First Person New Media As Story Performance And Game Mit Press

Digital gaming is today a significant economic phenomenon as well as being an intrinsic part of a convergent media culture in postmodern societies. Its ubiquity, as well as the sheer volume of hours young people spend gaming, should make it ripe for urgent academic enquiry, yet the subject was a research backwater until the turn of the millennium. Even today, as tens of millions of young people spend their waking hours manipulating avatars and gaming characters on computer screens, the subject is still treated with scepticism in some academic circles. This handbook aims to reflect the relevance and value of studying digital games, now the subject of a growing number of studies, surveys, conferences and publications. As an overview of the current state of research into digital gaming, the 42 papers included in this handbook focus on the social and cultural relevance of gaming. In doing so, they provide an alternative perspective to one-dimensional studies of gaming, whose agendas do not include cultural factors. The contributions, which range from theoretical approaches to empirical studies, cover various topics including analyses of games themselves, the player-game interaction, and the social context of gaming. In addition, the

educational aspects of games and gaming are treated in a discrete section. With material on non-commercial gaming trends such as 'modding', and a multinational group of authors from eleven nations, the handbook is a vital publication demonstrating that new media cultures are far more complex and diverse than commonly assumed in a debate dominated by concerns over violent content.

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

This edited volume aims to unpack the digitisation of art and media within the dynamics of participatory culture, and how these changes affect the power relations between the production and consumption of these new forms in a globalised Asia. This follows the rise of new art forms and social media platforms in wake of rapid and ongoing digitisation, which has, in turn, produced far-reaching implications for changing media ownership and its role in social, cultural, economic, as well as political activities. New challenges arise every day in relation to digital art and design practices and social media communications, and their respective impact on

identity politics. This book showcases a diverse range of interdisciplinary research on these concomitant changes and challenges associated with digital media and technologies within the context of a globalised Asia. The case studies included present perspectives on Asia's evolving digital humanities landscape from Hong Kong, China, India, Korea and from across Southeast Asia, with topics that tackle organisational digital marketing, brand advertising and design, mobile gaming, interactive art, and the cultural activities of ethnic and sexual minority communities in the region. This book will of interest to scholars in digital humanities focused on new media and cultural studies.

This book confronts the question of why our culture is so fascinated by the apocalypse. It ultimately argues that while many see the post-apocalyptic genre as reflective of contemporary fears, it has actually co-evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling. The post-apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar, offers a high degree of internal consistency and completeness, and allows for a diversity of stories by different creative teams in the same story world. With case studies of franchises such as The Walking Dead and The Terminator, Transmedia Storytelling and the Apocalypse offers

analyses of how shifts in media industries and reception cultures have promoted a new kind of open, world-building narrative across film, television, video games, and print. For transmedia scholars and fans of the genre, this book shows how the end of the world is really just the beginning...

From the complex city-planning game SimCity to the virtual therapist Eliza: how computational processes open possibilities for understanding and creating digital media. What matters in understanding digital media? Is looking at the external appearance and audience experience of software enough—or should we look further? In Expressive Processing, Noah Wardrip-Fruin argues that understanding what goes on beneath the surface, the computational processes that make digital media function, is essential. Wardrip-Fruin looks at "expressive processing" by examining specific works of digital media ranging from the simulated therapist Eliza to the complex city-planning game SimCity. Digital media, he contends, offer particularly intelligible examples of things we need to understand about software in general; if we understand, for instance, the capabilities and histories of artificial intelligence techniques in the context of a computer game, we can use that understanding to judge the use of similar techniques in such higher-stakes social contexts as surveillance.

A sourcebook of historical written texts, video

documentation, and working programs that form the foundation of new media. This reader collects the texts, videos, and computer programs—many of them now almost impossible to find—that chronicle the history and form the foundation of the still-emerging field of new media. General introductions by Janet Murray and Lev Manovich, along with short introductions to each of the texts, place the works in their historical context and explain their significance. The texts were originally published between World War II—when digital computing, cybernetic feedback, and early notions of hypertext and the Internet first appeared—and the emergence of the World Wide Web—when they entered the mainstream of public life. The texts are by computer scientists, artists, architects, literary writers, interface designers, cultural critics, and individuals working across disciplines. The contributors include (chronologically) Jorge Luis Borges, Vannevar Bush, Alan Turing, Ivan Sutherland, William S. Burroughs, Ted Nelson, Italo Calvino, Marshall McLuhan, Jean Baudrillard, Nicholas Negroponte, Alan Kay, Bill Viola, Sherry Turkle, Richard Stallman, Brenda Laurel, Langdon Winner, Robert Coover, and Tim Berners-Lee. The CD accompanying the book contains examples of early games, digital art, independent literary efforts, software created at universities, and home-computer commercial software. Also on the CD is digitized video, documenting new media programs and

