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IXMVB4 - MIKAYLA FERNANDA

Do video games cause violent, aggressive behavior? Can online games help us learn? When it comes to video games, these are often the types of questions raised by popular media, policy makers, scholars, and the general public. In this collection, international experts review the latest research findings in the field of digital game studies and weigh in on the actual physical, social, and psychological effects of video games. Taking a broad view of the industry from the moral panic of its early days up to recent controversies surrounding games like Grand Theft Auto, contributors explore the effects of games through a range of topics including health hazards/benefits, education, violence and aggression, addiction, cognitive performance, and gaming communities. Interdisciplinary and accessibly written, *The Video Game Debate* reveals that the arguments surrounding the game industry are far from black and white, and opens the door to richer conversation and debate amongst students, policy makers, and scholars alike.

The phenomena of mass shootings ap-

pear to be on the rise. Within the past decade, shootings have occurred in schools, religious institutions, concerts, movie theaters, and other public venues, as well as at home in the form of domestic mass shootings. This phenomenon is influenced by factors such as access to guns, mental illness, the desire for fame, revenge from being bullied, and copycat killing to name a few. Mass shootings are a serious problem for society and must be explored further in order to provide preventive solutions. *The Handbook of Research on Mass Shootings and Multiple Victim Violence* is a pivotal reference source that provides vital research on contributing factors to gun violence, characteristics of shooters and victims, solutions for preventing incidents from occurring, and the impact these shootings have on the community. While highlighting topics such as school safety, cyberbullying, and mental illness, this publication is ideally designed for law enforcement, government officials, psychologists, psychiatrists, sociologists, politicians, policymakers, law makers, academicians, researchers, and students seeking current research on the latest

empirical findings of mass shootings in the United States.

The Paradox of Transgression in Games looks at transgressive games as an aesthetic experience, tackling how players respond to game content that shocks, disturbs, and distresses, and how contemporary video games can evoke intense emotional reactions. The book delves into the commercial success of many controversial videogames: although such games may appear shocking for the observing bystander, playing them is experienced as deeply rewarding for the player. Drawing on qualitative player studies and approaches from media aesthetics theory, the book challenges the perception of games as innocent entertainment, and examines the range of emotional, moral, and intellectual experiences of players. As they explore what players consider transgressive, the authors ask whether there is something about the gameplay situation that works to mitigate the sense of transgression, stressing gameplay as an aesthetic experience. Anchoring the aesthetic game experience both in play studies as well as in aesthetic theory, this book will be an essential resource for scholars and students of game studies, aesthetics, media studies, philosophy of art, and emotions.

Narrative Absorption brings together research from the social sciences and Humanities to solve a number of mysteries: Most of us will have had those moments, of being totally absorbed in a book, a movie, or computer game. Typically we do not have any idea about how we ended up in such a state. Nor do we fully realize how we might have changed as we return for the fictional worlds we have visited. The feeling of being absorbed is one of the most illusive and transient feelings, but also one that motivates au-

diences to spend considerable amounts of time in narrative worlds, and one that is central to our understanding of the effects of narratives on beliefs and behavior. Key specialists inform the reader of this book about the nature of the peculiar state of consciousness during episodes of absorption, the perception of absorption in history, the role of absorption in meaningful experiences with narratives, the relation with related phenomena such as suspense and identification, issues of measurement, and the practical implications, for instance in education-entertainment. Various fields have worked separately on topics of absorption, albeit using different terminology and methods, but having reached a high level of development and complexity in understanding absorption. Now is the time to bring them together. This volume will be a point of reference for years to come.

This collection of essays examines various forms of dystopian fiction in literature, television, and digital games. It frames the timely trend of dystopian fiction as a thematic field that accommodates several genres from societal dystopia to apocalyptic narratives and climate fiction, many of them examining the hazards of science and technology to human societies and the ecosystem. These are genres of the Anthropocene par excellence, capturing the dilemmas of the human condition in the current, increasingly precarious epoch. The essays offer new interpretations of classical and contemporary works, including the canonised prose of Orwell, Atwood and Cormac McCarthy, modern pop culture classics like *Battlestar Galactica*, *Fallout* and *Hunger Games*, and the work of Johanna Sinisalo, a pioneer of Finnish speculative fiction. From Thomas Pynchon to

Watership Down, the volume's multifaceted approach offers fresh perspectives to those already familiar with existing research, but it is no less accessible for newcomers to the ever-expanding field of dystopian studies.

