

PlayFirst, Inc.

Jesper Juul

Game Usability Katherine Isbister, Noah Schaffer, 2008-08-12 Computers used to be for geeks. And geeks were fine with dealing with a difficult and finicky interface--they liked this--it was even a sort of badge of honor (e.g. the Unix geeks). But making the interface really intuitive and useful--think about the first Macintosh computers--took computers far far beyond the geek crowd. The Mac made HCI (human c

How to Play Video Games Matthew Thomas Payne, Nina B. Huntemann, 2019-03-26 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.

Official Gazette of the United States Patent and Trademark Office, 2005

Casual Game Design Gregory Trefry, 2010-01-26 From Windows Solitaire to Bejeweled to Wii Tennis, casual games have radically changed the landscape of games. By simplifying gameplay and providing quick but intense blasts of engaging play, casual games have drawn in huge new audiences of players. To entertain and engage the casual player, game designers must learn to think about what makes casua

Writing Interactive Music for Video Games Michael Sweet, 2014-09-19 “This book is a must read for newcomers and experienced composers wanting to learn more about the art of video game composition.” —Chuck Doud, Director of Music, Sony Computer Entertainment Worldwide Studios All You Need to Know to Create Great Video Game Music Written by the developer of Berklee School of Music’s pioneering game scoring program, this guide covers everything professional composers and music students need to know about composing interactive music for video games, and contains exclusive tools for interactive scoring—tools that were previously available only at Berklee. Drawing on twenty years of professional experience in the game industry, Michael Sweet helps you master the unique language of music storytelling in games. Next, he walks you through the entire music composition process, from initial conceptualization and creative direction through implementation. Inside, you’ll find dozens of examples that illustrate adaptive compositional techniques, from small downloadable games to multimillion dollar console titles. In addition, this guide covers the business side of video game composition, sharing crucial advice about contracts, pricing, sales, and marketing. Coverage includes Overcoming the unique challenges of writing for games Composing music that can adapt in real time to player actions Developing thematic ideas Using audio middleware to create advanced interactive scores Working effectively with game development teams Understanding the life of a video game composer Managing contracts, rights, estimating, and negotiation Finding work The companion website contains software tools to help you master interactive music concepts explored in this book, with additional resources and links to learn more about

scoring for games. See Appendix A for details.

A Game Design Vocabulary Anna Anthropy, Naomi Clark, 2014-02-20 Master the Principles and Vocabulary of Game Design Why aren't videogames getting better? Why does it feel like we're playing the same games, over and over again? Why aren't games helping us transform our lives, like great music, books, and movies do? The problem is language. We still don't know how to talk about game design. We can't share our visions. We forget what works (and doesn't). We don't learn from history. It's too hard to improve. The breakthrough starts here. *A Game Design Vocabulary* gives us the complete game design framework we desperately need—whether we create games, study them, review them, or build businesses on them. Craft amazing experiences. Anna Anthropy and Naomi Clark share foundational principles, examples, and exercises that help you create great player experiences...complement intuition with design discipline...and craft games that succeed brilliantly on every level. Liberate yourself from stale clichés and genres Tell great stories: go way beyond cutscenes and text dumps Control the crucial relationships between game “verbs” and “objects” Wield the full power of development, conflict, climax, and resolution Shape scenes, pacing, and player choices Deepen context via art, animation, music, and sound Help players discover, understand, engage, and “talk back” to you Effectively use resistance and difficulty: the “push and pull” of games Design holistically: integrate visuals, audio, and controls Communicate a design vision everyone can understand

A Casual Revolution Jesper Juul, 2012-02-10 How casual games like Guitar Hero, Bejeweled, and those for Nintendo Wii are expanding the audience for video games. We used to think that video games were mostly for young men, but with the success of the Nintendo Wii, and the proliferation of games in browsers, cell phone games, and social games video games changed fundamentally in the years from 2000 to 2010. These new casual games are now played by men and women, young and old. Players need not possess an intimate knowledge of video game history or devote weeks or months to play. At the same time, many players of casual games show a dedication and skill that is anything but casual. In *A Casual Revolution*, Jesper Juul describes this as a reinvention of video games, and of our image of video game players, and explores what this tells us about the players, the games, and their interaction. With this reinvention of video games, the game industry reconnects with a general audience. Many of today's casual game players once enjoyed Pac-Man, Tetris, and other early games, only to drop out when video games became more time-consuming and complex. Juul shows that it is only by understanding what a game requires of players, what players bring to a game, how the game industry works, and how video games have developed historically that we can understand what makes video games fun and why we choose to play (or not to play) them. Important Notice: The digital edition of this book is missing some of the images found in the physical edition.

