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Master the Principles and Vocabulary of Game Design Why aren't videogames getting better? Why does it feel like we're playing the same games, over and over again? Why aren't games helping us transform our lives, like great music, books, and movies do? The problem is language. We still don't know how to talk about game design. We can't share our visions. We forget what works (and doesn't). We don't learn from history. It's too hard to improve. The breakthrough starts here. A Game Design Vocabulary gives us the complete game design framework we desperately need—whether we create games, study them, review them, or build businesses on them. Craft amazing experiences. Anna Anthropy and Naomi Clark share foundational principles, examples, and exercises that help you create great player experiences...complement intuition with design discipline...and craft games that succeed brilliantly on every level. Liberate yourself from stale clichés and genres Tell great stories: go way beyond cutscenes and text dumps Control the crucial relationships between game “verbs” and “objects” Wield the full power of development, conflict, climax, and resolution Shape scenes, pacing, and player choices Deepen context via art, animation, music, and sound Help players discover, understand, engage, and “talk back” to you Effectively use resistance and difficulty: the “push and pull” of games Design holistically: integrate visuals, audio, and controls Communicate a design vision everyone can understand

"Today over half of all American households own a dedicated game console and gaming industry profits trump those of the film industry worldwide. In this book, Soraya Murray moves past the technical discussions of games and offers a fresh and incisive look at their cultural dimensions. She critically explores blockbusters like *The Last of Us*, *Metal Gear Solid*, *Spec Ops: The Line*, *Tomb Raider* and *Assassin's Creed* to show how they are deeply entangled with American ideological positions and contemporary political, cultural and economic conflicts. As quintessential forms of visual material in the twenty-first century, mainstream games both mirror and spur larger societal fears, hopes and dreams, and even address complex struggles for recognition. This book examines both their elaborately constructed characters and densely layered worlds, whose social and environmental landscapes reflect ideas about gender, race, globalization and urban life. In this emerging field of study, Murray provides novel theoretical approaches to discussing games and playable media as culture. Demonstrating that games are at the frontline of power relations, she reimagines how we see them - and more importantly how we understand them"--

Why play is a productive, expressive way of being, a form of understanding, and a fundamental part of our well-being. What do we think about when we think about play? A pastime? Games? Childish activities? The opposite of work? Think again: If we are happy and well rested, we may approach even our daily tasks in a playful way, taking the attitude of play without the activity of play. So what, then, is play? In *Play Matters*, Miguel Sicart argues that to play is to be in the world; playing is a form of understanding what surrounds us and a way of engaging with others. Play goes beyond games; it is a mode of being human. We play games, but we also play with toys, on playgrounds, with technologies and design. Sicart proposes a theory of play that doesn't derive from a particular object or activity but is a portable tool for being—not tied to objects but brought by people to the complex interactions that form their daily lives. It is not separated from reality; it is part of it. It is pleasurable, but not necessarily fun. Play can be dangerous, addictive, and destructive. Along the way, Sicart considers playfulness, the capacity to use play outside the context of play; toys, the materialization of play—instruments but also play pals; playgrounds, play spaces that enable all kinds of play; beauty, the aesthetics of play through action; political play—from Maradona's goal against England in the 1986 World Cup to the hactivist activities of Anonymous; the political, aesthetic, and moral activity of game design; and why play and computers get along so well.

An examination of subversive games—games designed for political, aesthetic, and social critique. For many players, games are entertainment, diversion, relaxation, fantasy. But what if certain games were something more than this, providing not only outlets for entertainment but a means for creative expression, instruments for conceptual thinking, or tools for social change? In *Critical Play*, artist and game designer Mary Flanagan examines alternative games—games that challenge the accepted norms embedded within the gaming industry—and argues that games designed by artists and activists are reshaping everyday game culture. Flanagan provides a lively historical context for critical play through twentieth-century art movements, connecting subversive

game design to subversive art: her examples of “playing house” include Dadaist puppet shows and *The Sims*. She looks at artists' alternative computer-based games and explores games for change, considering the way activist concerns—including worldwide poverty and AIDS—can be incorporated into game design. Arguing that this kind of conscious practice—which now constitutes the avant-garde of the computer game medium—can inspire new working methods for designers, Flanagan offers a model for designing that will encourage the subversion of popular gaming tropes through new styles of game making, and proposes a theory of alternate game design that focuses on the reworking of contemporary popular game practices.

