

Half Real By Jesper Juul

Family Time *Family Life Half-Real* No! The Art of Failure *A Casual Revolution* Handmade Pixels *Here I Am! Who Are You?* YOUR COMPETENT CHILD *Family Life Works of Game* Half-Real *Debugging Game History The Video Game Theory Reader Here I Am! Who Are You?* *Playing Smart The Art of Failure* *Uncertainty in Games* *Unit Operations Principles of Gestalt Family Therapy* *A Casual Revolution* *Game Feel* *Relational Competence* *Values at Play in Digital Games* *Queer Game Studies* *Gaming and the Arts of Storytelling* *Between Page and Screen* *Level Up Your Classroom* *Situated Design Methods* *How Games Move Us* *Why Video Games are Good for Your Soul* *The First Quarter* *Play like a Feminist. Do We Really Want Strong and Healthy Children?/Woman & Mother Videogame, Player, Text* *Avant-garde Videogames 1-2-3 Magic* *The Infinite Playground* *The Game Believes in You* *Schulinfarkt*

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The Infinite Playground Aug 22 2019 In his final work, a visionary game designer reveals how a surprising range of play-based experiences can unlock our imagination and help us capture the power of fun and delight. Bernard De Koven (1941-2018) was a pioneering designer of games and theorist of fun. He studied games long before the field of game studies existed. For De Koven, games could not be reduced to artifacts and rules; they were about a sense of transcendent fun. This book, his last, is about the imagination: the imagination as a playground, a possibility space, and a gateway to wonder. *The Infinite Playground* extends a play-centered invitation to experience the power and delight unlocked by imagination. It offers a curriculum for playful learning. De Koven guides the readers through a series of observations and techniques, interspersed with games. He begins with the fundamentals of play, and proceeds through the private imagination, the shared imagination, and imagining the world—observing, “the things we imagine can become the world.” Along the way, he reminisces about playing ping-pong with basketball great Bill Russell; begins the instructions for a game called Reception Line with “Mill around”; and introduces blathering games—Blather, Group Blather, Singing Blather, and The Blather Chorale—that allow the player's consciousness to meander freely. Delivered during the last months of his life, *The Infinite Playground* has been painstakingly cowritten with Holly Gramazio, who worked together with coeditors Celia Pearce and Eric Zimmerman to complete the project as Bernie De Koven's illness made it impossible for him to continue writing. Other prominent game scholars and designers influenced by De Koven, including Katie Salen Tekinbaş, Jesper Juul, Frank Lantz, and members of Bernie's own family, contribute short interstitial essays.

The Art of Failure Jun 24 2022 Argues that video games are not fun but actually lead to feelings of frustration and incompetence and that video games are one of the few mediums that allow us to experience and experiment with failure.

Queer Game Studies Oct 04 2020 Video games have developed into a rich, growing field at many top universities, but they have rarely been considered from a queer perspective. Immersion in new worlds, video games seem to offer the perfect opportunity to explore the alterity that queer culture longs for, but often sexism and discrimination in gamer culture steal the spotlight. *Queer Game Studies* provides a welcome corrective, revealing the capacious albeit underappreciated communities that are making, playing, and studying queer games. These in-depth, diverse, and accessible essays use queerness to challenge the ideas that have dominated gaming discussions. Demonstrating the centrality of LGBTQ issues to the gamer world, they establish an alternative lens for examining this increasingly important culture. *Queer Game Studies* covers important subjects such as the representation of queer bodies, the casual misogyny prevalent in video games, the need for greater diversity in gamer culture, and reading popular games like *Bayonetta*, *Mass Effect*, and *Metal Gear Solid* from a queer perspective. Perfect for both everyday readers and instructors looking to add diversity to their courses, *Queer Game Studies* is the ideal introduction to the vast and vibrant realm of queer gaming. Contributors: Leigh Alexander; Gregory L. Bagnall, U of Rhode Island; Hanna Brady; Mattie Brice; Derek Burrill, U of California, Riverside; Edmond Y. Chang, U of Oregon; Naomi M. Clark; Katherine Cross, CUNY; Kim d'Amazing, Royal Melbourne Institute of Technology; Aubrey Gabel, U of California, Berkeley; Christopher Goetz, U of Iowa; Jack Halberstam, U of Southern California; Todd Harper, U of Baltimore; Larissa Hjorth, Royal Melbourne Institute of Technology; Chelsea Howe; Jesper Juul, Royal Danish Academy of Fine Arts; merritt kopas; Colleen Macklin, Parsons School of Design; Amanda Phillips, Georgetown U; Gabriela T. Richard, Pennsylvania State U; Toni Rocca; Sarah Schoemann, Georgia Institute of Technology; Kathryn Bond Stockton, U of Utah; Zoya Street, U of Lancaster; Peter Wonica; Robert Yang, Parsons School of Design; Jordan Youngblood, Eastern Connecticut State U.

