

RAPTISOFT

FRED GOODWIN

PC GAMER ,2007

SWIPE THIS! SCOTT ROGERS,2012-05-30 LEARN TO DESIGN GAMES FOR TABLETS FROM A RENOWNED GAME DESIGNER! EAGER TO START DESIGNING GAMES FOR TABLETS BUT NOT SURE WHERE TO START? LOOK NO FURTHER! GAMING GURU SCOTT ROGERS HAS HIS FINGER ON THE PULSE OF TABLET GAME DESIGN AND IS WILLING TO IMPART HIS WISDOM AND SECRETS FOR DESIGNING EXCITING AND SUCCESSFUL GAMES. AS THE CREATOR OF SUCH VENERABLE GAMES AS GOD OF WAR, THE SPONGEBOB SQUAREPANTS SERIES, AND PAC-MAN WORLD, TO NAME A FEW, ROGERS WRITES FROM PERSONAL EXPERIENCE AND IN THIS UNIQUE BOOK, HE HANDS YOU THE TOOLS TO CREATE YOUR OWN TABLET GAMES FOR THE iPad, ANDROID TABLETS, NINTENDO DS, AND OTHER TOUCHSCREEN SYSTEMS. COVERS THE ENTIRE TABLET GAME CREATION PROCESS, PLACING A SPECIAL FOCUS ON THE INTRICACIES AND PITFALLS OF TOUCH-SCREEN GAME DESIGN EXPLORES THE DETAILS AND FEATURES OF TABLET GAME SYSTEMS AND SHOWS YOU HOW TO DEVELOP MARKETABLE IDEAS AS WELL AS MARKET YOUR OWN GAMES OFFERS AN HONEST TAKE ON WHAT PERILS AND PITFALLS AWAIT YOU DURING A GAME’S PRE-PRODUCTION, PRODUCTION, AND POST-PRODUCTION STAGES FEATURES INTERVIEWS WITH ESTABLISHED TABLET GAME DEVELOPERS THAT SERVE TO INSPIRE YOU AS YOU START TO MAKE YOUR OWN TABLET GAME DESIGN SWIPE THIS! PRESENTS YOU WITH AN IN-DEPTH ANALYSIS OF POPULAR TABLET GAMES AND DELIVERS A ROAD MAP FOR GETTING STARTED WITH TABLET GAME DESIGN.

A CASUAL REVOLUTIONJESPER 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 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.

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.

COMPUTER GAMING WORLD ,2004

MAXIMUM PC ,2005-04 MAXIMUM PC IS THE MAGAZINE THAT EVERY COMPUTER FANATIC, PC GAMER OR CONTENT CREATOR MUST READ. EACH AND EVERY ISSUE IS PACKED WITH PUNISHING PRODUCT REVIEWS, INSIGHTFUL AND INNOVATIVE HOW-TO STORIES AND THE ILLUMINATING TECHNICAL ARTICLES THAT ENTHUSIASTS CRAVE.

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MICROSOFT ACCESS 2007 TINGKAT MAHIR ,

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.

THE COVERT ACADEMY Peter Laurent,2013-02-02 IN THE LATE 21ST CENTURY, THE WORLD’S GOVERNMENTS HAVE COLLAPSED AND MOB RULE SWEEPS THE PLANET. A GROUP OF SO-CALLED EXPERTS, KNOWN AS THE CONFEDERACY, ASSUME CONTROL. WHEN THEY UNLEASH THOUSANDS OF UNMANNED KILLING MACHINES ON THE RIOTERS, THE CONFLICT ENDS, YET THE MAJORITY OF THE POPULACE REMAIN DESTITUTE UNDER THE WATCHFUL EYE OF THE DRONES. TWENTY YEARS PASS. JOSHUA HAS GROWN UP ON THE NOW RUINED STREETS OF CHICAGO, IN THE SHADOW OF THE CONFEDERACY’S SYMBOL OF AUTHORITY, THE TOWER, SITUATED WITHIN THEIR IMPENETRABLE BASE, THE COLONNADE. WITH HIS SISTER TAKEN BY THE CONFEDERACY FOR SOME UNKNOWN PURPOSE, JOSHUA DRIFTS FOR YEARS AROUND THE BORDER OF THE COLONNADE. UNTIL ONE DAY HE MAKES AN INCREDIBLE DISCOVERY THAT LEADS HIM TO A SECRET RESISTANCE CALLED THE ACADEMY, A SCHOOL FOR TRAINING IN THE ART OF INVISIBILITY. BUT JOSHUA HAS HIS OWN AGENDA, AND HE IS HELL-BENT ON A QUEST FOR THE TRUTH, NO MATTER THE COST...


