

An Introduction To Game Studies

How gaming intersects with systems like history, bodies, and code Why do we so compulsively play video games? Might it have something to do with how gaming affects our emotions? In *Playing with Feelings*, scholar Aubrey Anable applies affect theory to game studies, arguing that video games let us “rehearse” feelings, states, and emotions that give new tones and textures to our everyday lives and interactions with digital devices. Rather than thinking about video games as an escape from reality, Anable demonstrates how video games—their narratives, aesthetics, and histories—have been intimately tied to our emotional landscape since the emergence of digital computers. Looking at a wide variety of video games—including mobile games, indie games, art games, and games that have been traditionally neglected by academia—Anable expands our understanding of the ways in which these games and game studies can participate in feminist and queer interventions in digital media culture. She gives a new account of the touchscreen and intimacy with our mobile devices, asking what it means to touch and be touched by a game. She also examines how games played casually throughout the day create meaningful interludes that give us new ways of relating to work in our lives. And Anable reflects on how games allow us to feel differently about what it means to fail. *Playing with Feelings* offers provocative arguments for why video games should be seen as the most significant art form of the twenty-first century and gives the humanities passionate, incisive, and daring arguments for why games matter.

Designing games for learning: case studies show how to incorporate impact goals, build a team, and work with experts to create an effective game. Digital games for learning are now commonplace, used in settings that range from K-12 education to advanced medical training. In this book, Kurt Squire examines the ways that games make an impact on learning, investigating how designers and developers incorporate authentic social impact goals, build a team, and work with experts in order to make games that are effective and marketable. Because there is no one design process for making games for impact—specific processes arise in response to local needs and conditions—Squire presents a series of case studies that range from a small, playable game created by a few programmers and an artist to a multimillion-dollar project with funders, outside experts, and external constraints. These cases, drawn from the Games + Learning + Society Center at the University of Wisconsin-Madison, show designers tackling such key issues as choosing platforms, using data analytics to guide development, and designing for new markets. Although not a how-to guide, the book offers developers, researchers, and students real-world lessons in greenlighting a project, scaling up design teams, game-based assessment, and more. The final chapter examines the commercial development of an impact game in detail, describing the creation of an astronomy game, *At Play in the Cosmos*, that ships with an introductory college textbook.

On the surface, it seems like teaching about games should be easy. After all, students are highly motivated, enjoy engaging with course content, and have extensive personal experience with videogames. However, games education can be surprisingly complex.

An introduction to the field of applied ontology with examples derived particularly from biomedicine, covering theoretical components, design practices, and practical applications. In the era of “big data,” science is increasingly information driven, and the potential for computers to store, manage, and integrate massive amounts of data has given rise to such new disciplinary fields as biomedical informatics. Applied ontology offers a strategy for the organization of scientific information in computer-tractable form, drawing on concepts not only from computer and information science but also from linguistics, logic, and philosophy. This book provides an introduction to the field of applied ontology that is of particular relevance to biomedicine, covering theoretical components of ontologies, best practices for ontology design, and examples of biomedical ontologies in use. After defining an ontology as a representation of the types of entities in a given domain, the book distinguishes between different kinds of ontologies and taxonomies, and shows how applied ontology draws on more traditional ideas from metaphysics. It presents the core features of the Basic Formal Ontology (BFO), now used by over one hundred ontology projects around the world, and offers examples of domain ontologies that utilize BFO. The book also describes Web Ontology Language (OWL), a common framework for Semantic Web technologies. Throughout, the book provides concrete recommendations for the design and construction of domain ontologies.