artwork for which no operational version exists. One example is a video record of Douglas Engelbart's first presentation of the mouse, word processor, hyperlink, computer-supported cooperative work, video conferencing, and the dividing up of the screen we now call non-overlapping windows; another is documentation of Lynn Hershman's Lorna, the first interactive video art installation.

This volume offers an in-depth investigation of the role of new media in the political, social and cultural life in the region of Europe-Asia. By focusing on new media, which is understood primarily as internet-enabled networked social practice, the book puts forward a political and cultural redefinition of the region which is determined by the recognition of the diversity of new media uses in the countries included in the study. This book focuses on the period prior to the advent of 'world internet revolutions', and it registers the region at its pivotal moment—at the time of its entry into the post-broadcast era. Does the Internet aid democratisation or it conditioned by socio-political norms? Has the Internet changed politics or has it had to fit existing political structures? Has the use of digital technologies revolutionized election campaigns? How is hyperlinked society different from society prior to the advent of the web? How do ordinary people actually use the Internet. These and other pressing questions – crucial to understanding the post-socialist world –

are investigated in the current volume. This book was published as a special issue of Europe-Asia Studies.

The new media landscape touches every aspect of our social, political and cultural lives. It is more important than ever, therefore, that we are able to understand and explain the complexity of our digital world. Understanding New Media gives students the tools and the knowledge they need to make sense of the relationship between technologies, media and society. This best-selling student introduction: Makes complex ideas accessible, clearly explaining the key thinkers, theories and research students need to understand Brings theory to life with a range of new case studies, from selfies or trolling, to the app economy and algorithms in social media Gets students started on projects and essays with guided research activities, showing them how to successfully put learning into practice Provides guided further reading, helping students to navigate the literature and extend their studies beyond the chapter Understanding New Media remains the perfect guide to the past, present and future of the new media world. It is a vital resource for students across media and communication studies and sociology, and anyone exploring new media, social media or digital media.

A strikingly original exploration of what it might mean to be authentically human in the age of artificial intelligence,

from the author of the critically-acclaimed Interior States. "Meghan O'Gieblyn is a brilliant and humble philosopher, and her book is an explosively thought-provoking, candidly personal ride I wished never to end ... This book is such an original synthesis of ideas and disclosures. It introduces what will soon be called the O'Gieblyn genre of essay writing." —Heidi Julavits, author of The Folded Clock For most of human history the world was a magical and enchanted place ruled by forces beyond our understanding. The rise of science and Descartes's division of mind from world made materialism our ruling paradigm, in the process asking whether our own consciousness—i.e., souls—might be illusions. Now the inexorable rise of technology, with artificial intelligences that surpass our comprehension and control, and the spread of digital metaphors for self-understanding, the core questions of existence—identity, knowledge, the very nature and purpose of life itself—urgently require rethinking. Meghan O'Gieblyn tackles this challenge with philosophical rigor, intellectual reach, essayistic verve, refreshing originality, and an ironic sense of contradiction. She draws deeply and sometimes humorously from her own personal experience as a formerly religious believer still haunted by questions of faith, and she serves as the best possible guide to navigating the territory we are all entering.

This book surveys the many ways of telling stories with digital technology, including blogging, gaming, social media, podcasts, and Web video. * Provides a bibliography listing sources consulted * Contains an

index of key words and concepts from the text
As media environments and communication practices
evolve over time, so do theoretical concepts. This book
analyzes some of the most well-known and fiercely
discussed concepts of the digital age from a historical
perspective, showing how many of them have pre-digital
roots and how they have changed and still are constantly
changing in the digital era. Written by leading authors in
media and communication studies, the chapters
historicize 16 concepts that have become central in the
digital media literature, focusing on three main areas.
The first part, Technologies and Connections,
historicises concepts like network, media convergence,
multimedia, interactivity and artificial intelligence. The
second one is related to Agency and Politics and
explores global governance, datafication, fake news,
echo chambers, digital media activism. The last one,
Users and Practices, is finally devoted to telepresence,
digital loneliness, amateurism, user generated content,
fandom and authenticity. The book aims to shed light on
how concepts emerge and are co-shaped, circulated,
used and reappropriated in different contexts. It argues
for the need for a conceptual media and communication
history that will reveal new developments without
concealing continuities and it demonstrates how the
analogue/digital dichotomy is often a misleading one.
A first-of-its-kind guide for new media times, this book
provides practical, step-by-step instructions for writing
first-person features, essays, and digital content.
Combining journalism techniques with self-exploration
and personal storytelling, First-Person Journalism is