***A Casual Revolution* May 23 2022** 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.

***Relational Competence* Dec 06 2020** About this Book: Conflicts, grueling power struggles with difficult children, and destructive behavior daily challenge both teachers and parents. The main cause for disobedience and lack of discipline is a deeper-seated relational conflict between adults and children. Children want to learn; and they want to cooperate - provided their personal integrity and individuality are acknowledged and maintained in a respectful manner. This requires truly true dialogues with children. Juul and Jensen emphasize the significance of relational competence as the core concept, changing the very nature of how we see education. They offer relevant alternatives to conventional education and solutions for difficult situations. They seek valid alternatives and give teachers the support that is so urgently needed.

Here I Am! Who Are You? Mar 21 2022 In this excellent, short and instructive book - maybe one of Jesper Juul's best - he explains how to handle yourself as an adult in conflict with children. The many ideas, concepts and practical suggestions apply whether you are a parent or a professional working in the educational system. The title summarizes the essence of true dialogue and through plenty of everyday examples this book provides adults with alternatives to shouting, criticizing and blaming - while respecting the personal integrity of everyone involved. Jesper Juul shows how to use personal language and thereby develop relationships built on equal dignity. Ultimately, this book helps adults become more authentic so children can be treated as real people.

Schulinfarkt Jun 19 2019 Dieses Buch bringt Jesper Juul's Analysen, Vorschläge und Provokationen zum Thema Schule auf den Punkt. Er bezieht darin vor allem Position für die Schüler, dabei aber nicht gegen die Lehrer. In seinem Plädoyer, die bestehenden Zustände an Schulen nicht mehr länger hinzunehmen, beschreibt der bekannte Konfliktberater und Familientherapeut die Bausteine, die eine neue Schule braucht - damit sie nicht länger eine Institution ist, die Kindern und Jugendlichen die natürliche Freude am Lernen austreibt. Jesper Juul hat selbst Lehramt für Religion und Geschichte studiert und viele Weiterbildungen mit Lehrern geleitet. Mit seinem Buch ermutigt er • Schüler, Eltern und Lehrer, sich als Leidtragende am überkommenen Schulsystem zu verbünden. • Nicht länger darauf zu warten, dass die Politik dafür sorgt, dass sich etwas ändert. • Die Schüler als gleichwürdige Gesprächspartner und Mitspieler in diesem System einzubeziehen. • Als wichtigsten ersten Schritt die Beziehungsqualität zwischen Lehrern und Schülern zu verändern. Und er zeigt ganz konkrete Wege auf, um heute damit anzufangen.

***A Casual Revolution* Feb 08 2021** 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.

***Handmade Pixels* Apr 22 2022** An investigation of independent video games—creative, personal, strange, and experimental—and their claims to handcrafted authenticity in a purely digital medium. Video games are often dismissed as mere entertainment products created by faceless corporations. The last twenty years, however, have seen the rise of independent, or “indie,” video games: a wave of small, cheaply developed, experimental, and personal video games that react against mainstream video game development and culture. In *Handmade Pixels*, Jesper Juul examines the paradoxical claims of developers, players, and festivals that portray independent games as unique and hand-crafted objects in a globally distributed digital medium. Juul explains that independent video games are presented not as mass market products, but as cultural works created by people, and are promoted as authentic alternatives to mainstream games. Writing as a game player, scholar, developer, and educator, Juul tells the story of how independent games—creative, personal, strange, and experimental—became a

historical movement that borrowed the term “independent” from film and music while finding its own kind of independence. Juul describes how the visual style of independent games signals their authenticity—often by referring to older video games or analog visual styles. He shows how developers use strategies for creating games with financial, aesthetic, and cultural independence; discusses the aesthetic innovations of “walking simulator” games; and explains the controversies over what is and what isn't a game. Juul offers examples from independent games ranging from *Dys4ia* to *Firewatch*; the text is richly illustrated with many color images.

Between Page and Screen Aug 02 2020 Poetry. Art. Collaboration. An unlikely marriage of print and digital, *BETWEEN PAGE AND SCREEN* chronicles a love affair between two characters, P and S. The book has no words, only inscrutable black and white geometric patterns that, when coupled with a webcam, conjure the written word. Reflected on screen, the reader sees him or herself with open book in hand, language springing alive and shape-shifting with each turn of the page. The story unfolds through a playful and cryptic exchange of letters between P and S as they struggle to define their relationship. Rich with innuendo, anagrams, etymological and sonic affinities between words, *BETWEEN PAGE AND SCREEN* revels in language and the act of reading.

