

Avant Video Player

Mary Flanagan

Cross-Curricular Teaching and Learning in the Secondary School... The Arts Martin

Fautley, Jonathan Savage, 2010-12-02 The school curriculum is a contested arena. There are competing pressures from those who advocate that it should be constructed on a subject specific basis, whereas at the other end of the continuum is the stance taken by this book, that learning, and especially learning in the arts, can transcend artificial boundaries between subjects. This book sets out a case for cross-curricular learning involving the arts in secondary schools. *Cross-Curricular Teaching and Learning in the Secondary School...The Arts* argues for the development of a new, skilful pedagogy which embeds an authentic, cross-curricular approach to teaching and learning in the work of the individual teacher. Teachers are empowered to think about creative pedagogies, and pupils are able to engage in deep learning as a result. Key features of the text include: theoretical examination of key issues curriculum planning materials and resources a wide range of case studies drawn from innovative practise frameworks for assessment and evaluation. Part of the *Cross-Curricular Teaching and Learning in the Secondary School* series, this textbook breaks the boundaries between curriculum subjects and the arts. It is timely reading for all students on Initial Teacher Training courses as well as practising teachers looking to introduce cross-curricular themes in their own subjects.

The Digital Plenitude Jay David Bolter, 2019-05-07 How the creative abundance of today's media culture was made possible by the decline of elitism in the arts and the rise of digital media. Media culture today encompasses a universe of forms—websites, video games, blogs, books, films, television and radio programs, magazines, and more—and a multitude of practices that include making, remixing, sharing, and critiquing. This multiplicity is so vast that it cannot be comprehended as a whole. In this book, Jay David Bolter traces the roots of our media multiverse to two developments in the second half of the twentieth century: the decline of elite art and the rise of digital media. Bolter explains that we no longer have a collective belief in “Culture with a capital C.” The hierarchies that ranked, for example, classical music as more important than pop, literary novels as more worthy than comic books, and television and movies as unserious have broken down. The art formerly known as high takes its place in the media plenitude. The elite culture of the twentieth century has left its mark on our current media landscape in the form of what Bolter calls “popular modernism.” Meanwhile, new forms of digital media have emerged and magnified these changes, offering new platforms for communication and expression. Bolter outlines a series of dichotomies that characterize our current media culture: catharsis and flow, the continuous rhythm of digital experience; remix (fueled by the internet's vast resources for sampling and mixing) and originality; history (not replayable) and simulation (endlessly replayable); and social media and coherent politics.

Video Game Art Reader Tiffany Funk, 2022-04 The inaugural issue of VGAR celebrates video game culture as inclusive and global. Opening with an interview with the art director of the first independent Cuban video game, Savior, while the following essays from art historians, literary theorists, game designers, artists, educators, museum curators, and programmers all engage with video games as an important part of the global art landscape. Each engages with what makes good game art with special attention to the transnational cadre of gamers that play them. Contributions by Jesse de Vos, Jacob Euteneuer, Monica Evans, Tiffany Funk, René Glas, Eddie Lohmeyer, Evan Meaney, Kieran Nolan, Josuhe Pagliery, Sercan Şengün, Teresa Silva, Christopher W. Totten, and Jasper van Vught.

Unstable Aesthetics Eddie Lohmeyer, 2021-01-28 Throughout the 1990s, artists experimented with game engine technologies to disrupt our habitual relationships to video games. They hacked, glitched, and dismantled popular first-person shooters such as Doom (1993) and Quake (1996) to engage players in new kinds of embodied activity. In *Unstable Aesthetics: Game Engines and the Strangeness of Art Modding*, Eddie Lohmeyer investigates historical episodes of art modding practices—the alteration of a game system's existing code or hardware to generate abstract spaces—situated around a recent archaeology of the game engine: software for rendering two and three-

dimensional gameworlds. The contemporary artists highlighted throughout this book-Cory Arcangel, JODI, Julian Oliver, Krista Hoeffle, and Brent Watanabe, among others [- were attracted to the architectures of engines because they allowed them to explore vital relationships among abstraction, technology, and the body. Artists employed a range of modding techniques-hacking the ROM chips on Nintendo cartridges to produce experimental video, deconstructing source code to generate psychedelic glitch patterns, and collaging together surreal gameworlds-to intentionally dissect the engine's operations and unveil illusions of movement within algorithmic spaces. Through key moments in game engine history, Lohmeyer formulates a rich phenomenology of video games by focusing on the liminal spaces of interaction among system and body, or rather the strangeness of art modding.