designed to help writers to develop their personal voice and establish a narrative stance. The book introduces nine elements of first-person journalism—passion, self-reporting, stance, observation, attribution, counterpoints, time travel, the mix, and impact. Two introductory chapters define first-person journalism and its value in building trust with a public now skeptical of traditional news media. The nine practice chapters that follow each focus on one first-person element, presenting a sequence of "voice lessons" with a culminating writing assignment, such as a personal trend story or an open letter. Examples are drawn from diverse nonfiction writers and journalists, including Ta-Nehisi Coates, Joan Didion, Helen Garner, Alex Tizon, and James Baldwin. Together, the book provides a fresh look at the craft of nonfiction, offering much-needed advice on writing with style, authority, and a unique point of view. Written with a knowledge of the rapidly changing digital media environment, First-Person Journalism is a key text for journalism and media students interested in personal nonfiction, as well as for early-career nonfiction writers looking to develop this narrative form.

Just as the explosive growth of digital media has led to ever-expanding narrative possibilities and practices, so these new electronic modes of storytelling have, in their own turn, demanded a rapid and radical rethinking of narrative theory. This timely volume takes up the challenge, deeply and broadly considering the relationship between digital technology and narrative theory in the face of the changing landscape of computer-mediated communication. New Narratives reflects the

diversity of its subject by bringing together some of the foremost practitioners and theorists of digital narratives. It extends the range of digital subgenres examined by narrative theorists to include forms that have become increasingly prominent, new examples of experimental hypertext, and contemporary video games. The collection also explicitly draws connections between the development of narrative theory, technological innovation, and the use of narratives in particular social and cultural contexts. Finally, New Narratives focuses on how the tools provided by new technologies may be harnessed to provide new ways of both producing and theorizing narrative. Truly interdisciplinary, the book offers broad coverage of contemporary narrative theory, including frameworks that draw from classical and postclassical narratology, linguistics, and media studies. In the extension of digital media from optional means to central site of activity, the domains of language, art, learning, play, film, and politics have been subject to radical reconfigurations as mediating structures. This book examines how this changed relationship has in each case shaped a new form of discourse between self and culture and illustrates explicitly the character of mediated agency beyond the formal separateness from lived experience that was once conveniently termed the virtual and which has come to influence common assumptions about creative expression itself. International Perspectives on Digital Media and Early Literacy evaluates the use and impact of digital devices for social interaction, language acquisition, and early literacy. It explores the role of interactive mediation as a

tool for using digital media and provides empirical examples of best practice for digital media targeting language teaching and learning. The book brings together a range of international contributions and discusses the increasing trend of digitalization as an additional resource in early childhood literacy. It provides a broad insight into current research on the potential of digital media in inclusive settings by integrating multiple perspectives from different scientific fields: (psycho)linguistics, cognitive science, language didactics, developmental psychology, technology development, and human–machine interaction. Drawing on a large body of research, it shows that crucial early experiences in communication and social learning are the basis for later academic skills. The book is structured to display children's first developmental steps in learning in interaction with digital media and highlight various domains of early digital media use in family, kindergarten, and primary schools. This book will appeal to practitioners, academics, researchers, and students with an interest in early education, literacy education, digital education, the sociology of digital culture and social interaction, school reform, and teacher education. According to the last census, one in five people in the United States lives with a disability. Some are visible, some are hidden--but all are underrepresented in media and popular culture. Now, just in time for the thirtieth anniversary of the Americans with Disabilities Act, activist Alice Wong brings together an urgent, galvanizing collection of personal essays by contemporary disabled writers. There is Harriet McBryde

