

# Contents

|  |     |
|--|-----|
| <i>Preface</i>   | v   |
| <i>Acknowledgements</i>  | vii |
| <i>Contents</i>  | 9   |
| <i>I. Introduction</i>   | 13  |
| Terminology  | 14  |
| Demographics   | 18  |
| Game Studies   | 25  |
| Research aims and questions  | 29  |
| Approach   | 31  |
| <i>II. Genre and the computer game</i>   | 35  |
| Genre in literature and film   | 36  |
| The origins of game genres   | 38  |
| Lack of consensus  | 43  |
| Game genres are not transhistorical  | 47  |
| How new subgenres and new genres come about                                    | 48  |
| Mixed genre games  | 50  |
| Games can change genre   | 51  |
| Alternative taxonomies   | 55  |
| Should games use the same genre categories as genre fiction and film?          | 61  |
| The merits of the game skills taxonomy   | 74  |
| The future of genre and the computer game                                      | 77  |
| Concluding remarks   | 78  |
| <i>III. Here Be Dragons: the (pre)history of the adventure game</i>            | 81  |
| The wherefore and the why of adventure games                                   | 83  |
| Tolkien and the origin of the fantasy genre                                    | 85  |
| <i>DUNGEONS AND DRAGONS</i> ; on tin soldiers and a cultural phenomenon        | 88  |
| <i>ADVENTURE</i> and <i>ZORK</i> , the birth of text adventures                | 92  |
| The transition from text to graphics, Sierra On-line and <i>KING'S QUEST</i> . | 99  |
| Longing for the Middle Ages  | 108 |
| Concluding remarks   | 112 |

## *Contents*

|   |     |
|---|-----|
| <i>IV. Thinking out of the box (and back in the plane)</i>                          | 115 |
| Modalities of Space   | 117 |
| Location and Space in <i>GABRIEL KNIGHT SINS OF THE FATHERS</i>                     | 120 |
| Location and Space in <i>GABRIEL KNIGHT BLOOD OF THE SACRED BLOOD OF THE DAMNED</i> | 126 |
| Visual conventions: rules and their representation                                  | 133 |
| Reasons for choosing 2D or 3D   | 138 |
| Concluding remarks  | 140 |
| <i>V. Computer Games as a Comparative Medium</i>                                    | 143 |
| Adaptation, cross-media and transmedia storytelling                                 | 144 |
| Setting - Location  | 160 |
| Setting - Camera  | 170 |
| Setting - Colour  | 173 |
| Setting - Props   | 177 |
| Implications for comparatists   | 183 |
| <i>VI. Remediating Character</i>  | 189 |
| Tolkien's Aragorn   | 190 |
| Ralph Bakshi's Aragorn  | 202 |
| Sibley and Bakewell's Aragorn   | 206 |
| Peter Jackson's Aragorn   | 208 |
| Computer Game Aragorn   | 211 |
| A Man, lean, dark, tall   | 216 |
| Addendum  | 217 |
| <i>VII. Computer Games as a Narrative Medium</i>                                    | 219 |
| How do games tell stories?  | 219 |
| Games of progression in light of established narrative theory                       | 222 |
| The diachronic aspect   | 226 |
| Towards a new narratology for computer games  | 227 |
| Critical notes and suggestions for future research                                  | 229 |
| <i>Summary</i>  | 233 |
| <i>De computergame als narratief medium</i>   | 243 |

|  |     |
|--|-----|
| <i>Appendix A Game Genre Taxonomies</i>                | 253 |
| Game Theorists   | 253 |
| Popular  | 254 |
| Statistics   | 256 |
| <i>Appendix B Ubisoft's ASSASSIN'S CREED franchise</i> | 257 |
| ASSASSIN'S CREED                                       | 257 |
| ASSASSIN'S CREED (mobile game)                         | 258 |
| <i>Assassin's Creed: Graphic Novel</i>                 | 259 |
| ASSASSIN'S CREED ALTAÏR'S CHRONICLES                   | 260 |
| ASSASSIN'S CREED: E3 CINEMATIC TRAILER                 | 261 |
| ASSASSIN'S CREED TWITTER ASSASSINATION EXPERIENCE      | 261 |
| ASSASSIN'S CREED: LINEAGE                              | 262 |
| <i>Assassin's Creed: 1 Desmond</i>                     | 263 |
| ASSASSIN'S CREED II                                    | 265 |
| <i>Assassin's Creed Renaissance</i>                    | 267 |
| ASSASSIN'S CREED II MOBILE GAME                        | 267 |
| ASSASSIN'S CREED II DISCOVERY                          | 268 |
| ASSASSIN'S CREED BLOODLINES                            | 269 |
| ASSASSIN'S CREED II: MULTIPLAYER                       | 270 |
| ASSASSIN'S CREED BROTHERHOOD E3 TRAILER                | 270 |
| ASSASSIN'S CREED PROJECT LEGACY                        | 271 |
| <i>Assassin's Creed The Fall</i>                       | 272 |
| <i>Assassin's Creed: 2 Aquilus</i>                     | 273 |
| ASSASSIN'S CREED ASCENDANCE                            | 274 |
| ASSASSIN'S CREED BROTHERHOOD                           | 275 |
| <i>Assassin's Creed Brotherhood</i>                    | 277 |
| ASSASSIN'S CREED: LOST LEGACY                          | 278 |
| <i>Appendix C Articles and talks</i>                   | 281 |
| <i>Bibliography</i>                                    | 283 |
| <i>List of Primary Sources Referred to.</i>            | 295 |
| Computer Games   | 295 |
| Non-Computer Games                                     | 299 |
| Films  | 299 |

*Contents*

|                                       |     |
|---------------------------------------|-----|
| Documentaries                         | 300 |
| TV Series                             | 300 |
| Radio Plays                           | 300 |
| Books, Comic books and Graphic Novels | 300 |