects of youth culture today. The first essay focuses on Donna Williams, Joanna Greenberg, Temple Grandin and other children whose unusual minds raise questions that take us deep into the mysteries of all of human existence. The second, "Colonel Mustard in the Library With The Sims: From Board Games to Video Games and Back," gives a historical context and theoretical frame for considering contemporary video and board games in our current age of television The third, "Just a Fairy, His Wits, and Maybe a Touch of Magic; Magic, Technology, and Self-Reliance in Contemporary Fantasy Fiction," takes on the technological world of childhood, in this case considering how it is represented in three fantasy series, Harry Potter, Artemis Fowl and Faerie Wars, The fourth essay offers a detailed view of the history of children's literature in China, including discussions of the important philosophical views that controlled what got taught and how, detailed charts of significant historic dates, genres of children's literature, and award winning books of Chinese literature. The fifth considers contemporary Western world consumerism, in this case three popular book series, Clique, Gossip Girl, and The A-List, all published by Alloy for teenage girls. The sixth, "Surfing the Series: A Rhizomic Reading of Series Fiction," once again deals with series fiction. The seventh explores the recent "Monet Mania" that has sparked interest in the great Impressionist Claude Monet among adults and educators. The final essay, "Jean Craighead George's Alaskan Children's Books: Love and Survival," focuses on her book Julie of the Wolves and how it expresses aspects of Alaskan culture.

The relationship between story and game, and related questions of electronic writing and play, examined through a series of discussions among new media creators and theorists.

Every day, hundreds of millions of people around the world play video games -- on smart phones, on computers, on consoles -- and most of them will experience failure at some point in the game; they will lose, die, or fail to advance to the next level. Not completing Super Real Tennis is not a tragedy. But it feels like a failure. This BIT explores how it feels when we fail.

Unit Operations

A book of lenses

Death by Video Game

Thought-Provoking Play: Political Philosophies in Science Fictional Videogame Spaces from Japan

The Art of Game Design

Principles and Practices from the Ground Up

Independent Video Games and the Quest for Authenticity

"The finest book on video games yet. Simon Parkin thinks like a critic, conjures like a novelist, and writes like an artist at the height of his powers—which, in fact, he is." —Tom Bissell, author of Extra Lives: Why Video Games Matter On January 31, 2012, a twenty-three-year-old student was found dead at his keyboard in an internet café while the video game he had been playing for three days straight continued to flash on the screen in front of him. Trying to reconstruct what had happened that night, investigative journalist Simon Parkin would discover that there have been numerous other incidents of "death by video game." And so begins a journey that takes Parkin around the world in search of answers: What is it about video games that inspires such tremendous acts of endurance and obsession? Why do we so thoroughly lose our sense of time and reality within this medium? How in the world can people play them . . . to death? In Death by Video Game, Parkin examines the medical evidence and talks to the experts to determine what may be happening, and introduces us to the players and game developers at the frontline of virtual extremism: the New York surgeon attempting to break the Donkey Kong world record . . . the Minecraft player three years into an epic journey toward the edge of the game's vast virtual world . . . the German hacker who risked prison to discover the secrets behind Half-Life 2 . . . Riveting and wildly entertaining, Death by Video Game will change the way we think about our virtual playgrounds as it investigates what it is about them that often proves compelling, comforting, and irresistible to the human mind—except for when it's not.

This volume puts forth an original theoretical framework, the ludonarrative model, for studying video games which foregrounds the empirical study of the player experience. The book provides a comprehensive introduction to and description of the model, which draws on theoretical frameworks from multimodal discourse analysis, game studies, and social semiotics, and its development out of participant observation and qualitative interviews from the empirical study of a group of players. The volume then applies this approach to shed light on how players' experiences in a game influence how they understand and make use of game components in

order to progress its narrative. The book concludes with a frame by frame analysis of a popular game to demonstrate the model's principles in action and its subsequent broader applicability to analyzing video game interaction and design. Offering a new way forward for video game research, this volume is key reading for students and scholars in multimodality, discourse analysis, game studies, interactive storytelling, and new media.

