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books**

ROBERT JACKSON

BIOSHOCK

**DECISION, FORCED CHOICE
AND PROPAGANDA**

Bioshock Decision Forced Choice And Propaganda

Robert Jackson

David Owen



Bioshock Decision Forced Choice And Propaganda Robert Jackson:

BioShock Robert Jackson, 2014-11-28 A historical critical look at the famous videogame franchise BioShock understanding it through philosophical ideological and computational interpretations of systems decisions and propaganda

BioShock Robert Jackson, 2014 A historical critical look at the famous videogame franchise BioShock understanding it through philosophical ideological and computational interpretations of systems decisions and propaganda **Player and**

Avatar David Owen, 2017-06-19 Do you make small leaps in your chair while attempting challenging jumps in Tomb Raider

Do you say Ouch when a giant hits you with a club in Skyrim Have you had dreams of being inside the underwater city of

Rapture Videogames cast the player as protagonist in an unfolding narrative Like actors in front of a camera gamers

proprioception or body awareness can extend to onscreen characters thus placing them physically within the virtual world

Players may even identify with characters ideological motivations The author explores concepts central to the design and

enjoyment of videogames affect immersion liveness presence agency narrative ideology and the player's virtual surrogate the

avatar Gamer and avatar are analyzed as a cybernetic coupling that suggests fulfillment of Atonin Artaud's vision of the body

without organs *Ludopolitics* Liam Mitchell, 2018-12-14 What can videogames tell us about the politics of contemporary

technoculture and how are designers and players responding to its impositions To what extent do the technical features of

videogames index our assumptions about what exists and what is denied that status And how can we use games to identify

and shift those assumptions without ever putting down the controller Ludopolitics responds to these questions with a critique

of one of the defining features of modern technology the fantasy of control Videogames promise players the opportunity to

map and master worlds offering closed systems that are perfect in principle if not in practice In their numerical rule bound

and goal oriented form they express assumptions about both the technological world and the world as such More importantly

they can help us identify these assumptions and challenge them Games like Spec Ops The Line Braid Undertale and Bastion

as well as play practices like speedrunning theorycrafting and myth making provide an aesthetic means of mounting a

political critique of the pursuit and valorization of technological control **What is the History of Emotions?** Barbara H.

Rosenwein, Riccardo Cristiani, 2017-12-08 What Is the History of Emotions offers an accessible path through the thicket of

approaches debates and past and current trends in the history of emotions Although historians have always talked about how

people felt in the past it is only in the last two decades that they have found systematic and well grounded ways to treat the

topic Rosenwein and Cristiani begin with the science of emotion explaining what contemporary psychologists and

neuropsychologists think emotions are They continue with the major early foundational approaches to the history of emotions

and they treat in depth new work that emphasizes the role of the body and its gestures Along the way they discuss how ideas

about emotions and their history have been incorporated into modern literature and technology from children's books to

videogames Students teachers and anyone else interested in emotions and how to think about them historically will find this

book to be an indispensable and fascinating guide not only to the past but to what may lie ahead *Beyond the Sea* Felan Parker, Jessica Aldred, 2018-11-09 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 *Ayn Rand and the Posthuman* Ben Murnane, 2018-05-17 Ayn Rand and the Posthuman is a study of the American novelist's relationship with twenty first century ideas about technology Rand wrote science fiction that has inspired Silicon Valley entrepreneurs politicians and economists Ben Murnane demonstrates Rand's connection to and impact on those with a posthuman vision in which human and machine merge The text examines the philosophical intersections between Rand's philosophy of Objectivism and posthumanism and Rand's influence on transhumanism a major branch of posthumanist thought The book further investigates Rand's presence and portrayal in various examples of posthumanist science fiction including Gene Roddenberry's *Andromeda* popular videogame *BioShock* and Zoltan Istvan's novel *The Transhumanist Wager* Considering Rand's influence from a cultural political technological and economic perspective this study throws light on an under documented but highly significant aspect of Rand's legacy

Steampunk and Nineteenth-Century Digital Humanities Roger Whitson, 2016-12-01 Steampunk is more than a fandom a literary genre or an aesthetic It is a research methodology turning history inside out to search for alternatives to the progressive technological boosterism sold to us by Silicon Valley This book turns to steampunk's quirky temporalities to embrace diverse genealogies of the digital humanities and to unite their methodologies with nineteenth century literature and media archaeology The result is nineteenth century digital humanities a retrofuturist approach in which readings of steampunk novels like William Gibson and Bruce Sterling's *The Difference Engine* and Ken Liu's *The Grace of Kings* collide with nineteenth century technological histories like Charles Babbage's use of the difference engine to enhance worker

productivity and Isabella Bird's spirit photography of alternate history China. Along the way Steampunk and Nineteenth Century Digital Humanities considers steampunk as a public form of digital humanities scholarship and activism examining projects like Kinetic Steam Works's reconstruction of Henri Giffard's 1852 steam powered airship, Jake von Slatt's use of James Wimshurst's 1880 designs to create an electric influence machine, and the queer steampunk activism of fans appearing at conventions around the globe. Steampunk as a digital humanities practice of repurposing reacts to the growing sense of multiple non-human temporalities mediating our human histories, microtemporal electricities flowing through our computer circuits, mechanical oscillations marking our work days, geological stratifications, and cosmic drifts extending time into the millions and billions of years. Excavating the entangled anachronistic layers of steampunk practice from video games like Bioshock Infinite to marine trash floating off the shore of Los Angeles and repurposed by media artist Claudio Garza into steampunk submarines, Steampunk and Nineteenth Century Digital Humanities uncovers the various technological temporalities and multicultural retrofutures illuminating many alternate histories of the digital humanities.

Playing Dystopia Gerald Farca, 2018-11-05 Video games permeate our everyday existence. They immerse players in fascinating gameworlds and exciting experiences, often inviting them in various ways to reflect on the enacted events. Gerald Farca explores the genre of dystopian video games and the player's aesthetic response to their nightmarish gameworlds. Players, he argues, will gradually come to see similarities between the virtual dystopia and their own offline environment, thus learning to stay wary of social and political developments. In his analysis, Farca draws from a variety of research fields such as literary theory and game studies, combining them into a coherent theory of aesthetic response to dystopian games.

Video Games as Art Frank G. Bosman, Archibald L.H.M. van Wieringen, 2022-11-07 Video games are a relative late arrival on the cultural stage. While the academic discipline of game studies has evolved quickly since the nineties of the last century, the academia is only beginning to grasp the intellectual, philosophical, aesthetical, and existential potency of the new medium. The same applies to the question whether video games are or are not art in and on themselves. Based on the Communication Oriented Analysis, the authors assess the plausibility of games as art and define the domains associated with this question.

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