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# First Person New Media As Story Performance And Game Mit Press

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First-Person Journalism  
 Cyber Rights  
 Computer Games and New Media Cultures  
 Indigenous Interfaces  
 Second Person  
 First-person Anonymous  
 First Person  
 Feed-Forward  
 Freakshow  
 The Creation Of The Media  
 The Twenty-First-Century Media Industry  
 Proceedings of the Sixth Australasian Conference on Interactive Entertainment  
 Blurring Boundaries of Journalism in Digital Media  
 Digital Performance  
 The Evolution of Fantasy Role-Playing Games  
 Informal Learning and Digital Media  
 The New Media Reader  
 Identity and Play in Interactive Digital Media  
 New Media  
 A Companion to New Media Dynamics  
 The Johns Hopkins Guide to Digital Media  
 The New Digital Storytelling  
 New Media in New Europe-Asia  
 Why Study Literature?  
 Animation, Embodiment, and Digital Media  
 Platforms and Cultural Production  
 Transmedia Storytelling and the Apocalypse  
 First Person  
 Literature in the First Media Age  
 New Narratives  
 Third Person  
 Television and New Media  
 Narrative Theory, Literature, and New Media  
 Writing on the Wall  
 Young People and New Media  
 Game Cultures: Computer Games As New Media  
 Disability Visibility  
 First Person Plural  
 Gaming Film  
 Documentary's Expanded Fields

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## DOMINGUEZ LEWIS

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[First-Person Journalism](#) Bloomsbury Publishing USA

Game designers, authors, artists, and scholars discuss how roles are played and how stories are created in role-playing games, board games, computer games, interactive fictions, massively multiplayer games, improvisational theater, and other "playable media." Games and other playable forms, from interactive fictions to improvisational theater, involve role playing and story—something played and something told. In *Second Person*, game designers, authors, artists, and scholars examine the different ways in which these two elements work together in tabletop role-playing games (RPGs), computer games, board games, card games, electronic literature, political simulations, locative media, massively multiplayer games, and other forms that invite and structure play. *Second Person*—so called because in these games and playable media it is "you" who plays the roles, "you" for whom the story is being told—first considers tabletop games ranging from *Dungeons & Dragons* and other RPGs with an explicit social component to Kim Newman's Choose Your Own Adventure-style novel *Life's Lottery* and its more traditional author-reader interaction. Contributors then examine computer-based playable structures that are designed for solo interaction—for the singular "you"—including the mainstream hit *Prince of Persia: The Sands of Time* and the genre-defining independent production *Façade*. Finally, contributors look at the intersection of the social spaces of play and

the real world, considering, among other topics, the virtual communities of such Massively Multiplayer Online Role Playing Games (MMORPGs) as *World of Warcraft* and the political uses of digital gaming and role-playing techniques (as in *The Howard Dean for Iowa Game*, the first U.S. presidential campaign game). In engaging essays that range in tone from the informal to the technical, these writers offer a variety of approaches for the examination of an emerging field that includes works as diverse as George R.R. Martin's *Wild Cards* series and the classic Infocom game *Planetfall*. Appendixes contain three fully-playable tabletop RPGs that demonstrate some of the variations possible in the form.

*Cyber Rights* Springer

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.

**Computer Games and New Media Cultures** Yusuf Pisan

The historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performing arts. The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts. Digital media has been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations, on CD-ROM, and on the Web. In *Digital Performance*, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the *deus ex machina* of classical Greek drama to Wagner's *Gesamtkunstwerk* (concept of the total artwork), and draws parallels between contemporary work and the theories and practices of Constructivism, Dada, Surrealism, Expressionism, Futurism, and multimedia pioneers of the twentieth century. For a theoretical perspective on digital performance, Dixon draws on the work of Philip Auslander, Walter Benjamin, Roland Barthes, Jean Baudrillard, and others. To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual bodies, avatars, and digital doubles, as well as performances by artists including Stelarc, Robert Lepage, Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac. He investigates new media's novel approaches to creating theatrical spectacle, including virtual reality and robot performance work, telematic performances in which remote locations are linked in real time, Webcams, and online drama communities, and considers the "extratemporal" illusion created by some technological theater works. Finally, he defines categories of interactivity, from navigational to participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance—including what he calls postmodernism's denial of the new—and offers a series of boldly original arguments in their place.