Unit Operations Apr 10 2021 In *Unit Operations*, Ian Bogost argues that similar principles underlie both literary theory and computation, proposing a literary-technical theory that can be used to analyze particular videogames. Moreover, this approach can be applied beyond videogames: Bogost suggests that any medium—from videogames to poetry, literature, cinema, or art—can be read as a configurative system of discrete, interlocking units of meaning, and he illustrates this method of analysis with examples from all these fields. The marriage of literary theory and information technology, he argues, will help humanists take technology more seriously and help technologists better understand software and videogames as cultural artifacts. This approach is especially useful for the comparative analysis of digital and nondigital artifacts and allows scholars from other fields who are interested in studying videogames to avoid the esoteric isolation of “game studies.” The richness of Bogost's comparative approach can be seen in his discussions of works by such philosophers and theorists as Plato, Badiou, Žižek, and McLuhan, and in his analysis of numerous videogames including *Pong*, *Half-Life*, and *Star Wars Galaxies*. Bogost draws on object technology and complex adaptive systems theory for his method of unit analysis, underscoring the configurative aspects of a wide variety of human processes. His extended analysis of freedom in large virtual spaces examines *Grand Theft Auto 3*, *The Legend of Zelda*, *Flaubert's Madame Bovary*, and *Joyce's Ulysses*. In *Unit Operations*, Bogost not only offers a new methodology for videogame criticism but argues for the possibility of real collaboration between the humanities and information technology.

The Art of Failure Jun 12 2021 A gaming academic offers a “fascinating” exploration of why we play video games—despite the unhappiness we feel when we fail at them (*Boston Globe*) We may think of video games as being “fun,” but in *The Art of Failure*, Jesper Juul claims that this is almost entirely mistaken. When we play video games, our facial expressions are rarely those of happiness or bliss. Instead, we frown, grimace, and shout in frustration as we lose, or die, or fail to advance to the next level. Humans may have a fundamental desire to succeed and feel competent, but game players choose to engage in an activity in which they are nearly certain to fail and feel incompetent. So why do we play video games even though they make us unhappy? Juul examines this paradox. In video games, as in tragic works of art, literature, theater, and cinema, it seems that we want to experience unpleasantness even if we also dislike it. Reader or audience reaction to tragedy is often explained as catharsis, as a purging of negative emotions. But, Juul points out, this doesn't seem to be the case for video game players. Games do not purge us of unpleasant emotions; they produce them in the first place. What, then, does failure in video game playing do? Juul argues that failure in a game is unique in that when you fail in a game, you (not a character) are in some way inadequate. Yet games also motivate us to play more, in order to escape that

inadequacy, and the feeling of escaping failure (often by improving skills) is a central enjoyment of games. Games, writes Juul, are the art of failure: the singular art form that sets us up for failure and allows us to experience it and experiment with it. *The Art of Failure* is essential reading for anyone interested in video games, whether as entertainment, art, or education.

Half-Real Nov 17 2021 An in-depth analysis of game development and rules and fiction in video games—with concrete examples, including *The Legend of Zelda*, *Grand Theft Auto*, and more A video game is half-real: we play by real rules while imagining a fictional world. We win or lose the game in the real world, but we slay a dragon (for example) only in the world of the game. In this thought-provoking study, Jesper Juul examines the constantly evolving tension between rules and fiction in video games. Discussing games from Pong to *The Legend of Zelda*, from chess to *Grand Theft Auto*, he shows how video games are both a departure from and a development of traditional non-electronic games. The book combines perspectives from such fields as literary and film theory, computer science, psychology, economic game theory, and game studies, to outline a theory of what video games are, how they work with the player, how they have developed historically, and why they are fun to play. Locating video games in a history of games that goes back to Ancient Egypt, Juul argues that there is a basic affinity between games and computers. Just as the printing press and the cinema have promoted and enabled new kinds of storytelling, computers work as enablers of games, letting us play old games in new ways and allowing for new kinds of games that would not have been possible before computers. Juul presents a classic game model, which describes the traditional construction of games and points to possible future developments. He examines how rules provide challenges, learning, and enjoyment for players, and how a game cues the player into imagining its fictional world. Juul's lively style and eclectic deployment of sources will make *Half-Real* of interest to media, literature, and game scholars as well as to game professionals and gamers.

Situated Design Methods May 31 2020 This book presents eighteen situated design methods, offering cases and analyses of projects that range from designing interactive installations, urban spaces, and environmental systems to understand customer experiences.