"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."--

Despite the proliferation of video games in the twenty-first century, the theory of game design is largely underdeveloped, leaving designers on their own to understand what games really are. Helping you produce better games, *Game Design Theory: A New Philosophy for Understanding Games* presents a bold new path for analyzing and designing games. The author offers a radical yet reasoned way of thinking about games and provides a holistic solution to understanding the difference between games and other types of interactive systems. He clearly details the definitions, concepts, and methods that form the fundamentals of this philosophy. He also uses the philosophy to analyze the history of games and modern trends as well as to design games. Providing a robust, useful philosophy for game design, this book gives you real answers about what games are and how they work. Through this paradigm, you will be better equipped to create fun games.

A theoretical and practical guide to integrating human values into the conception and design of digital games, with examples from *Call of Duty*, *Journey*, *World of Warcraft*, and more. 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 de-

sign challenges involved.

Computer and video games are leaving the PC and conquering the arena of everyday life in the form of mobile applications—the result is new types of cities and architecture. How do these games alter our perception of real and virtual space? What can the designers of physical and digital worlds learn from one another?

What if every part of our everyday life was turned into a game? The implications of “gamification.” What if our whole life were turned into a game? What sounds like the premise of a science fiction novel is today becoming reality as “gamification.” As more and more organizations, practices, products, and services are infused with elements from games and play to make them more engaging, we are witnessing a veritable ludification of culture. Yet while some celebrate gamification as a possible answer to mankind's toughest challenges and others condemn it as a marketing ruse, the question remains: what are the ramifications of this “gameful world”? Can game design energize society and individuals, or will algorithmic incentive systems become our new robot overlords? In this book, more than fifty luminaries from academia and industry examine the key challenges of gamification and the ludification of culture—including Ian Bogost, John M. Carroll, Bernie DeKoven, Bill Gaver, Jane McGonigal, Frank Lantz, Jesse Schell, Kevin Slavin, McKenzie Wark, and Eric Zimmerman. They outline major disciplinary approaches, including rhetorics, economics, psychology, and aesthetics; tackle issues like exploitation or privacy; and survey main application domains such as health, education, design, sustainability, or social media.

An exploration of avant-garde games that builds upon the formal and political modes of contemporary and historical art movements. The avant-garde challenges or leads culture; it opens up or redefines art forms and our perception of the way the world works. In this book, Brian Schrank describes the ways that the avant-garde emerges through videogames. Just as impressionism or cubism created alternative ways of making and viewing paintings, Schrank argues, avant-garde videogames create alternate ways of making and playing games. A mainstream game channels players into a tightly closed circuit of play; an avant-garde game opens up that circuit, revealing (and revealing in) its own nature as a game. We can evaluate the avant-garde, Schrank argues, according to how it opens up the experience of games (formal art) or the experience of being in the world (political art). He shows that different artists use different strategies to achieve an avant-garde perspective. Some fixate on form, others on politics; some take radical positions, others more complicit ones. Schrank examines these strategies and the artists who deploy them, looking closely at four varieties of avant-garde games: radical formal, which breaks up the flow of the game so players can engage with its materiality, sensuality, and conventionality; radical political, which plays with art and politics as well as fictions and everyday life; complicit formal, which treats videogames as a resource (like any other art medium) for contemporary art; and complicit political, which uses populist methods to blend life, art, play, and reality—as in alternate reality games, which adapt Situationist strategies for a mass audience.