Making Games for Impact

Art of Computer Game Design

Video Games and Affect

A book of lenses

Transmedia Foundations

Future Gaming

Game Time

A sophisticated critical take on contemporary game culture that reconsiders the boundaries between gamers and games. This book is not about the future of video games. It is not an attempt to predict the moods of the market, the changing profile of gamers, the benevolence or malevolence of the medium. This book is about those predictions. It is about the ways in which the past, present, and future notions of games are narrated and negotiated by a small group of producers, journalists, and gamers, and about how invested these narrators are in telling the story of tomorrow. This new title from Goldsmiths Press by Paolo Ruffino suggests the story could be told another way. Considering game culture, from the gamification of self-improvement to GamerGate's sexism and violence, Ruffino lays out an alternative, creative mode of thinking about the medium: a sophisticated critical take that blurs the distinctions among studying, playing, making, and living with video games. Offering a series of stories that provide alternative narratives of digital gaming, Ruffino aims to encourage all of us who

study and play (with) games to raise ethical questions, both about our own role in shaping the objects of research, and about our involvement in the discourses we produce as gamers and scholars. For researchers and students seeking a fresh approach to game studies, and for anyone with an interest in breaking open the current locked-box discourse, Future Gaming offers a radical lens with which to view the future.

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

Game theory is the study of strategic behavior in situations in which the decision makers are aware of the interdependence of their actions. This innovative textbook introduces students to the most basic principles of game theory - move and countermove - with an emphasis on real-world business and economic applications. Students with a background in principles of economics and business mathematics can readily understand most of the material. Demonstration problems in each chapter are designed to enhance the student's understanding of the concepts presented in the text. Many chapters include non-technical applications designed to further the student's intuitive understanding of strategic behavior. Case studies help underscore the usefulness of game theory for analyzing real-world situations. Each chapter concludes with a review and questions and exercises. An online Instructor's Manual with test bank is available to professors who adopt the text.

Noncooperative Game Theory is aimed at students interested in using game theory as a design methodology for solving problems in engineering and computer science. João Hespanha shows that such design challenges can be analyzed through game theoretical perspectives that help to pinpoint each problem's essence: Who are the players? What are their goals? Will the solution to "the game" solve the original design problem? Using the fundamentals of game theory, Hespanha explores these issues and more. The use of game theory in technology design is a recent development arising from the intrinsic limitations of classical optimization-based designs. In optimization, one attempts to find values for parameters that minimize suitably defined criteria—such as monetary cost, energy consumption, or heat generated. However, in most engineering applications, there is always some uncertainty as to how the selected parameters will affect the final objective. Through a sequential and easy-to-understand discussion, Hespanha examines how to make sure that the selection leads to acceptable performance, even in the presence of uncertainty—the unforgiving variable that can wreck engineering designs. Hespanha looks at such standard topics as zero-sum, non-zero-sum, and dynamics games and includes a MATLAB guide to coding. Noncooperative Game Theory offers students a fresh way of approaching engineering and computer science applications. An introduction to game theory applications for students of engineering and computer science Materials presented sequentially and in an easy-to-understand fashion Topics explore zero-sum, non-zero-sum, and dynamics games MATLAB commands are included

A World of Warcraft Reader

Defining, Understanding, and Supporting Games Education

Ludoliteracy

Race, Gender, and Sexuality in Video Games

An Introduction to Game Studies

Gaming Representation

Building Ontologies with Basic Formal Ontology

Gaming Representation' offers a timely and interdisciplinary call for greater inclusivity in video games. The issue of equality transcends the current focus in the field of Game Studies on code, mat platforms. Journalists and bloggers have begun to hold the digital game industry and culture accountable for the discrimination routinely endured by female gamers, queer gamers, and gamers of game developers are responding to these critiques, but scholarly discussion of representation in games has lagged behind. Contributors to this volume examine portrayals of race, gender, and sex range of games, from casuals like Diner Dash, to indies like Journey and The Binding of Isaac, to mainstream games from the Grand Theft Auto, BioShock, Spec Ops, The Last of Us, and Max Payne franchises. Arguing that representation and identity function as systems in games that share a stronger connection to code and platforms than it may first appear, 'Gaming Representation' pushes scholarship to new levels of inquiry, theorizing, and imagination.