A Pulitzer Prize-winning husband-and-wife team speaks out against the oppression of women in the developing world, sharing example stories about victims and survivors who are working to raise awareness, counter abuse, and campaign for women's rights.

Games are a unique art form. They do not just tell stories, nor are they simply conceptual art. They are the art form that works in the medium of agency. Game designers tell us who to be in games and what to care about; they designate the player's in-game abilities and motivations. In otherwords, designers create alternate agencies, and players submerge themselves in those agencies. Games let us explore alternate forms of agency. The fact that we play games demonstrates something remarkable about the nature of our own agency: we are capable of incredible fluidity with our ownmotivations and rationality.This volume presents a new theory of games which insists on games' unique value in human life. C. Thi Nguyen argues that games are an integral part of how we become mature, free people. Bridging aesthetics and practical reasoning, he gives an account of the special motivational structure involved inplaying games. We can pursue goals, not for their own value, but for the sake of the struggle. Playing games involves a motivational inversion from normal life, and the fact that we can engage in this motivational inversion lets us use games to experience forms of agency we might never havedeveloped on our own. Games, then, are a special medium for communication. They are the technology that allows us to write down and transmit forms of agency. Thus, the body of games forms a "library of agency" which we can use to help develop our freedom and autonomy.Nguyen also presents a new theory of the aesthetics of games. Games sculpt our practical activities, allowing us to experience the beauty of our own actions and reasoning. They are unlike traditional artworks in that they are designed to sculpt activities - and to promote their players' aestheticappreciation of their own activity.

Reinventing Video Games and Their Players

New Research in Digital Media and Technology

Theory of Fun for Game Design

Virtual Cities: An Atlas & Exploration of Video Game Cities

Video Games and Classical Music

Games

How Ideology Influences Virtual Worlds

How casual games like Guitar Hero, Bejeweled, and those for Nintendo Wii are expanding the audience for video games. We used to think that video games were mostly for young men, but with the success of the Nintendo Wii, and the proliferation of games in browsers, cell phone games, and social games video games changed changed fundamentally in the years from 2000 to 2010. These new casual games are now played by men and women, young and old. Players need not possess an intimate knowledge of video game history or devote weeks or months to play. At the same time, many players of casual games show a dedication and skill that is anything but casual. In A Casual Revolution, Jesper Juul describes this as a reinvention of video games, and of our image of video game players, and explores what this tells us about the players, the games, and their interaction. With this reinvention of video games, the game industry reconnects with a general audience. Many of today's casual game players once enjoyed Pac-Man, Tetris, and other early games, only to drop out when video games became more time-consuming and complex. Juul shows that it is only by understanding what a game requires of players, what players bring to a game, how the game industry works, and how video games have developed historically that we can understand what makes video games fun and why we choose to play (or not to play) them. Important Notice: The digital edition of this book is missing some of the images found in the physical edition.

Discusses the essential elements in creating a successful game, how playing games and learning are connected, and what makes a game boring or fun.

Video games as both a departure from and a development of traditional games; an analysis of the interaction between rules and fiction in video games. A video game is half-real: we play by real rules while imagining a fictional world. We win or lose the game in the real world, but we slay a dragon (for example) only in the world of the game. In this thought-provoking study, Jesper Juul examines the constantly evolving tension between rules and fiction in video games. Discussing games from Pong to The Legend of Zelda, from chess to Grand Theft Auto, he shows how video games are both a departure from and a development of traditional non-electronic games. The book combines perspectives from such fields as literary and film theory, computer science, psychology, economic game theory, and game studies, to outline a theory of what video games are, how they work with the player, how they have developed historically, and why they are fun to play. Locating video games in a history of games that goes back to Ancient Egypt, Juul argues that there is a basic affinity between games and computers. Just as the printing press and the cinema have promoted and enabled new kinds of storytelling, computers work as enablers of games, letting us play old games in new ways and allowing for new kinds of games that would not have been possible before computers. Juul presents a classic game model, which describes the traditional construction of games and points to possible future developments. He examines how rules provide challenges, learning, and enjoyment for players, and how a game cues the player into imagining its fictional world. Juul's lively style and eclectic deployment of sources will make Half-Real of interest to media, literature, and game scholars as well as to game professionals and gamers.