"Anna Anthropy is a key personality in the ongoing paradigm shift that is slowly changing the way videogames are understood, by creators and players, and by the wider culture." —Patrick Alexander, *Eegra.com* "Equal parts autobiography, ethnography, and how-to manual, this book concisely makes the case for the unique power of 'zinester' games." —Adam Parrish, NYU's Interactive Telecommunication Program (Tisch School of the Arts), and author of the ZYT game "Winter" "These days, everybody can make and distribute a photograph, or a video, or a book. Rise of the Videogame Zinesters shows you that everyone can make a videogame, too. But why should they? For Anna Anthropy, it's not for fame or for profit, but for the strange, aimless beauty of personal creativity." —Ian Bogost, Director, Graduate Program in Digital Media, Georgia Institute of Technology "Rise is a great guidebook to understanding—and more importantly, participating in—this dynamically evolving culture." —Jim Munroe, co-founder of the Hand Eye Society and the Difference Engine Initiative "Here, Anna Anthropy demonstrates how people from every background and walk of life are breaking free of the commercial cowardice of major publishers, and bringing their individual visions of the game to life. . . . If game design is to be an art, as those of us who love games fervently hope, it must be rescued from its crushing commercial pressures. You can be a part of its future." —Greg Costikyan, author of *I Have No Mouth and I Must Scream* "Anna gives the world of video games a crucial perspective from her seat of authority within outsider culture, and illustrates how essential it is for the space to

empower voices of all kinds if it is to evolve." —Leigh Alexander, editor-at-large of *Gamasutra*

What if schools, from the wealthiest suburban nursery school to the grittiest urban high school, thrummed with the sounds of deep immersion? More and more people believe that can happen - with the aid of video games. Greg Toppo's *The Game Believes in You* presents the story of a small group of visionaries who, for the past 40 years, have been pushing to get game controllers into the hands of learners. Among the game revolutionaries you'll meet in this book: *A game designer at the University of Southern California leading a team to design a video-game version of Thoreau's *Walden Pond*. *A young neuroscientist and game designer whose research on "Math Without Words" is revolutionizing how the subject is taught, especially to students with limited English abilities. *A Virginia Tech music instructor who is leading a group of high school-aged boys through the creation of an original opera staged totally in the online game *Minecraft*. Experts argue that games do truly "believe in you." They focus, inspire and reassure people in ways that many teachers can't. Games give people a chance to learn at their own pace, take risks, cultivate deeper understanding, fail and want to try again—right away—and ultimately, succeed in ways that too often elude them in school. This book is sure to excite and inspire educators and parents, as well as provoke some passionate debate.

A "tremendously intelligent and stylish" guide to the new technologies that are transforming our everyday lives, in ways both good and bad (*Guardian*) Everywhere we turn, a startling new device promises to transfigure our lives. But at what cost? In this urgent and revelatory excavation of our Information Age, leading technology thinker Adam Greenfield forces us to reconsider our relationship with the networked objects, services and spaces that define us. It is time to re-evaluate the Silicon Valley consensus determining the future. We already depend on the smartphone to navigate every aspect of our existence. We're told that innovations—from augmented-reality interfaces and virtual assistants to autonomous delivery drones and self-driving cars—will make life easier, more convenient and more productive. 3D printing promises unprecedented control over the form and distribution of matter, while the Blockchain stands to revolutionize everything from the recording and exchange of value to the way we organize the mundane realities of the day to day. And, all the while, fiendishly complex algorithms are operating quietly in the background, reshaping the economy, transforming the fundamental terms of our politics and even redefining what it means to be human. Having successfully colonized everyday life, these radical technologies are now conditioning the choices available to us in the years to come. How do they work? What challenges do they present to us, as individuals and societies? Who benefits from their adoption? In answering these questions, Greenfield's timely guide clarifies the scale and nature of the crisis we now confront—and offers ways to reclaim our stake in the future.

An exploration of the popular online role-playing game *World of Warcraft* as a virtual prototype of the real human future. *World of Warcraft* is more than a game. There is no ultimate goal, no winning hand, no princess to be rescued. *WoW* is an immersive virtual world in which characters must cope in a dangerous environment, assume identities, struggle to understand and communicate, learn to use technology, and compete for dwindling resources. Beyond the fantasy and science fiction details, as many have noted, it's not entirely unlike today's world. In *The Warcraft Civilization*, sociologist William Sims Bainbridge goes further, arguing that *WoW* can be seen not only as an allegory of today but also as a virtual prototype of tomorrow, of a real human future in which tribe-like groups will engage in combat over declining natural resources, build temporary alliances on the basis of mutual self-interest, and seek a set of values that transcend the need for war. What makes *WoW* an especially good place to look for insights about Western civilization, Bainbridge says, is that it bridges past and future. It is founded on Western cultural tradition, yet aimed toward the virtual worlds we could create in times to come.