Provides new insights into the complexity and pleasures of player experiences of violence in video games.

The internet is so central to everyday life, that it is impossible to contemplate life without it. From finding romance, to conducting business, receiving health advice, shopping, banking, and gaming, the internet opens up a world of possibilities to people across the globe. Yet for all its positive attributes, it is also an environment where we witness the very worst of human behaviour - cybercrime, election interference, fake news, and trolling being just a few examples. What is it about this unique environment that can make people behave in ways they wouldn't contemplate in real life. Understanding the psychological processes underlying and influencing the thinking, interpretation and behaviour associated with this online interconnectivity is the core premise of Cyberpsychology. The Oxford Handbook of Cyberpsychology explores a wide range of cyberpsychological processes and activities through the research and writings of some of the world's leading cyberpsychology experts. The book is divided into eight sections covering topics as varied as online research methods, self-presentation and impression management, technology across the lifespan, interaction and interactivity, online groups and communities, social media, health and technology, video gaming and cybercrime and cybersecurity. The Oxford Handbook of Cyberpsychology will be important reading for those who have only recently discovered the discipline as well as more sea-

soned cyberpsychology researchers and teachers.

An analysis of wandering within different game worlds, viewed through the lenses of work, colonialism, gender, and death. Wandering in games can be a theme, a formal mode, an aesthetic metaphor, or a player action. It can mean walking, escaping, traversing, meandering, or returning. In this book, game studies scholar Melissa Kagen introduces the concept of "wandering games," exploring the uses of wandering in a variety of game worlds. She shows how the much-derided Walking Simulator—a term that began as an insult, a denigration of games that are less violent, less task-oriented, or less difficult to complete—semi-accidentally tapped into something brilliant: the vast heritage and intellectual history of the concept of walking in fiction, philosophy, pilgrimage, performance, and protest. Kagen examines wandering in a series of games that vary widely in terms of genre, mechanics, themes, player base, studio size, and funding, giving close readings to *Return of the Obra Dinn*, *Eastshade*, *Ritual of the Moon*, *80 Days*, *Heaven's Vault*, *Death Stranding*, and *The Last of Us Part II*. Exploring the connotations of wandering within these different game worlds, she considers how ideologies of work, gender, colonialism, and death inflect the ways we wander through digital spaces. Overlapping and intersecting, each provides a multifaceted lens through which to understand what wandering does, lacks, implies, and offers. Kagen's account will attune game designers, players, and scholars to the myriad possibilities of the wandering ludic body.

The horror genre has endured a long and controversial success within popular culture. Fraught with accusations pertaining

to its alleged ability to harm and corrupt young people and indeed society as a whole, the genre is constantly under pressure to suppress that which has made it so popular to begin with - its ability to frighten and generate discussion about society's darker side. Recognising the circularity of patterns in each generational manifestation of horror censorship, *The Myth of Harm* draws upon cases such as the Slenderman stabbing and the James Bulger murder amongst many others in order to explore the manner in which horror has been repeatedly cast as a harmful influence upon children at the expense of scrutinising other more complex social issues. Focusing on five major controversies beginning in the 1930's Golden Age of Horror Cinema and ending on a more contemporary note with Cyber-Gothic horror - this book identifies and considers the various myths and false hoods surrounding the genre of horror and question the very motivation behind the proliferation and dissemination of these myths as scapegoats for political and social issues, platforms for "moral entrepreneurs" and tools of hyperbolae for the news industry. Contributors from a range of disciplines explore boundary-crossing in videogames, examining both transgressive game content and transgressive player actions. Video gameplay can include transgressive play practices in which players act in ways meant to annoy, punish, or harass other players. Videogames themselves can include transgressive or upsetting content, including excessive violence. Such boundary-crossing in videogames belies the general idea that play and games are fun and non-serious, with little consequence outside the world of the game. In this book, contributors from a range of disciplines explore transgression in video