Now in its second edition, the Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming is the definitive, go-to resource for anyone interested in the diverse and expanding video game industry. This three-volume encyclopedia covers all things video games, including the games themselves, the companies that make them, and the people who play them. Written by scholars who are exceptionally knowledgeable in the field of video game studies, it notes genres, institutions, important concepts, theoretical concerns, and more and is the most comprehensive encyclopedia of video games of its kind, covering video games throughout all periods of their existence and geographically around the world. This is the second edition of Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming, originally published in 2012. All of the entries have been revised to accommodate changes in the industry, and an additional volume has been added to address the recent developments, advances, and changes that have occurred in this ever-evolving field. This set is a vital resource for scholars and video game aficionados alike. Explores games, people, events, and ideas that are influential in the industry, rather than simply discussing the history of video games Offers a detailed understanding of the variety of video games that have been created over the years Includes contributions from some of the most important scholars of video games Suggests areas of further exploration for students of video games

Danger, Pleasure, and Obsession on the Virtual Frontline

Video Games and American Culture

Half the Sky

Handmade Pixels

First Person

Half-Real

The Video Game Industry

The Video Game Industry provides a platform for the research on the video game industry to draw a coherent and informative picture of this industry. Previously this has been done sparsely through conference papers, research articles, and popular science books. Although the study of this industry is still stigmatized as frivolous and 'only' game oriented, those who grew up with video games are changing things, especially research agendas, the acceptance of studies, and their interpretation. This book describes and defines video games as their own special medium. They are not pinball from which they grew, nor movies which they sometimes resemble. They are a unique form of entertainment based on meaningful interactions between individuals and machine across a growing sector of the population. The Video Game Industry provides a reference foundation for individuals seriously interested in the industry at the academic level. As a result, this book will serve as a reference in curricula associated with video game development for years to come.

Anyone can master the fundamentals of game design - no technological expertise is necessary. The Art of Game Design: A Book of Lenses shows that the same basic principles of psychology that work for board games, card games and athletic games also are the keys to making top-quality videogames. Good game design happens when you view your game from many different perspectives, or lenses. While touring through the unusual territory that is game design, this book gives the reader one hundred of these lenses - one hundred sets of insightful questions to ask yourself that will help make your game better. These lenses are gathered from fields as diverse as psychology, architecture, music, visual design, film, software engineering, theme park design, mathematics, writing, puzzle design, and anthropology. Anyone who reads this book will be inspired to become a better game designer - and will understand how to do it.

Immerse yourself in 45 spectacularly imagined virtual cities, from Arkham City to Whiterun, in this beautifully illustrated unofficial guide. Spanning decades of digital history, this is the ultimate travel guide and atlas of the gamer imagination. Dimopoulos invites readers to share his vision of dozens of different gaming franchises like never before: discover Dimopoulos's Half-Life 2's City 17, Yakuza O's Kamurocho, Fallout's New Vegas, Super Mario Odyssey's New Donk City, and many more. Each chapter of this virtual travel guide consists of deep dives into the history and lore of these cities from an in-universe perspective. Illustrated with original color ink drawings and—of course—gorgeous and detailed maps, readers can explore the nostalgic games of their youth as well as modern hits. Sidebars based on the author's research tell behind-the-scenes anecdotes and reveal the real-world stories that inspired these iconic virtual settings. With a combination of stylish original maps, illustrations, and insightful commentary and analysis, this is a must-have for video game devotees, world-building fans, and game design experts.