Do We Really Want Strong and Healthy Children?/Woman & Mother Dec 26 2019

Uncertainty in Games May 11 2021 How uncertainty in games—from *Super Mario Bros.* to *Rock/Paper/Scissors*—engages players and shapes play experiences. In life, uncertainty surrounds us. Things that we thought were good for us turn out to be bad for us (and vice versa); people we thought we knew well behave in mysterious ways; the stock market takes a nosedive. Thanks to an inexplicable optimism, most of the time we are fairly cheerful about it all. But we do devote much effort to managing and ameliorating uncertainty. Is it any wonder, then, asks Greg Costikyan, that we have taken this aspect of our lives and transformed it culturally, making a series of elaborate constructs that subject us to uncertainty but in a fictive and nonthreatening way? That is: we create games. In this concise and entertaining book, Costikyan, an award-winning game designer, argues that games require uncertainty to hold our interest, and that the struggle to master uncertainty is central to their appeal. Game designers, he suggests, can harness the idea of uncertainty to guide their work. Costikyan explores the many sources of uncertainty in many sorts of games—from *Super Mario Bros.* and *Dungeons & Dragons* to *Rock/Paper/Scissors*, from *Monopoly* to *CityVille*, from FPS *Deathmatch* play to *Chess*. He describes types of uncertainty, including performative uncertainty, analytic complexity, and narrative anticipation. And he suggests ways that game designers who want to craft novel game experiences can use an understanding of game uncertainty in its many forms to improve their designs.

The First Quarter Feb 26 2020 As a child, Philip Sherlock loved to listen to folk tales. Since then he has made a significant contribution to Caribbean folklore by recording many of them in print for the first time. Here are fables of the birds and animals of the West Indies: jaguar, snake, crested curassow, wild pig, parrot, wise owl, and of

Anansi--the spider who can assume human form. These twenty-one stories are a wonderful mixture of early tales from the Arawak and the Carib people, the original inhabitants of the Caribbean, and from the Ashanti people of West Africa. Read together they help to provide a background to the history of the West Indies. The stories are retold here in a warm, rich style--some tales gentle and philosophical, some humorous and full of action.

Playing Smart Jul 13 2021 A new vision of the future of games and game design, enabled by AI. Can games measure intelligence? How will artificial intelligence inform games of the future? In *Playing Smart*, Julian Togelius explores the connections between games and intelligence to offer a new vision of future games and game design. Video games already depend on AI. We use games to test AI algorithms, challenge our thinking, and better understand both natural and artificial intelligence. In the future, Togelius argues, game designers will be able to create smarter games that make us smarter in turn, applying advanced AI to help design games. In this book, he tells us how. Games are the past, present, and future of artificial intelligence. In 1948, Alan Turing, one of the founding fathers of computer science and artificial intelligence, handwrote a program for chess. Today we have IBM's Deep Blue and DeepMind's AlphaGo, and huge efforts go into developing AI that can play such arcade games as Pac-Man. Programmers continue to use games to test and develop AI, creating new benchmarks for AI while also challenging human assumptions and cognitive abilities. Game design is at heart a cognitive science, Togelius reminds us—when we play or design a game, we plan, think spatially, make predictions, move, and assess ourselves and our performance. By studying how we play and design games, Togelius writes, we can better understand how humans and machines think. AI can do more for game design than providing a skillful opponent. We can harness it to build game-playing and game-designing AI agents, enabling a new generation of AI-augmented games. With AI, we can explore new frontiers in learning and play.

Family Time Oct 28 2022 In this book, you will spend some quality "family time" in each room of a typical home. We enter and work out what turns a house into a home. Then, we visit the parents' bedroom, the nursery, the children's room, the teenager's room, the bathroom, the kitchen, and the living room. In each room, a range of typical situations are analyzed things most families have to deal with. How do you get young children to help with the cooking? What happens to a fifteen-year-old who has taken drugs? There are hundreds of other challenges that deal with sleep, tantrums, play, food, friends, hygiene, independence, respect, boundaries, and so forth. In a conversational style, Jesper Juul and Monica Oien reflect on why we do things rather than on how we do them. "Family time" is packed with inspiring, practical, and down-to-earth suggestions. Sometimes they are challenging, but they are always focused on how we build trust and develop the best possible relationships with each other and our children.

Family Life Jan 19 2022 This book captures the essence of modern family life. Much has changed since our own childhoods; "the good old days". Today's parents are challenged by the need to invent their own parenting style. This can only happen from within, based on our personal values and boundaries. Jesper Juul puts it very clearly: "The love we feel for our children and our partners does not in itself have any value. It has no value at all until it is converted into loving behavior." Each chapter focuses on the values that form a solid platform on which to build a family: Equal dignity, Integrity, Authenticity and Responsibility. This makes family life more meaningful and parents avoid living frantically from conflict to conflict, desperately searching for quick solutions and trying to adapt to the most popular parenting technique of the day. A book full of everyday examples and practical ideas.