games, examining both game content and player actions. The contributors consider the concept of transgression in games and play, drawing on discourses in sociology, philosophy, media studies, and game studies; offer case studies of transgressive play, considering, among other things, how gameplay practices can be at once playful and violations of social etiquette; investigate players' emotional responses to game content and play practices; examine the aesthetics of transgression, focusing on the ways that game design can be used for transgressive purposes; and discuss transgressive gameplay in a societal context. By emphasizing actual player experience, the book offers a contextual understanding of content and practices usually framed as simply problematic. Contributors Fraser Allison, Kristian A. Bjørkelo, Kelly Boudreau, Marcus Carter, Mia Consalvo, Rhys Jones, Kristine Jørgensen, Faltin Karlsen, Tomasz Z. Majkowski, Alan Meades, Torill Elvira Mortensen, Víctor Navarro-Remesal, Holger Pötzsch, John R. Sageng, Tanja Sihvonen, Jaakko Stenros, Ragnhild Tronstad, Hanna Wirman

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.

Grand Theft Auto, Battlefield, Counter-Strike - Gewalt in Computerspielen wird immer wieder kontrovers diskutiert. Doch welche emotionalen Erfahrungen ermöglicht der spielerische Umgang mit virtueller Gewalt? Durch teilnehmende Beobachtungen in Online-Games und auf LAN-Partys sowie mithilfe von Interview-, Zeitschriften- und Videoanalysen arbeitet Christoph Bareither heraus, wie Millionen von Menschen etwas als vergnüglich erleben können, was andere schockiert. Ohne wertende Klischees zu bedienen, leistet die ethnografische Studie damit einen entscheidenden Beitrag zu einer Debatte am Schnittfeld von Populärkultur, Politik und Öffentlichkeit.

This book explores the growing phenomenon of the social media storm in the context of educational establishments. With a methodological approach that draws on aspects of virtual and offline ethnography, the text presents a series of case studies of public online risk-related incidents. Our ethnographic methodology adopts the use of unobtrusive data

collection approaches, to explore publicly available data from online interactive behaviours. Drawing on a range of methods from internet mediated research (IMR) to inform our ethnographic account, the book provides an in-depth exploration of the public and organisational discourses arising from four short, clear high-profile internet risk case studies in the education sector ranging from early year to higher education. It considers the social construction of a new 'risk' culture arising computer-mediated social interactions and its impact on, and response by, the organisations and society.

Erzählen ist ursächlich mit Stellungnahme und Wertung verknüpft. Das Spektrum dieser axiologischen Implikationen reicht von der möglichst sachlichen bis hin zu einer stark attribuierenden oder urteilenden Darstellung, die (un-)merklich in die Manipulation abgleiten kann. Das (Be-)Werten und (Be-)Urteilen hat trotz der enormen Tragweite für Gesellschaft und (Geistes-)Wissenschaft bisher jedoch kaum theoretische Reflexion erfahren. Die Beiträge*innen des interdisziplinären Bandes setzen genau hier an, wobei die Mechanismen der Urteilsimplikationen in Kunst, Literatur, Fotografie, Videogames, Karikaturen, aber auch in Journalismus und Soziologie im Blickfeld stehen. Angesichts von political correctness, der me too-Bewegung und der Diskussion um fake news ist diese theoretische Reflexion des Wertens und Urteilens unerlässlich und hochaktuell.

Is it ever morally wrong to enjoy fantasizing about immoral things? Many video games allow players to commit numerous violent and immoral acts. But, should players worry about the morality of their virtual actions? A common argument is that games offer merely the virtual representation of violence. No one is

actually harmed by committing a violent act in a game. So, it cannot be morally wrong to perform such acts. While this is an intuitive argument, it does not resolve the issue. Focusing on why individual players are motivated to entertain immoral and violent fantasies, *Video Games, Violence, and the Ethics of Fantasy* advances debates about the ethical criticism of art, not only by shining light on the interesting and under-examined case of virtual fantasies, but also by its novel application of a virtue ethical account. Video games are works of fiction that enable players to entertain a fantasy. So, a full understanding of the ethical criticism of video games must focus attention on why individual players are motivated to entertain immoral and violent fantasies. *Video Games, Violence, and the Ethics of Fantasy* engages with debates and critical discussions of games in both the popular media and recent work in philosophy, psychology, media studies, and game studies.

