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One of the top-grossing independent films of all time, *The Evil Dead* (1981) sparked a worldwide cult following, resulting in sequels, remakes, musicals, comic books, conventions, video games and a television series. Examining the legacy of one of the all-time great horror films, this collection of new essays covers the franchise from a range of perspectives. Topics include *The Evil Dead* as punk rock cinema, the Deadites' (demon-possessed undead) place in the American zombie tradition, the powers and limitations of Deadites, evil as affect, and the films' satire of neoliberal individualism.

Gothic Afterlives

Horror isn't what it used to be. Nor are its Gothic avatars. The meaning of monsters, vampires and ghosts has changed significantly over the last two hundred years, as have the mechanisms (from fiction to fantasmagoria, film and video games) through which they are produced and consumed. Limits of horror, moving from gothic to cybergothic, through technological modernity and across a range of literary, cinematic and popular cultural texts, critically examines these changes and the questions they pose for understanding contemporary culture and subjectivity. Re-examining key concepts such as the uncanny, the sublime, terror, shock and abjection in terms of their bodily and technological implications, this book advances current critical and theoretical debates on Gothic horror to propose a new theory of cultural production based on an extensive discussion of Freud's

idea of the death drive. Limits of horror will appeal to students and academics in Literature, Film, Media and Cultural Studies and Cultural Theory.

Silent Hill

For fans of the horror video game genre, certain names are as hallowed as holy scripture. Castlevania, Silent Hill, Fatal Frame, these and other properties both big and small have been giving gamers goosebumps for decades. Bringing any successful horror game property to life requires no small amount of originality and creativity, but in a surprising number of cases it also requires a liberal application of cold hard truth. In *Scare Tactics*, author Nathaniel Hohl takes readers on a journey through the annals of horror game history, focusing on eleven specific horror game properties. In every case, the game or series being discussed has some connection to a real-life element or event. Whether it's the perpetually burning Pennsylvania town that helped shape the Silent Hill movie adaptation, the scrappy indie title that harkens back to the Salem Witch Trials, or the doomed video game project that would have cast Jack the Ripper as an unsung hero, real-life history has seeped into the horror game genre's bones like a specter of icy death. Through a combination of historical research and narrative recounting, *Scare Tactics* paints a vivid picture of how these horror properties came to be, and the role real-life history took in bringing them to life. Horror fans, historians, and video game enthusiasts alike will enjoy reading about the subtle yet tangible connections

that make these iconic horror works unique and allow them to be equal parts fascinating and terrifying.

Video Games and Storytelling

Finally, mentor texts written by teenagers, to help your students craft convincing arguments. In this new collection of 100 essays curated by The New York Times, students will find mentor texts written by their peers—13-to-18-year-olds—on a wide range of topics, including social media, race, video games, lockdown drills, immigration, tackle football, and the #MeToo movement. All of the essays were either winners or runners-up from The New York Times Learning Network 2014–2019 Student Editorial contests, in which students could take on any issue they liked and, in 450 words or fewer, persuade readers—including educators from around the country as well as Times judges—to adopt their point of view. The essays have been selected for their voice, style, and use of evidence, as well as to present snapshot of issues across a dozen categories that are of particular interest to adolescents. Student Voice is also available as a package with *Raising Student Voice: 35 Ways to Help Students Write Better Argument Essays*, from The New York Times Learning Network, a teacher's companion guide packed with practical advice from teachers, Times editors, and even student winners about how to use these essays in writing instruction.

Student Voice: 100 Argument Essays by Teens on Issues That Matter to Them

Game Sound Technology and Player Interaction: Concepts and Developments researches both how game sound affects a player psychologically, emotionally, and physiologically, and how this relationship itself impacts the design of computer game sound and the development of technology. This compilation also applies beyond the realm of video games to other types of immersive sound, such as soundscape design, gambling machines, emotive and fantastical sound to name a few. The application for this research is wide-ranging, interdisciplinary, and of primary importance for academics and practitioners searching for the right sounds.