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.”


GAME PROGRAMMING GEMS 6 Michael Dickheiser,2006 ONE CD-ROM DISC IN POCKET.


P.S. You’re My Mate KYLIE. G, “YOU CAN FIGHT ME ALL YOU WANT, GRACE, BUT YOU CAN’T IGNORE WHAT YOU FEEL FOR ME FOREVER. IF NEITHER OF US REJECT EACH OTHER THE BOND ONLY GROWS STRONGER. YOU FEEL IT DON’T YOU, YOUR NEED FOR ME, HE CALMLY SAID, INCHING HIS WAY TOWARD ME. I GLARED AT HIM, THE SOUND OF HIS VOICE HAD ME POOLING IN MY. I HATED THAT, HATED THAT ALL IT TOOK WAS HIS VOICE TO TURN ME ON, YOU’RE NOT MY MATE. I REFUSE TO BELIEVE IT! WAS ALL I SAID BEFORE I STORMED OUT OF THERE. AFTER A DRUNKEN ONE NIGHT STAND WITH A STRANGER, GRACE EVANS WAKES UP WITH A NOTE LEFT AT HER BEDSIDE. THE LAST WORDS OF THE NOTE BOTH STARTLE AND CONFUSE HER ESPECIALLY SINCE SHE SAW HER MATE DIE IN FRONT OF HER VERY EYES. WHAT HAPPENS WHEN THE MYSTERIOUS STRANGER NOW COMES TO CLAIM HER? WILL SHE GIVE IN TO HIM OR WILL SHE REJECT HIM, KILLING HIS WOLF AND BREAKING HIS HEART?


THE ORIGINS OF GRAPHIC DESIGN IN AMERICA, 1870-1920 BURTON RAFFEL,ELLEN MAZUR THOMSON,1997-01-01 BY THE TIME THE PHRASE GRAPHIC DESIGN FIRST APPEARED IN PRINT IN 1922, DESIGN PROFESSIONALS IN AMERICA HAD ALREADY CREATED A DISCIPLINE COMBINING VISUAL ART WITH MASS COMMUNICATION. IN THIS BOOK, ELLEN MAZUR THOMSON EXAMINES FOR THE FIRST TIME THE EARLY DEVELOPMENT OF THE GRAPHIC DESIGN PROFESSION. IT HAS BEEN THOUGHT THAT GRAPHIC DESIGN EMERGED AS A PROFESSION ONLY WHEN EUROPEAN MODERNISM ARRIVED IN AMERICA IN THE 1930s, YET THOMSON SHOWS THAT THE PRACTICE OF GRAPHIC DESIGN BEGAN MUCH EARLIER. SHORTLY AFTER THE CIVIL WAR, WHEN THE MECHANIZATION OF PRINTING AND REPRODUCTION TECHNOLOGY TRANSFORMED MASS COMMUNICATION, NEW DESIGN PRACTICES EMERGED. THOMSON INVESTIGATES THE DEVELOPMENT OF THESE PRACTICES FROM 1870 TO 1920, A TIME WHEN DESIGNERS CAME TO RECOGNIZE COMMON INTERESTS AND CREATE FOR THEMSELVES A PROFESSIONAL IDENTITY. WHAT DID THE EARLIEST DESIGNERS DO, AND HOW DID THEY LEARN TO DO IT? WHAT DID THEY CALL THEMSELVES? HOW DID THEY ORGANIZE THEMSELVES AND THEIR WORK? DRAWING ON AN ARRAY OF ORIGINAL PERIOD DOCUMENTS,

THE AUTHOR EXPLORES DESIGN ACTIVITIES IN THE PRINTING, TYPE FOUNDING, ADVERTISING, AND PUBLISHING INDUSTRIES, SETTING THE EARLY HISTORY OF GRAPHIC DESIGN IN THE CONTEXT OF AMERICAN SOCIAL HISTORY.