How uncertainty in games—from Super Mario Bros. to Rock/Paper/Scissors—engages players and shapes play experiences. In life, uncertainty surrounds us. Things that we thought were good for us turn out to be bad for us (and vice versa); people we thought we knew well behave in mysterious ways; the stock market takes a nosedive. Thanks to an inexplicable optimism, most of the time we are fairly cheerful about it all. But we do devote much effort to managing and ameliorating uncertainty. Is it any wonder, then, asks Greg Costikyan, that we have taken this aspect of our lives and transformed it culturally, making a series of elaborate constructs that subject us to uncertainty but in a fictive and nonthreatening way? That is: we create games. In this concise and entertaining book, Costikyan, an award-winning game designer, argues that games require uncertainty to hold our interest, and that the struggle to master uncertainty is central to their appeal. Game designers, he suggests, can harness the idea of uncertainty to guide their work. Costikyan explores the many sources of uncertainty in many sorts of games—from Super Mario Bros. to Rock/Paper/Scissors, from Monopoly to CityVille, from FPS Deathmatch play to Chess. He describes types of uncertainty, including performative uncertainty, analytic complexity, and narrative anticipation. And he suggest ways that game designers who want to craft novel game experiences can use an understanding of game uncertainty in its many forms to improve their designs.

Studying Play

An Approach to Videogame Criticism

Image, Play, and Structure in 3D Worlds
The Art of Failure
Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming, 2nd Edition [3 volumes]
An Essay on the Pain of Playing Video Games
A Glimpse at New Digital Entertainment

An exploration of how we see, use, and make sense of modern video game worlds. The move to 3D graphics represents a dramatic artistic and technical development in the history of video games that suggests an overall transformation of games as media. The experience of space has become a key element of how we understand games and how we play them. In Video Game Spaces, Michael Nitsche investigates what this shift means for video game design and analysis. Navigable 3D spaces allow us to crawl, jump, fly, or even teleport through fictional worlds that come to life in our imagination. We encounter these spaces through a combination of perception and interaction. Drawing on concepts from literary studies, architecture, and cinema, Nitsche argues that game spaces can evoke narratives because the player is interpreting them in order to engage with them. Consequently, Nitsche approaches game spaces not as pure visual spectacles but as meaningful virtual locations. His argument investigates what structures are at work in these locations, proceeds to an in-depth analysis of the audiovisual presentation of gameworlds, and ultimately explores how we use and comprehend their functionality. Nitsche introduces five analytical layers—rule-based space, mediated space, fictional space, play space, and social space—and uses them in the analyses of games that range from early classics to recent titles. He revisits current topics in game research, including narrative, rules, and play, from this new perspective. Video Game Spaces provides a range of necessary arguments and tools for media scholars, designers, and game researchers with an interest in 3D game worlds and the new challenges they pose.

From its earliest days as little more than a series of monophonic outbursts to its current-day scores that can rival major symphonic film scores, video game music has gone through its own particular set of stylistic and functional metamorphoses while both borrowing and recontextualizing the earlier models from which it borrows. With topics ranging from early classics like Donkey Kong and Super Mario Bros. to more recent hits like Plants vs. Zombies, the eleven essays in Music in Video Games draw on the scholarly fields of musicology and music theory, film theory, and game studies, to investigate the history, function, style, and conventions of video game music.

The Meaning of Video Games takes a textual studies approach to an increasingly important form of expression in today's culture. It begins by assuming that video games are meaningful-not just as sociological or economic or cultural evidence, but in their own right, as cultural expressions worthy of scholarly attention. In this way, this book makes a contribution to the study of video games, but it also aims to enrich textual studies. Early video game studies scholars were quick to point out that a game should never be reduced to merely its "story" or narrative content and they rightly insist on the importance of studying games as games. But here Steven E. Jones demonstrates that textual studies-which grows historically out of ancient questions of textual recension, multiple versions, production, reproduction, and reception-can fruitfully be applied to the study of video games. Citing specific examples such as Myst and Lost, Katamari Damacy, Halo, Façade, Nintendo's Wii, and Will Wright's Spore, the book explores the ways in which textual studies concepts-authorial intention, textual variability and performance, the paratext, publishing history and the social text-can shed light on video games as more than formal systems. It treats video games as cultural forms of expression that are received as they are played, out in the world, where their meanings get made.