Play like a Feminist. Jan 27 2020 Why video games need feminism and feminism needs video games. "You play like a girl": it's meant to be an insult, accusing a player of subpar, un-fun playing. If you're a girl, and you grow up, do you "play like a woman"—whatever that means? In this provocative and enlightening book, Shira Chess

urges us to play like feminists. Furthermore, she urges us to play video games like feminists. Playing like a feminist is empowering and disruptive; it exceeds the boundaries of gender yet still advocates for gender equality. Playing like a feminist offers a new way to think about how humans play—and also a new way to think about how feminists do their feministing. Chess argues that feminism need video games as much as video games need feminism. Video games, Chess tells us, are primed for change. Roughly half of all players identify as female, and Gamergate galvanized many of gaming's disenfranchised voices. Games themselves are in need of a creative platform-expanding, metaphysical explosion; feminism can make games better. Chess reflects on the importance of play, and playful protest, and how feminist video games can help us rethink the ways that we tell stories. She proposes “Women's Gaming Circles”—which would function like book clubs for gaming—as a way for feminists to take back play. (An appendix offers a blueprint for organizing a gaming circle.) Play and games can be powerful. Chess's goal is for all of us—regardless of gender orientation, ethnicity, ability, social class, or stance toward feminism—to spend more time playing as a tool of radical disruption.

Level Up Your Classroom Jul 01 2020 In this lively and practical book, seasoned educator Jonathan Cassie shines a spotlight on gamification, an instructional approach that's revolutionizing K-12 education. Games are well known for their ability to inspire persistence. The best ones feature meaningful choices that have lasting consequences, reward experimentation, provide a like-minded community of players, and gently punish failure and encourage risk-taking behavior. Players feel challenged, but not overwhelmed. A gamified lesson bears these same hallmarks. It is explicitly gamelike in its design and fosters perseverance, creativity, and resilience. Students build knowledge through experimentation and then apply what they've learned to fuel further exploration at higher levels of understanding. In this book, Cassie covers * What happens to student learning when it is gamified. * Why you might want to gamify instruction for your students. * The process for gamifying both your classroom and your lessons. If you want to see your students engaged, motivated, and excited about learning, join Jonathan Cassie on a journey that will add a powerful new set of ideas and practices to your teaching toolkit. The gamified classroom—an exciting new frontier of 21st century learning—awaits you and your students. Will you answer the call?

Gaming and the Arts of Storytelling Sep 03 2020 This book examines the notion of storytelling in videogames. This topic allows new perspectives on the enduring problem of narrative in digital games, while also opening up different avenues of inquiry. The collection looks at storytelling in games from many perspectives. Topics include the remediation of Conrad's Heart of Darkness in games such as Spec Ops: The Line; the storytelling similarities in Twin Peaks and Deadly Premonition, a new concept of 'choice poetics'; the esthetics of Alien films and games, and a new theoretical overview of early game studies on narrative

Avant-garde Videogames Oct 24 2019 An exploration of avant-garde games that builds upon the formal and political modes of contemporary and historical art movements. The avant-garde challenges or leads culture; it opens up or redefines art forms and our perception of the way the world works. In this book, Brian Schrank describes the ways that the avant-garde emerges through videogames. Just as impressionism or cubism created alternative ways of making and viewing paintings, Schrank argues, avant-garde videogames create alternate ways of making and playing games. A mainstream game channels players into a tightly closed circuit of play; an avant-garde game opens up that circuit, revealing (and reveling in) its own nature as a game. We can evaluate the avant-garde, Schrank argues, according to how it opens up the experience of games (formal art) or the experience of being in the world (political art). He shows that different artists use different strategies to achieve an avant-garde perspective. Some fixate on form, others on politics; some take radical positions, others more complicit ones. Schrank examines these strategies and the artists who deploy them, looking closely at four varieties of avant-garde games: radical formal, which breaks up the flow of the game so

players can engage with its materiality, sensuality, and conventionality; radical political, which plays with art and politics as well as fictions and everyday life; complicit formal, which treats videogames as a resource (like any other art medium) for contemporary art; and complicit political, which uses populist methods to blend life, art, play, and reality—as in alternate reality games, which adapt Situationist strategies for a mass audience.

YOUR COMPETENT CHILD Feb 20 2022 Readers' comments: A Fabulous, Important Book. Jesper Juul provides parents with such an amazing and absolutely vital approach to raising children that it rings true on every page. Some of what he suggests we as parents do is difficult, but all of it is right on about how we can raise confident, healthy, whole humans, right from the start. I was thrilled to have discovered a book that allowed me to see different possibilities with child raising. Anyone with a child will gain immensely from reading this book, seeing themselves in his numerous examples, and learning how to move on from there. I am grateful for this book and highly recommend it. No Parent Should Be Without It. With tremendous wisdom and a warm, pragmatic eye, Mr. Juul helps us redefine the ways we look at a child's behavior and our relationship to our children and ultimately, each other. This is a book that doesn't offer easy answers or 'tricks' to help in the raising of your child. This is a book that helps you see with a child's eye, hear with a child's ear, and feel with a child's heart in ways that feel so natural and obvious, you will wonder why you haven't thought of them before. It is a book that offers day-to-day skills along with the thinking that helps generate them. This groundbreaking book should be on the shelf of all parents everywhere. I cannot recommend it highly enough. If you have children - read this book! This is an amazing book that will surely turn upside down any thoughts you ever had about raising children. Even though you may not agree with all the views in this book, there is so much food for thought and new ideas that you will return to this book again and again for interesting and mind blowing advice.

