

Persuasive Games The Expressive Power Of Videogames Mit Press

Eventually, you will categorically discover a new experience and carrying out by spending more cash. yet when? realize you give a positive response that you require to get those every needs behind having significantly cash? Why dont you attempt to get something basic in the beginning? Thats something that will lead you to comprehend even more in relation to the globe, experience, some places, with history, amusement, and a lot more?

It is your unquestionably own get older to perform reviewing habit. in the middle of guides you could enjoy now is **Persuasive Games The Expressive Power Of Videogames Mit Press** below.

Aesthetic Theory and the Video Game -

Graeme Kirkpatrick 2011-11-15

This book draws on aesthetic theory, including ideas from the history of painting, music and dance, to offer a fresh perspective on the video game as a popular cultural form. It argues that

games like Grand Theft Auto and Elektroplankton are aesthetic objects that appeal to players because they offer an experience of form, as this idea was understood by philosophers like Immanuel Kant and Theodor Adorno. Video games are awkward objects that

have defied efforts to categorize them within established academic disciplines and intellectual frameworks. Yet no one can deny their importance in re-configuring contemporary culture and their influence can be seen in contemporary film, television, literature, music, dance and advertising. This book argues that their very awkwardness should form the starting point for a proper analysis of what games are and the reasons for their popularity. This book will appeal to anyone with a serious interest in the increasingly playful character of contemporary capitalist culture.

Web Writing - Jack Dougherty 2015-04-21

The essays in Web Writing respond to contemporary debates over the proper role of the Internet in higher education, steering a middle course between polarized attitudes that often dominate the conversation. The authors argue for the wise integration of web tools into what the liberal arts does best: writing across the curriculum. All academic disciplines value

clear and compelling prose, whether that prose comes in the shape of a persuasive essay, scientific report, or creative expression. The act of writing visually demonstrates how we think in original and critical ways and in ways that are deeper than those that can be taught or assessed by a computer. Furthermore, learning to write well requires engaged readers who encourage and challenge us to revise our muddled first drafts and craft more distinctive and informed points of view. Indeed, a new generation of web-based tools for authoring, annotating, editing, and publishing can dramatically enrich the writing process, but doing so requires liberal arts educators to rethink why and how we teach this skill, and to question those who blindly call for embracing or rejecting technology.

How to Do Things with Videogames - Ian Bogost 2011-08-05

In recent years, computer games have moved from the margins of popular culture to its

center. Reviews of new games and profiles of game designers now regularly appear in the New York Times and the New Yorker, and sales figures for games are reported alongside those of books, music, and movies. They are increasingly used for purposes other than entertainment, yet debates about videogames still fork along one of two paths: accusations of debasement through violence and isolation or defensive paeans to their potential as serious cultural works. In *How to Do Things with Videogames*, Ian Bogost contends that such generalizations obscure the limitless possibilities offered by the medium's ability to create complex simulated realities. Bogost, a leading scholar of videogames and an award-winning game designer, explores the many ways computer games are used today: documenting important historical and cultural events; educating both children and adults; promoting commercial products; and serving as platforms for art, pornography, exercise, relaxation,

pranks, and politics. Examining these applications in a series of short, inviting, and provocative essays, he argues that together they make the medium broader, richer, and more relevant to a wider audience. Bogost concludes that as videogames become ever more enmeshed with contemporary life, the idea of gamers as social identities will become obsolete, giving rise to gaming by the masses. But until games are understood to have valid applications across the cultural spectrum, their true potential will remain unrealized. *How to Do Things with Videogames* offers a fresh starting point to more fully consider games' progress today and promise for the future.

A Play of Bodies - Brendan Keogh 2018-04-06
An investigation of the embodied engagement between the playing body and the videogame: how player and game incorporate each other. Our bodies engage with videogames in complex and fascinating ways. Through an entanglement of eyes-on-screens, ears-at-speakers, and

muscles-against-interfaces, we experience games with our senses. But, as Brendan Keogh argues in *A Play of Bodies*, this corporal engagement goes both ways; as we touch the videogame, it touches back, augmenting the very senses with which we perceive. Keogh investigates this merging of actual and virtual bodies and worlds, asking how our embodied sense of perception constitutes, and becomes constituted by, the phenomenon of videogame play. In short, how do we perceive videogames? Keogh works toward formulating a phenomenology of videogame experience, focusing on what happens in the embodied engagement between the playing body and the videogame, and anchoring his analysis in an eclectic series of games that range from mainstream to niche titles. Considering smartphone videogames, he proposes a notion of co-attentiveness to understand how players can feel present in a virtual world without forgetting that they are touching a screen in the actual

world. He discusses the somatic basis of videogame play, whether games involve vigorous physical movement or quietly sitting on a couch with a controller; the sometimes overlooked visual and audible pleasures of videogame experience; and modes of temporality represented by character death, failure, and repetition. Finally, he considers two metaphorical characters: the “hacker,” representing the hegemonic, masculine gamers concerned with control and configuration; and the “cyborg,” less concerned with control than with embodiment and incorporation.

