

Ian Bogost

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Play Anything Ian Bogost, 2016-09-13 How filling life with play-whether soccer or lawn mowing, counting sheep or tossing Angry Birds -- forges a new path for creativity and joy in our impatient age Life is boring: filled with meetings and traffic, errands and emails. Nothing we'd ever call fun. But what if we've gotten fun wrong? In Play Anything, visionary game designer and philosopher Ian Bogost shows how we can overcome our daily anxiety; transforming the boring, ordinary world around us into one of endless, playful possibilities. The key to this playful mindset lies in discovering the secret truth of fun and games. Play Anything, reveals that games appeal to us not because they are fun, but because they set limitations. Soccer wouldn't be soccer if it wasn't composed of two teams of eleven players using only their feet, heads, and torsos to get a ball into a goal; Tetris wouldn't be Tetris without falling pieces in characteristic shapes. Such rules seem needless, arbitrary, and difficult. Yet it is the limitations that make games enjoyable, just like it's the hard things in life that give it meaning. Play is what happens when we accept these limitations, narrow our focus, and, consequently, have fun. Which is also how to live a good life. Manipulating a soccer ball into a goal is no different than treating ordinary circumstances- like grocery shopping, lawn mowing, and making PowerPoints-as sources for meaning and joy. We can play anything by filling our days with attention and discipline, devotion and love for the world as it really is, beyond our desires and fears. Ranging from Internet culture to moral philosophy, ancient poetry to modern consumerism, Bogost shows us how today's chaotic world can only be tamed-and enjoyed-when we first impose boundaries on ourselves.

Persuasive Games Ian Bogost, 2010-08-13 An exploration of the way videogames mount arguments and make expressive statements about the world that analyzes their unique persuasive power in terms of their computational properties. Videogames are

an expressive medium, and a persuasive medium; they represent how real and imagined systems work, and they invite players to interact with those systems and form judgments about them. In this innovative analysis, Ian Bogost examines the way videogames mount arguments and influence players. Drawing on the 2,500-year history of rhetoric, the study of persuasive expression, Bogost analyzes rhetoric's unique function in software in general and videogames in particular. The field of media studies already analyzes visual rhetoric, the art of using imagery and visual representation persuasively. Bogost argues that videogames, thanks to their basic representational mode of procedurality (rule-based representations and interactions), open a new domain for persuasion; they realize a new form of rhetoric. Bogost calls this new form procedural rhetoric, a type of rhetoric tied to the core affordances of computers: running processes and executing rule-based symbolic manipulation. He argues further that videogames have a unique persuasive power that goes beyond other forms of computational persuasion. Not only can videogames support existing social and cultural positions, but they can also disrupt and change these positions themselves, leading to potentially significant long-term social change. Bogost looks at three areas in which videogame persuasion has already taken form and shows considerable potential: politics, advertising, and learning.

How to Do Things with Videogames Ian Bogost, 2011-08-05 In recent years, computer games have moved from the margins of popular culture to its center. Reviews of new games and profiles of game designers now regularly appear in the New York Times and the New Yorker, and sales figures for games are reported alongside those of books, music, and movies. They are increasingly used for purposes other than entertainment, yet debates about videogames still fork along one of two paths: accusations of debasement through violence and isolation or defensive paeans to their potential as serious cultural works. In *How to Do Things with Videogames*, Ian Bogost contends that such

generalizations obscure the limitless possibilities offered by the medium's ability to create complex simulated realities. Bogost, a leading scholar of videogames and an award-winning game designer, explores the many ways computer games are used today: documenting important historical and cultural events; educating both children and adults; promoting commercial products; and serving as platforms for art, pornography, exercise, relaxation, pranks, and politics. Examining these applications in a series of short, inviting, and provocative essays, he argues that together they make the medium broader, richer, and more relevant to a wider audience. Bogost concludes that as videogames become ever more enmeshed with contemporary life, the idea of gamers as social identities will become obsolete, giving rise to gaming by the masses. But until games are understood to have valid applications across the cultural spectrum, their true potential will remain unrealized. *How to Do Things with Videogames* offers a fresh starting point to more fully consider games' progress today and promise for the future.