Game analysis allows us to understand games better, providing insight into the player-game relationship, the construction of the game, and its sociocultural relevance. As the field of game studies videogame writing is evolving from the mere evaluation of gameplay, graphics, sound, and replayability, to more reflective writing that manages to convey the complexity of a game and the way it cultural context. Introduction to Game Analysis serves as an accessible guide to analyzing games using strategies borrowed from textual analysis. Clara Fernández-Vara's concise primer provides i on the basic building blocks of game analysis—examination of context, content and reception, and formal qualities—as well as the vocabulary necessary for talking about videogames' distinguishing characteristics. Examples are drawn from a range of games, both digital and non-digital—from Bioshock and World of Warcraft to Monopoly—and the book provides a variety of exercises and sam as well as a comprehensive ludography and glossary.

This book provides the first in-depth exploration of video games as history. Chapman puts forth five basic categories of analysis for understanding historical video games: simulation and epistemo space, narrative, and affordance. Through these methods of analysis he explores what these games uniquely offer as a new form of history and how they produce representations of the past. By inter-disciplinary and accessible approach the book provides a specific and firm first foundation upon which to build further examination of the potential of video games as a historical form. 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.

Introduction to Game Analysis

Playing with Feelings

An Introduction to Archaeology in and of Video Games

Digital Games as History

Considering the Role and Importance of Video Games in Contemporary Society

Gaming the Stage

An Introduction to the Games, Game Makers and Scholarship of the African Diaspora

Preserving, pausing, slowing, rewinding, replaying, reactivating, reanimating... Has the ability to manipulate video game timelines altered our cultural conceptions of time? Video game scholar Christopher Hanson argues that the mechanics of time in digital games have presented a new model for understanding time in contemporary culture, a concept he calls "game time." Multivalent in nature, game time is characterized by apparent malleability, navigability, and possibility while simultaneously being highly restrictive and requiring replay and repetition. When compared to analog tabletop games, sports, film, television, and other forms of media, Hanson demonstrates that the temporal structures of digital games provide unique opportunities to engage players with liveness, causality, potentiality, and lived experience that create new ways of experiencing time Featuring comparative analysis of key video games titles--including Braid, Quantum Break, Battle of the Bulge, Prince of Persia: The Sands of Time, Passage, The Legend of Zelda: The Ocarina of Time, Lifeline, and A Dark Room.

This expanded and revised second edition of Understanding Video Games provides a comprehensive introduction to the growing field of game studies. Understanding Video Games, 2nd Edition is an essential read for newcomers to video game studies and experienced game scholars alike. This follow-up to the pioneering first edition takes video game studies into the next decade of the twenty-first century, highlighting changes in the game business, advances in video game scholarship, and recent trends in game design and development—including mobile, social, and casual gaming. In Understanding Video Games, 2nd Edition students will: Assess the major theories used to analyze games, such as ludology and narratology Gain familiarity with the commercial and organizational aspects of the game industry Trace the history of video games from Pong to Playstation 3 and beyond Explore the aesthetics of game design Evaluate the cultural position of video games Consider the potential effects of both violent and "serious" games. Extensively illustrated, and featuring discussion questions, a glossary of key terms, and a detailed video game history timeline (including an interactive online version), Understanding Video Games, 2nd Edition is an indispensable resource for anyone interested in examining the ways video games are reshaping entertainment and society.

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.

It was over a decade ago that experimental psychologists and media-effects researchers declared the debate on the effects of violent video gaming as "essentially over," referring to the way violence in videogames increases aggressive thoughts, feelings and behaviors in players. Despite the decisive tone of this statement, neither the presence nor popularity of digital games has since diminished, with games continuing to attract new generations of players to experience its technological advancements in the narration of violence and its techniques of depiction. Drawing on new insights achieved from research located at an intersection between humanities, social and computer sciences, Gareth Schott's addition to the Approaches in Digital Game Studies series interrogates the nature and meaning of the "violence" encountered and experienced by game players. In focusing on the various ways "violence" is mediated by both the rule system and the semiotic layer of games, the aim is to draw out the distinctiveness of games' exploitation of violence or violent themes. An important if not canonical text in the debates about video games and violence, Violent Games constitutes an essential book for those wishing to make sense of the experience offered by games as technological, aesthetic, and communicational phenomena in the context of issues of media regulation and the classification of game content "as" violence.