Johnson's "Unspeakable Conversations," which describes her famous debate with Princeton philosopher Peter Singer over her own personhood. There is columnist s. e. smith's celebratory review of a work of theater by disabled performers. There are original pieces by up-and-coming authors like Keah Brown and Haben Girma. There are blog posts, manifestos, eulogies, and testimonies to Congress. Taken together, this anthology gives a glimpse of the vast richness and complexity of the disabled experience, highlighting the passions, talents, and everyday lives of this community. It invites readers to question their own assumptions and understandings. It celebrates and documents disability culture in the now. It looks to the future and past with hope and love.
"Electronic games have established a huge international market, significantly outselling non-digital games; people spend more money on The Sims than on 'Monopoly' or even on 'Magic: the Gathering.' Yet it is widely believed that the market for electronic literature—predicted by some to be the future of the written word—languishes. Even bestselling author Stephen King achieved disappointing results with his online publication of 'Riding the Bullet' and 'The Plant.' Isn't it possible, though, that many hugely successful computer games--those that depend on or at least utilize storytelling conventions of narrative, character, and theme--can be seen as examples of electronic literature? And isn't it likely that the truly significant

new forms of electronic literature will prove to be (like games) so deeply interactive and procedural that it would be impossible to present them as paper-like 'e-books'? The editors of First Person have gathered a remarkably diverse group of new media theorists and practitioners to consider the relationship between 'story' and 'game,' as well as the new kinds of artistic creation (literary, performative, playful) that have become possible in the digital environment"--Provider website. Narrative strategies for vast fictional worlds across a variety of media, from World of Warcraft to The Wire. The ever-expanding capacities of computing offer new narrative possibilities for virtual worlds. Yet vast narratives—featuring an ongoing and intricately developed storyline, many characters, and multiple settings—did not originate with, and are not limited to, Massively Multiplayer Online Games. Thomas Mann's Joseph and His Brothers, J. R. R. Tolkien's Lord of the Rings, Marvel's Spiderman, and the complex stories of such television shows as Dr. Who, The Sopranos, and Lost all present vast fictional worlds. Third Person explores strategies of vast narrative across a variety of media, including video games, television, literature, comic books, tabletop games, and digital art. The contributors—media and television scholars, novelists, comic creators, game designers, and others—investigate such issues as continuity,

canonicity, interactivity, fan fiction, technological innovation, and cross-media phenomena. Chapters examine a range of topics, including storytelling in a multiplayer environment; narrative techniques for a 3,000,000-page novel; continuity (or the impossibility of it) in Doctor Who; managing multiple intertwined narratives in superhero comics; the spatial experience of the Final Fantasy role-playing games; World of Warcraft adventure texts created by designers and fans; and the serial storytelling of The Wire. Taken together, the multidisciplinary conversations in Third Person, along with Harrigan and Wardrip-Fruin's earlier collections First Person and Second Person, offer essential insights into how fictions are constructed and maintained in very different forms of media at the beginning of the twenty-first century.

Cover -- Half-title -- Title -- Copyright -- Dedication -- Contents -- Preface -- 1 Youth and Media -- 2 Then and Now -- 3 Themes and Theoretical Perspectives -- 4 Infants, Toddlers, and Preschoolers -- 5 Children -- 6 Adolescents -- 7 Media and Violence -- 8 Media and Emotions -- 9 Advertising and Commercialism -- 10 Media and Sex -- 11 Media and Education -- 12 Digital Games -- 13 Social Media -- 14 Media and Parenting -- 15 The End -- Notes -- Acknowledgments -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- X -- Y -- Z

Queer media studies has mostly focused on lesbian, gay, bisexual, transgender, and queer (LGBTQ) visibility, stereotypes, and positive images, but media technologies aren't just vehicles for representations, they also shape them. How can queer theory and queer methodologies complicate our understanding of communication technologies, their structures and uses, and the cultural and political implications of these? How can queer technologies inform debates about affect, temporality, and publics? This book presents new scholarship that addresses queer media production and practices across a wide range of media, including television, music, zines, video games, mobile applications, and online spaces. The authors consider how LGBTQ representations and reception are shaped by technological affordances and constraints. Chapters deal with critical contemporary concepts such as counterpublics, affect, temporality, nonbinary practices, queer technique, and transmediation to explore intersections among communication and media studies and cutting-edge queer and transgender theory. This collection moves beyond considering LGBTQ representations as they appear in media to consider the central role of technologies in understanding intersections among gender, sexuality, and media. Even the most heteromasculine technologies can be queered, yet we can't assume queerness works in the same way

across different media. Emergent media technologies afford queer worldmaking, but these worlds are forged between normalization and niche marketing. This book was originally published as a special issue of Critical Studies in Media Communication.