This volume compiles papers from the Young Academics Workshop at the Clash of Realities conferences of 2017 and 2018. The 2017 workshop - *Perceiving Video Games* - explored the video game medium by focusing on perception and meaning-making processes. The 2018 workshop - *Reframing the Violence and Video Games Debate* - transcended misleading claims that link video games and violent behavior by offering a range of fresh topical perspectives. From BA students to postdoctoral researchers, the young academics of this anthology stem from a spectrum of backgrounds, including game studies, game design, and phenomenology. This volume also features an entry by renowned psychologist Christopher J. Ferguson.

Video games take players on a trip

through ancient battlefields, to mythic worlds, and across galaxies. They provide players with a way to try on new identities and acquire vast superpowers. Video games also give people the chance to hit reset - to play again and again until they achieve a desired outcome. Their popularity has enabled them to grow far beyond their humble origins and to permeate other forms of popular culture, from comic books and graphic novels to films and television programs. Video games are universal. In *100 Greatest Video Game Franchises*, editors Robert Mejia, Jaime Banks, and Aubrie Adams have assembled essays that identify, assess, and reveal the most important video games of all-time. Each entry makes a case for the game's cultural significance and why it deserves to be on the list, from its influence on other games to its impact on an international scale. In addition to providing information about the game developer and when the franchise was established, these entries explore the connections between the different video games, examining them across genre, theme, and content. This accessible collection of essays gives readers an opportunity to gauge their favorite video game franchises against the best of all time and argue how they each fit among the 100 greatest ever created. Whether casually looking up information on these games or eager to learn how franchises evolved over the years, readers will enjoy this entertaining and informative volume. Comprehensive and engaging, *100 Greatest Video Game Franchises* will appeal to fans and scholars alike.

The digital world is a place where even the most informed parents and teachers can feel one pace behind children. Bombarded with scare stories about the risks of everyday Internet interactions for

young people, those caring for them are frequently left to navigate online minefields more or less on their own. This book is here to help. Two leading experts on digital childhoods, Dr Sandra Leaton Gray and Professor Andy Phippen, explore the realities of growing up online in the 21st century. They provide an informative and accessible guide to the issues young people face today, based on the latest research and scholarship. They also expose the many ways the child safeguarding industry means well, but often gets things very wrong. The authors explain the latest research on topics such as biometrics, encryption, cyphertext and sexting, and analyse their relevance to the next generation. They raise a number of key questions about the contemporary lives of young people, including their relationship with digital technologies such as games, social media, surveillance and tracking devices. They also challenge conventional thinking on these issues. Rather than relying on technology, they argue we should instead focus on the quality of relationships between children, their peers, their parents and with adults generally. Then we can build a healthy digital future for society as a whole.

In this compelling book, Graeme Kirkpatrick argues that computer games have fundamentally altered the relation of self and society in the digital age. Tracing the origins of gaming to the revival of play in the 1960s counter culture, *Computer Games and the Social Imaginary* describes how the energies of that movement transformed computer technology from something ugly and machine-like into a world of colour and 'fun'. In the process, play with computers became computer gaming – a new cultural practice with its own values. From the late 1980s gaming became a resource for people to

draw upon as they faced the challenges of life in a new, globalizing digital economy. Gamer identity furnishes a revived capitalism with compliant and 'streamlined' workers, but at times gaming culture also challenges the corporations that control game production. Analysing topics such as the links between technology and power, the formation of gaming culture and the subjective impact of play with computer games, this insightful text will be of great interest to students and scholars of digital media, games studies and the information society.

In times of a worldwide pandemic, the election of a new US president, "MeToo," and "Fridays for Future," to name but a few examples, one thing becomes palpable: the emotional impact of media on individuals and society cannot be underestimated. The relations between media, people, and society are to a great extent based on human emotions. Emotions are essential in understanding how media messages are processed and how media affect individual and social behavior as well as public social life. Adopting a thoroughly interdisciplinary approach to the study of emotions in the context of media, the second, entirely revised and updated, edition of *Routledge International Handbook of Emotions and Media* comprises areas such as evolutionary psychology, media psychology, media sociology, cultural studies, media entertainment, and political and digital communication. Leading experts from across the globe explore cutting-edge research on the role of emotion in selecting and processing media contents, the emotional consequences of media use, politics and public emotion, emotions in political communication and persuasion, as well as emotions in digital, interactive, and virtual encounters. This compelling and authoritative Handbook is an essential ref-

erence tool for scholars and students of media, communication science, media psychology, emotion, cognitive and social psychology, cultural studies, media sociology, and related fields.