Catalog of Copyright Entries Library of Congress. Copyright Office, 1955

Brands & Their Companies 28 V3 Supplement Peggy Geeseman, 2006-11

Video Game Briefing April 2011 ,

PC Mag , 2005-06-28 PCMag.com is a leading authority on technology, delivering Labs-based, independent reviews of the latest products and services. Our expert industry analysis and practical solutions help you make better buying decisions and get more from technology.

Video Game Briefing Jan 2011 ,

Well Played 2.0 Et Al,2010 Following on Well Played 1.0, this book is full of in-depth close readings of video games that parse out the various meanings to be found in the experience of playing a game. Contributors analyze sequences in a game in detail in order to illustrate and interpret how the various components of a game can come together to create a fulfilling playing experience unique to this medium. Contributors are again looking at video games in order to provide a variety of perspectives on the value of games.

Making Great Games Michael Thornton Wyman,2012-11-12 Join videogame industry veteran Michael Thornton Wyman on a series of detailed, behind-the-scenes tours with the teams that have made some of the most popular and critically acclaimed videogames of the modern era. Drawing on insider's perspectives from a wide variety of teams, learn about the creation of a tiny, independent game project (World of Goo), casual game classics (Diner Dash, Bejeweled Twist), the world's most popular social game (FarmVille) as well as the world's most popular MMORPG (World of Warcraft), PC titles (Half Life 2) to AAA console games (Madden NFL 10), and modern-day masterpieces (Little Big Planet, Rock Band, Uncharted 2: Among Thieves). Hear directly from the creators about how these games were made, and learn from their stories from the trenches of videogames production. This book is an excellent resource for those working directly on game design or production, for those aspiring to work in the field, or for anyone who has wondered how the world's greatest videogames get made.

The Play List ... Drama League (New York, N.Y.),1921

The Shewing-up of Blanco Posnet and Fanny's First Play Dan Laurence,George Bernard Shaw,1994-05-26 'A tearing, flaring, revivalist drama' was how Desmond MacCarthy described The Shewing-up of Blanco Posnet. Set in America's Wild West and aptly subtitled 'A Sermon in Crude Melodrama', this single-act play concerns the conversion of a horse thief desperate to 'keep the devil' in him and die game. Published in 1909, it brought Shaw into conflict with the Lord Chamberlain of England, who banned it on the grounds of alleged blasphemy, and it was twelve years before the play was performed in a London theatre. In an interview Shaw commented, 'I am sorry that Fanny's First Play has destroyed the cherished legend that I am an unpopular playwright ... for the first time I have allowed a play of mine to run itself to death ... And the worst of it is it will not die.' First performed in 1911, the play is a delightful farce in which Shaw debates some of his favourite subjects: middle-class morality, marriage, parents and children and women's rights. And, deliberately concealing his authorship, Shaw took the opportunity to satirize contemporary drama critics who, he claimed, 'do not know dramatic chalk from dramatic cheese when it is no longer labelled for them.'

Game Design Foundations Roger Pedersen,2009-06-23 Game Design Foundations, Second Edition covers how to design the game from the important opening sentence, the "One Pager" document, the Executive Summary and Game Proposal, the Character Document to the Game Design Document. The book describes game genres, where game ideas come from, game research, innovation in gaming, important gaming principles such as game mechanics, game balancing, AI, path finding and game tiers. The basics of programming, level designing, and film scriptwriting are explained by example. Each chapter has exercises to hone in on the newly learned designer skills that will display your work as a game designer and your knowledge in the game industry.

Inside the Hollywood Fan Magazine Anthony Slide,2010-02-26 The fan magazine has often been viewed simply as a publicity tool, a fluffy exercise in self-promotion by the film industry. But as an arbiter of good and bad taste, as a source of knowledge, and as a gateway to the fabled land of Hollywood and its stars,

the American fan magazine represents a fascinating and indispensable chapter in journalism and popular culture. Anthony Slide's *Inside the Hollywood Fan Magazine* provides the definitive history of this artifact. It charts the development of the fan magazine from the golden years when *Motion Picture Story Magazine* and *Photoplay* first appeared in 1911 to its decline into provocative headlines and titillation in the 1960s and afterward. Slide discusses how the fan magazines dealt with gossip and innuendo, and how they handled nationwide issues such as Hollywood scandals of the 1920s, World War II, the blacklist, and the death of President Kennedy. Fan magazines thrived in the twentieth century, and they presented the history of an industry in a unique, sometimes accurate, and always entertaining style. This major cultural history includes a new interview with 1970s media personality Rona Barrett, as well as original commentary from a dozen editors and writers. Also included is a chapter on contributions to the fan magazines from well-known writers such as Theodore Dreiser and e. e. cummings. The book is enhanced by an appendix documenting some 268 American fan magazines and includes detailed publication histories.

Business Week, 2005

The Complete Index to Literary Sources in Film Alan Goble, 2011-09-08

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