The Study of Games - Elliott Morton Avedon
2015-01-27

The authors, Elliott Morton Avedon and Brian Sutton-Smith are recognized authorities on the study of games. Elliott Morton Avedon was born on 28 April 1930 in Florida. He is the author of "Therapeutic Recreation Service: An Applied Behavioural Approach." Brian Sutton-Smith was born in Wellington, New Zealand in 1924. His

academic career is focused on children's games, adult games, children's play, children's drama, films and narratives, as well as children's gender issues and sibling position. Brian Sutton-Smith is the author of some 50 books, the most recent of which is *The Ambiguity of Play*, and some 350 scholarly articles. He has been the President of The Anthropological Association for the Study of Play and of The American Psychological Association, Division g10 (Psychology and the Arts). As a founder of the Children's Folklore Society he has received a Lifetime Achievement Award from the American Folklore Society.

Values at Play in Digital Games - Mary Flanagan
2014-07-25

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.

Metagaming - Stephanie Boluk 2017-04-04

The greatest trick the videogame industry ever pulled was convincing the world that videogames were games rather than a medium for making metagames. Elegantly defined as “games about games,” metagames implicate a diverse range of practices that stray outside the boundaries and bend the rules: from technical glitches and forbidden strategies to Renaissance painting, algorithmic trading, professional sports, and the War on Terror. In *Metagaming*, Stephanie Boluk and Patrick LeMieux demonstrate how games always extend beyond the screen, and how modders, mappers, streamers, spectators, analysts, and artists are changing the way we play. *Metagaming* uncovers these alternative histories of play by exploring the strange experiences and unexpected effects that emerge in, on, around, and through videogames. Players puzzle through the problems of perspectival rendering in *Portal*, perform clandestine acts of electronic espionage

in *EVE Online*, compete and commentate in Korean *StarCraft*, and speedrun *The Legend of Zelda* in record times (with or without the use of vision). Companies like Valve attempt to capture the metagame through international e-sports and online marketplaces while the corporate history of *Super Mario Bros.* is undermined by the endless levels of *Infinite Mario*, the frustrating pranks of *Asshole Mario*, and even *Super Mario Clouds*, a ROM hack exhibited at the Whitney Museum of American Art. One of the only books to include original software alongside each chapter, *Metagaming* transforms videogames from packaged products into instruments, equipment, tools, and toys for intervening in the sensory and political economies of everyday life. And although videogames conflate the creativity, criticality, and craft of play with the act of consumption, we don't simply play videogames—we make metagames.

Video Games and Learning - Kurt Squire 2011

Can we learn socially and academically valuable concepts and skills from video games? How can we best teach the "gamer generation"? This accessible book describes how educators and curriculum designers can harness the participatory nature of digital media and play. The author presents a comprehensive model of games and learning that integrates analysis of games, game culture, and educational game design. Building on more than 10 years of research, Kurt Squire tells the story of the emerging field of immersive, digitally mediated learning environments (or games) and outlines the future of education.

How to Talk about Videogames - Ian Bogost
2015-11-15

Videogames! Aren't they the medium of the twenty-first century? The new cinema? The apotheosis of art and entertainment, the realization of Wagnerian *gesamtkunstwerk*? The final victory of interaction over passivity? No, probably not. Games are part art and part

appliance, part tableau and part toaster. In *How to Talk about Videogames*, leading critic Ian Bogost explores this paradox more thoroughly than any other author to date. Delving into popular, familiar games like Flappy Bird, *Mirror's Edge*, Mario Kart, *Scribblenauts*, *Ms. Pac-Man*, *FarmVille*, *Candy Crush Saga*, *Bully*, *Medal of Honor*, *Madden NFL*, and more, Bogost posits that videogames are as much like appliances as they are like art and media. We don't watch or read games like we do films and novels and paintings, nor do we perform them like we might dance or play football or Frisbee. Rather, we do something in-between with games. Games are devices we operate, so game critique is both serious cultural currency and self-parody. It is about figuring out what it means that a game works the way it does and then treating the way it works as if it were reasonable, when we know it isn't. Noting that the term games criticism once struck him as preposterous, Bogost observes that the idea,

taken too seriously, risks balkanizing games writing from the rest of culture, severing it from the “rivers and fields” that sustain it. As essential as it is, he calls for its pursuit to unfold in this spirit: “God save us from a future of games critics, gnawing on scraps like the zombies that fester in our objects of study.”