Unit Operations Ian Bogost, 2008-01-25 In *Unit Operations*, Ian Bogost argues that similar principles underlie both literary theory and computation, proposing a literary-technical theory that can be used to analyze particular videogames. Moreover, this approach can be applied beyond videogames: Bogost suggests that any medium—from videogames to poetry, literature, cinema, or art—can be read as a configurative system of discrete, interlocking units of meaning, and he illustrates this method of analysis with examples from all these fields. The marriage of literary theory and information technology, he argues, will help humanists take technology more seriously and help technologists better understand software and videogames as cultural artifacts. This approach is especially useful for the comparative analysis of digital and nondigital artifacts and allows scholars from other fields who are interested in studying videogames to avoid the esoteric isolation of game studies. The richness of Bogost's comparative

approach can be seen in his discussions of works by such philosophers and theorists as Plato, Badiou, Zizek, and McLuhan, and in his analysis of numerous videogames including Pong, Half-Life, and Star Wars Galaxies. Bogost draws on object technology and complex adaptive systems theory for his method of unit analysis, underscoring the configurative aspects of a wide variety of human processes. His extended analysis of freedom in large virtual spaces examines Grand Theft Auto 3, The Legend of Zelda, Flaubert's Madame Bovary, and Joyce's Ulysses. In Unit Operations, Bogost not only offers a new methodology for videogame criticism but argues for the possibility of real collaboration between the humanities and information technology.

Newsgames Ian Bogost, Simon Ferrari, Bobby Schweizer, 2012-09-21 How videogames offer a new way to do journalism. Journalism has embraced digital media in its struggle to survive. But most online journalism just translates existing practices to the Web: stories are written and edited as they are for print; video and audio features are produced as they would be for television and radio. The authors of Newsgames propose a new way of doing good journalism: videogames. Videogames are native to computers rather than a digitized form of prior media. Games simulate how things work by constructing interactive models; journalism as game involves more than just revisiting old forms of news production. Wired magazine's game Cutthroat Capitalism, for example, explains the economics of Somali piracy by putting the player in command of a pirate ship, offering choices for hostage negotiation strategies. Videogames do not offer a panacea for the ills of contemporary news organizations. But if the industry embraces them as a viable method of doing journalism—not just an occasional treat for online readers—newsgames can make a valuable contribution.

How to Talk about Videogames Ian Bogost, 2015-11-15 Videogames! Aren't they the medium of the twenty-first century? The new cinema? The apotheosis of art and entertainment, the

realization of Wagnerian gesamtkunstwerk? The final victory of interaction over passivity? No, probably not. Games are part art and part appliance, part tableau and part toaster. In *How to Talk about Videogames*, leading critic Ian Bogost explores this paradox more thoroughly than any other author to date. Delving into popular, familiar games like Flappy Bird, Mirror's Edge, Mario Kart, Scribblenauts, Ms. Pac-Man, FarmVille, Candy Crush Saga, Bully, Medal of Honor, Madden NFL, and more, Bogost posits that videogames are as much like appliances as they are like art and media. We don't watch or read games like we do films and novels and paintings, nor do we perform them like we might dance or play football or Frisbee. Rather, we do something in-between with games. Games are devices we operate, so game critique is both serious cultural currency and self-parody. It is about figuring out what it means that a game works the way it does and then treating the way it works as if it were reasonable, when we know it isn't. Noting that the term games criticism once struck him as preposterous, Bogost observes that the idea, taken too seriously, risks balkanizing games writing from the rest of culture, severing it from the "rivers and fields" that sustain it. As essential as it is, he calls for its pursuit to unfold in this spirit: "God save us from a future of games critics, gnawing on scraps like the zombies that fester in our objects of study."

Alien Phenomenology, Or, What It's Like to be a Thing

Ian Bogost, 2012 Examines the author's idea of object-oriented philosophy, wherein things, and how they interact with one another, are the center of philosophical interest.