A narrative history of the Silicon Valley generation that launched five major high-tech industries in seven years details the specific contributions of seven technical pioneers and how they established the foundation for today's tech-driven world.

The proliferation of new digital technologies has given rise to an entirely changed media landscape and revolutionized how we seek entertainment. Older entertainment media like novels, radio, and film have been joined by a host of digital media that smartphones allow us to carry almost anywhere and at all times, from video games and social media to video on demand services. This unprecedented ubiquity of entertainment media calls for new and more sophisticated theories that help us understand the fascination that different entertainment media exert on us and how they change the human experience. The Oxford Handbook of Entertainment Theory surveys and furthers the most influential psychology-driven research on media entertainment to illuminate how people are drawn into media experiences. The 41 chapters in this Handbook not only offer fresh perspectives on established theories but also introduce emerging models and highlight the importance of considering the diverse backgrounds of media users when conducting research. They also cover the motivations and reactions of media users in relationship to different types of media, the trend towards interactive media such as video games and virtual reality, and particularly popular media contents like sexuality, violence,

sports, and the news. As the most comprehensive overview of psychology-based research on media entertainment available, this Handbook is an invaluable resource for seasoned researchers and those beginning to learn about the field alike.

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 grows, 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 is played in a 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 instruction 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 sample analyses, as well as a comprehensive ludography and glossary.

Forty original contributions on games and gaming culture What does Pokémon Go tell us about globalization? What does Tetris teach us about rules? Is feminism boosted or bashed by Kim Kardashian: Hollywood? How does BioShock Infinite help us navigate world-building? From arcades to Atari, and phone apps to virtual reality headsets, video games have been at the epicenter of our ever-evolving technological reality. Unlike

other media technologies, video games demand engagement like no other, which begs the question—what is the role that video games play in our lives, from our homes, to our phones, and on global culture writ large? *How to Play Video Games* brings together forty original essays from today's leading scholars on video game culture, writing about the games they know best and what they mean in broader social and cultural contexts. Read about avatars in *Grand Theft Auto V*, or music in *The Legend of Zelda: Ocarina of Time*. See how *Age of Empires* taught a generation about postcolonialism, and how *Borderlands* exposes the seedy underbelly of capitalism. These essays suggest that understanding video games in a critical context provides a new way to engage in contemporary culture. They are a must read for fans and students of the medium.

Ultimately, *Gamer Nation* reveals not only how video games are a key aspect of contemporary American culture, but how games affect how people relate to America itself.

Bringing together contributions from the fields of sociology, media and cultural studies, arts, politics, science and technology studies, political communication theory and popular culture studies, this volume engages both with theoretical debates and detailed empirical studies, showcasing how the public sphere is transformed by digital media, and in turn how this digital public sphere shapes and is shaped by debates surrounding crisis, conflict, migration and culture. Case studies from Bulgaria, Nigeria, China, Greece, Italy, Cyprus, UK, Mexico and India are discussed in detail.

The pursuit of higher education has become increasingly popular among students of many different backgrounds

and cultures. As these students embark on higher learning, it is imperative for educators and universities to be culturally sensitive to their differing individualities. *Student Culture and Identity in Higher Education* is an essential reference publication including the latest scholarly research on the impact that gender, nationality, and language have on educational systems. Featuring extensive coverage on a broad range of topics and perspectives such as internationalization, intercultural competency, and gender equity, this book is ideally designed for students, researchers, and educators seeking current research on the cultural issues students encounter while seeking higher education.