Games | Game Design | Game Studies - Gundolf S. Freyeremuth 2015-11-30

How did games rise to become the central audiovisual form of expression and storytelling in digital culture? How did the practices of their artistic production come into being? How did the academic analysis of the new medium's social effects and cultural meaning develop?

Addressing these fundamental questions and aspects of digital game culture in a holistic way for the first time, Gundolf S. Freyeremuth's introduction outlines the media-historical development phases of analog and digital games, the history and artistic practices of game design, as well as the history, academic approaches, and

most important research topics of game studies. With contributions by André Czauderna, Nathalie Pozzi and Eric Zimmerman.

Works of Game - John Sharp 2015-03-06

An exploration of the relationship between games and art that examines the ways that both gamemakers and artists create game-based artworks. Games and art have intersected at least since the early twentieth century, as can be seen in the Surrealists' use of Exquisite Corpse and other games, Duchamp's obsession with Chess, and Fluxus event scores and boxes—to name just a few examples. Over the past fifteen years, the synthesis of art and games has clouded for both artists and gamemakers. Contemporary art has drawn on the tool set of videogames, but has not considered them a cultural form with its own conceptual, formal, and experiential affordances. For their part, game developers and players focus on the innate properties of games and the experiences they provide, giving little attention to what it means

to create and evaluate fine art. In *Works of Game*, John Sharp bridges this gap, offering a formal aesthetics of games that encompasses the commonalities and the differences between games and art. Sharp describes three communities of practice and offers case studies for each. “Game Art,” which includes such artists as Julian Oliver, Cory Arcangel, and JODI (Joan Heemskerk and Dirk Paesmans) treats videogames as a form of popular culture from which can be borrowed subject matter, tools, and processes. “Artgames,” created by gamemakers including Jason Rohrer, Brenda Romero, and Jonathan Blow, explore territory usually occupied by poetry, painting, literature, or film. Finally, “Artists' Games”—with artists including Blast Theory, Mary Flanagan, and the collaboration of Nathalie Pozzi and Eric Zimmerman—represents a more synthetic conception of games as an artistic medium. The work of these gamemakers, Sharp suggests, shows that it is possible to create game-based

artworks that satisfy the aesthetic and critical values of both the contemporary art and game communities.

[Architectonics of Game Spaces](#) - Andri Gerber
2020-03-31

What consequences does the design of the virtual yield for architecture and to what extent can the nature of architecture be used productively to turn game-worlds into sustainable places - over here, in »reality«? This pioneering collection gives an overview of contemporary developments in designing video games and of the relationships such practices have established with the design of architecture. Due to their often simulatory nature, games reveal constructions of reality while positively impacting spatial ability and allowing for alternative avenues to complex topics and processes of negotiation. Granting insight into the merging of the design of real and virtual environments, this volume offers an invaluable platform for further debate.

How to Talk about Videogames - Ian Bogost
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The Ethics of Computer Games - Miguel Sicart
2011-08-19

Why computer games can be ethical, how players use their ethical values in gameplay, and the implications for game design. Despite the emergence of computer games as a dominant cultural industry (and the accompanying

emergence of computer games as the subject of scholarly research), we know little or nothing about the ethics of computer games. Considerations of the morality of computer games seldom go beyond intermittent portrayals of them in the mass media as training devices for teenage serial killers. In this first scholarly exploration of the subject, Miguel Sicart addresses broader issues about the ethics of games, the ethics of playing the games, and the ethical responsibilities of game designers. He argues that computer games are ethical objects, that computer game players are ethical agents, and that the ethics of computer games should be seen as a complex network of responsibilities and moral duties. Players should not be considered passive amoral creatures; they reflect, relate, and create with ethical minds. The games they play are ethical systems, with rules that create gameworlds with values at play. Drawing on concepts from philosophy and game studies, Sicart proposes a framework for

analyzing the ethics of computer games as both designed objects and player experiences. After presenting his core theoretical arguments and offering a general theory for understanding computer game ethics, Sicart offers case studies examining single-player games (using Bioshock as an example), multiplayer games (illustrated by Defcon), and online gameworlds (illustrated by World of Warcraft) from an ethical perspective. He explores issues raised by unethical content in computer games and its possible effect on players and offers a synthesis of design theory and ethics that could be used as both analytical tool and inspiration in the creation of ethical gameplay.