A Companion to New Media Dynamics presents a state-of-the-art collection of multidisciplinary readings that examine the origins, evolution, and cultural underpinnings of the media of the digital age in terms of dynamic change Presents a state-of-the-art collection of original readings relating to new media in terms of dynamic change Features interdisciplinary contributions encompassing the sciences, social sciences, humanities and creative arts Addresses a wide range of issues from the ownership and regulation of new media to their form and cultural uses Provides readers with a glimpse of new media dynamics at three levels of scale: the 'macro' or system level; the 'meso' or institutional level; and 'micro' or agency level

First PersonNew Media as Story, Performance, and GameMIT Press

First-Person Anonymous revises previous histories of Victorian women's writing by examining the importance of both anonymous periodical journalism and signed book authorship in women's literary careers. Alexis Easley demonstrates how women writers capitalized on the publishing conventions

associated with signed and unsigned print media in order to create their own spaces of agency and meaning within a male-dominated publishing industry. She highlights the importance of journalism in the fashioning of women's complex identities, thus providing a counterpoint to conventional critical accounts of the period that reduce periodical journalism to a monolithically oppressive domain of power relations. Instead, she demonstrates how anonymous publication enabled women to participate in important social and political debates without compromising their middle-class respectability. Â Through extensive analysis of literary and journalistic texts, Easley demonstrates how the narrative strategies and political concerns associated with women's journalism carried over into their signed books of poetry and prose. Women faced a variety of obstacles and opportunities as they negotiated the demands of signed and unsigned print media. Â In investigating women's engagement with these media, Easley focuses specifically on the work of Christian Johnstone (1781-1857), Harriet Martineau (1802-76), Elizabeth Gaskell (1810-65), George Eliot (1819-80), and Christina Rossetti (1830-94). Â She provides new insight into the careers of these authors and recovers a large, anonymous body of periodical writing through which their better known careers emerged into public visibility. Since her work touches

on two issues central to the study of literary history - the construction of the author and changes in media technology - it will appeal to an audience of scholars and general readers in the fields of Victorian literature, media studies, periodicals research, gender studies, and nineteenth-century "This book compiles authoritative research from scholars worldwide, covering the issues surrounding the influx of information technology to the office environment, from choice and effective use of technologies to necessary participants in the virtual workplace"--Provided by publisher. Today we are endlessly connected: constantly tweeting, texting or e-mailing. This may seem unprecedented, yet it is not. Throughout history, information has been spread through social networks, with far-reaching social and political effects. Writing on the Wall reveals how an elaborate network of letter exchanges forewarned of power shifts in Cicero's Rome, while the torrent of tracts circulating in sixteenth-century Germany triggered the Reformation. Standage traces the story of the rise, fall and rebirth of social media over the past 2,000 years offering an illuminating perspective on the history of media, and revealing that social networks do not merely connect us today – they also link us to the past. Who is this Vladimir Putin? Who is this man who suddenly--overnight and without warning--was

handed the reigns of power to one of the most complex, formidable, and volatile countries in the world? How can we trust him if we don't know him? First Person is an intimate, candid portrait of the man who holds the future of Russia in his grip. An extraordinary compilation of over 24 hours of in-depth interviews and remarkable photographs, it delves deep into Putin's KGB past and explores his meteoric rise to power. No Russian leader has ever subjected himself to this kind of public examination of his life and views. Both as a spy and as a virtual political unknown until selected by Boris Yeltsin to be Prime Minister, Putin has been regarded as man of mystery. Now, the curtain lifts to reveal a remarkable life of struggles and successes. Putin's life story is of major importance to the world.

This book introduces the critical concepts and debates that are shaping the emerging field of game studies. Exploring games in the context of cultural studies and media studies, it analyses computer games as the most popular contemporary form of new media production and consumption. This is key reading for students, academics and industry practitioners in the fields of cultural studies, new media, media studies and game studies, as well as human-computer interaction and cyberculture.