Design and build cutting-edge video games with help from video game expert Scott Rogers! If you want to design and build cutting-edge video games but aren't sure where to start, then this is the book for you. Written by leading video game expert Scott Rogers, who has designed the hits Pac Man World, Maxim vs. Army of Zin, and SpongeBob Squarepants, this book is full of Rogers's wit and imaginative style that demonstrates everything you need to know about designing great video games. Features an approachable writing style that considers game designers from all levels of expertise and experience Covers the entire video game creation process, including developing marketable ideas, understanding what gamers want, working with player actions, and more Offers techniques for creating non-human characters and using the camera as a character Shares helpful insight on the business of design

and how to create design documents So, put your game face on and start creating memorable, creative, and unique video games with this book!

Social Exclusion, Power, and Video Game Play

Level Up Your Classroom

The Future of Narrative in Cyberspace

Music In Video Games

Considering the Role and Importance of Video Games in Contemporary Society

Gaming and Textual Strategies

Video Gaming in Science Fiction

As video gaming and gaming culture became more mainstream in the 1970s, science fiction authors began to incorporate aspects of each into their work. This study examines how media-fueled paranoia about video gaming--first emerging almost fifty years ago--still resonates in modern science fiction. The author reveals how negative stereotypes of gamers and gaming have endured in depictions of modern gamers in the media and how honest portrayals are still wanting, even in the "forward thinking" world of science fiction.

This book represents cutting-edge research that addresses major issues of social exclusion, power and liberatory fantasies in virtual play. Specifically, the scope of the book examines three areas of concern: social psychological implications of virtual gameplay; reproduction and contestation of social inequality in virtual realms.

This book considers videogames as spaces of political philosophy. Emerging from a negotiation between designers, player and computer, they prompt us to rethink life in common and imagine alternatives to the status quo. Several case studies on science fictional videogames from Japan serve to demonstrate this potential for thought-provoking play.

Digital media are immersive technologies reflecting behaviors, attitudes, and values. The engrossing, entertaining virtual worlds video games provide are important sites for 21st century research. This book moves beyond assertions that video games cause violence by analyzing the culture that produces such material. While some popular media reinforce the idea that video games lead to violence, this book uses a cultural studies lens to reveal a more complex situation. Video games do not lead to violence, sexism, and chauvinism. Rather, Toscano argues, a violent, sexist, chauvinistic culture reproduces texts that reflect these values. Although video games have a worldwide audience, this book focuses on American culture and how this multi-billion dollar industry entertains us in our leisure time (and sometimes at work), bringing us into virtual environments where we have fun learning, fighting, discovering, and acquiring bragging rights. When politicians and moral crusaders push agendas that claim video games cause a range of social ills from obesity to mass shooting, these perspectives fail to recognize that video games reproduce hegemonic American values. This book, in contrast, focuses on what these highly entertaining cultural products tell us about who we are.

The Composition of Video Games

New Media as Story, Performance, and Game

Methods for Studying Video Games and Religion

Video Games as Culture

A Critical Study

Values at Play in Digital Games

Formation, Present State, and Future

A theoretical and practical guide to integrating human values into the conception and design of digital games. All games express and embody human values, providing a compelling arena in which we play out beliefs and ideas. "Big ideas" such as justice, equity, honesty, and cooperation—as well as other kinds of ideas, including violence, exploitation, and greed—may emerge in games whether designers intend them or not. In this book, Mary Flanagan and Helen Nissenbaum present Values at Play, a theoretical and practical framework for identifying socially recognized moral and political values in digital games. Values at Play can also serve as a guide to designers who seek to implement values in the conception and design of their games. After developing a theoretical foundation for their proposal, Flanagan and Nissenbaum provide detailed examinations of selected games, demonstrating the many ways in which values are embedded in them. They introduce the Values at Play heuristic, a systematic approach for incorporating values into the game design process. Interspersed among the book's chapters are texts by designers who have put Values at Play into practice by accepting values as a design constraint like any other, offering a real-world perspective on the design challenges involved.

Argues that video games are not fun but actually lead to feelings of frustration and incompetence and that video games are one of the few mediums that allow us to experience and experiment with failure.