Illustrates artistic expressions made with an emphasis on videogames. Text in English and Italian.

Virtual Identities and Digital Culture investigates how our online identities and cultures are embedded within the digital practices of our lives, exploring how we form community, how we play, and how we re-imagine traditional media in a digital world. The collection explores a wide range of digital topics - from dating apps, microcelebrity, and hackers to auditory experiences, Netflix algorithms, and live theatre online - and builds on existing work in digital culture and identity by bringing new voices, contemporary examples, and highlighting platforms that are emerging in the field. The book speaks to the modern reality of how our digital lives have been forever altered by our transnational experiences - one of those key experiences is the pandemic, but so too is systemic inequality, questions of digital privacy, and the role of joy in our online lives. A vital contribution at a time of significant social and cultural flux, this book will be highly relevant to those studying digital culture within media, communication, cultural studies, digital humanities, and sociology departments.

Choice Outstanding Academic Title for 2015 *Sex in China* introduces readers to some of the dramatic shifts that have taken

place in Chinese sexual behaviours and attitudes, and public discussions of sex, since the 1980s. The book explores what it means to talk about 'sex' in present-day China, where sex and sexuality are more and more visible in everyday life. Elaine Jeffreys and Haiqing Yu situate China's changing sexual culture, and how it is governed, in the socio-political history of the People's Republic of China. They demonstrate that Chinese governmental authorities and policies do not set out strictly to repress 'sex'; they also create spaces for the emergence of new sexual subjects and subjectivities. They discuss the complexities surrounding the ongoing explosion of commentary on sex and sexuality in the PRC, and the emergence of new sexual behaviours and mores. *Sex in China* offers clear, critical coverage of sex-related issues that are a focus of public concern and debate in China - chapters focus on sex studies; marriage and family planning; youth and sex(iness); gay, lesbian and queer discourses and identities; commercial sex; and HIV/AIDS. This book will be an invaluable resource for students and scholars both of modern China and of sex and sexualities, who wish to understand the role that 'sex' plays in contemporary China.

In this history of new media technologies, leading media and cultural theorists examine new media against the background of traditional media such as film, photography, and print in order to evaluate the multiple claims made about the benefits and freedom of digital media.

This open access book presents a selection of the best contributions to the Digital Cities 9 Workshop held in Limerick in 2015, combining a number of the latest academic insights into new collaborative modes of city making that are firmly rooted in empirical findings about the actual practices of citizens, designers and policy makers. It explores the affordances of new media technologies for empowering citizens in the process of city making, relating examples of bottom-up or participatory practices to reflections about the changing roles of professional practitioners in the processes, as well as issues of governance and institutional policy-making.

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.

'A writer of virtuosic talents who can seemingly do anything' *New York Times* 'Wallace is a superb comedian of culture . . . his exuberance and intellectual impishness are a delight' *James Wood, Guardian* 'He induces the kind of laughter which, when read in bed with a sleeping partner, wakes said sleeping partner up . . . He's damn good' *Nicholas Lezard, Guardian* 'One of the best books about addiction and recovery to appear in recent memory' *Sunday Times* Somewhere in the not-so-distant future the residents of Ennet House, a Boston halfway house for recovering addicts, and students at the nearby Enfield Tennis Academy are ensnared in the search for the master copy of *Infinite Jest*, a movie said to be so dangerously entertaining its viewers become entranced and expire in a state of catatonic bliss . . .

"This book discusses the need for interdisciplinary awareness in the study of games and learning"--Provided by publisher.

Examinations of wargaming for entertainment, education, and military planning, in terms of design, critical analysis, and historical contexts. Games with military themes date back to antiquity, and yet they are curiously neglected in much of the academic and trade literature on games and game history. This volume fills that gap, providing a diverse set of perspectives on wargaming's past, present, and future. In *Zones of Control*, contributors consider wargames played for entertainment, education, and military planning, in terms of design, critical analysis, and historical contexts. They consider both digital and especially tabletop games, most of which cover specific historical conflicts or are grounded in recognizable real-world geopolitics. Game designers and players will find the historical and critical contexts often missing from design and hobby literature; military analysts will find connections to game design and the humanities; and academics will find documentation and critique of a sophisticated body of cultural work in which the complexity of military conflict is represented in ludic systems and procedures. Each section begins with a long anchoring chapter by an established authority, which is followed by a variety of shorter pieces both analytic and anecdotal. Topics include