**How Hackers Are Disrupting Power, Surveillance, and Authoritarianism
Violent Games**

The Routledge Companion to Video Game Studies

Game Research Methods: An Overview

How Videogames Represent the Past and Offer Access to Historical Practice

An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design

Coding Democracy

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.

Rich connections between gaming and theater stretch back to the 16th and 17th centuries, when England's first commercial theaters appeared right next door to gaming houses and blood-sport arenas. In the first book-length exploration of gaming in the early modern period, Gina Bloom shows that theaters succeeded in London's new entertainment marketplace largely because watching a play and playing a game were similar experiences. Audiences did not just see a play; they were encouraged to play the play, and knowledge of gaming helped them become better theatergoers. Examining dramas written for these theaters alongside evidence of analog games popular then and today, Bloom argues for games as theatrical media and theater as an interactive gaming technology. Gaming the Stage also introduces a new archive for game studies: scenes of onstage gaming, which appear at climactic moments in dramatic literature. Bloom reveals plays to be systems of information for theater spectators: games of withholding, divulging, speculating, and wagering on knowledge. Her book breaks new ground through examinations of plays such as The Tempest, Arden of Faversham, A Woman Killed with Kindness, and A Game at Chess; the histories of familiar games such as cards, backgammon, and chess; less familiar ones, like Game of the Goose; and even a mixed-reality theater videogame.

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. Freyermuth'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.

Videogames are full of horrors – and of horror, a facet of the media that has been largely overlooked by the academic community in terms of lengthy studies in the fast-growing field of videogame scholarship. This book engages with the research of prominent scholars across the humanities to explore the presence, role and function of horror in videogames, and in doing so it demonstrates how videogames enter discussion on horror and offer a unique, radical space that horror is particularly suited to fill. The topics covered include the construction of stories in videogames, the role of the monster and, of course, how death is treated as a learning tool and as a facet of horror.

The Essential Introduction

Understanding Temporality in Video Games

Understanding Video Games

Queer Game Studies

The Art of Game Design

An Introduction for Engineers and Computer Scientists

Studies of the New Civilian Militarists

War gaming has become a characteristic feature of modern life. From amateur clubs to professional academicians playing the war game in the company of military circles, we have come up against the phenomenon of the "robotization" of human life. Irving Louis Horowitz argues that those who protest the idea that war is a game do so on moral grounds that leave unanswered tough questions: What is the alternative to playing the game? What will become of us if we allow the opponent to become the better "player" in an all-or-nothing game of extinction? Horowitz provides answers in a logical manner while focusing on facts and ethical alternatives to risky ethics. The work is divided into three sections: The New Civilian Militarists, Thermonuclear Peace and Its Political Equivalents, and General Theory of Conflict and Conflict Resolution. Included are such topics as arms, policies, and games; morals, missiles, and militarism; and conflict, consensus, and cooperation. Horowitz concludes that it is time to register the fact that the basic option to destructive uses of science is not traditional morality, but better science--a science of survival. With a new introduction by Howard Schneiderman along with a major essay and other materials not included in the original edition, this classic work is a worthy contribution to intellectual debate in the twenty-first century and a must read for military strategists, sociologists, and historians.