Debugging Game History Oct 16 2021 Essays discuss the terminology, etymology, and history of key terms, offering a foundation for critical historical studies of games. Even as the field of game studies has flourished, critical historical studies of games have lagged behind other areas of research. Histories have generally been fact-by-fact chronicles; fundamental terms of game design and development, technology, and play have rarely been examined in the context of their historical, etymological, and conceptual underpinnings. This volume attempts to “debug” the flawed historiography of video games. It offers original essays on key concepts in game studies, arranged as in a lexicon—from “Amusement Arcade” to “Embodiment” and “Game Art” to “Simulation” and “World Building.” Written by scholars and practitioners from a variety of disciplines, including game development, curatorship, media archaeology, cultural studies, and technology studies, the essays offer a series of distinctive critical “takes” on historical topics. The majority of essays look at game history from the outside in; some take deep dives into the histories of play and simulation to provide context for the development of electronic and digital games; others take on such technological components of games as code and audio. Not all essays are history or historical etymology—there is an analysis of game design, and a discussion of intellectual property—but they nonetheless raise questions for historians to consider. Taken together, the essays offer a foundation for the emerging study of game history. Contributors Marcelo Aranda, Brooke Belisle, Caetlin Benson-Allott, Stephanie Boluk, Jennifer deWinter, J. P. Dyson, Kate Edwards, Mary Flanagan, Jacob Gaboury, William Gibbons, Raiford Guins, Erkki Huhtamo, Don Ihde, Jon Ippolito, Katherine Isbister, Mikael Jakobsson, Steven E. Jones, Jesper Juul, Eric Kaltman, Matthew G. Kirschenbaum, Carly A. Kocurek, Peter Krapp, Patrick LeMieux, Henry Lowood, Esther MacCallum-Stewart, Ken S. McAllister, Nick Monfort, David Myers, James Newman, Jenna Ng, Michael Nitsche, Laine Nooney, Hector Postigo, Jas Purewal, René H. Reynolds, Judd Ethan Ruggill, Marie-Laure Ryan, Katie Salen Tekinbaş, Anastasia Salter, Mark Sample, Bobby Schweizer, John Sharp, Miguel Sicart, Rebecca Elisabeth Skinner, Melanie Swalwell, David Thomas,

Samuel Tobin, Emma Witkowski, Mark J.P. Wolf

***Works of Game* Dec 18 2021** An exploration of the relationship between games and art that examines the ways that both gamemakers and artists create game-based artworks. Games and art have intersected at least since the early twentieth century, as can be seen in the Surrealists' use of *Exquisite Corpse* and other games, Duchamp's obsession with Chess, and Fluxus event scores and boxes—to name just a few examples. Over the past fifteen years, the synthesis of art and games has clouded for both artists and gamemakers. Contemporary art has drawn on the tool set of videogames, but has not considered them a cultural form with its own conceptual, formal, and experiential affordances. For their part, game developers and players focus on the innate properties of games and the experiences they provide, giving little attention to what it means to create and evaluate fine art. In *Works of Game*, John Sharp bridges this gap, offering a formal aesthetics of games that encompasses the commonalities and the differences between games and art. Sharp describes three communities of practice and offers case studies for each. “Game Art,” which includes such artists as Julian Oliver, Cory Arcangel, and JODI (Joan Heemskerk and Dirk Paesmans) treats videogames as a form of popular culture from which can be borrowed subject matter, tools, and processes. “Artgames,” created by gamemakers including Jason Rohrer, Brenda Romero, and Jonathan Blow, explore territory usually occupied by poetry, painting, literature, or film. Finally, “Artists' Games”—with artists including Blast Theory, Mary Flanagan, and the collaboration of Nathalie Pozzi and Eric Zimmerman—represents a more synthetic conception of games as an artistic medium. The work of these gamemakers, Sharp suggests, shows that it is possible to create game-based artworks that satisfy the aesthetic and critical values of both the contemporary art and game communities.