The study of what is collectively labeled "New Media"—the cultural and artistic practices made possible by digital technology—has become one of

the most vibrant areas of scholarly activity and is rapidly turning into an established academic field, with many universities now offering it as a major. The Johns Hopkins Guide to Digital Media is the first comprehensive reference work to which teachers, students, and the curious can quickly turn for reliable information on the key terms and concepts of the field. The contributors present entries on nearly 150 ideas, genres, and theoretical concepts that have allowed digital media to produce some of the most innovative intellectual, artistic, and social practices of our time. The result is an easy-to-consult reference for digital media scholars or anyone wishing to become familiar with this fast-developing field. True confessions, fake films and docu-soaps – in the last ten years factual television has been transformed by an explosion of new genres. Freakshow offers a serious look at 'reality TV' in an attempt to understand the mass media's fascination with intimacy, deviancy, and horror. *BR**BR*Jon Dovey analyses reality TV in terms of the political economy of the mass media. He investigates the relationship between confessional television and our modern understanding of culture and identity. Is our fascination with the personal the only meaningful response to the complexity of our own lives? Are the politics of the self the only alternative to the defunct grand narratives of yesterday? *BR**BR*In concentrating not on the reception of these new

television forms but on the choices, models and agendas which inform their production, Dovey reveals the relationships between social anxieties, economic pressures and their specific inflections in media texts. In a critical analysis of media industry practice, Dovey asks why directors can't stay out of range of their own cameras – and what is the role of the television of intimacy within broadcasting. Recent shifts in new literacy studies have expanded definitions of text, reading/viewing, and literacy itself. The inclusion of non-traditional media forms is essential, as texts beyond written words, images, or movement across a screen are becoming ever more prominent in media studies. Included in such non-print texts are interactive media forms like computer or video games that can be understood in similar, though distinct, terms as texts that are read by their users. This book examines how people are socially, culturally, and personally changing as a result of their reading of, or interaction with, these texts. This work explores the concept of ergodic ontogeny: the mental development resulting from interactive digital media play experiences causing change in personal identity. Game designers, authors, artists, and scholars discuss how roles are played and how stories are created in role-playing games, board games, computer games, interactive fictions, massively multiplayer games, improvisational theater, and

other "playable media." Games and other playable forms, from interactive fictions to improvisational theater, involve role playing and story—something played and something told. In Second Person, game designers, authors, artists, and scholars examine the different ways in which these two elements work together in tabletop role-playing games (RPGs), computer games, board games, card games, electronic literature, political simulations, locative media, massively multiplayer games, and other forms that invite and structure play. Second Person—so called because in these games and playable media it is "you" who plays the roles, "you" for whom the story is being told—first considers tabletop games ranging from Dungeons & Dragons and other RPGs with an explicit social component to Kim Newman's Choose Your Own Adventure-style novel Life's Lottery and its more traditional author-reader interaction. Contributors then examine computer-based playable structures that are designed for solo interaction—for the singular "you"—including the mainstream hit Prince of Persia: The Sands of Time and the genre-defining independent production Façade. Finally, contributors look at the intersection of the social spaces of play and the real world, considering, among other topics, the virtual communities of such Massively Multiplayer Online Role Playing Games (MMORPGs) as World of Warcraft and the political uses of digital

gaming and role-playing techniques (as in The Howard Dean for Iowa Game, the first U.S. presidential campaign game). In engaging essays that range in tone from the informal to the technical, these writers offer a variety of approaches for the examination of an emerging field that includes works as diverse as George R.R. Martin's Wild Cards series and the classic Infocom game Planetfall. Appendixes contain three fully-playable tabletop RPGs that demonstrate some of the variations possible in the form.

Narrative strategies for vast fictional worlds across a variety of media, from World of Warcraft to The Wire. This book examines the online memory wars in post-Soviet states – where political conflicts take the shape of heated debates about the recent past, and especially World War II and Soviet socialism. To this day, former socialist states face the challenge of constructing national identities, producing national memories, and relating to the Soviet legacy. Their pasts are principally intertwined: changing readings of history in one country generate fierce reactions in others. In this transnational memory war, digital media form a pivotal discursive space – one that provides speakers with radically new commemorative tools. Uniting contributions by leading scholars in the field, Memory, Conflict and New Media is the first book-length publication to analyse how new media serve as a site of political and national identity building in post-socialist states. The book also examines how the construction of online identity is irreversibly affected by thinking about the past in this geopolitical domain. By highlighting post-socialist memory's digital mediations and digital memory's

transcultural scope, the volume succeeds in a twofold aim: to deepen and refine both (post-socialist) memory theory and digital-memory studies. This book will be of much interest to students of media studies, post-Soviet studies, Eastern European Politics, memory studies and International Relations in general.