Civic Life Online - W. Lance Bennett 2008

The relationship of participation in online communities to civic and political engagement. Young people today have grown up living substantial portions of their lives online, seeking entertainment, social relationships, and a place to express themselves. It is clear that

participation in online communities is important for many young people, but less clear how this translates into civic or political engagement. This volume examines the relationship of online action and real-world politics. The contributors discuss not only how online networks might inspire conventional political participation but also how creative uses of digital technologies are expanding the boundaries of politics and public issues. Do protests in gaming communities, music file sharing, or fan petitioning of music companies constitute political behavior? Do the communication skills and patterns of action developed in these online activities transfer to such offline realms as voting and public protests? Civic Life Online describes the many forms of civic life online that could predict a generation's political behavior. Contributors Marina Umaschi Bers, Stephen Coleman, Jennifer Earl, Kirsten Foot, Peter Levine, Kathryn C. Montgomery, Kate Raynes-Goldie, Howard Rheingold, Allen Schussman, Luke

Walker, Michael Xenos

Ready Player Two - Shira Chess 2017-10-01

Cultural stereotypes to the contrary, approximately half of all video game players are now women. A subculture once dominated by men, video games have become a form of entertainment composed of gender binaries. Supported by games such as Diner Dash, Mystery Case Files, Wii Fit, and Kim Kardashian: Hollywood—which are all specifically marketed toward women—the gamer industry is now a major part of imagining what femininity should look like. In *Ready Player Two*, media critic Shira Chess uses the concept of “Player Two”—the industry idealization of the female gamer—to examine the assumptions implicit in video games designed for women and how they have impacted gaming culture and the larger society. With *Player Two*, the video game industry has designed specifically for the feminine ideal: she is white, middle class, heterosexual, cis-gendered, and abled. Drawing

on categories from time management and caregiving to social networking, consumption, and bodies, Chess examines how games have been engineered to shape normative ideas about women and leisure. Ready Player Two presents important arguments about how gamers and game developers must change their thinking about both women and games to produce better games, better audiences, and better industry practices. Ultimately, this book offers vital prescriptions for how one of our most powerful entertainment industries must evolve its ideas of women.

Gaming at the Edge - Adrienne Shaw 2015-01-01

Video games have long been seen as the exclusive territory of young, heterosexual white males. In a media landscape dominated by such gamers, players who do not fit this mold, including women, people of color, and LGBT people, are often brutalized in forums and in public channels in online play. Discussion of representation of such groups in games has

frequently been limited and cursory. In contrast, Gaming at the Edge builds on feminist, queer, and postcolonial theories of identity and draws on qualitative audience research methods to make sense of how representation comes to matter. In Gaming at the Edge, Adrienne Shaw argues that video game players experience race, gender, and sexuality concurrently. She asks: How do players identify with characters? How do they separate identification and interactivity? What is the role of fantasy in representation? What is the importance of understanding market logic? In addressing these questions Shaw reveals how representation comes to matter to participants and offers a perceptive consideration of the high stakes in politics of representation debates. Putting forth a framework for talking about representation, difference, and diversity in an era in which user-generated content, individualized media consumption, and the blurring of producer/consumer roles has lessened the utility

of traditional models of media representation analysis, Shaw finds new insight on the edge of media consumption with the invisible, marginalized gamers who are surprising in both their numbers and their influence in mainstream gamer culture.

Expressive Processing - Noah Wardrip-Fruin
2012-02-10

From the complex city-planning game SimCity to the virtual therapist Eliza: how computational processes open possibilities for understanding and creating digital media. What matters in understanding digital media? Is looking at the external appearance and audience experience of software enough—or should we look further? In Expressive Processing, Noah Wardrip-Fruin argues that understanding what goes on beneath the surface, the computational processes that make digital media function, is essential.

Wardrip-Fruin looks at “expressive processing” by examining specific works of digital media ranging from the simulated therapist Eliza to the

complex city-planning game SimCity. Digital media, he contends, offer particularly intelligible examples of things we need to understand about software in general; if we understand, for instance, the capabilities and histories of artificial intelligence techniques in the context of a computer game, we can use that understanding to judge the use of similar techniques in such higher-stakes social contexts as surveillance.