1-2-3 Magic Sep 22 2019 "Dr. Phelan's strategies have seen a resurgence in the parenting world. Maybe that's why you feel like everywhere you go, you keep overhearing other moms say to their misbehaving children, 'That's one. That's two. That's three.' And then you watch in disbelief as their kid actually stops!" — PopSugar
Moms Are you the parent of a strong-willed child? Is bedtime a nightly battle? Are you looking to discipline without stress? Since kids don't come with a manual, 1-2-3 Magic is the next best thing. Dr. Thomas Phelan has developed a quick, simple and scientifically proven way to parent that actually works! Using his signature 1-2-3 counting method, Dr. Phelan helps parents to curb obnoxious behaviors like tantrums and meltdowns, whining and pouting, talking back, sibling rivalry and more in toddlers, preschoolers and middle schoolers. He guides parents through drama-free discipline methods that include handling time outs in public, the appropriate length of a time out, and what to do if your child resists the time out. Dr. Phelan also covers how to establish positive routines around bedtime, dinnertime, homework and getting up and out in the morning, and tips for strengthening your relationship with your kids. For decades, millions of parents from all over the world have used the award-winning 1-2-3 Magic technique to raise happier families and put the fun back into parenting. 1-2-3 Magic is one of Healthline's Best Parenting Books of 2017, a 2016 Mom's Choice Award Winner, a 2016 National Parenting Product Award Winner and a 2016 Family Choice Award Winner.

Values at Play in Digital Games Nov 05 2020 A theoretical and practical guide to integrating human values into the conception and design of digital games, with examples from *Call of Duty*, *Journey*, *World of Warcraft*, and more. All games express and embody human values, providing a compelling arena in which we play out beliefs and ideas. “Big ideas” such as justice, equity, honesty, and cooperation—as well as other kinds of ideas, including violence, exploitation, and greed—may emerge in games whether designers intend them or not. In this book, Mary Flanagan and Helen Nissenbaum present *Values at Play*, a theoretical and practical framework for identifying socially recognized moral and political values in digital games. *Values at Play* can also serve as a guide to designers who seek to implement values in the conception and design of their games. After developing a theoretical foundation for their proposal, Flanagan and Nissenbaum provide detailed examinations of selected games,

demonstrating the many ways in which values are embedded in them. They introduce the Values at Play heuristic, a systematic approach for incorporating values into the game design process. Interspersed among the book's chapters are texts by designers who have put Values at Play into practice by accepting values as a design constraint like any other, offering a real-world perspective on the design challenges involved.

The Game Believes in You Jul 21 2019 What if schools, from the wealthiest suburban nursery school to the grittiest urban high school, thrummed with the sounds of deep immersion? More and more people believe that can happen - with the aid of video games. Greg Toppo's *The Game Believes in You* presents the story of a small group of visionaries who, for the past 40 years, have been pushing to get game controllers into the hands of learners. Among the game revolutionaries you'll meet in this book: *A game designer at the University of Southern California leading a team to design a video-game version of Thoreau's *Walden Pond*. *A young neuroscientist and game designer whose research on "Math Without Words" is revolutionizing how the subject is taught, especially to students with limited English abilities. *A Virginia Tech music instructor who is leading a group of high school-aged boys through the creation of an original opera staged totally in the online game *Minecraft*. Experts argue that games do truly "believe in you." They focus, inspire and reassure people in ways that many teachers can't. Games give people a chance to learn at their own pace, take risks, cultivate deeper understanding, fail and want to try again—right away—and ultimately, succeed in ways that too often elude them in school. This book is sure to excite and inspire educators and parents, as well as provoke some passionate debate.

Principles of Gestalt Family Therapy Mar 09 2021

No! Jul 25 2022 This might be the most decisive book you can find in terms of defining your relationship with your partner, children, parents, siblings and close friends. Jesper Juul reveals with great insight why it is only possible to say Yes! to yourself when you also feel liberated and free to say No! to others. By letting go of the obligation to be nice and the need to serve and please others, it is easier to connect with your true identity. Jesper Juul reveals the secret to developing and maintaining a healthy mind, social competence as well as staying true to yourself. When reading this practical book you will discover why No! is also called the most loving answer and therefore is the ultimate gift to yourself and those you hold near and dear.

Here I Am! Who Are You? Aug 14 2021 In this excellent, short and instructive book - maybe one of Jesper Juul's best - he explains how to handle yourself as an adult in conflict with children. The many ideas, concepts and practical suggestions apply whether you are a parent or a professional working in the educational system. The title summarizes the essence of true dialogue and through plenty of everyday examples this book provides adults with alternatives to shouting, criticizing and blaming - while respecting the personal integrity of everyone involved. Jesper Juul shows how to use personal language and thereby develop relationships built on equal dignity. Ultimately, this book helps adults become more authentic so children can be treated as real people.

The Video Game Theory Reader Sep 15 2021 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.

Why Video Games are Good for Your Soul Mar 29 2020 Imprint. In this text, built entirely around computer games and game play, the author shows how good video games marry pleasure and learning and, at the same time, have the potential to

empower people.

