

Jesper Juul Half Real

This book examines the notion of storytelling in videogames. This topic allows new perspectives on the enduring problem of narrative in digital games, while also opening up different avenues of inquiry. The collection looks at storytelling in games from many perspectives. Topics include the remediation of Conrad’s Heart of Darkness in games such as Spec Ops: The Line; the storytelling similarities in Twin Peaks and Deadly Premonition, a new concept of ‘choice poetics’; the esthetics of Alien films and games, and a new theoretical overview of early game studies on narrative

2007 Alan Merriam Prize presented by the Society for Ethnomusicology **2007 PEN/Beyond Margins Book Award Finalist** When we think of African American popular music, our first thought is probably not of double-dutch: girls bouncing between two twirling ropes, keeping time to the tick-tat under their toes. But this book argues that the games black girls play —handclapping songs, cheers, and double-dutch jump rope—both reflect and inspire the principles of black popular musicmaking. The Games Black Girls Play illustrates how black musical styles are incorporated into the earliest games African American girls learn—how, in effect, these games contain the DNA of black music. Drawing on interviews, recordings of handclapping games and cheers, and her own observation and memories of gameplaying, Kyra D. Gaunt argues that black girls’ games are connected to long traditions of African and African American musicmaking, and that they teach vital musical and social lessons that are carried into adulthood. In this celebration of playground poetry and childhood choreography, she uncovers the surprisingly rich contributions of girls’ play to black popular culture.

How we talk about games as real or not-real, and how that shapes what games are made and who is invited to play them. In videogame criticism, the worst insult might be “That’s not a real game!” For example, “That’s not a real game, it’s on Facebook!” and “That’s not a real game, it’s a walking simulator!” But how do people judge what is a real game and what is not—what features establish a game’s gameness? In this engaging book, Mia Consalvo and Christopher Paul examine the debates about the realness or not-realness of videogames and find that these discussions shape what games get made and who is invited to play them. Consalvo and Paul look at three main areas often viewed as determining a game’s legitimacy: the game’s pedigree (its developer), the content of the game itself, and the game’s payment structure. They find, among other things, that even developers with a track record are viewed with suspicion if their games are on suspect platforms. They investigate game elements that are potentially troublesome for a game’s gameness, including genres, visual aesthetics, platform, and perceived difficulty. And they explore payment models, particularly free-to-play—held by some to be a marker of illegitimacy. Finally, they examine the debate around such so-called walking simulators as Dear Esther and Gone Home. And finally, they consider what purpose is served by labeling certain games “real.”

The number of publications dealing with video game studies has exploded over the course of the last decade, but the field has produced few comprehensive reference works. The Routledge Companion to Video Game Studies, compiled by well-known video game scholars Mark J. P. Wolf and Bernard Perron, aims to address the ongoing theoretical and methodological development of game studies, providing students, scholars, and game designers with a definitive look at contemporary video game studies. Features include: comprehensive and interdisciplinary models and approaches for analyzing video games; new perspectives on video games both as art form and cultural phenomenon; explorations of the technical and creative dimensions of video games; accounts of the political, social, and cultural dynamics of video games. Each essay provides a lively and succinct summary of its target area, quickly bringing the reader up-to-date on the pertinent issues surrounding each aspect of the field, including references for further reading. Together, they provide an overview of the present state of game studies that will undoubtedly prove invaluable to student, scholar, and designer alike.

Theory of Fun for Game Design

Codename Revolution

Values at Play in Digital Games

Dungeons, Dragons, and Digital Denizens

Methods for Game Studies and Design

The Games Black Girls Play

Cybertext Poetics

An impassioned look at games and game design that offers the most ambitious framework for understanding them to date. As pop culture, games are as important as film or television—but game design has yet to develop a theoretical framework or critical vocabulary. In Rules of Play Katie Salen and Eric Zimmerman present a much-needed primer for this emerging field. They offer a unified model for looking at all kinds of games, from board games and sports to computer and video games. As active participants in game culture, the authors have written Rules of Play as a catalyst for innovation, filled with new concepts, strategies, and methodologies for creating and understanding games. Building an aesthetics of interactive systems, Salen and Zimmerman define core concepts like “play,” “design,” and “interactivity.” They look at games through a series of eighteen “game design schemas,” or conceptual frameworks, including games as systems of emergence and information, as contexts for social play, as a storytelling medium, and as sites of cultural resistance. Written for game scholars, game developers, and interactive designers, Rules of Play is a textbook, reference book, and theoretical guide. It is the first comprehensive attempt to establish a solid theoretical framework for the emerging discipline of game design.