An Introduction to Game Studies is the first introductory textbook for students of game studies. It provides a conceptual overview of the cultural, social and economic significance of computer and video games and traces the history of game culture and the emergence of game studies as a field of research. Key concepts and theories are illustrated with discussion of games taken from different historical phases of game culture. Progressing from the simple, yet engaging gameplay of Pong and text-based adventure games to the complex virtual worlds of contemporary online games, the book guides students towards analytical appreciation and critical engagement with gaming and game studies. Students will learn to: - Understand and analyse different aspects of phenomena we recognise as 'game' and 'play' - Identify the key developments in digital game design through discussion of action in games of the 1970s, fiction and adventure in games of the 1980s, three-dimensionality in games of the 1990s, and social aspects of gameplay in contemporary online games - Understand games as dynamic systems of meaning-making - Interpret the context of games as 'culture' and subculture - Analyse the relationship between technology and interactivity and between 'game' and 'reality' - Situate games within the context of digital culture and the information society With further reading suggestions, images, exercises, online resources and a whole chapter devoted to preparing students to do their own game studies project, An Introduction to Game Studies is the complete toolkit for all students pursuing the study of games. The companion website at www.sagepub.co.uk/mayra contains slides and assignments that are suitable for self-study as well as for classroom use. Students will also benefit from online resources at www.gamestudiesbook.net, which will be regularly blogged and updated by the author. Professor Frans Mäyrä is a Professor of Games Studies and Digital Culture at the Hypermedia Laboratory in the University of Tampere, Finland.

This handbook collects, for the first time, the state of research on role-playing games (RPGs) across disciplines, cultures, and media in a single, accessible volume. Collaboratively authored by more than 50 key scholars, it traces the history of RPGs, from wargaming precursors to tabletop RPGs like Dungeons & Dragons to the rise of live action role-play and contemporary computer RPG and massively multiplayer online RPG franchises, like Fallout and World of Warcraft. Individual chapters survey the perspectives, concepts, and findings on RPGs from key disciplines, like performance studies, sociology, psychology, education, economics, game design, literary studies, and more. Other chapters integrate insights from RPG studies around broadly significant topics, like transmedia worldbuilding, immersion, transgressive play, or player – character relations. Each chapter includes definitions of key terms and recommended readings to help fans, students, and scholars new to RPG studies find their way into this new interdisciplinary field.

A distinguishing feature of video games is their interactivity, and sound plays an important role in this: a player's actions can trigger dialogue, sound effects, ambient sound, and music. This book introduces readers to the various aspects of game audio, from its development in early games to theoretical discussions of immersion and realism.

Game Sound

First Person

Digital Culture, Play, and Identity

Role-Playing Game Studies

An Introduction to New Media

New Media as Story, Performance, and Game

Hackers as vital disruptors, inspiring a new wave of activism in which ordinary citizens take back democracy. Hackers have a bad reputation, as shady deployers of bots and destroyers of infrastructure. In Coding Democracy, Maureen Webb offers another view. Hackers, she argues, can be vital disruptors. Hacking is becoming a practice, an ethos, and a metaphor for a new wave of activism in which ordinary citizens are inventing new forms of distributed, decentralized democracy for a digital era. Confronted with concentrations of power, mass surveillance, and authoritarianism enabled by new technology, the hacking movement is trying to "build out" democracy into cyberspace.

*An Introduction to Game Studies*SAGE

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.

1. *Production as a major factor of video game culture* Media research often revolves around the triumvirate of texts, audiences, and industries as its main focal points. Writing in 2017, Aphra Kerr, the leading expert on video game industry, noted that video game production is an understudied area both in game studies and in media studies more broadly, especially when compared to how much has been written games and players. This edited collection aims to address this research gap by zooming in on particular issues connected to labor, development, publishing, and monetization and catch up on other areas of research, such as screen studies, which started paying attention to production decades ago.

2. *A contextualized treatment of video game production* As the first collection to exclusively focus on video game production, *Game Production Studies* offers a unique package of 16 chapters, which explore major themes of labor, development, publishing, and monetization. Building upon the rich foundations of production studies, the collection combines various methodological approaches in order to analyze the cultural practices of video game production. Altogether, it tackles a wide range of issues and topics and aspires to provide the go-to resource for anyone interested in video game production.

3. *Timely case studies from across the world* This edited collection brings together 16 all-new essays based on empirical research carried out in recent years across the world. Our contributors present case studies from Canada, China, Finland, France, Germany, Poland, and the US among other countries. Considering how fast the video game production networks are evolving, the collection provides both timely discussion of new trends and phenomena such as boutique publishers, in-game monetization regulation, or game jam natives and also historical probes into particular industries, which address the wider socio-historical context of these changes.