Video Game Design is a visual introduction to integrating core design essentials, such as critical analysis, mechanics and aesthetics, prototyping, level design, into game design. Using a raft of examples from a diverse range of leading international creatives and award-winning studios, this is a must-have guide for budding game designers. Industry perspectives from game industry professionals provide fascinating insights into this creative field, and each chapter concludes with a workshop project to help you put what you've learnt into practice to plan and develop your own games. With over 200 images from some of the best-selling, most creative games of the last 30 years, this is an essential introduction to industry practice, helping readers develop practical skills for video game creation. This book is for those seeking a career making video games as part of a studio, small team or as an independent creator. It will guide you from understanding how games engage, entertain and communicate with their audience and take you on a journey as a designer towards creating your own video game experiences. Interviewees include: James Portnow, CEO at Rainmaker Games Brandon Sheffield, Gamasutra.com/Game Developer magazine Steve Gaynor, co-founder The Fullbright Company (Gone Home) Kate Craig, Environment Artist. The Fullbright Company (Gone Home) Adam Saltsman, creator of Canabalt & Gravity Hook Jake Elliott & Tamas Kemenczy, Cardboard Computer (Kentucky Route Zero) Tyson Steele, User Interface Designer, Epic Games Tom Francis, Game Designer, Gunpoint & Floating Point Kareem Ettouney, Art Director, Media Molecule. Little Big Planet 1 & 2, Tearaway. Kenneth Young, Head of Audio, Media Molecule Rex Crowle, Creative Lead, Media Molecule

Game studies has been an understudied area within the emerging field of digital media and religion. Video games can reflect, reject, or reconfigure traditionally held religious ideas and often serve as sources for the

production of religious practices and ideas. This collection of essays presents a broad range of influential methodological approaches that illuminate how and why video games shape the construction of religious beliefs and practices, and also situates such research within the wider discourse on how digital media intersect with the religious worlds of the 21st century. Each chapter discusses a particular method and its theoretical background, summarizes existing research, and provides a practical case study that demonstrates how the method specifically contributes to the wider study of video games and religion. Featuring contributions from leading and emerging scholars of religion and digital gaming, this book will be an invaluable resource for scholars in the areas of digital culture, new media, religious studies, and game studies across a wide range of disciplines.
Why Video Games are Good for Your Soul
Video Games and Interactive Media
Unlimited Replays
Narrative, Aesthetics, Rhetoric and Play
Pleasure and Learning
The Essential Introduction
Video Games between Real Rules and Fictional Worlds

An investigation of independent video games—creative, personal, strange, and experimental—and their claims to handcrafted authenticity in a purely digital medium. Video games are often dismissed as mere entertainment products created by faceless corporations. The last twenty years, however, have seen the rise of independent, or "indie," video games: a wave of small, cheaply developed, experimental, and personal video games that react against mainstream video game development and culture. In Handmade Pixels, Jesper Juul examine the paradoxical claims of developers, players, and festivals that portray independent games as unique and hand-crafted objects in a globally distributed digital medium. Juul explains that independent video games are presented not as mass market products, but as cultural works created by people, and are promoted as authentic alternatives to mainstream games. Writing as a game player, scholar, developer, and educator, Juul tells the story of how independent games—creative, personal, strange, and experimental—became a historical movement that borrowed the term "independent" from film and music while finding its own kind of independence. Juul describes how the visual style of independent games signals their authenticity—often by referring to older video games or analog visual styles. He shows how developers use strategies for creating games with financial, aesthetic, and cultural independence; discusses the aesthetic innovations of "walking simulator" games; and explains the controversies over what is and what isn't a game. Juul offers examples from independent games ranging from Dys4ia to Firewatch; the text is richly illustrated with many color images.

Imprint. In this text, built entirely around computer games and game play, the author shows how good video games marry pleasure and learning and, at the same time, have the potential to empower people.