the history of playing at war; operations research and systems design; wargaming and military history; wargaming's ethics and politics; gaming irregular and non-kinetic warfare; and wargames as artistic practice. Contributors Jeremy Antley, Richard Barbrook, Elizabeth M. Bartels, Ed Beach, Larry Bond, Larry Brom, Lee Brimicombe-Wood, Rex Brynen, Matthew B. Caffrey, Jr., Luke Caldwell, Catherine Cavagnaro, Robert M. Citino, Laurent Closier, Stephen V. Cole, Brian Conley, Greg Costikyan, Patrick Crogan, John Curry, James F. Dunnigan, Robert J. Elder, Lisa Faden, Mary Flanagan, John A. Foley, Alexander R. Galloway, Sharon Ghamar-i-Tabrizi, Don R. Gilman, A. Scott Glancy, Troy Goodfellow, Jack Greene, Mark Herman, Kacper Kwiatkowski, Tim Lenoir, David Levinthal, Alexander H. Levis, Henry Lowood, Elizabeth Losh, Esther MacCallum-Stewart, Rob MacDougall, Mark Mahaffey, Bill McDonald, Brien J. Miller, Joseph Miranda, Soraya Murray, Tetsuya Nakamura, Michael Peck, Peter P. Perla, Jon Peterson, John Prados, Ted S. Raicer, Volko Ruhnke, Philip Sabin, Thomas C. Schelling, Marcus Schulzke, Miguel Sicart, Rachel Simmons, Ian Sturrock, Jenny Thompson, John Tiller, J. R. Tracy, Brian Train, Russell Vane, Charles Vasey, Andrew Wackerfuss, James Wallis, James Wallman, Yuna Huh Wong

In *The Queer Games Avant-Garde*, Bonnie Ruberg presents twenty interviews with twenty-two queer video game developers whose radical, experimental, vibrant, and deeply queer work is driving a momentous shift in the medium of video games. Speaking with insight and candor about their creative practices as well as their politics and passions, these influential and innovative game makers tell stories about their lives and inspirations, the challenges they face, and the ways they understand their places within the wider terrain of video game culture. Their insights go beyond typical conversations about LGBTQ representation in video games or how to improve "diversity" in digital media. Instead, they explore queer game-making practices, the politics of queer independent video games, how queerness can be expressed as an aesthetic practice, the influence of feminist art on their work, and the future of queer video games and technology. These engaging conversations offer a portrait of an influential community that is subverting and redefining the medium of video games by placing queerness front and center. Interviewees: Ryan Rose Aceae, Avery Alder, Jimmy Andrews, Santo Aveiro-Ojeda, Aevee Bee, Tonia B*****, Mattie Brice, Nicky Case, Naomi Clark, Mo Cohen, Heather Flowers, Nina Freeman, Jerome Hagen, Kat Jones, Jess Marcotte, Andi McClure, LLaura McGee, Seanna Musgrave, Liz Ryerson, Elizabeth Sampat, Loren Schmidt, Sarah Schoemann, Dietrich Squinkifer, Kara Stone, Emilia Yang, Robert Yang

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 Heemsckerk 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.

Understanding games—whether computer games, card games, board games, or sports—by analyzing certain common traits. *Characteristics of Games* offers a new way to understand games: by focusing on certain traits—including number of players, rules, degrees of luck and skill needed, and reward/effort ratio—and using these characteristics as basic points of comparison and analysis. These issues are often discussed by game players and designers but seldom written about in any formal way. This book fills that gap. By emphasizing these player-centric basic concepts, the book provides a framework for game analysis from the viewpoint of a game designer. The book shows what all genres of games—board games, card games, computer games, and sports—have to teach each other. Today's game designers may find solutions to design problems when they look at classic games that have evolved over years of playing.