This book explores the use of technology in young people's social lives against a backdrop of "online safety measures" put in place by the UK government to ensure safe and risk free engagement with online services. The UK landscape is used as a case study to compare the grass roots of digital behaviours with attempts by policy makers to control access and prohibit "bad" behaviours. In conducting an analysis of current UK policy positions and media perspectives against ethnographic research in areas such as gaming and sexting, the book highlights the flaws in approaching the control of disruptive social behaviours using prohibitive approaches. It also highlights the gulf between the experiences of young people and the capabilities of the school system to deliver effective education around safe online behaviours. The author illustrates the complex relationship young people have with technology, as active engagers rather than passive consumers, and looks at the ways in which their needs for effective education and resilience are currently not being met. Furthermore, he demonstrates how,

in an effort to make them safe, stakeholders are eroding children's fundamental rights. Children's Online Behaviour and Safety will be of interest to scholars, practitioners and students researching and practicing in education, sociology, children's law, children's digital rights and social policy.

Video gaming: it's a boy's world, right? That's what the industry wants us to think. Why and how we came to comply are what Carly A. Kocurek investigates in this provocative consideration of how an industry's craving for respectability hooked up with cultural narratives about technology, masculinity, and youth at the video arcade. From the dawn of the golden age of video games with the launch of Atari's Pong in 1972, through the industry-wide crash of 1983, to the recent nostalgia-bathed revival of the arcade, *Coin-Operated Americans* explores the development and implications of the "video gamer" as a cultural identity. This cultural-historical journey takes us to the Twin Galaxies arcade in Ottumwa, Iowa, for a close look at the origins of competitive gaming. It immerses us in video gaming's first moral panic, generated by Exidy's *Death Race* (1976), an unlicensed adaptation of the film *Death Race 2000*. And it ventures into the realm of video game films such as *Tron* and *WarGames*, in which gamers become brilliant, boyish heroes. Whether conducting a phenomenological tour of a classic arcade or evaluating attempts, then and now, to regulate or eradicate arcades and coin-op video games, Kocurek does more than document the rise and fall of a now-booming industry. Drawing on newspapers, interviews, oral history, films, and television, she examines the factors and incidents that contributed to the widespread view of video gaming as

an enclave for young men and boys. A case study of this once emergent and now revived medium became the presumed enclave of boys and young men, *Coin-Operated Americans* is history that holds valuable lessons for contemporary culture as we struggle to address pervasive sexism in the domain of video games—and in the digital working world beyond.

Taking as its point of departure Roland Barthes' classic series of essays, *Mythologies*, Rebecca Houze presents an exploration of signs and symbols in the visual landscape of postmodernity. In nine chapters Houze considers a range of contemporary phenomena, from the history of sustainability to the meaning of sports and children's building toys. Among the ubiquitous global trademarks she examines are BP, McDonald's, and Nike. What do these icons say to us today? What political and ideological messages are hidden beneath their surfaces? Taking the idea of myth in its broadest sense, the individual case studies employ a variety of analytic methods derived from linguistics, psychoanalysis, anthropology, sociology, and art history. In their eclecticism of approach they demonstrate the interdisciplinarity of design history and design studies. Just as Barthes' meditations on culture concentrated on his native France, *New Mythologies* is rooted in the author's experience of living and teaching in the United States. Houze's reflections encompass both contemporary American popular culture and the history of American industry, with reference to such foundational figures as Thomas Jefferson and Walt Disney. The collection provides a point of entry into today's complex postmodern or post-postmodern world, and suggests some ways of thinking about its meanings, and the lessons we might learn

from it.

The Bioshock series looms large in the industry and culture of video games for its ambitious incorporation of high-minded philosophical questions and retro-futuristic aesthetics into the ultraviolent first-person shooter genre. *Beyond the Sea* marks ten years since the release of the original game with an interdisciplinary collection of essays on Bioshock, Bioshock 2, and Bioshock Infinite. Simultaneously lauded as landmarks in the artistic growth of the medium and criticized for their compromised vision and politics, the Bioshock games have been the subject of significant scholarly and critical discussion. Moving past well-trodden debates, *Beyond the Sea* broadens the conversation by putting video games in dialogue with a diverse range of other disciplines and cultural forms, from parenting psychology to post-humanism, from Thomas Pynchon to German expressionist cinema. Offering bold new perspectives on a canonical series, *Beyond the Sea* is a timely contribution to our understanding of the aesthetics, the industry, and the culture of video games. Contributors include Daniel Ante-Contreras (Miracosta), Luke Arnott (Western Ontario), Betsy Brey (Waterloo), Patrick Brown (Iowa), Michael Fuchs (Graz), Jamie Henthorn (Catawba), Brendan Keogh (Queensland), Cameron Kunzelman (Georgia), Cody Mejeur (Michigan State), Matthew Thomas Payne (Notre Dame), Gareth Schott (Waikato), Karen Schrier (Marist), Sarah Stang (York/Ryerson), Sarah Thorne (Carleton), John Vanderhoef (California State, Dominguez Hills), Matthew Wysocki (Flagler), Jordan R. Youngblood (Eastern Connecticut State), and Sarah Zaidan (Emerson).