Strategy and Politics

Video Games as Culture

Noncooperative Game Theory

From Amnesia to Zombies, Run!

Board Games as Media

On the Aesthetics of Games and Art

Introduction to Game Theory in Business and Economics

Leading expert Paul Booth explores the growth in popularity of board games today, and unpacks what it means to read a board game. What does a game communicate? How do games play us? And how do we decide which games to play and which are just wastes of cardboard? With little scholarly research in this still-emerging field, *Board Games as Media* underscores the importance of board games in the ever-evolving world of media.

The computer games industry has rapidly matured. Once a preoccupation only of young technophiles, games are now one of the dominant forms of global popular culture. From consoles such as Nintendo Wii and Microsoft's Xbox, to platforms such as iPhones and online gaming worlds, the realm of games and their scope have become all-pervasive. The study of games is no longer a niche interest but rather an integral part of cultural and media studies. The analysis of games reveals much about contemporary social relations, online communities and media engagement. Presenting a range of approaches and analytical tools through which to explore the role of games in everyday life, and packed with case material, *Games and Gaming* provides a comprehensive overview of this new media and how it permeates global culture in the twenty-first century.

Video games exemplify contemporary material objects, resources, and spaces that people use to define their culture. Video games also serve as archaeological sites in the traditional sense as a place, in which evidence of past activity is preserved and has been, or may be, investigated using the discipline of archaeology, and which represents a part of the archaeological record. This book serves as a general introduction to "archaeogaming"; it describes the intersection of archaeology and video games and applies archaeological method and theory into understanding game-spaces as both site and artifact.

Argues for the queer potential of video games While popular discussions about queerness in video games often focus on big-name, mainstream games that feature LGBTQ characters, like *Mass Effect* or *Dragon Age*, Bonnie Ruberg pushes the concept of queerness in games beyond a matter of representation, exploring how video games can be played, interpreted, and designed queerly, whether or not they include overtly LGBTQ content. **Video Games Have Always Been Queer** argues that the medium of video games itself can—and should—be read queerly. In the first book dedicated to bridging game studies and queer theory, Ruberg resists the common, reductive narrative that games are only now becoming more diverse. Revealing what reading D. A. Miller can bring to the popular 2007 video game *Portal*, or what Eve Sedgwick offers *Pong*, Ruberg models the ways game worlds offer players the opportunity to explore queer experience, affect, and desire. As players attempt to 'pass' in *Octodad* or explore the pleasure of failure in *Burnout: Revenge*, Ruberg asserts that, even within a dominant gaming culture that has proved to be openly hostile to those perceived as different, queer people have always belonged in video games—because video games have, in fact, always been queer.

Creative Interventions in Video Game Culture

Black Game Studies

Playable Media and the Rise of English Commercial Theater

Works of Game

Games | Game Design | Game Studies

Video Games Have Always Been Queer

Videogames and Horror

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

World of Warcraft is the world's most popular massively multiplayer online game (MMOG), with (as of March 2007) more than eight million active subscribers across Europe, North America, Asia, and Australia, who play the game an astonishing average of twenty hours a week. This book examines the complexity of *World of Warcraft* from a variety of perspectives, exploring the cultural and social implications of the proliferation of ever more complex digital gameworlds. The contributors have immersed themselves in the *World of Warcraft* universe, spending hundreds of hours as players (leading guilds and raids, exploring moneymaking possibilities in the in-game auction house, playing different factions, races, and classes), conducting interviews, and studying the game design—as created by Blizzard Entertainment, the game's developer, and as modified by player-created user interfaces. The analyses they offer are based on both the firsthand experience of being a resident of Azeroth and the data they have gathered and interpreted. The contributors examine the ways that gameworlds reflect the real world—exploring such topics as *World of Warcraft* as a "capitalist fairytale" and the game's construction of gender; the cohesiveness of the gameworld in terms of geography, mythology, narrative, and the treatment of death as a temporary state; aspects of play, including "deviant strategies" perhaps not in line with the intentions of the designers; and character—both players' identification with their characters and the game's culture of naming characters. The varied perspectives of the contributors—who come from such fields as game studies, textual analysis, gender studies, and postcolonial studies—reflect the breadth and vitality of current interest in MMOGs. Hilde G. Corneliussen and Jill Walker Rettberg are both Associate Professors of Humanistic Informatics at the University of Bergen, Norway.