[Indigenous Interfaces](#) MIT Press

The relationship between story and game, and related questions of electronic writing and play, examined through a series of discussions among new media creators and theorists.

**Second Person** Routledge

The *Twenty-First-Century Media Industry: Economic and Managerial Implications in the Age of New Media* examines the role that new media technologies are having on the traditional media industry from a media management perspective. Consumer behaviors and consumer expectations are being shaped by new media technologies. They now expect information on-demand and on-the-go as well as at their finger-tips via the Internet. In order to stay relevant, traditional media managers and practitioners are adapting to these consumer demands and expectations by developing new business models and new business philosophies to stay competitive. The contributors to this volume explore the business strategies being implemented by some media industries such as newspapers and the recording industry who are struggling to not only remain competitive and profitable, but also to survive. The *Twenty-First-Century Media Industry* provides an intriguing examination of how traditional media industries are adapting to new media technologies and evolving in the twenty-first century.

**First-person Anonymous** MIT Press

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 ontogeny: the mental development resulting from interactive digital media play experiences causing change in personal identity.

[First Person](#) Routledge

Digital gaming is today a significant economic phenomenon as well as being an intrinsic part of a convergent media culture in postmodern societies. Its ubiquity, as well as the sheer volume of hours young people spend gaming, should make it ripe for urgent academic enquiry, yet the subject was a research backwater until the turn of the millennium. Even today, as tens of millions of young people spend their waking hours manipulating avatars and gaming characters on computer screens, the subject is still treated with scepticism in some academic circles. This handbook aims to reflect the relevance and value of studying digital games, now the subject of a growing number of studies, surveys, conferences and publications. As an overview of the current state of research into digital gaming, the 42 papers included in this handbook focus on the social and cultural relevance of gaming. In doing so, they provide an alternative perspective to one-dimensional studies of gaming, whose agendas do not include cultural factors. The contributions, which range from theoretical approaches to empirical studies, cover various topics including analyses of games themselves, the player-game interaction, and the social context of gaming. In addition, the educational aspects of games and gaming are treated in a discrete section. With material on non-commercial gaming trends such as 'modding', and a multinational group of authors from eleven nations, the handbook is a vital publication demonstrating that new media cultures are far more complex and diverse than commonly assumed in a debate dominated by concerns over violent content.

**Feed-Forward** John Wiley & Sons

This book confronts the question of why our culture is so fascinated by the apocalypse. It ultimately argues that while many see the post-apocalyptic genre as reflective of contemporary fears, it has actually co-evolved with the transformations in our mediascape to become a perfect vehicle for transmedia storytelling. The post-apocalyptic offers audiences a portal to a fantasy world that is at once strange and familiar, offers a high degree of internal consistency and completeness, and allows for a diversity of stories by different creative teams in the same story world. With case studies of franchises such as *The Walking Dead* and *The Terminator*, *Transmedia Storytelling and the Apocalypse* offers analyses of how shifts in media industries and reception cultures have promoted a new kind of open, world-building narrative across film, television, video games, and print. For transmedia scholars and fans of the genre, this book shows how the end of the world is really just the beginning...

[Freakshow](#) JHU Press

This book investigates the role of anonymous periodical journalism in the fashioning of women's authorial identities during the Victorian period. Alexis

Easley provides a counterpoint to conventional critical accounts of the period that reduce periodical journalism to a monolithically oppressive domain of power relations - she instead emphasizes the ways in which women writers were able to exploit the gendered field of Victorian literary culture to create their own spaces of agency and meaning. Since it touches on two issues central to the study of literary history - the construction of the author and changes in media technology - this study will appeal to an audience of scholars and general readers in the fields of Victorian literature, media studies, periodicals research, gender studies, and nineteenth-century cultural history.