Racing the Beam Nick Montfort, Ian Bogost, 2020-02-25 A study of the relationship between platform and creative expression in the Atari VCS, the gaming system for popular games like Pac-Man and Star Wars: The Empire Strikes Back. The Atari Video Computer System dominated the home video game market so completely that "Atari" became the generic term for a video game console. The Atari VCS was affordable and offered the flexibility of

changeable cartridges. Nearly a thousand of these were created, the most significant of which established new techniques, mechanics, and even entire genres. This book offers a detailed and accessible study of this influential video game console from both computational and cultural perspectives. Studies of digital media have rarely investigated platforms—the systems underlying computing. This book, the first in a series of Platform Studies, does so, developing a critical approach that examines the relationship between platforms and creative expression. Nick Montfort and Ian Bogost discuss the Atari VCS itself and examine in detail six game cartridges: Combat, Adventure, Pac-Man, Yars' Revenge, Pitfall!, and Star Wars: The Empire Strikes Back. They describe the technical constraints and affordances of the system and track developments in programming, gameplay, interface, and aesthetics. Adventure, for example, was the first game to represent a virtual space larger than the screen (anticipating the boundless virtual spaces of such later games as World of Warcraft and Grand Theft Auto), by allowing the player to walk off one side into another space; and Star Wars: The Empire Strikes Back was an early instance of interaction between media properties and video games. Montfort and Bogost show that the Atari VCS—often considered merely a retro fetish object—is an essential part of the history of video games.

Play Anything Ian Bogost, 2016-09-13 An essential read for those seeking to understand how a new idea of play can be positive for our lives. u- Library Journal (STARRED review) /u Play Anything is a profound book: both a striking assessment of our current cultural landscape, and at the same time a smart self-improvement guide, teaching us the virtues of a life lived playfully. u- Steven Johnson, author of How We Got To Now and Everything Bad Is Good For You /u

10 PRINT CHR\$(205.5+RND(1)); : GOTO 10 Nick Montfort, Patsy Baudoin, John Bell, Ian Bogost, Jeremy Douglass, 2012-11-23 A single line of code offers a way to understand the cultural context of

computing. This book takes a single line of code—the extremely concise BASIC program for the Commodore 64 inscribed in the title—and uses it as a lens through which to consider the phenomenon of creative computing and the way computer programs exist in culture. The authors of this collaboratively written book treat code not as merely functional but as a text—in the case of 10 PRINT, a text that appeared in many different printed sources—that yields a story about its making, its purpose, its assumptions, and more. They consider randomness and regularity in computing and art, the maze in culture, the popular BASIC programming language, and the highly influential Commodore 64 computer.

A Slow Year Ian Bogost, 2010 A collection of four one kilobyte games for the Atari Video Computer System, one for each season, about the experience of observing things. Neither action nor strategy, each game requires a different kind of sedate observation and methodical input. Accompanying the game are essays about the commonalities between videogames and poetry and 1,024 machined haiku--poetry generated by computer--9 bits worth for each season.--Unedited summary from back cover.

The Gameful World Steffen P. Walz, Sebastian Deterding, 2015-01-16 What if every part of our everyday life was turned into a game? The implications of “gamification.” What if our whole life were turned into a game? What sounds like the premise of a science fiction novel is today becoming reality as “gamification.” As more and more organizations, practices, products, and services are infused with elements from games and play to make them more engaging, we are witnessing a veritable ludification of culture. Yet while some celebrate gamification as a possible answer to mankind's toughest challenges and others condemn it as a marketing ruse, the question remains: what are the ramifications of this “gameful world”? Can game design energize society and individuals, or will algorithmic incentive systems become our new robot overlords? In this book, more than

fifty luminaries from academia and industry examine the key challenges of gamification and the ludification of culture—including Ian Bogost, John M. Carroll, Bernie DeKoven, Bill Gaver, Jane McGonigal, Frank Lantz, Jesse Schell, Kevin Slavin, McKenzie Wark, and Eric Zimmerman. They outline major disciplinary approaches, including rhetorics, economics, psychology, and aesthetics; tackle issues like exploitation or privacy; and survey main application domains such as health, education, design, sustainability, or social media.

The Stack Benjamin H. Bratton, 2016-02-19 A comprehensive political and design theory of planetary-scale computation proposing that The Stack—an accidental megastructure—is both a technological apparatus and a model for a new geopolitical architecture. What has planetary-scale computation done to our geopolitical realities? It takes different forms at different scales—from energy and mineral sourcing and subterranean cloud infrastructure to urban software and massive universal addressing systems; from interfaces drawn by the augmentation of the hand and eye to users identified by self—quantification and the arrival of legions of sensors, algorithms, and robots. Together, how do these distort and deform modern political geographies and produce new territories in their own image? In *The Stack*, Benjamin Bratton proposes that these different genres of computation—smart grids, cloud platforms, mobile apps, smart cities, the Internet of Things, automation—can be seen not as so many species evolving on their own, but as forming a coherent whole: an accidental megastructure called The Stack that is both a computational apparatus and a new governing architecture. We are inside The Stack and it is inside of us. In an account that is both theoretical and technical, drawing on political philosophy, architectural theory, and software studies, Bratton explores six layers of The Stack: Earth, Cloud, City, Address, Interface, User. Each is mapped on its own terms and understood as a component within the larger whole built from hard and soft systems