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?

Can games be art or is all art a kind of game? A philosophical investigation of play and imaginary things.

Seeking ways to understand video games beyond their imperial logics, Patterson turns to erotics to re-invigorate the potential passions and pleasures of play Video games vastly outpace all other mediums of entertainment in revenue and in global reach. On the surface, games do not appear ideological, nor are they categorized as national products. Instead, they seem to reflect the open and uncontaminated reputation of information technology. Video games are undeniably imperial products. Their very existence has been conditioned upon the spread of militarized technology, the exploitation of already-existing labor and racial hierarchies in their manufacture, and the utopian promises of digital technology. Like literature and film before it, video games have become the main artistic expression of empire today: the open world empire, formed through the routes of information technology and the violences of drone combat, unending war, and overseas massacres that occur with little scandal or protest. Though often presented as purely technological feats, video games are also artistic projects, and as such, they allow us an understanding of how war and imperial violence proceed under signs of openness, transparency, and digital utopia. But the video game, as Christopher B. Patterson argues, is also an inherently Asian commodity: its hardware is assembled in Asia; its most talented e-sports players are of Asian origin; Nintendo, Sony, and Sega have defined and dominated the genre. Games draw on established discourses of Asia to provide an “ Asiatic ” space, a playful sphere of racial otherness that straddles notions of the queer, the exotic, the bizarre, and the erotic. Thinking through games like Overwatch, Call of Duty 4: Modern Warfare, Shenmue II, and Alien: Isolation, Patterson reads against empire by playing games erotically, as players do—seeing games as Asiatic playthings that afford new passions, pleasures, desires, and attachments.

The Nintendo Wii Platform

What Is Your Quest?

Level Up Your Classroom

Gaming and the Arts of Storytelling

Race, Erotics, and the Global Rise of Video Games

Early Video Game History

Rules of Play

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.

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.

Dungeons, Dragons, and Digital Denizens is a collection of scholarly essays that seeks to represent the far-reaching scope and implications of digital role-playing games as both cultural and academic artifacts. As a genre, digital role playing games have undergone constant and radical revision, pushing not only multiple boundaries of game development, but also the playing strategies and experiences of players. Divided into three distinct sections, this premiere volume captures the distinctiveness of different game types, the forms of play they engender and their social and cultural implications. Contributors examine a range of games, from classics like Final Fantasy to blockbusters like World of Warcraft to obscure genre bending titles like Lux Pain. Working from a broad range of disciplines such as ecocritism, rhetoric, performance, gender, and communication, these essays yield insights that enrich the field of game studies and further illuminate the cultural, psychological and philosophical implications of a society that increasingly produces, plays and discourses about role playing games.

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.

Perspectives on Ergodic Literature

Independent Video Games and the Quest for Authenticity

Why Video Games are Good for Your Soul

Queer Game Studies

Cybertext

Agency As Art

Before the Crash

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.

Equally interested in what is and what could be, Cybertext Poetics combines ludology and cybertext theory to solve persistent problems and introduce paradigm changes in the fields of literary theory, narratology, game studies, and digital media. The book first integrates theories of print and digital literature within a more comprehensive theory capable of coming to terms with the ever-widening media varieties of literary expression, and then expands narratology far beyond its current confines resulting in multiple new possibilities for both interactive and non-interactive narratives. By focusing on a cultural mode of expression that is formally, cognitively, affectively, socially, aesthetically, ethically and rhetorically different from narratives and stories, Cybertext Poetics constructs a ludological basis for comparative game studies, shows the importance of game studies to the understanding of digital media, and argues for a plurality of transmedial ecologies.

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.

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.

Gaming at the Edge

Half-Real

Image, Play, and Structure in 3D Worlds

The Quest to Gamify Your Lessons and Engage Your Students

An Approach to Videogame Criticism

Games

The Digital Role-Playing Game

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.

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.

Nintendo’s hugely popular and influential video game console system considered as technological device and social phenomenon. The Nintendo Wii, introduced in 2006, helped usher in a moment of retro-reinvention in video game play. This hugely popular console system, codenamed Revolution during development, signaled a turn away from fully immersive, time-consuming MMORPGs or forty-hour FPS games and back toward family fun in the living room. Players using the wireless motion-sensitive controller (the Wii Remote, or “Wiimote”) play with their whole bodies, waving, swinging, swaying. The mimetic interface shifts attention from what’s on the screen to what’s happening in physical space. This book describes the Wii’s impact in technological, social, and cultural terms, examining the Wii as a system of interrelated hardware and software that was consciously designed to promote social play in physical space. Each chapter of Codename Revolution focuses on a major component of the Wii as a platform: the console itself, designed to be low-powered and nimble; the iconic Wii Remote; Wii Fit Plus, and its controller, the Wii Balance Board; the Wii Channels interface and Nintendo’s distribution system; and the Wii as a social platform that not only affords multiplayer options but also encourages social interaction in shared physical space. Finally, the authors connect the Wii’s revolution in mimetic interface gaming—which eventually led to the release of Sony’s Move and Microsoft’s Kinect—to some of the economic and technological conditions that influence the possibility of making something new in this arena of computing and culture.