Through interviews with developers, gamers, and journalists examining the phenomena of bedroom coding, arcade

gaming, and format wars, mapped onto enquiry into the seminal genres of the time including driving, shooting, and maze chase, *Playback: A Genealogy of 1980s British Videogames* examines how 1980s Britain has become the culture of work in the 21st century and considers its meaning to contemporary society. This crucial and timely work fills a lacuna for students and researchers of sociology, media, and games studies and will be of interest to employees of the videogames and media industries. Research into videogames have never been greater, but exploration of their historic drivers is as elided as the technology is influential, giving rise to a range of questions. What were the social and economic conditions that gave rise to a billion dollar industry? What were the motivations of the early 'bedroom coders'? What are the legacies of the seminal videogames of the 1980s and how do they inform the current social, political and cultural landscape? With a focus on the characteristics of the UK videogame industry in the 1980s, Wade explores these questions from perspectives of consumption, production and leisure, outlining the construction of a habitus unique to this time.

Gaming has never been disconnected from reality. When we engage with ever more lavish virtual worlds, something happens to us. The game imposes itself on us and influences how we feel about it, the world, and ourselves. How do games accomplish this and to what end? The contributors explore the video game as an atmospheric medium of hitherto unimagined potential. Is the medium too powerful, too influential? A danger to our mental health or an ally through even the darkest of times? This volume compiles papers from the Young Aca-

demics Workshop at the Clash of Realities conferences of 2019 and 2020 to provide answers to these questions.

Games allow players to experiment and play with subject positions, values and moral choice. In game worlds players can take on the role of antagonists; they allow us to play with behaviour that would be offensive, illegal or immoral if it happened outside of the game sphere. While contemporary games have always handled certain problematic topics, such as war, disasters, human decay, post-apocalyptic futures, cruelty and betrayal, lately even the most playful of genres are introducing situations in which players are presented with difficult ethical and moral dilemmas. This volume is an investigation of "dark play" in video games, or game play with controversial themes as well as controversial play behaviour. It covers such questions as: Why do some games stir up political controversies? How do games invite, or even push players towards dark play through their design? Where are the boundaries for what can be presented in a games? Are these boundaries different from other media such as film and books, and if so why? What is the allure of dark play and why do players engage in these practices?

This book looks at the uses of popular music in the newly-redefined category of the nostalgia game, exploring the relationship between video games, popular music, nostalgia, and socio-cultural contexts. History, gender, race, and media all make significant appearances in this interdisciplinary work, as it explores what some of the most critically acclaimed games of the past two decades (including both AAA titles like *Fallout* and *BioShock*, and more cult releases like *Gone Home* and *Evoland*) tell us about our relationship to our past and our fu-

ture. Appropriated music is the common thread throughout these chapters, engaging these broader discourses in heterogeneous ways. This volume offers new perspectives on how the intersection between popular music, nostalgia, and video games, can be examined, revealing much about our relationship to the past and our hopes for the future.

What is the future of television? What is the impact of media violence on society? Is news quality better or worse online? Should we regulate internet and social media use, and if so, how? Will traditional print books disappear from the marketplace? These are just a sampling of the important, provocative questions in this new reader, sure to provide a solid foundation to spark lively classroom discussion. For current coverage of controversial and important issues centering on media, look to the balanced reporting, complete overviews and engaging writing that CQ Researcher has consistently provided for more than eighty years. This brief reader allows students to see the links between media, culture, business and politics, and an opportunity to view the issues from all sides while giving them a window into the relationships between media, culture, business, and politics. In addition, useful pedagogical features—pro/con debates, graphs, tables, photos, suggested readings, and bibliographies—advance critical thinking and help in study and review.