Professional Techniques for Video Game Writing - Wendy Despain 2008-04-24

This book by the International Game Developers Association (IGDA) Game Writing Special Interest Group focuses on various aspects of working as a professional game writer, including how to break in to game writing, writing manuals, narrative design, writing in a team, working as a freelancer, working with new intellectual property, and more. It incl

Extra Lives - Tom Bissell 2011-06-14
In Extra Lives, acclaimed writer and life-long

video game enthusiast Tom Bissell takes the reader on an insightful and entertaining tour of the art and meaning of video games. In just a few decades, video games have grown increasingly complex and sophisticated, and the companies that produce them are now among the most profitable in the entertainment industry. Yet few outside this world have thought deeply about how these games work, why they are so appealing, and what they are capable of artistically. Blending memoir, criticism, and first-rate reportage, *Extra Lives* is a milestone work about what might be the dominant popular art form of our time.

[The Pokemon Go Phenomenon](#) - Jamie Henthorn, 2019-05-10

Pokémon Go is not just play—the game has had an impact on public spaces, social circles and technology, suggesting new ways of experiencing our world. This collection of new essays explores what Pokémon Go can tell us about how and why we play. Covering a range of

topics from mobile hardware and classroom applications to social conflict and urban planning, the contributors approach Pokémon Go from both practical and theoretical angles, anticipating the impact play will have on our digitally augmented world.

Games - C. Thi Nguyen 2020

"Games are a unique art form. The game designer doesn't just create a world; they create who you will be in that world. They tell you what abilities to use and what goals to take on. In other words, they specify a form of agency. Games work in the medium of agency. And to play them, we take on alternate agencies and submerge ourselves in them. What can we learn about our own rationality and agency, from thinking about games? We learn that we have a considerable degree of fluidity with our agency. First, we have the capacity for a peculiar sort of motivational inversion. For some of us, winning is not the point. We take on an interest in winning temporarily, so that we can play the

game. Thus, we are capable of taking on temporary and disposable ends. We can submerge ourselves in alternate agencies, letting them dominate our consciousness, and then dropping them the moment the game is over. Games are, then, a way of recording forms of agency, of encoding them in artifacts. Our games are a library of agencies. And exploring that library can help us develop our own agency and autonomy. But this technology can also be used for art. Games can sculpt our practical activity, for the sake of the beauty of our own actions. Games are part of a crucial, but overlooked category of art - the process arts. These are the arts which evoke an activity, and then ask you to appreciate your own activity. And games are a special place where we can foster beautiful experiences of our own activity. Because our struggles, in games, can be designed to fit our capacities. Games can present a harmonious world, where our abilities fit the task, and where we pursue obvious goals

and act under clear values. Games are a kind of existential balm against the difficult and exhausting value clarity of the world. But this presents a special danger. Games can be a fantasy of value clarity. And when that fantasy leaks out into the world, we can be tempted to oversimplify our enduring values. Then, the pleasures of games can seduce us away from our autonomy, and reduce our agency."--
Newsgames - Ian Bogost 2012-09-21
How videogames offer a new way to do journalism. Journalism has embraced digital media in its struggle to survive. But most online journalism just translates existing practices to the Web: stories are written and edited as they are for print; video and audio features are produced as they would be for television and radio. The authors of *Newsgames* propose a new way of doing good journalism: videogames. Videogames are native to computers rather than a digitized form of prior media. Games simulate how things work by constructing interactive

models; journalism as game involves more than just revisiting old forms of news production. Wired magazine's game Cutthroat Capitalism, for example, explains the economics of Somali piracy by putting the player in command of a pirate ship, offering choices for hostage negotiation strategies. Videogames do not offer a panacea for the ills of contemporary news organizations. But if the industry embraces them as a viable method of doing journalism—not just an occasional treat for online readers—newsgames can make a valuable contribution.

A Slow Year - Ian Bogost 2010

A collection of four one kilobyte games for the Atari Video Computer System, one for each season, about the experience of observing things. Neither action nor strategy, each game requires a different kind of sedate observation and methodical input. Accompanying the game are essays about the commonalities between videogames and poetry and 1,024 machined

haiku--poetry generated by computer--9 bits worth for each season."--Unedited summary from back cover.

The Routledge Handbook of Digital Writing and Rhetoric - Jonathan Alexander 2018-04-27

This handbook brings together scholars from around the globe who here contribute to our understanding of how digital rhetoric is changing the landscape of writing. Increasingly, all of us must navigate networks of information, compose not just with computers but an array of mobile devices, increase our technological literacy, and understand the changing dynamics of authoring, writing, reading, and publishing in a world of rich and complex texts. Given such changes, and given the diverse ways in which younger generations of college students are writing, communicating, and designing texts in multimediated, electronic environments, we need to consider how the very act of writing itself is undergoing potentially fundamental changes. These changes are being addressed

increasingly by the emerging field of digital rhetoric, a field that attempts to understand the rhetorical possibilities and affordances of writing, broadly defined, in a wide array of digital environments. Of interest to both researchers and students, this volume provides insights about the fields of rhetoric, writing, composition, digital media, literature, and multimodal studies.