The Video Game Theory Reader Mark J.P. Wolf, Bernard Perron, 2013-10-08 In the early days of Pong and Pac Man, video games appeared to be little more than an idle pastime. Today, video games make up a multi-billion dollar industry that rivals television and film. The Video Game Theory Reader brings together exciting new work on the many ways video games are reshaping the face of entertainment and our relationship with technology. Drawing upon examples from widely popular games ranging from Space Invaders to Final Fantasy IX and Combat Flight Simulator 2, the contributors discuss the relationship between video games and other media; the shift from third- to first-person games; gamers and the gaming community; and the important sociological, cultural, industrial, and economic issues that surround gaming. The Video Game Theory Reader is the essential introduction to a fascinating and rapidly expanding new field of media studies.

A Multimodal Approach to Video Games and the Player Experience Weimin Toh, 2018-10-10 This volume puts forth an original theoretical framework, the ludonarrative model, for studying video games which foregrounds the empirical study of the player experience. The book provides a comprehensive introduction to and description of the model, which draws on theoretical frameworks from multimodal discourse analysis, game studies, and social semiotics, and its development out of participant observation and qualitative interviews from the empirical study of a group of players. The volume then applies this approach to shed light on how players' experiences in a game influence how they understand and make use of game components in order to progress its narrative. The book concludes with a frame by frame analysis of a popular game to demonstrate the model's principles in action and its subsequent broader applicability to analyzing video game interaction and design. Offering a new way forward for video game research, this volume is key reading for students and scholars in multimodality, discourse analysis, game studies, interactive storytelling, and new media.

Monopoly Television Jack Banks, 2018-02-12 In this book, Jack Banks examines the historical development of music video as a commodity and analyzes the existing structures within which music video is produced, distributed, and exhibited on its premier music channel, MTV. } In August 1981, Music Television now popularly known as MTV was launched. Within a matter of years it revitalized a struggling record industry; made the careers of leading pop stars like Madonna, Boy George, Cyndi Lauper, and Duran Duran; infiltrated traditional network television and the movie industry; revolutionized the advertising industry; and stimulated purchases in several markets, most notably fashion apparel. The reach of MTV has proven long and profitable. In this book, Jack Banks examines the historical development of music video as a commodity and analyzes the existing structures within which music video is produced, distributed, and exhibited on its premier music channel, MTV. Who controls MTV? What part do record companies play in the financing and production of music video? How do the power brokers in the business affect the ideological content of music video? Given the tight sphere of influence within the music industry, what are the future trends for music video and for artistic freedom of expression? Banks tackles these questions in an intelligent, lively, and sophisticated investigation into one of the most influential media enterprises of our society. }

Critical Play Mary Flanagan, 2013-02-08 An examination of subversive games like The Sims—games designed for political, aesthetic, and social critique. For many players, games are entertainment, diversion, relaxation, fantasy. But what if certain games were something more than this, providing not only outlets for entertainment but a means for creative expression, instruments

for conceptual thinking, or tools for social change? In *Critical Play*, artist and game designer Mary Flanagan examines alternative games—games that challenge the accepted norms embedded within the gaming industry—and argues that games designed by artists and activists are reshaping everyday game culture. Flanagan provides a lively historical context for critical play through twentieth-century art movements, connecting subversive game design to subversive art: her examples of “playing house” include Dadaist puppet shows and *The Sims*. She looks at artists’ alternative computer-based games and explores games for change, considering the way activist concerns—including worldwide poverty and AIDS—can be incorporated into game design. Arguing that this kind of conscious practice—which now constitutes the avant-garde of the computer game medium—can inspire new working methods for designers, Flanagan offers a model for designing that will encourage the subversion of popular gaming tropes through new styles of game making, and proposes a theory of alternate game design that focuses on the reworking of contemporary popular game practices.