What Is a Game?

The original edition of Planks of Reason was the first academic critical anthology on horror. In retrospect, it appeared as a kind of homage to the "golden age" of the American horror film, as this genre played an increasing role in film culture and American life. This revised edition retains the spirit of the original, but also offers new takes on rediscovered classics and recent developments in the genre.

The Video Game Theory Reader 2

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Can a video game make you cry? Why do you relate to the characters and how do you engage with the storyworlds they inhabit? How is your body engaged in play? How are your actions guided by sociocultural norms and experiences? Questions like these address a core aspect of digital gaming—the video game experience itself—and are of interest to many game scholars and designers. With psychological theories of cognition, affect and emotion as reference points, this collection of new essays offers various perspectives on how players think and feel about video games and how game design and analysis can build on these processes.

Horror Video Games

This book constitutes the refereed proceedings of the 11th International Conference on Interactive Digital Storytelling, ICIDS 2018, held in Dublin, Ireland, in December 2018. The 20 revised full papers and 16 short papers presented together with 17 posters, 11 demos, and 4 workshops were carefully reviewed and selected from 56, respectively 29, submissions. The papers are organized in the following topical sections: the future of the discipline; theory and analysis; practices and games; virtual reality; theater and performance; generative and assistive tools and techniques; development and analysis of authoring tools; and impact in culture and society.

How to Talk about Videogames

Home, we are taught from childhood, is safe. Home is a refuge that keeps the monsters out—until it isn't. This collection of new essays focuses on genre horror movies in which the home is central to the narrative, whether as refuge, prison, menace or supernatural battleground. The contributors explore the shifting role of the home as both a source and a mitigator of the terrors of this world, and the next. Well known films are covered—including Psycho, Get Out, Insidious: The Last Key and Winchester House—along with films produced outside the U.S. by such directors as Alejandro Amenábar (The Others), Hideo Nakata (Ringu) and Guillermo Del Toro (The Orphanage), and often overlooked classics like Alfred Hitchcock's The Lodger.

Unraveling Resident Evil

From Rosemary's Baby (1968) to The Witch (2015), horror films use religious entities to both inspire and combat fear and to call into question or affirm the moral order. Churches provide sanctuary, clergy cast out evil, religious icons become weapons, holy ground becomes battleground—but all of these may be turned from their original purpose. This collection of new essays explores fifty years of genre horror in which manifestations of the sacred or profane play a

material role. The contributors explore portrayals of the war between good and evil and their archetypes in such classics as *The Omen* (1976), *The Exorcist* (1973) and *Dracula Has Risen from the Grave* (1968), as well as in popular franchises like *Hellraiser* and *Hellboy* and cult films such as *God Told Me To* (1976), *Thirst* (2009) and *Frailty* (2001).

Reading American Horror Story

In this in-depth critical and theoretical analysis of the horror genre in video games, 14 essays explore the cultural underpinnings of horror's allure for gamers and the evolution of "survival" themes. The techniques and story effects of specific games such as *Resident Evil*, *Call of Cthulhu*, and *Silent Hill* are examined individually.

Fans and Videogames

Despite the constant changes in contemporary popular media, the horror genre retains its attraction for audiences of all backgrounds. This edited collection explores modern representations of gender in horror and how this factors into the genre's appeal.

Robin Wood on the Horror Film

Gothic Afterlives examines the intersections between contemporary Gothic horror and remakes scholarship from various disciplinary perspectives. The essays in the collection cover a wide range of transmedia examples, including literature, film, television, video games, and digital media reimaginings.

Planks of Reason

Games allow players to experiment and play with subject positions, values and moral choice. In game worlds players can take on the role of antagonists; they allow us to play with behaviour that would be offensive, illegal or immoral if it happened outside of the game sphere. While contemporary games have always handled certain problematic topics, such as war, disasters, human decay, post-apocalyptic futures, cruelty and betrayal, lately even the most playful of genres are introducing situations in which players are presented with difficult ethical and moral dilemmas. This volume is an investigation of "dark play" in video games, or game play with controversial themes as well as controversial play behaviour. It covers such questions as: Why do some games stir up political controversies? How do games invite, or even push players towards dark play through their design? Where are the boundaries for what can be presented in a games? Are these boundaries different from other media such as film and books, and if so why? What is the allure of dark play and why do players engage in these practices?