Gamer Trouble - Amanda Phillips 2020-04-21
Complicating perspectives on diversity in video games Gamers have been troublemakers as long as games have existed. As our popular understanding of “gamer” shifts beyond its historical construction as a white, straight, adolescent, cisgender male, the troubles that emerge both confirm and challenge our understanding of identity politics. In *Gamer Trouble*, Amanda Phillips excavates the turbulent relationships between surface and depth in contemporary gaming culture, taking readers under the hood of the mechanisms of

video games in order to understand the ways that difference gets baked into its technological, ludic, ideological, and social systems. By centering the insights of queer and women of color feminisms in readings of online harassment campaigns, industry animation practices, and popular video games like *Portal* and *Mass Effect*, Phillips adds essential analytical tools to our conversations about video games. She embraces the trouble that attends disciplinary crossroads, linking the violent hate speech of trolls and the representational practices marginalizing people of color, women, and queers in entertainment media to the dehumanizing logic undergirding computation and the optimization strategies of gameplay. From the microcosmic level of electricity and flicks of a thumb to the grand stages of identity politics and global capitalism, wherever gamers find themselves, gamer trouble follows. As reinvigorated forms of racism, sexism, and homophobia thrive in games and gaming communities, Phillips follows the lead of

those who have been making good trouble all along, agitating for a better world.

Digital Gaming and the Advertising Landscape - Teresa de la Hera 2019-08-23

The evolution of the game industry and changes in the advertising landscape in recent years have led to a keen interest of marketers in using digital games for advertising purposes.

However, despite the increasing interest in this marketing strategy, the potential of digital games as a medium to convey advertising messages remains unexploited. *Digital Gaming and the Advertising Landscape* explores the different ways advertising messages can be embedded within digital games. An interdisciplinary approach is used to help explain how persuasive communication works within digital games. It does so by forging new links within the area of game studies where the emphasis of this book clearly lies, while also taking up new subjects such as design theories and their relation to games as well as how this

relationship may be used in a practical context. Locally Played - Benjamin Stokes 2020-04-07
How games can make a real-world difference in communities when city leaders tap into the power of play for local impact. In 2016, city officials were surprised when Pokémon GO brought millions of players out into the public space, blending digital participation with the physical. Yet for local control and empowerment, a new framework is needed to guide the power of mixed reality and pervasive play. In Locally Played, Benjamin Stokes describes the rise of games that can connect strangers across zip codes, support the “buy local” economy, and build cohesion in the fight for equity. With a mix of high- and low-tech games, Stokes shows, cities can tap into the power of play for the good of the group, including healthier neighborhoods and stronger communities. Stokes shows how impact is greatest when games “fit” to the local community—not just in terms of culture, but at the level of group identity and network

structure. By pairing design principles with a range of empirical methods, Stokes investigates the impact of several games, including Macon Money, where an alternative currency encouraged people to cross lines of socioeconomic segregation in Macon, Georgia; Reality Ends Here, where teams in Los Angeles competed to tell multimedia stories around local mythology; and Pokémon GO, appropriated by several cities to serve local needs through local libraries and open street festivals. Locally Played provides game designers with a model to strengthen existing networks tied to place and gives city leaders tools to look past technology trends in order to make a difference in the real world.

Persuasive Games - Ian Bogost 2010-08-13
An exploration of the way videogames mount arguments and make expressive statements about the world that analyzes their unique persuasive power in terms of their computational properties. Videogames are an

expressive medium, and a persuasive medium; they represent how real and imagined systems work, and they invite players to interact with those systems and form judgments about them. In this innovative analysis, Ian Bogost examines the way videogames mount arguments and influence players. Drawing on the 2,500-year history of rhetoric, the study of persuasive expression, Bogost analyzes rhetoric's unique function in software in general and videogames in particular. The field of media studies already analyzes visual rhetoric, the art of using imagery and visual representation persuasively. Bogost argues that videogames, thanks to their basic representational mode of procedurality (rule-based representations and interactions), open a new domain for persuasion; they realize a new form of rhetoric. Bogost calls this new form "procedural rhetoric," a type of rhetoric tied to the core affordances of computers: running processes and executing rule-based symbolic manipulation. He argues further that

videogames have a unique persuasive power that goes beyond other forms of computational persuasion. Not only can videogames support existing social and cultural positions, but they can also disrupt and change these positions themselves, leading to potentially significant long-term social change. Bogost looks at three areas in which videogame persuasion has already taken form and shows considerable potential: politics, advertising, and learning.