The Johns Hopkins Guide to Digital Media Marie-Laure Ryan, Lori Emerson, Benjamin J. Robertson, 2014-04-15 The first systematic, comprehensive reference covering the ideas, genres, and concepts behind digital media. 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.

Expressive Space Gregory Whistance-Smith, 2022-01-19 Video game spaces have vastly expanded the built environment, offering new worlds to explore and inhabit. Like buildings, cities, and gardens before them, these virtual environments express meaning and communicate ideas and affects through the spatial experiences they afford. Drawing on the emerging field of embodied cognition, this book explores the dynamic interplay between mind, body, and environment that sits at the heart of spatial communication. To capture the wide diversity of forms that spatial expression can take, the book builds a comparative analysis of twelve video games across four types of space, spanning ones designed for exploration and inhabitation, kinetic enjoyment, enacting a situated role, and enhancing perception. Together, these diverse virtual environments suggest the many ways that video games enhance and extend our embodied lives.

The Anime Ecology Thomas Lamarre, 2018-03-13 A major work destined to change how scholars and students look at television and animation. With the release of author Thomas Lamarre’s field-defining study *The Anime Machine*, critics established Lamarre as a leading voice in the field of Japanese animation. He now returns with *The Anime Ecology*, broadening his insights to give a complete account of anime’s relationship to television while placing it within important historical and global frameworks. Lamarre takes advantage of the overlaps between television, anime, and new media—from console games and video to iOS games and streaming—to show how animation helps us think through television in the contemporary moment. He offers remarkable close readings of individual anime while demonstrating how infrastructures and platforms have transformed anime into emergent media (such as social media and transmedia) and launched it worldwide. Thoughtful, thorough illustrations plus exhaustive research and an impressive scope make *The Anime Ecology* at once an essential reference book, a valuable resource for scholars, and a foundational textbook for students.

Identity and Play in Interactive Digital Media Sara M. Cole, 2017-03-16 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 ontology: the mental development resulting from interactive digital media play experiences causing change in personal identity.

Metagames Agata Waszkiewicz, 2024-03-05 *Metagames: Games about Games* scrutinizes how various meta devices, such as breaking the fourth wall and unreliable narrator, change and adapt when translated into the uniquely interactive medium of digital games. Through its theoretical analyses and case studies, the book shows how metafictional experimentation can be used to both challenge and push the boundaries of what a game is and what a player's role is in play, and to raise more profound topics such as those describing experiences of people of oppressed identities. The book is divided into six chapters that deal with the following meta devices: breaking the fourth wall, hypermediation, unreliable narrator, abusive game design, fragmentation, and parody. The book will predominantly interest scholars and students of media studies and game studies as it continues discourses held in the discipline regarding the metareferential character of digital games.

Making Media Matter Benjamin Thevenin, 2022-06-09 This book is an essential resource for media educators working to promote critical thinking, creativity, and civic engagement through their teaching. Connecting theory and research with creative projects and analyses of pop culture, it models an integrated and practical approach to media education. In order to prepare learners to successfully navigate rapid shifts in digital technology and popular culture, media educators in both secondary and university settings need to develop fresh, innovative approaches. Integrating concepts and practices from the fields of media studies, media arts, and media literacy, this book prepares teachers to help their students make connections between their studies, uses of media, creative expression, and political participation. As educators implement the strategies in this book in their curricula and pedagogy, they will be empowered to help their students more thoughtfully engage with media culture and use their intelligence and imagination to address pressing challenges facing our world today. *Making Media Matter* is an engaging and accessible read for educators and scholars in the areas of media literacy, media and cultural studies, media arts, and communication studies. The Open Access version of this book, available at <http://www.taylorfrancis.com>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