Do the rapidly expanding genres of digital literature mean that the narrative mode--novels, films, television drama--is losing its dominant position in our culture? Author Espen Aarseth eases our fears of literary loss (at least temporarily) by pointing out that electronic text requires an interactive response to generate a literary sequence. Where’s the fun if you have to write your own ending? 21 illustrations.

Half-real

Video Games between Real Rules and Fictional Worlds

Video Game Spaces

Hamlet on the Holodeck, updated edition

Open World Empire

The Routledge Companion to Video Game Studies

The Play of the World

Here is the story that presented virtual reality to the world. Dan Berk meets an Elfin professor who has invented a pair of goggles that allow the wearer to enter completely into the action of a story. Sometimes it can be hard to remember that it isn’t real, or is it?

Who are we in simulated worlds? Will experiencing worlds that are not 'actual' change our ways of structuring thought? Can virtual worlds open up new possibilities to philosophize? Virtual Worlds as Philosophical Tools tries to answer these questions from a perspective that combines philosophy of technology with videogame design.

Contributors examine the early days of video game history before the industry crash of 1983 that ended the medium 's golden age.

Play is "an occasion of pure waste: waste of time, energy, ingenuity, skill, and often of money." It is also an essential element of human social and spiritual development. In this study, Roger Caillois defines play as a voluntary activity that occurs in a pure space, isolated and protected from the rest of life. Within limits set by rules that provide a level playing field, players move toward an unpredictable outcome by responding to their opponents' actions. Caillois qualifies types of games and ways of playing, from the improvisation characteristic of children's play to the disciplined pursuit of solutions to gratuitously difficult puzzles. He also examines the means by which games become part of daily life, ultimately giving cultures their most characteristic customs and institutions.

From Adventure Games to Interactive Books

Handmade Pixels

Man, Play, and Games

Sexuality and Gender at the Margins of Gamer Culture

Imaginary Games

Learning the Ropes from Double-Dutch to Hip-Hop

The Art of Failure

Video games have developed into a rich, growing field at many top universities, but they have rarely been considered from a queer perspective. Immersion in new worlds, video games seem to offer the perfect opportunity to explore the alterity that queer culture longs for, but often sexism and discrimination in gamer culture steal the spotlight. Queer Game Studies provides a welcome corrective, revealing the capacious albeit underappreciated communities that are making, playing, and studying queer games. These in-depth, diverse, and accessible essays use queerness to challenge the ideas that have dominated gaming discussions. Demonstrating the centrality of LGBTQ issues to the gamer world, they establish an alternative lens for examining this increasingly important culture. Queer Game Studies covers important subjects such as the representation of queer bodies, the casual misogyny prevalent in video games, the need for greater diversity in gamer culture, and reading popular games like Bayonetta, Mass Effect, and Metal Gear Solid from a queer perspective. Perfect for both everyday readers and instructors looking to add diversity to their courses, Queer Game Studies is the ideal introduction to the vast and vibrant realm of queer gaming. Contributors: Leigh Alexander; Gregory L. Bagnall, U of Rhode Island; Hanna Brady; Mattie Brice; Derek Burrill, U of California, Riverside; Edmond Y. Chang, U of Oregon; Naomi M. Clark; Katherine Cross, CUNY; Kim d'Amazing, Royal Melbourne Institute of Technology; Aubrey Gabel, U of California, Berkeley; Christopher Goetz, U of Iowa; Jack Halberstam, U of Southern California; Todd Harper, U of Baltimore; Larissa Hjorth, Royal Melbourne Institute of Technology; Chelsea Howe; Jesper Juul, Royal Danish Academy of Fine Arts; merritt kopas; Colleen Macklin, Parsons School of Design; Amanda Phillips, Georgetown U; Gabriela T. Richard, Pennsylvania State U; Toni Rocca; Sarah Schoemann, Georgia Institute of Technology; Kathryn Bond Stockton, U of Utah; Zoya Street, U of Lancaster; Peter Wonica; Robert Yang, Parsons School of Design; Jordan Youngblood, Eastern Connecticut State U.