Video Games and American Culture - Aaron A. Toscano 2019-12-12

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.

Racing the Beam - Nick Montfort 2009-01-09
A study of the relationship between platform and creative expression in the Atari VCS. The Atari

Video Computer System dominated the home video game market so completely that “Atari” became the generic term for a video game console. The Atari VCS was affordable and offered the flexibility of changeable cartridges. Nearly a thousand of these were created, the most significant of which established new techniques, mechanics, and even entire genres. This book offers a detailed and accessible study of this influential video game console from both computational and cultural perspectives. Studies of digital media have rarely investigated platforms—the systems underlying computing. This book (the first in a series of Platform Studies) does so, developing a critical approach that examines the relationship between platforms and creative expression. Nick Montfort and Ian Bogost discuss the Atari VCS itself and examine in detail six game cartridges: Combat, Adventure, Pac-Man, Yars' Revenge, Pitfall!, and Star Wars: The Empire Strikes Back. They describe the technical constraints and

affordances of the system and track developments in programming, gameplay, interface, and aesthetics. Adventure, for example, was the first game to represent a virtual space larger than the screen (anticipating the boundless virtual spaces of such later games as World of Warcraft and Grand Theft Auto), by allowing the player to walk off one side into another space; and Star Wars: The Empire Strikes Back was an early instance of interaction between media properties and video games. Montfort and Bogost show that the Atari VCS—often considered merely a retro fetish object—is an essential part of the history of video games.

Play Anything - Ian Bogost 2016-09-13

How filling life with play—whether soccer or lawn mowing, counting sheep or tossing Angry Birds - forges a new path for creativity and joy in our impatient age Life is boring: filled with meetings and traffic, errands and emails. Nothing we'd ever call fun. But what if we've gotten fun

wrong? In *Play Anything*, visionary game designer and philosopher Ian Bogost shows how we can overcome our daily anxiety; transforming the boring, ordinary world around us into one of endless, playful possibilities. The key to this playful mindset lies in discovering the secret truth of fun and games. *Play Anything*, reveals that games appeal to us not because they are fun, but because they set limitations. Soccer wouldn't be soccer if it wasn't composed of two teams of eleven players using only their feet, heads, and torsos to get a ball into a goal; Tetris wouldn't be Tetris without falling pieces in characteristic shapes. Such rules seem needless, arbitrary, and difficult. Yet it is the limitations that make games enjoyable, just like it's the hard things in life that give it meaning. Play is what happens when we accept these limitations, narrow our focus, and, consequently, have fun. Which is also how to live a good life. Manipulating a soccer ball into a goal is no different than treating ordinary circumstances-

like grocery shopping, lawn mowing, and making PowerPoints-as sources for meaning and joy. We can "play anything" by filling our days with attention and discipline, devotion and love for the world as it really is, beyond our desires and fears. Ranging from Internet culture to moral philosophy, ancient poetry to modern consumerism, Bogost shows us how today's chaotic world can only be tamed-and enjoyed-when we first impose boundaries on ourselves.

Watch Me Play - T.L. Taylor 2018-10-16

A look at the revolution in game live streaming and esports broadcasting Every day thousands of people broadcast their gaming live to audiences over the internet using popular sites such as Twitch, which reaches more than one hundred million viewers a month. In these new platforms for interactive entertainment, big esports events featuring digital game competitors live stream globally, and audiences can interact with broadcasters—and each other—through chat in real time. What are the ramifications of this

exploding online industry? Taking readers inside home studios and backstage at large esports events, *Watch Me Play* investigates the rise of game live streaming and how it is poised to alter how we understand media and audiences. Through extensive interviews and immersion in this gaming scene, T. L. Taylor delves into the inner workings of the live streaming platform Twitch. From branding to business practices, she shows the pleasures and work involved in this broadcasting activity, as well as the management and governance of game live streaming and its hosting communities. At a time when gaming is being reinvented through social media, the potential of an ever-growing audience is transforming user-generated content and alternative distribution methods. These changes will challenge the meaning of ownership and intellectual property and open the way to new forms of creativity. The first book to explore the online phenomenon Twitch and live streaming games, *Watch Me Play* offers a vibrant look at

the melding of private play and public entertainment.

Alien Phenomenology, Or, What It's Like to be a Thing - Ian Bogost 2012

Examines the author's idea of object-oriented philosophy, wherein things, and how they interact with one another, are the center of philosophical interest.