In *Gaming Utopia: Ludic Worlds in Art, Design, and Media*, Claudia Costa Pederson analyzes modernist avant-garde and contempo-

rary video games to challenge the idea that gaming is an exclusively white, heterosexual, male, corporatized leisure activity and reenvision it as a catalyst for social change. By looking at over fifty projects that together span a century and the world, Pederson explores the capacity for sociopolitical commentary in virtual and digital realms and highlights contributions to the history of gaming by women, queer, and transnational artists. The result is a critical tool for understanding video games as imaginative forms of living that offer alternatives to our current reality. With an interdisciplinary approach, *Gaming Utopia* emphasizes how game design, creation, and play can become political forms of social protest and examines the ways that games as art open doors to a more just and peaceful world.

How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose “what if” questions that are intended to open debate and discussion about the kind of future people want (and do not want). *Speculative Everything* offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

An examination of subversive games—games designed for political, aesthetic, and social critique.

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. 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.

Essays discuss the terminology, etymology, and history of key terms, offering a foundation for critical historical studies of games. Even as the field of game studies has flourished, critical historical studies of games have lagged behind other areas of research. Histories have generally been fact-by-fact chronicles; fundamental terms of game design and development, technology, and play have rarely been examined in the context of their histori-

cal, etymological, and conceptual underpinnings. This volume attempts to “debug” the flawed historiography of video games. It offers original essays on key concepts in game studies, arranged as in a lexicon—from “Amusement Arcade” to “Embodiment” and “Game Art” to “Simulation” and “World Building.” Written by scholars and practitioners from a variety of disciplines, including game development, curatorship, media archaeology, cultural studies, and technology studies, the essays offer a series of distinctive critical “takes” on historical topics. The majority of essays look at game history from the outside in; some take deep dives into the histories of play and simulation to provide context for the development of electronic and digital games; others take on such technological components of games as code and audio. Not all essays are history or historical etymology—there is an analysis of game design, and a discussion of intellectual property—but they nonetheless raise questions for historians to consider. Taken together, the essays offer a foundation for the emerging study of game history. Contributors Marcelo Aranda, Brooke Belisle, Caetlin Benson-Allott, Stephanie Boluk, Jennifer deWinter, J. P. Dyson, Kate Edwards, Mary Flanagan, Jacob Gaboury, William Gibbons, Raiford Guins, Erkki Huhtamo, Don Ihde, Jon Ippolito, Katherine Isbister, Mikael Jakobsson, Steven E. Jones, Jesper Juul, Eric Kaltman, Matthew G. Kirschenbaum, Carly A. Kocurek, Peter Krapp, Patrick LeMieux, Henry Lowood, Esther MacCallum-Stewart, Ken S. McAllister, Nick Monfort, David Myers, James Newman, Jenna Ng, Michael Nitsche, Laine Nooney, Hector Postigo, Jas Purewal, René H. Reynolds, Judd Ethan Ruggill, Marie-Laure Ryan, Katie Salen Tekinbaş, Anastasia Salter, Mark Sample, Bobby Schweizer, John Sharp, Miguel Sicart, Rebecca Elisabeth Skinner, Melanie Swalwell, David Thomas, Samuel Tobin, Emma Witkowski, Mark J.P. Wolf

In our unprecedentedly networked world, games have come to occupy an important space in many of our everyday lives. Digital games alone engage an estimated 2.5 billion people worldwide as of 2020, and other forms of gaming, such as board games, role playing, escape rooms, and puzzles, command an ever-expanding audience. At the same time, “gamification”—the application of game mechanics to traditionally nongame spheres, such as personal health and fitness, shopping, habit tracking, and more—has imposed unprecedented levels of competition, repetition, and quantification on daily life. Drawing from his own experience as a game designer, Patrick Jagoda argues that games need not be synonymous with gamification. He studies experimental games that intervene in the neoliberal project from the inside out, examining a broad variety of mainstream and independent games, including *StarCraft*, *Candy Crush Saga*, *Stardew Valley*, *Dys4ia*, *Braid*, and *Undertale*. Beyond a diagnosis of gamification, Jagoda imagines ways that games can be experimental—not only in the sense of problem solving, but also the more nuanced notion of problem making that embraces the complexities of our digital present. The result is a game-changing book on the sociopolitical potential of this form of mass entertainment.