Visual Culture Richard Howells, Joaquim Negreiros, 2019-03-05 This is a book about how to read visual images: from fine art to photography, film, television and new media. It explores how meaning is communicated by the wide variety of texts that inhabit our increasingly visual world. But, rather than simply providing set meanings to individual images, *Visual Culture* teaches readers how to interpret visual texts with their own eyes. While the first part of the book takes readers through differing theoretical approaches to visual analysis, the second part shifts to a medium-based analysis, connected by an underlying theme about the complex relationship between visual culture and reality. Howells and Negreiros draw together seemingly diverse methodologies, while ultimately arguing for a polysemic approach to visual analysis. The third edition of this popular book contains over fifty illustrations, for the first time in colour. Included in the revised text is a new section on images of power, fear and seduction, a new segment on video games, as well as fresh material on taste and judgement. This timely edition also offers a glossary and suggestions for further reading. Written in a clear, lively and engaging style, *Visual Culture* continues to be an ideal introduction for students taking courses in visual culture and communications in a range of disciplines, including media and cultural studies, sociology, and art and design.

The Problematic of Video Art in the Museum, 1968-1990 Cyrus Manasseh, 2009 Cyrus Manasseh is an academic, writer, and editor. He holds a PhD from the University of Western Australia in art history and philosophy and a BA (Hons.) from the University of Reading, England, in film and drama and art history. Dr. Manasseh is an associate editor for *Design Principles and Practices: An International Journal* and *The International Journal of the Arts in Society*. He has also

published articles in *The International Journal of the Arts in Society*, *The Melbourne Art Journal*, and other academic journals and conference proceedings in the field of visual arts. --Book Jacket.

Games Girls Play Carolyn M. Cunningham, 2018-04-20 This book examines the role that video games play in girls' lives, including how games structure girls' leisure time, how playing video games constitutes different performances of femininity, and what influences girls to play or not play video games, as well as the discourses surrounding girls and video games.

Experimental Games Patrick Jagoda, 2020-12-07 In our unprecedentedly networked world, games have come to occupy an important space in many of our everyday lives. Digital games alone engage an estimated 2.5 billion people worldwide as of 2020, and other forms of gaming, such as board games, role playing, escape rooms, and puzzles, command an ever-expanding audience. At the same time, "gamification"—the application of game mechanics to traditionally nongame spheres, such as personal health and fitness, shopping, habit tracking, and more—has imposed unprecedented levels of competition, repetition, and quantification on daily life. Drawing from his own experience as a game designer, Patrick Jagoda argues that games need not be synonymous with gamification. He studies experimental games that intervene in the neoliberal project from the inside out, examining a broad variety of mainstream and independent games, including *StarCraft*, *Candy Crush Saga*, *Stardew Valley*, *Dys4ia*, *Braid*, and *Undertale*. Beyond a diagnosis of gamification, Jagoda imagines ways that games can be experimental—not only in the sense of problem solving, but also the more nuanced notion of problem making that embraces the complexities of our digital present. The result is a game-changing book on the sociopolitical potential of this form of mass entertainment.

Playing Software Miguel Sicart, 2023-02-14 The play element at the heart of our interactions with computers—and how it drives the best and the worst manifestations of the information age. Whether we interact with video games or spreadsheets or social media, playing with software shapes every facet of our lives. In *Playing Software*, Miguel Sicart delves into why we play with computers, how that play shapes culture and society, and the threat posed by malefactors using play to weaponize everything from conspiracy theories to extractive capitalism. Starting from the controversial idea that software is an essential agent in the information age, Sicart considers our culture in general—and our way of thinking about and creating digital technology in particular—as a consequence of interacting with software's agency through play. As Sicart shows, playing shapes software agency. In turn, software shapes our agency as we adapt and relate to it through play. That play drives the creation of new cultural, social, and political forms. Sicart also reveals the role of make-believe in driving our playful engagement with the digital sphere. From there, he discusses the cybernetic theory of digital play and what we can learn from combining it with the idea that playfulness can mean pleasurable interaction with human and nonhuman agents inside the boundaries of a computational system. Finally, he critiques the instrumentalization of play as a tool wielded by platform capitalism.

Killer Tapes and Shattered Screens Caetlin Benson-Allott, 2013-03-22 Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. *Killer Tapes and Shattered Screens* examines how prerecorded video reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes and Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal Activity* (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

Discover tales of courage and bravery in is empowering ebook, Stories of Fearlessness: **Avant Video Player** . In a downloadable PDF format (*), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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