This book analyzes the effect of policy on the digital game complex: government, industry, corporations, distributors, players, and the like. Contributors argue that digital games are not created nor consumed outside of the complex power relationships that dictate the full production and distribution cycles, and that we need to consider those relationships in

order to effectively "read" and analyze digital games. Through examining a selection of policies, e.g. the Australian government's refusal (until recently) to allow an R18 rating for digital games, Blizzard's policy in regards to intellectual property, Electronic Arts' corporate policy for downloadable content (DLC), they show how policy, that is to say the rules governing the production, distribution and consumption of digital games, has a tangible effect upon our understanding of the digital game medium.

"Since its inception, Artificial Intelligence (AI) has been nurtured by the dream - cherished by some scientists while dismissed as unrealistic by others - that it will lead to forms of intelligence similar or alternative to human life. However, AI might be more accurately described as a range of technologies providing a convincing illusion of intelligence - in other words, not much the creation of intelligent beings, but rather of technologies that are perceived by humans as such. Deceitful Media argues that AI resides also and especially in the perception of human users. Exploring the history of AI from its origins in the Turing Test to contemporary AI voice assistants such as Alexa and Siri, Simone Natale demonstrates that our tendency to project humanity into things shapes the very functioning and implications of AI. He argues for a recalibration of the relationship between deception and AI that helps recognize and critically question how computing technologies mobilize specific aspects of users' perception and psychology in order to create what we call "AI." Introducing the concept of "banal deception," which describes deceptive mechanisms and practices that are embedded in AI, the book shows that deception is as central to AI's functioning as the circuits, software, and data that make it

run. Delving into the relationship between AI and deception, *Deceitful Media* thus reformulates the debate on AI on the basis of a new assumption: that what machines are changing is primarily us, humans. If 'intelligent' machines might one day revolutionize life, the book provocatively suggests, they are already transforming how we understand and carry out social interactions"--

Though decades ago school shootings were rare events, today they are becoming normalized. Active shooter drills have become more commonplace as pressure is placed on schools and law enforcement to prevent the next attack. Yet others argue the traumatizing effects of such exercises on the students. Additionally, violence between students continues to remain problematic as bullying pervades children's lives both at school and at home, leading to negative mental health impacts and, in extreme cases, suicide. Establishing safer school policies, promoting violence prevention programs, building healthier classroom environments, and providing better staff training are all vital for protecting students physically and mentally. The *Research Anthology on School Shootings, Peer Victimization, and Solutions for Building Safer Educational Institutions* examines the current sources of violence within educational systems, and it offers solutions on how to provide a safer space for both students and educators alike. Broken into four sections, the book examines the causes and impacts that peer victimization has on students and how this can lead to further violence and investigates strategies for detecting the warning signs. The book provides solutions that range from policies and programs that can be established to strategies for teaching nonviolence and promoting coexistence in the classroom.

Highlighting a range of topics such as violence prevention, school climate, and bullying, this publication is an ideal reference source for school administrators, law enforcement, teachers, government and state officials, school boards, academicians, researchers, and upper-level students who are intent on stopping the persisting and unfortunate problem that is school violence.

The Frighteners follows the quest of Peter Laws, a Baptist minister with a penchant for the macabre, to understand why so many people love things that are spooky, morbid and downright repellent. He meets vampires, hunts werewolves in Hull, talks to a man who has slept on a

mortuary slab to help him deal with a diagnosis, and is chased by a chain-saw-wielding maniac through a farmhouse full of hanging bodies. Staring into the darkness of a Transylvanian night, he asks: What is it that makes millions of people seek to be disgusted and freaked out? And, in a world that worships rationality and points an accusing finger at violent video games and gruesome films, can an interest in horror culture actually give us safe ways to confront our mortality? Might it even have power to re-enchant our jaded world? Grab your crucifixes, pack the silver bullets, and join the Sinister Minister on his romp into our morbid curiosities.