The relationship between story and game, and related questions of electronic writing and play, examined through a series of discussions among new media creators and theorists.

In this in-depth critical and theoretical analysis of the horror genre in video games, 14 essays explore the cultural underpinnings of horror's allure for gamers and the evolution of "survival" themes. The techniques and story effects of specific games such as Resident Evil, Call of Cthulhu, and Silent Hill are examined individually.

This book presents new ways of thinking about the historical, epistemological and institutional role of literature, and aims at providing a theoretically well-founded basis for what might otherwise be considered a relatively unfounded historical fact, i.e. that both literature and the teaching of literature hold a privileged position in many educational institutions. The contributors take their point of departure in the title of the volume and use narratological, historical, cognitive, rhetorical, postcolonial and political frameworks to pursue two separate but not necessarily related questions: Why literature? and, Why study? This collection brings together theoretical studies and critical analyses on literature as a medium among, and compared to, other media and includes essays on the physical and mental geography of literature, focusing on the consequences and values of its reading and studying.

We watch TV on computers, phones, and other mobile devices; television is now online as much as it is "on air." Television and New Media introduces readers to the ways

that new media technologies have transformed contemporary broadcast television production, scheduling, distribution, and reception practices. Drawing upon recent examples including Lost, 24, and Heroes, this book examines the ways that television programming has changed—transforming nearly every TV series into a franchise, whose on-air, online, and on-mobile elements are created simultaneously and held together through a combination of transmedia marketing and storytelling. Television studios strive to keep their audiences in constant interaction with elements of the show franchise in between airings not only to boost ratings, but also to move viewers through the different divisions of a media conglomerate. Organized around key industrial terms—platforming, networking, tracking, timeshifting, placeshifting, schedule-shifting, micro-segmenting, and channel branding this book is essential for understanding how creative and industrial forces have worked together to transform the way we watch TV.

In December 1993, gaming changed forever. id Software's seminal shooter DOOM was released, and it shook the foundations of the medium. Daniel Pinchbeck brings together the complete story of DOOM for the first time. This book takes a look at the early days of first-person gaming and the video game studio system. It discusses the prototypes and the groundbreaking technology that drove the game forward and offers a detailed analysis of gameplay and level design. Pinchbeck also examines DOOM's contributions to wider gaming culture, such as online multiplay and the modding community, and the first-person gaming genre, focusing on DOOM's status as a foundational title and the development of the genre since 1993. Pinchbeck draws extensively from primary data: from the game itself, from the massive fan culture surrounding the title, and from interviews with the developers who made it. This book is not only the definitive

work on DOOM but a snapshot of a period of gaming history, a manifesto for a development ethos, and a celebration of game culture at its best.

First person accounts by pioneers in the field, classic essays, and new scholarship document the collaborative and creative practices of early social media. Focusing on early social media in the arts and humanities and on the core role of creative computer scientists, artists, and scholars in shaping the pre-Web social media landscape, Social Media Archeology and Poetics documents social media lineage, beginning in the 1970s with collaborative ARPANET research, Community Memory, PLATO, Minitel, and ARTEX and continuing into the 1980s and beyond with the Electronic Café, Art Com Electronic Network, Arts Wire, The THING, and many more. With first person accounts from pioneers in the field, as well as papers by artists, scholars, and curators, Social Media Archeology and Poetics documents how these platforms were vital components of early social networking and important in the development of new media and electronic literature. It describes platforms that allowed artists and musicians to share and publish their work, community networking diversity, and the creation of footholds for the arts and humanities online. And it invites comparisons of social media in the past and present, asking: What can we learn from early social media that will inspire us to envision a greater cultural presence on contemporary social media? Contributors Madeline Gonzalez Allen, James Blustein, Hank Bull, Annick Bureaud, J. R. Carpenter, Paul E. Ceruzzi, Anna Couey, Amanda McDonald Crowley, Steve Dietz, Judith Donath, Steven Durland, Lee Felsenstein, Susanne Gerber, Ann-Barbara Graff, Dene Grigar, Stacy Horn, Antoinette LaFarge, Deena Larsen, Gary O. Larson, Alan Liu, Geert Lovink, Richard Lowenberg, Judy Malloy, Scott McPhee, Julianne Nyhan, Howard Rheingold, Randy Ross, Wolfgang

Staehle, Fred Truck, Rob Wittig, David R. Woolley
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