Persuasive Games - Ian Bogost 2007-06-22

An exploration of the way videogames mount arguments and make expressive statements about the world that analyzes their unique persuasive power in terms of their computational properties. Videogames are an expressive medium, and a persuasive medium; they represent how real and imagined systems work, and they invite players to interact with those systems and form judgments about them. In this innovative analysis, Ian Bogost examines the way videogames mount arguments and influence players. Drawing on the 2,500-year history of rhetoric, the study of persuasive

expression, Bogost analyzes rhetoric's unique function in software in general and videogames in particular. The field of media studies already analyzes visual rhetoric, the art of using imagery and visual representation persuasively. Bogost argues that videogames, thanks to their basic representational mode of procedurality (rule-based representations and interactions), open a new domain for persuasion; they realize a new form of rhetoric. Bogost calls this new form "procedural rhetoric," a type of rhetoric tied to the core affordances of computers: running processes and executing rule-based symbolic manipulation. He argues further that videogames have a unique persuasive power that goes beyond other forms of computational persuasion. Not only can videogames support existing social and cultural positions, but they can also disrupt and change these positions themselves, leading to potentially significant long-term social change. Bogost looks at three areas in which videogame persuasion has

already taken form and shows considerable potential: politics, advertising, and learning.

Unit Operations - Ian Bogost 2008-01-25

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 help 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.

Persuasive Gaming in Context - Teresa De La Hera 2021-03-23

The rapid developments of new communication

technologies have facilitated the popularization of digital games, which has translated into an exponential growth of the game industry in the last decades. The ubiquitous presence of digital games has resulted in an expansion of the applications of these games from mere entertainment purposes to a great variety of serious purposes. In this edited volume, we narrow the scope of attention by focusing on what game theorist Ian Bogost has called "persuasive games", that is, gaming practices that combine the dissemination of information with attempts to engage players in particular attitudes and behaviors. This volume offers a multifaceted reflection on persuasive gaming, that is, on the process of these particular games being played by players. The purpose is to better understand when and how digital games can be used for persuasion, by further exploring persuasive games and some other kinds of persuasive playful interaction as well. The book critically integrates what has been accomplished

in separate research traditions to offer a multidisciplinary approach to understanding persuasive gaming that is closely linked to developments in the industry by including the exploration of relevant case studies.

Learning and Collaboration Technologies -

Panayiotis Zaphiris 2015-07-18

The LNCS volume 9192 constitutes the refereed proceedings of the Second International Conference on Learning and Collaboration Technologies, LCT 2015, held as part of the 17th International Conference on Human-Computer Interaction, HCII 2015, in Los Angeles, CA, USA in August 2015, jointly with 15 other thematically similar conferences. The total of 1462 papers and 246 posters presented at the HCII 2015 conferences were carefully reviewed and selected from 4843 submissions. These papers address addressing the following major topics: technology-enhanced learning, adaptive and personalised learning and assessment, virtual worlds and virtual agents for learning,

collaboration and Learning Serious Games and ICT in education.

Playful Design - John Ferrara 2012-05-17

Game design is a sibling discipline to software and Web design, but they're siblings that grew up in different houses. They have much more in common than their perceived distinction typically suggests, and user experience practitioners can realize enormous benefit by exploiting the solutions that games have found to the real problems of design. This book will show you how.

We the Gamers - Karen Schrier 2021-04-30

Distrust. Division. Disparity. Is our world in disrepair? Ethics and civics have always mattered, but perhaps they matter now more than ever before. Recently, with the rise of online teaching and movements like #PlayApartTogether, games have become increasingly acknowledged as platforms for civic deliberation and value sharing. We the Gamers explores these possibilities by examining how we

connect, communicate, analyze, and discover when we play games. Combining research-based perspectives and current examples, this volume shows how games can be used in ethics, civics, and social studies education to inspire learning, critical thinking, and civic change. We the Gamers introduces and explores various educational frameworks through a range of games and interactive experiences including board and card games, online games, virtual reality and augmented reality games, and digital games like Minecraft, Executive Command, Keep Talking and Nobody Explodes, Fortnite, When Rivers Were Trails, Politicraft, Quandary, and Animal Crossing: New Horizons. The book

systematically evaluates the types of skills, concepts, and knowledge needed for civic and ethical engagement, and details how games can foster these skills in classrooms, remote learning environments, and other educational settings. We the Gamers also explores the obstacles to learning with games and how to overcome those obstacles by encouraging equity and inclusion, care and compassion, and fairness and justice. Featuring helpful tips and case studies, We the Gamers shows teachers the strengths and limitations of games in helping students connect with civics and ethics, and imagines how we might repair and remake our world through gaming, together.