Extra Lives

Silent Hill: The Terror Engine, the second of the two inaugural studies in the Landmark Video Games series from series editors Mark J. P. Wolf and Bernard Perron, is both a close analysis of the first three Silent Hill games and a general look at the whole series. Silent Hill, with its first title released in 1999, is one of the most influential of the horror video game series. Perron situates the games within the survival horror genre, both by looking at the history of the genre and by comparing Silent Hill with such important forerunners as Alone in the Dark and Resident Evil. Taking a transmedia approach and underlining the designer's cinematic and literary influences, he uses the narrative structure; the techniques of imagery, sound, and music employed; the game mechanics; and the fiction, artifact, and gameplay emotions elicited by the games to explore the specific fears survival horror games are designed to provoke and how the experience as a whole has made the Silent Hill series one of the major landmarks of video game history.

Video Games and the Mind

Dark Forces at Work examines the role of race, class, gender, religion, and the economy as they are portrayed in, and help construct, horror narratives across a range of films and eras. These larger social forces not only create the context for

our cinematic horrors, but serve as connective tissue between fantasy and lived reality, as well. While several of the essays focus on “name” horror films such as IT, Get Out, Hellraiser, and Don’t Breathe, the collection also features essays focused on horror films produced in Asia, Europe, and Latin America, and on American classic thrillers such as Alfred Hitchcock’s Psycho. Key social issues addressed include the war on terror, poverty, the housing crisis, and the Time’s Up movement. The volume grounds its analysis in the films, rather than theory, in order to explore the ways in which institutions, identities, and ideologies work within the horror genre.

Horror Literature through History: An Encyclopedia of the Stories that Speak to Our Deepest Fears [2 volumes]

Horror is often dismissed as mass art or lowbrow entertainment that produces only short-term thrills. Horror films can be bloody, gory, and disturbing, so some people argue that they have bad moral effects, inciting viewers to imitate cinematic violence or desensitizing them to atrocities. In *The Naked and the Undead: Evil and the Appeal of Horror*, Cynthia A. Freeland seeks to counter both aesthetic disdain and moral condemnation by focusing on a select body of important and revealing films, demonstrating how the genre is capable of deep philosophical reflection about the existence and nature of evil—both human and cosmic. In exploring these

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films, the author argues against a purely psychoanalytic approach and opts for both feminist and philosophical understandings. She looks at what it is in these movies that serves to elicit specific reactions in viewers and why such responses as fear and disgust are ultimately pleasurable. The author is particularly interested in showing how gender figures into screen presentations of evil. The book is divided into three sections: Mad Scientists and Monstrous Mothers, which looks into the implications of male, rationalistic, scientific technology gone awry; The Vampire's Seduction, which explores the attraction of evil and the human ability (or inability) to distinguish active from passive, subject from object, and virtue from vice; and Sublime Spectacles of Disaster, which examines the human fascination with horror spectacle. This section concludes with a chapter on graphic horror films like The Texas Chainsaw Massacre. Written for both students and film enthusiasts, the book examines a wide array of films including: The Silence of the Lambs, Repulsion, Frankenstein, The Fly, Dead Ringers, Alien, Bram Stoker's Dracula, Interview with the Vampire, Frenzy, The Shining, Eraserhead, Hellraiser, and many others.

The Dark Side of Game Play

From its earliest days as little more than a series of monophonic outbursts to its current-day scores that can rival major symphonic film scores, video game music has gone through its own particular set of stylistic and functional metamorphoses while both borrowing and recontextualizing the earlier models from which it

borrowed. With topics ranging from early classics like Donkey Kong and Super Mario Bros. to more recent hits like Plants vs. Zombies, the eleven essays in *Music in Video Games* draw on the scholarly fields of musicology and music theory, film theory, and game studies, to investigate the history, function, style, and conventions of video game music.