[The Creation Of The Media](#) Lexington Books

"Disability rights activist Alice Wong brings tough conversations to the forefront of society with this anthology. It sheds light on the experience of life as an individual with disabilities, as told by none other than authors with these life experiences. It's an eye-opening collection that readers will revisit time and time again." —Chicago Tribune One in five people in the United States lives with a disability. Some disabilities are visible, others less apparent—but all are underrepresented in media and popular culture. Activist Alice Wong brings together this urgent, galvanizing collection of contemporary essays by disabled people, just in time for the thirtieth anniversary of the Americans with Disabilities Act, from Harriet McBryde Johnson's account of her debate with Peter Singer over her own personhood to original pieces by authors like Keah Brown and Haben Girma; from blog posts, manifestos, and eulogies to Congressional testimonies, and beyond: this anthology gives a glimpse into the rich complexity of the disabled experience, highlighting the passions, talents, and everyday lives of this community. It invites readers to question their own understandings. It celebrates and documents disability culture in the now. It looks to the future and the past with hope and love.

[The Twenty-First-Century Media Industry](#) Harvard University Press

This book presents new ways of thinking about the historical, epistemological and institutional role of literature, and aims at providing a theoretically well-founded basis for what might otherwise be considered a relatively unfounded historical fact, i.e. that both literature and the teaching of literature hold a privileged position in many educational institutions. The contributors take their point of departure in the title of the volume and use narratological, historical, cognitive, rhetorical, postcolonial and political frameworks to pursue two separate but not necessarily related questions: Why literature? and, Why study? This collection brings together theoretical studies and critical analyses on literature as a medium among, and compared to, other media and includes essays on the physical and mental geography of literature, focusing on the consequences and values of its reading and studying.

[Proceedings of the Sixth Australasian Conference on Interactive Entertainment](#) MIT Press

We can no longer imagine leisure, or the home, without media and communication technologies, and for the most part, we would not want to. Yet as worldwide the television screen in the family home is set to become the site of a multimedia culture integrating telecommunications, broadcasting, computing and video, many questions arise concerning their place in our daily lives. *Young People and New Media* offers an invaluable up-to-date account of children and young people's changing media environment at the end of the twentieth century. By locating the insights drawn from a major empirical research reported in *Young People, New Media* within a survey of the burgeoning but fragmented research literature on ne

**Blurring Boundaries of Journalism in Digital Media** McFarland

A first-person account of the fight to preserve First Amendment rights in the digital age. Lawyer and writer Mike Godwin has been at the forefront of the struggle to preserve freedom of speech on the Internet. In *Cyber Rights* he recounts the major cases and issues in which he was involved and offers his views on free speech and other constitutional rights in the digital age. Godwin shows how the law and the Constitution apply, or should apply, in cyberspace and defends the Net against those who would damage it for their own purposes. Godwin details events and phenomena that have shaped our understanding of rights in cyberspace—including early antihacker fears that colored law enforcement activities in the early 1990s, the struggle between the Church of Scientology and its critics on the Net, disputes about protecting copyrighted works on the Net, and what he calls "the great cyberporn panic." That panic, he shows, laid bare the plans of those hoping to use our children in an effort to impose a new censorship regime on what otherwise could be the most liberating communications medium the world has seen. Most important, Godwin shows how anyone—not just lawyers, journalists, policy makers, and the rich and well connected—can use the Net to hold media and political institutions accountable and to ensure that the truth is known.

*Digital Performance* Vintage

A first-of-its-kind guide for new media times, this book provides practical, step-by-step instructions for writing first-person features, essays, and digital content. Combining journalism techniques with self-exploration and personal storytelling, *First-Person Journalism* is designed to help writers to develop their personal voice and establish a narrative stance. The book introduces nine elements of first-person journalism—passion, self-reporting, stance, observation, attribution, counterpoints, time travel, the mix, and impact. Two introductory chapters define first-person journalism and its value in building trust with a public now skeptical of traditional news media. The nine practice chapters that follow each focus on one first-person element, presenting a sequence of "voice lessons" with a culminating writing assignment, such as a personal trend story or an open letter. Examples are drawn from diverse nonfiction writers and journalists, including Ta-Nehisi Coates, Joan Didion, Helen Garner, Alex Tizon, and James Baldwin. Together, the book provides a fresh look at the craft of nonfiction, offering much-needed advice on writing with style, authority, and a unique point of view. Written with a knowledge of the rapidly changing digital media environment, *First-Person Journalism* is a key text for journalism and media students interested in personal nonfiction, as well as for early-career nonfiction writers looking to develop this narrative form.