Game Architecture and Design: A New Edition is a revision of the classic that you have been waiting for! This is a detailed guide to game design and planning from first concept to the start of development, including case studies of well known games. Originally published in 1999, *Game Architecture and Design*, has been updated by the original authors Andrew Rollings and Dave Morris. They tap back into what they teach so well and update this classic with skills and techniques found in the industry today. With more than just re-usable code, it's a comprehensive study that deals specifically with the issues of game design, team building and management, and game architecture. Through the use of real-world experiences and case studies, Andrew and Dave share it all. They show you what's worked and why as well as what to avoid and how to fix any errors. This intelligent and well-argued book is a glimpse into the often-disordered world of game development. Readers will gain solid advice and know-how that can bring some order to the often-chaotic world found in game development.

For thousands of years, people have been planning attacks, captures, chases, and conquests - on a variety of different boards designed for an astonishing diversity of games. Today the compelling mix of strategy, skill, and chance is as strong as ever; new board games are invented almost daily, while the perennial favorites continue to attract new devotees and reveal new possibilities. The *Oxford History of Board Games* investigates the principles of board games throughout the ages and across the world, exploring the fascinating similarities and differences that give each its unique appeal, and drawing out the significance of game-playing as a central part of human experience - as vital to a culture as

its music, dance, and tales. Beautifully illustrated and with diagrams to show the finer points of the games, this is a fascinating and accessible guide to a richly rewarding subject. In his trademark accessible, entertaining style, David Parlett looks at the different families of games: games based on configuration or connection, races or chases, wars or hunts, capture or blockade. He focuses mainly on traditional games, the folk entertainments that have grown up organically through the centuries, and which exhibit endless local variations, although he discusses also the commercial products that have tried, with varying degrees of success, to match their astonishing popularity. This is not primarily a how-to book, although the rules and strategies of certain games are discussed in detail, neither does it offer sure-fire tips for success, although with a fuller understanding of a game the reader will undoubtedly become a better-informed, if not better, player. Rather, it is an affectionate and authoritative survey of one of the most familiar parts of our cultural history, which has until now been inexplicably neglected.

"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."--Provided by publisher.

"In re:skin, scholars, essayists, and short story writers offer their perspectives on skin--as boundary and surface, as metaphor and physical reality."--Dust jacket front flap.

An anthology of feminist cyberfiction and theoretical and critical writings on gender and technoculture. Most writing on cyberculture is dominated by two almost mutually exclusive visions: the heroic image of the male outlaw hacker and the utopian myth of a gender-free cyberworld. *Reload* offers an alternative picture of cyberspace as a complex and contradictory place where there is oppression as well as liberation. It shows how cyberpunk's revolutionary claims conceal its ultimate conservatism on matters of class, gender, and race. The cyberfeminists writing here view cyberculture as a social experiment with an as-yet-unfulfilled potential to create new identities, relationships, and cultures. The book brings together women's cyberfiction—fiction that explores the relationship between people and virtual technologies—and feminist theoretical and critical investigations of gender and technoculture. From a variety of viewpoints, the writers consider the effects of rapid and profound technological change on culture, in particular both the revolutionary and reactionary effects of cyberculture on women's lives. They also explore the feminist implications of the cyborg, a human-machine hybrid. The writers challenge the conceptual and institutional rifts between high and low culture, which are embedded in the texts and artifacts of cyberculture.

An examination of subversive games like *The Sims*—games designed for political, aesthetic, and social critique. For many players, games are entertainment, diversion, relaxation, fantasy. But what if certain games were something more than this, providing not only outlets for entertainment but a means for creative expression, instruments for conceptual thinking, or tools for social change? In *Critical Play*, artist and game designer Mary Flanagan examines alternative games—games that challenge the accepted norms embedded within the gaming industry—and argues that games designed by artists and activists are reshaping everyday game culture. Flanagan provides a lively historical context for critical play through twentieth-century art movements, connecting subversive game design to subversive art: her examples of “playing house” include Dadaist puppet shows and *The Sims*. She looks at artists’ alternative computer-based games and explores games for change, considering the way activist concerns—including worldwide poverty and AIDS—can be incorporated into game design. Arguing that this kind of conscious practice—which now constitutes the avant-garde of the computer game medium—can inspire new working methods for designers, Flanagan offers a model for designing that will encourage the subversion of popular gaming tropes through new styles of game making, and proposes a theory of alternate game design that focuses on the reworking of contemporary popular game practices.