***Family Life* Sep 27 2022** This book captures the essence of modern family life. Much has changed since our own childhoods; the good old days. Today's parents are challenged by the need to invent their own parenting style. This can only happen from within, based on our personal values and boundaries. Jesper Juul puts it very clearly: The love we feel for our children and our partners does not in itself have any value. It has no value at all until it is converted into loving behavior. Each chapter focuses on the values that form a solid platform on which to build a family: Equal dignity, Integrity, Authenticity and Responsibility. This makes family life more meaningful and parents avoid living frantically from conflict to conflict, desperately searching for quick solutions and trying to adapt to the most popular parenting technique of the day. A book full of everyday examples and practical ideas.

***Game Feel* Jan 07 2021** "Game Feel" exposes "feel" as a hidden language in game design that no one has fully articulated yet. The language could be compared to the building blocks of music (time signatures, chord progressions, verse) - no matter the instruments, style or time period - these building blocks come into play. Feel and sensation are similar building blocks where game design is concerned. They create the meta-sensation of involvement with a game. The understanding of how game designers create feel, and affect feel are only partially understood by most in the field and tends to be overlooked as a method or course of study, yet a game's feel is central to a game's success. This book brings the subject of feel to light by consolidating existing theories into a cohesive book. The book covers topics like the role of sound, ancillary indicators, the importance of metaphor, how people perceive things, and a brief history of feel in games. The associated web site contains a playset with ready-made tools to design feel in games, six key components to creating virtual sensation. There's a play palette too, so the designer can first experience the importance of that component by altering variables and feeling the results. The playset allows the reader to experience each of the sensations described in the book, and then allows them to apply them to their own projects. Creating game feel without having to program, essentially. The final version of the playset will have enough flexibility that the reader will be able to use it as a companion to the exercises in the book, working through each one to create the feel described.

***Half-Real* Aug 26 2022** Video games as both a departure from and a development of traditional games; an analysis of the interaction between rules and fiction in video games. A video game is half-real: we play by real rules while imagining a fictional world. We win or lose the game in the real world, but we slay a dragon (for example) only in the world of the game. In this thought-provoking study, Jesper Juul examines the constantly evolving tension between rules and fiction in video games. Discussing games from Pong to The Legend of Zelda, from chess to Grand Theft Auto, he shows how video games are both a departure from and a development of traditional non-electronic games. The book combines perspectives from such fields as literary and film theory, computer science, psychology, economic game theory, and game studies, to outline a theory of what video games are, how they work with the player, how they have developed historically, and why they are fun to play. Locating video games in a history of games that goes back to Ancient Egypt, Juul argues that there is a basic affinity between games and computers. Just as the printing press and the cinema have promoted and enabled new kinds of storytelling, computers work as enablers of games, letting us play old games in new ways and allowing for new kinds of games that would not have been possible before computers. Juul presents a classic game model, which describes the traditional construction of games and points to possible future developments. He examines how rules provide challenges, learning, and enjoyment for players, and how a game cues the player into imagining its fictional world. Juul's lively style and eclectic deployment of sources will make *Half-Real* of interest to media, literature, and game scholars as well as to game professionals and gamers.

***Videogame, Player, Text* Nov 24 2019** Examines the playing and playful subject through

a series of analytical essays focused on particular videogames and playing experiences. This collection aims to show how it is that videogames communicate their meanings and provide their pleasures. Each ess.

***How Games Move Us* Apr 29 2020** An engaging examination of how video game design can create strong, positive emotional experiences for players, with examples from popular, indie, and art games. This is a renaissance moment for video games—in the variety of genres they represent, and the range of emotional territory they cover. But how do games create emotion? In *How Games Move Us*, Katherine Isbister takes the reader on a timely and novel exploration of the design techniques that evoke strong emotions for players. She counters arguments that games are creating a generation of isolated, emotionally numb, antisocial loners. Games, Isbister shows us, can actually play a powerful role in creating empathy and other strong, positive emotional experiences; they reveal these qualities over time, through the act of playing. She offers a nuanced, systematic examination of exactly how games can influence emotion and social connection, with examples—drawn from popular, indie, and art games—that unpack the gamer's experience. Isbister describes choice and flow, two qualities that distinguish games from other media, and explains how game developers build upon these qualities using avatars, non-player characters, and character customization, in both solo and social play. She shows how designers use physical movement to enhance players' emotional experience, and examines long-distance networked play. She illustrates the use of these design methods with examples that range from Sony's *Little Big Planet* to the much-praised indie game *Journey* to art games like Brenda Romero's *Train*. Isbister's analysis shows us a new way to think about games, helping us appreciate them as an innovative and powerful medium for doing what film, literature, and other creative media do: helping us to understand ourselves and what it means to be human.