This book explores the development of the video game as a new form of interactive media and a template for future modes of entertainment. While television programs and movies are predominantly passive enterprises, video games engage the audience and provide not only audio-visual stimulation but also an enriching interaction that creates a heightened sense of immersion. Through a detailed discussion of gameplay and game design principles, Natkin explores the nature of this interaction and its impact on the entertainment industry. He explains the developmental process behind game design and the new concepts of narration and entertainment it has introduced. He then considers the future of gameplay with its potential for developing new means of artistic expression and its liability to be abused as an outlet for propaganda and coercion.

Video games are becoming culturally dominant. But what does their popularity say about our contemporary society? This book explores video game culture, but in doing so, utilizes video games as a lens through which to understand contemporary social life. Video games are becoming an increasingly central part of our cultural lives, impacting on various aspects of everyday life such as our consumption, communities, and identity formation. Drawing on new and original empirical data – including interviews with gamers, as well as key representatives from the video game industry, media, education, and cultural sector – Video Games as Culture not only considers contemporary video game culture, but also explores how video games provide important insights into the modern nature of digital and participatory culture, patterns of consumption and identity formation, late modernity, and contemporary political rationalities. This book will appeal to undergraduate and postgraduate students, as well as postdoctoral researchers, interested in fields such Video Games, Sociology, and Media and Cultural Studies. It will also be useful for those interested in the wider role of culture, technology, and consumption in the transformation of society, identities, and communities.

A Casual Revolution
A BIT of The Art of Failure
Video Game Spaces
The Guide to Great Video Game Design
Understanding Video Games
A Multimodal Approach to Video Games and the Player Experience

Agency As Art

In Unit Operations, Ian Bogost argues that similar principles underlie both literary theory and computation, proposing a literary-technical theory that can be used to analyze particular videogames. Moreover, this approach can be applied beyond videogames: Bogost suggests that any medium—from videogames to poetry, literature, cinema, or art—can be read as a configurative system of discrete, interlocking units of meaning, and he illustrates this method of analysis with examples from all these fields. The marriage of literary theory and information technology, he argues, will help humanists take technology more seriously and hep technologists better understand software and videogames as cultural artifacts. This approach is especially useful for the comparative analysis of digital and nondigital artifacts and allows scholars from other fields who are interested in studying videogames to avoid the esoteric isolation of "game studies." The richness of Bogost's comparative approach can be seen in his discussions of works by such philosophers and theorists as Plato, Badiou, Zizek, and McLuhan, and in his analysis of numerous videogames including Pong, Half-Life, and Star Wars Galaxies. Bogost draws on object technology and complex adaptive systems theory for his method of unit analysis, underscoring the configurative aspects of a wide variety of human processes. His extended analysis of freedom in large virtual spaces examines Grand Theft Auto 3, The Legend of Zelda, Flaubert's Madame Bovary, and Joyce's Ulysses. In Unit Operations, Bogost not only offers a new methodology for videogame criticism but argues for the possibility of real collaboration between the humanities and information technology.

Understanding Video Games is a crucial guide for newcomers to video game studies and experienced game scholars alike. This revised and updated third edition of the pioneering text provides a comprehensive introduction to the field of game studies, and highlights changes in the gaming industry, advances in video game scholarship, and recent trends in game design and development—including mobile, casual, educational, and indie gaming. In the third edition of this textbook, students will: Learn the major theories and schools of thought used to study games, including ludology and narratology; Understand the commercial and organizational aspects of the game industry; Trace the history of games, from the board games of ancient Egypt to the rise of mobile gaming; Explore the aesthetics of game design, including rules, graphics, audio, and time; Analyze the narrative strategies and genre approaches used in video games; Consider the debate surrounding the effects of violent video games and the impact of "serious games." Featuring discussion questions, recommended games, a glossary of key terms, and an interactive online video game history timeline, Understanding Video Games provides a valuable resource for anyone interested in examining the ways video games are reshaping entertainment and society.