*The Evolution of Fantasy Role-Playing Games* Springer Science & Business Media

The book provides an engaging overview of the ways in which digital media impact on current understandings of informal learning, and it offers a range of grounded studies of the changing relations between digital media and informal learning processes with a particular focus on young people. A variety of international scholars examine these processes across a number of sites and settings, from Japan to Finland and the USA, and they discuss their implications for education, ICT and media. The volume is an ideal resource for graduate students as well as for practitioners and policy-makers.

*Informal Learning and Digital Media* Springer

*Gaming Film* explores the growing influence of computer games on contemporary cinema. From the type of stories told to their complex structural

patterns, from the changing modes of reception to innovative visual aesthetics, computer games are re-shaping the cinematic landscape in exciting directions.

*The New Media Reader* U of Nebraska Press

"This book explores how Indigenous people in Mesoamerica use social networks to alter, enhance, preserve, and contribute to self-representation"-- Provided by publisher.

*Identity and Play in Interactive Digital Media* MIT Press

This volume offers an in-depth investigation of the role of new media in the political, social and cultural life in the region of Europe-Asia. By focusing on new media, which is understood primarily as internet-enabled networked social practice, the book puts forward a political and cultural redefinition of the region which is determined by the recognition of the diversity of new media uses in the countries included in the study. This book focuses on the period prior to the advent of 'world internet revolutions', and it registers the region at its pivotal moment—at the time of its entry into the post-broadcast era. Does the Internet aid democratisation or is it conditioned by socio-political norms? Has the Internet changed politics or has it had to fit existing political structures? Has the use of digital technologies revolutionized election campaigns? How is hyperlinked society different from society prior to the advent of the web? How do ordinary people actually use the Internet. These and other pressing questions – crucial to understanding the post-socialist world – are investigated in the current volume. This book was published as a special issue of Europe-Asia Studies.

**New Media** Pluto Press (UK)

Just as the explosive growth of digital media has led to ever-expanding narrative possibilities and practices, so these new electronic modes of storytelling have, in their own turn, demanded a rapid and radical rethinking of narrative theory. This timely volume takes up the challenge, deeply and broadly considering the relationship between digital technology and narrative theory in the face of the changing landscape of computer-mediated communication. *New Narratives* reflects the diversity of its subject by bringing together some of the foremost practitioners and theorists of digital

narratives. It extends the range of digital subgenres examined by narrative theorists to include forms that have become increasingly prominent, new examples of experimental hypertext, and contemporary video games. The collection also explicitly draws connections between the development of narrative theory, technological innovation, and the use of narratives in particular social and cultural contexts. Finally, *New Narratives* focuses on how the tools provided by new technologies may be harnessed to provide new ways of both producing and theorizing narrative. Truly interdisciplinary, the book offers broad coverage of contemporary narrative theory, including frameworks that draw from classical and postclassical narratology, linguistics, and media studies.

*A Companion to New Media Dynamics* Aarhus Universitetsforlag

Narrative strategies for vast fictional worlds across a variety of media, from *World of Warcraft* to *The Wire*. The ever-expanding capacities of computing offer new narrative possibilities for virtual worlds. Yet vast narratives—featuring an ongoing and intricately developed storyline, many characters, and multiple settings—did not originate with, and are not limited to, Massively Multiplayer Online Games. Thomas Mann's *Joseph and His Brothers*, J. R. R. Tolkien's *Lord of the Rings*, Marvel's *Spiderman*, and the complex stories of such television shows as *Dr. Who*, *The Sopranos*, and *Lost* all present vast fictional worlds. *Third Person* explores strategies of vast narrative across a variety of media, including video games, television, literature, comic books, tabletop games, and digital art. The contributors—media and television scholars, novelists, comic creators, game designers, and others—investigate such issues as continuity, canonicity, interactivity, fan fiction, technological innovation, and cross-media phenomena. Chapters examine a range of topics, including storytelling in a multiplayer environment; narrative techniques for a 3,000,000-page novel; continuity (or the impossibility of it) in *Doctor Who*; managing multiple intertwined narratives in superhero comics; the spatial experience of the *Final Fantasy* role-playing games; *World of Warcraft* adventure texts created by designers and fans; and the serial storytelling of *The Wire*. Taken together, the multidisciplinary conversations in *Third Person*, along with Harrigan and Wardrip-Fruin's earlier collections *First Person* and *Second Person*, offer essential insights into how fictions are constructed and maintained in very different forms of media at the beginning of the twenty-first century.

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