intermingling—not only computational forms but also social, human, and physical forces. This model, informed by the logic of the multilayered structure of protocol “stacks,” in which network technologies operate within a modular and vertical order, offers a comprehensive image of our emerging infrastructure and a platform for its ongoing reinvention. The Stack is an interdisciplinary design brief for a new geopolitics that works with and for planetary-scale computation. Interweaving the continental, urban, and perceptual scales, it shows how we can better build, dwell within, communicate with, and govern our worlds.
thestack.org

Computer Games as a Sociocultural Phenomenon A.

Jahn-Sudmann, R. Stockmann, 2008-01-17 Internationally renowned media and literature scholars, social scientists, game designers and artists explore the cultural potential of computer games in this rich anthology, which introduces the latest approaches in the central fields of game studies and provides an extensive survey of contemporary game culture.

The Nonhuman Turn Richard Grusin, 2015-03-09 Edited by Richard Grusin of the Center for 21st Century Studies, this is the first book to name and characterize—and therefore consolidate—a wide array of current critical, theoretical, and philosophical approaches to the humanities and social sciences under the concept of the nonhuman turn. Each of these approaches is engaged in decentering the human in favor of a concern for the nonhuman, understood by contributors in a variety of ways—in terms of animals, affectivity, bodies, materiality, technologies, and organic and geophysical systems. The nonhuman turn in twenty-first-century studies can be traced to multiple intellectual and theoretical developments from the last decades of the twentieth century: actor-network theory, affect theory, animal studies, assemblage theory, cognitive sciences, new materialism, new media theory, speculative realism, and systems theory. Such varied analytical and theoretical formations obviously diverge and

disagree in many of their assumptions, objects, and methodologies. However, they all take up aspects of the nonhuman as critical to the future of twenty-first-century studies in the arts, humanities, and social sciences. Unlike the posthuman turn, the nonhuman turn does not make a claim about teleology or progress in which we begin with the human and see a transformation from the human to the posthuman. Rather, the nonhuman turn insists (paraphrasing Bruno Latour) that “we have never been human,” that the human has always coevolved, coexisted, or collaborated with the nonhuman—and that the human is identified precisely by this indistinction from the nonhuman. Contributors: Jane Bennett, Johns Hopkins U; Ian Bogost, Georgia Institute of Technology; Wendy Hui Kyong Chun, Brown U; Mark B. N. Hansen, Duke U; Erin Manning, Concordia U, Montreal; Brian Massumi, U of Montreal; Timothy Morton, Rice U; Steven Shavero, Wayne State U; Rebekah Sheldon, Indiana U.

Civic Life Online W. Lance Bennett, 2008 The relationship of participation in online communities to civic and political engagement. Young people today have grown up living substantial portions of their lives online, seeking entertainment, social relationships, and a place to express themselves. It is clear that participation in online communities is important for many young people, but less clear how this translates into civic or political engagement. This volume examines the relationship of online action and real-world politics. The contributors discuss not only how online networks might inspire conventional political participation but also how creative uses of digital technologies are expanding the boundaries of politics and public issues. Do protests in gaming communities, music file sharing, or fan petitioning of music companies constitute political behavior? Do the communication skills and patterns of action developed in these online activities transfer to such offline realms as voting and public protests? *Civic Life Online* describes the many forms of civic life online that could predict a generation's political behavior.