In this lively and practical book, seasoned educator Jonathan Cassie shines a spotlight on gamification, an instructional approach that's revolutionizing K–12 education. Games are well known for their ability to inspire persistence. The best ones feature meaningful choices that have lasting consequences, reward experimentation, provide a like-minded community of players, and gently punish failure and encourage risk-taking behavior. Players feel challenged, but not overwhelmed. A gamified lesson bears these same hallmarks. It is explicitly gamelike in its design and fosters perseverance, creativity, and resilience. Students build knowledge through experimentation and then apply what they've learned to fuel further exploration at higher levels of understanding. In this book, Cassie covers * What happens to student learning when it is gamified. * Why you might want to gamify instruction for your students. * The process for gamifying both your classroom and your lessons. If you want to see your students engaged, motivated, and excited about learning, join Jonathan Cassie on a journey that will add a powerful new set of ideas and practices to your teaching toolkit. The gamified classroom—an exciting new frontier of 21st century learning—awaits you and your students. Will you answer the call?

Classical music is everywhere in video games. Works by composers like Bach and Mozart fill the soundtracks of games ranging from arcade classics, to indie titles, to major franchises like BioShock, Civilization, and Fallout. Children can learn about classical works and their histories from interactive iPad games. World-renowned classical orchestras frequently perform concerts of game music to sold-out audiences. But what do such combinations of art and entertainment reveal about the cultural value we place on these media? Can classical music ever be video game music, and can game music ever be classical? Delving into the shifting and often contradictory cultural definitions that emerge when classical music meets video games, Unlimited Replays offers a new perspective on the possibilities and challenges of trying to distinguish between art and pop culture in contemporary society.

Level Up!

Uncertainty in Games

The Meaning of Video Games

Children's Literature and Culture

Hamlet on the Holodeck, updated edition

The Quest to Gamify Your Lessons and Engage Your Students

The Feeling of Failure

From Pong to PlayStation 3 and beyond, Understanding Video Games is the first general introduction to the exciting new field of video game studies. This textbook traces the history of video games, introduces the major theories used to analyze games such as ludology and narratology, reviews the economics of the game industry, examines the aesthetics of game design, surveys the broad range of game genres, explores player culture, and addresses the major debates surrounding the medium, from educational benefits to the effects of violence. Throughout the book, the authors ask readers to consider larger questions about the medium: what defines a video game? who plays games? why do we play games? how do games affect the player? Extensively illustrated, Understanding Video Games is an indispensable and comprehensive resource for those interested in the ways video games are

reshaping entertainment and society. A Companion Website (www.routledge.com/textbooks/9780415977210) features student resources including discussion questions for each chapter, a glossary of key terms, a video game timeline, and links to other video game studies resources for further study.

An updated edition of the classic book on digital storytelling, with a new introduction and expansive chapter commentaries. I want to say to all the hacker-bards from every field—gamers, researchers, journalists, artists, programmers, scriptwriters, creators of authoring systems... please know that I wrote this book for you." —Hamlet on the Holodeck, from the author's introduction to the updated edition Janet Murray's Hamlet on the Holodeck was instantly influential and controversial when it was first published in 1997. Ahead of its time, it accurately predicted the rise of new genres of storytelling from the convergence of traditional media forms and computing. Taking the long view of artistic innovation over decades and even centuries, it remains forward-looking in its description of the development of new artistic traditions of practice, the growth of participatory audiences, and the realization of still-emerging technologies as consumer products. This updated edition of a book the New Yorker calls a "cult classic" offers a new introduction by Murray and chapter-by-chapter commentary relating Murray's predictions and enduring design insights to the most significant storytelling innovations of the past twenty years, from long-form television to artificial intelligence to virtual reality. Murray identifies the powerful new set of expressive affordances that computing offers for the ancient human activity of storytelling and considers what would be necessary for interactive narrative to become a mature and compelling art form. Her argument met with some resistance from print loyalists and postmodern hypertext enthusiasts, and it provoked a foundational debate in the emerging field of game studies on the relationship between narrative and videogames. But since Hamlet on the Holodeck's publication, a practice that was largely speculative has been validated by academia, artistic practice, and the marketplace. In this substantially updated edition, Murray provides fresh examples of expressive digital storytelling and identifies new directions for narrative innovation.

Turning Oppression into Opportunity for Women Worldwide
Video Game Design
Videogames Studies: Concepts, Cultures, and Communication