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 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.

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 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.

From Immersion to Incorporation

A Casual Revolution

What's Legitimate and What's Not in Contemporary Videogames

First Person

New Media as Story, Performance, and Game

The Future of Narrative in Cyberspace

Unit Operations

The Art of Videogames explores how philosophy of the artstheories developed to address traditional art works can also beapplied to videogames. Presents a unique philosophical approach to the art ofvideogaming, situating videogames in the framework of analyticphilosophy of the arts Explores how philosophical theories developed to addresstraditional art works can also be applied to videogames Written for a broad audience of both philosophers and videogameenthusiasts by a philosopher who is also an avid gamer Discusses the relationship between games and earlier artisticand entertainment media, how videogames allow for interactivefiction, the role of game narrative, and the moral status ofviolent events depicted in videogame worlds Argues that videogames do indeed qualify as a new and excitingform of representational art 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.

An exploration of why we play video games despite the fact that we are almost certain to feel unhappy when we fail at them. We may think of video games as being "fun," but in The Art of Failure, Jesper Juul claims that this is almost entirely mistaken. When we play video games, our facial expressions are rarely those of happiness or bliss. Instead, we frown, grimace, and shout in frustration as we lose, or die, or fail to advance to the next level. Humans may have a fundamental desire to succeed and feel competent, but game players choose to engage in an activity in which they are nearly certain to fail and feel incompetent. So why do we play video games even though they make us unhappy? Juul examines this paradox. In video games, as in tragic works of art, literature, theater, and cinema, it seems that we want to experience unpleasantness even if we also dislike it. Reader or audience reaction to tragedy is often explained as catharsis, as a purging of negative emotions. But, Juul points out, this doesn't seem to be the case for video game players. Games do not purge us of unpleasant emotions; they produce them in the first place. What, then, does failure in video game playing do? Juul argues that failure in a game is unique in that when you fail in a game, you (not a character) are in some way inadequate. Yet games also motivate us to play more, in order to escape that inadequacy, and the feeling of escaping failure (often by improving skills) is a central enjoyment of games. Games, writes Juul, are the art of failure: the singular art form that sets us up for failure and allows us to experience it and experiment with it. The Art of Failure is essential reading for anyone interested in video games, whether as entertainment, art, or education.

An investigation of what makes digital games engaging to players and a reexamination of the concept of immersion. Digital games offer a vast range of engaging experiences, from the serene exploration of beautifully rendered landscapes to the deeply cognitive challenges presented by strategic simulations to the adrenaline rush of competitive team-based shoot-outs. Digital games enable experiences that are considerably different from a reader's engagement with literature or a moviegoer's experience of a movie. In In-Game, Gordon Calleja examines what exactly it is that makes digital games so uniquely involving and offers a new, more precise, and game-specific formulation of this involvement. One of the most commonly yet vaguely deployed concepts in the industry and academia alike is immersion—a player's sensation of inhabiting the space represented onscreen. Overuse of this term has diminished its analytical value and confused its meaning, both in analysis and design. Rather than conceiving of immersion as a single experience, Calleja views it as blending different experiential phenomena afforded by involving gameplay. He proposes a framework (based on qualitative research) to describe these phenomena: the player involvement model. This model encompasses two constituent temporal phases—the macro, representing offline involvement, and the micro, representing moment-to-moment involvement during gameplay—as well as six dimensions of player involvement: kinesthetic, spatial, shared, narrative, affective, and ludic. The intensified and internalized experiential blend can culminate in incorporation—a concept that Calleja proposes as an alternative to the problematic immersion. Incorporation, he argues, is a more accurate metaphor, providing a robust foundation for future research and design.

In-Game

Real Games

Uncertainty in Games

How to Philosophize with a Digital Hammer

Pleasure and Learning

The Art of Videogames

Game Design Fundamentals

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.

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

"What's Your Quest? examines the future of electronic literature in a world where tablets and e-readers are becoming as common as printed books and where fans everywhere are blurring of the positions of reader and author. The magic of Youtube, the iPad, and adventure gaming draws upon a history of convergence in digital storytelling that has evolved alongside computing itself, as new tools and models for interactive narrative and the increased accessibility of those tools have allowed for a broad range of storytellers to build on these emerging models for literary interaction"—

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.

Video Games Between Real Rules and Fictional Worlds : Ph.D. Dissertation

Reinventing Video Games and Their Players

An Essay on the Pain of Playing Video Games

Understanding Video Games

Pygmalion's Spectacles

The Critical Landscape of New Media Literary Theory

Games Without Frontiers