In the early days of Pong and Pac Man, video games appeared to be little more than an idle pastime. Today, video games make up a multi-billion dollar industry that rivals television and film. The *Video Game Theory Reader* brings together exciting new work on the many ways video games are reshaping the face of entertainment and our relationship with technology. Drawing upon examples from widely popular games ranging from *Space Invaders* to *Final Fantasy IX* and *Combat Flight Simulator 2*, the contributors discuss the relationship between video games and other media; the shift from third- to first-person games; gamers and the gaming community; and the important sociological, cultural, industrial, and economic issues that surround gaming. The *Video Game Theory Reader* is the essential introduction to a fascinating and rapidly expanding new field of media studies.

Games are increasingly becoming the focus for research due to their cultural and economic impact on modern society. However, there are many different types of approaches and methods than can be applied to understanding games or those that play games. This book provides an introduction to various game research methods that are useful to students in all levels of higher education covering both quantitative, qualitative and mixed methods. In addition, approaches using game development for research is described. Each method is described in its own chapter by a researcher with practical experience of applying the method to topic of games. Through this, the book provides an overview of research methods that enable us to better our understanding on games.

An Introduction to Game Theory

The War Game, New Expanded Edition

Archaeogaming

Global Capitalism and Video Games

Games of Empire

Games and Gaming

Rules, Realism and Effect

Strategy and Politics: An Introduction to Game Theory is designed to introduce students with no background in formal theory to the application of game theory to modeling political processes. This accessible text covers the essential aspects of game theory while keeping the reader constantly in touch with why political science as a whole would benefit from considering this method. Examining the very phenomena that power political machineries—elections, legislative and committee processes, and international conflict, the book attempts to answer fundamental questions about their nature and function in a clear, accessible manner. Included at the end of each chapter is a set of exercises designed to allow students to practice the construction and analysis of political models. Although the text assumes only an elementary-level training in algebra, students who complete a course around this text will be equipped to read nearly all of the professional literature that makes use of game theoretic analysis.

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.

In the first decade of the twenty-first century, video games are an integral part of global media culture, rivaling Hollywood in revenue and influence. No longer confined to a subculture of adolescent males, video games today are played by adults around the world. At the same time, video games have become major sites of corporate exploitation and military recruitment. In *Games of Empire*, Nick Dyer-Witheford and Greig de Peuter offer a radical political critique of such video games and virtual environments as *Second Life*, *World of Warcraft*, and *Grand Theft Auto*, analyzing them as the exemplary media of Empire, the twenty-first-century hypercapitalist complex theorized by Michael Hardt and Antonio Negri. The authors trace the ascent of virtual gaming, assess its impact on creators and players alike, and delineate the relationships between games and reality, body and avatar, screen and street. *Games of Empire* forcefully connects video games to real-world concerns about globalization, militarism, and exploitation, from the horrors of African mines and Indian e-waste sites that underlie the entire industry, the role of labor in commercial game development, and the synergy between military simulation software and the battlefields of Iraq and Afghanistan exemplified by *Full Spectrum Warrior* to the substantial virtual economies surrounding *World of Warcraft*, the urban neoliberalism made playable in *Grand Theft Auto*, and the emergence of an alternative game culture through activist games and open-source game development. Rejecting both moral panic and glib enthusiasm, *Games of Empire* demonstrates how virtual games crystallize the cultural, political, and economic forces of global capital, while also providing a means of resisting them.

An Introduction

Game Production Studies

The Video Game Theory Reader