Contributors Marina Umaschi Bers, Stephen Coleman, Jennifer Earl, Kirsten Foot, Peter Levine, Kathryn C. Montgomery, Kate Raynes-Goldie, Howard Rheingold, Allen Schussman, Luke Walker, Michael Xenos

Rise of the Videogame Zinesters Anna Anthropy, 2012-03-20

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

The Ecology of Games Katie Salen Tekinbaş, 2008 An

exploration of games as systems in which young people participate as gamers, producers, and learners. In the many studies of games and young people's use of them, little has been written about an overall ecology of gaming, game design and play-- mapping the ways that all the various elements, from coding to social practices to aesthetics, coexist in the game world. This volume looks at games as systems in which young users participate, as gamers, producers, and learners. The Ecology of Games (edited by Rules of Play author Katie Salen) aims to expand upon and add nuance to the debate over the value of games-- which so far has been vociferous but overly polemical and surprisingly shallow. Game play is credited with fostering new forms of social organization and new ways of thinking and interacting; the contributors work to situate this within a dynamic media ecology that has the participatory nature of gaming at its core. They look at the ways in which youth are empowered through their participation in the creation, uptake, and revision of games; emergent gaming literacies, including modding, world-building, and learning how to navigate a complex system; and how games act as points of departure for other forms of knowledge, literacy, and social organization. Contributors: Ian Bogost, Anna Everett, James Paul Gee, Mizuko Ito, Barry Joseph, Laurie McCarthy, Jane McGonigal, Cory Ondrejka, Amit Pitaru, Tom Satwicz, Kurt Squire, Reed Stevens, S. Craig Watkins

Relic Ed Simon, 2024-01-11 *Object Lessons* is a series of short, beautifully designed books about the hidden lives of ordinary things. Every culture, every religion, every time period has enshrined otherwise regular objects with a significance which gestures beyond their literal importance. Whether the bone of a Catholic martyr, the tooth of a Buddhist lama, or the cloak of a Sufi saint, relics are material conduits to the immaterial world. Yet relics aren't just a feature of religion; the exact same sense of the transcendent animates objects of political, historical, and cultural significance. From Abraham Lincoln's death mask to Vladimir

Lenin's embalmed corpse, Emily Dickinson's envelopes to Jimi Hendrix's guitar pick, relics are the objects which the faithful understand as being more than just objects. Material things of sacred importance, relics are indicative of a culture's deepest values. Object Lessons is published in partnership with an essay series in The Atlantic.

Thinking about Video Games David S.

Heineman, 2015-08-03 The growth in popularity and complexity of video games has spurred new interest in how games are developed and in the research and technology behind them. David Heineman brings together some of the most iconic, influential, and interesting voices from across the gaming industry and asks them to weigh in on the past, present, and future of video games. Among them are legendary game designers Nolan Bushnell (Pong) and Eugene Jarvis (Defender), who talk about their history of innovations from the earliest days of the video game industry through to the present; contemporary trailblazers Kellee Santiago (Journey) and Casey Hudson (Mass Effect), who discuss contemporary relationships between those who create games and those who play them; and scholars Ian Bogost (How to Do Things With Videogames) and Edward Castronova (Exodus to the Virtual World), who discuss how to research and write about games in ways that engage a range of audiences. These experts and others offer fascinating perspectives on video games, game studies, gaming culture, and the game industry more broadly.

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Table of Contents Ian Bogost

1. Understanding the eBook Ian Bogost
 - The Rise of Digital Reading Ian Bogost
 - Advantages of eBooks Over Traditional Books
2. Identifying Ian Bogost
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Ian Bogost
 - User-Friendly Interface
4. Exploring eBook Recommendations from Ian Bogost
 - Personalized Recommendations
 - Ian Bogost User Reviews and Ratings
 - Ian Bogost and Bestseller Lists
5. Accessing Ian Bogost Free and Paid eBooks
 - Ian Bogost Public Domain eBooks
 - Ian Bogost eBook Subscription Services
 - Ian Bogost Budget-Friendly Options
6. Navigating Ian Bogost eBook Formats
 - ePub, PDF, MOBI, and More
 - Ian Bogost Compatibility with Devices
 - Ian Bogost Enhanced eBook Features
7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Ian Bogost
 - Highlighting and Note-Taking Ian Bogost
 - Interactive Elements Ian Bogost
 - 8. Staying Engaged with Ian Bogost
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Ian Bogost
 - 9. Balancing eBooks and Physical Books Ian Bogost
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Ian Bogost
 - 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 - 11. Cultivating a Reading Routine Ian Bogost
 - Setting Reading Goals Ian Bogost
 - Carving Out Dedicated Reading Time
 - 12. Sourcing Reliable Information of Ian Bogost
 - Fact-Checking eBook Content of Ian Bogost
 - Distinguishing Credible Sources
 - 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 - 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks
- Ian Bogost Introduction**
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