 **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.

 **THE GANGSTER PLANET** Emmanuel Thompson,2022-01-24 The Gangster PlanetA post apocalypse war machine advances with an unknown agenda changing the fate of North America. More than a century after a devastating series of cataclysms known only as the Collapse life grows harsher and stranger for the lives of Earthlings. Cannibal sociopaths, cruel motorcycle gangs, and a brutal empire all struggle for dominance in the ruins of the United States.

 **YUREI ATTACK!** Hiroko Yoda,Matt Alt,2012-12-10 Yurei Attack! is a nightmare-inducing one-stop guide to Japan’s traditional ghosts and spirits. Surviving encounters with angry ghosts and sexy spectres. Haunted places. Dangerous games and how to play them. And more importantly, a guided tour of what awaits in the world of the dead. Yurei is the Japanese word for ghost. It’s as simple as that. They are the souls of dead people, unable--or unwilling--to shuffle off this mortal coil. Yurei are many things, but friendly isn’t the first word that comes to mind. Not every yurei is dangerous, but they are all driven by emotions so uncontrollably powerful that they have taken on a life of their own: rage, sadness, devotion, a desire for revenge, or even the firm belief that they are still alive. This book, the third in the authors’ bestselling Attack! series, after Yokai Attack! and Ninja Attack! gives detailed information on 39 of the creepiest yurei stalking Japan, along with detailed histories and defensive tactics should you have the misfortune to encounter one. Japanese ghosts include: Oiwa, The Horror of Yotsuya Otsuyu, The Tale of the Peony Lantern The Lady Rokujo, The Tale of Genji Isora, Tales of Moonlight and Rain Orui, The Depths of Kasane Book 3 of 3 in the Yokai Attack! series. Others include Ninja Attack! and Yokai Attack!.

 **GAMING** Alexander R. Galloway,2006-05-27 Video games have been a central feature of the cultural landscape for over twenty years and now rival older media like movies, television, and music in popularity and cultural influence. Yet there have been relatively few attempts to understand the video game as an independent medium. Most such efforts focus on the earliest generation of text-based adventures (Zork, for example) and have little to say about such visually and conceptually sophisticated games as Final Fantasy X, Shenmue, Grand Theft Auto, Halo, and The Sims, in which players inhabit elaborately detailed worlds and manipulate digital avatars with a vast—and in some cases, almost unlimited—array of actions and choices. In Gaming, Alexander Galloway instead considers the video game as a distinct cultural form that demands a new and unique interpretive framework. Drawing on a wide range of disciplines, particularly critical theory and media studies, he analyzes video games as something to be played rather than as texts to be read, and traces in five concise chapters how the “algorithmic culture” created by video games intersects with theories of visuality, realism, allegory, and the avant-garde. If photographs are images and films are moving images, then, Galloway asserts, video games are best defined as actions. Using examples from more than fifty video games, Galloway constructs a classification system of action in video games, incorporating standard elements of gameplay as well as software crashes, network lags, and the use of cheats and game hacks. In subsequent chapters, he explores the overlap between the conventions of film and video games, the political and cultural implications of gaming practices, the visual environment of video games, and the status of games as an emerging cultural form. Together, these essays offer a new conception of gaming and, more broadly, of electronic culture as a whole, one that celebrates and does not lament the qualities of the digital age. Alexander R. Galloway is assistant professor of culture and communication at New York University and author of Protocol: How Control Exists after Decentralization.

 **LANGUAGE AND POP CULTURE** Fred Goodwin,2000-10

 **ANIMA BEYOND FANTASY** Carlos B. Garcia Aparicio,2008 Explore the world of Gaia, meet some of its most famous inhabitants, and be introduced to three unique, original, and exciting games each set beyond fantasy in the world of Anima! Conceived as a combination of Japanese and Western art, myth, and styles of play, Anima is a series of games that offer innovative rules and background that incorporate the most striking elements of both styles. Several great Japanese illustrators, whose work has appeared in well-known videogames and animated series, have collaborated on the project together with European authors. The result is a refreshing visual blend that will please even the most discriminating gamer.

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RAPTISOFT INTRODUCTION

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