Dark Forces at Work

This anthology addresses videogames long history of fandom, and fans' important role in game history and preservation. In order to better understand and theorize video games and game playing, it is necessary to study the activities of gamers themselves. Gamers are active creators in generating meaning; they are creators of media texts they share with other fans (mods, walkthroughs, machinima, etc); and they have played a central role in curating and preserving games through activities such as their collective work on: emulation, creating online archives and the forensic archaeology of code. This volume brings together essays that explore game fandom from diverse perspectives that examine the complex processes at work in the phenomenon of game fandom and its practices. Contributors aim to historicize game fandom, recognize fan contributions to game history, and critically assess the role of fans in ensuring that game culture endures through the development of archives.

Be Scared of Everything

As baby boomers gray, cinematic depictions of aging and the aged are on the rise. In the horror genre, fears of growing old take on fantastic proportions. Elderly characters are portrayed as either eccentric harbingers of doom--the crone who stops at nothing to restore her youth, the ancient ancestor who haunts the living--or as frail victims. This collection of new essays explores how various filmic portrayals of aging, as an inescapable horror destined to overtake us all, reflect our complex attitudes toward growing old, along with its social, psychological and economic consequences.

Game On, Hollywood!

Resident Evil is a multidimensional as well as multimedia universe: Various books, graphic novels, games and movies (the fifth one came out in 2012) all contribute to this enormous universe. The new essays written for this volume focus on this particular zombie manifestation and its significance in popular culture. The essayists come from very different fields, so it was possible to cover a wide range and discuss numerous issues regarding this universe. Among them are game theory, the idea of silence as well as memory, the connection to iconic stories such as Alice in Wonderland, posthumanism and much more. A lot of ground is covered

that will facilitate further discussions not only among Resident Evil interested persons but also among other zombie universes and zombies in general. Most of these essays focus on the female figure Alice, a character revered by many as a feminist warrior.

The Many Lives of The Evil Dead

Looming onto the television landscape in 2011, American Horror Story gave viewers a weekly dose of psychological unease and gruesome violence. Embracing the familiar horror conventions of spooky settings, unnerving manifestations and terrifying monsters, series co-creators Ryan Murphy and Brad Falchuk combine shocking visual effects with an engaging anthology format to provide a modern take on the horror genre. This collection of new essays examines the series' contribution to television horror, focusing on how the show speaks to social concerns, its use of classic horror tropes and its reinvention of the tale of terror for the 21st century.

Gender and Contemporary Horror in Comics, Games and Transmedia

Videogames are full of horrors – and of horror, a facet of the media that has been

largely overlooked by the academic community in terms of lengthy studies in the fast-growing field of videogame scholarship. This book engages with the research of prominent scholars across the humanities to explore the presence, role and function of horror in videogames, and in doing so it demonstrates how videogames enter discussion on horror and offer a unique, radical space that horror is particularly suited to fill. The topics covered include the construction of stories in videogames, the role of the monster and, of course, how death is treated as a learning tool and as a facet of horror.

Fear and Learning

Robin Wood's writing on the horror film, published over five decades, collected in one volume.

Divine Horror

As for film and literature, the horror genre has been very popular in the video game. *The World of Scary Video Games* provides a comprehensive overview of the videoludic horror, dealing with the games labelled as "survival horror" as well as the mainstream and independent works associated with the genre. It examines the ways in which video games have elicited horror, terror and fear since *Haunted*

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House (1981). Bernard Perron combines an historical account with a theoretical approach in order to offer a broad history of the genre, outline its formal singularities and explore its principal issues. It studies the most important games and game series, from Haunted House (1981) to Alone in the Dark (1992-), Resident Evil (1996-present), Silent Hill (1999-present), Fatal Frame (2001-present), Dead Space (2008-2013), Amnesia: the Dark Descent (2010), and The Evil Within (2014). Accessibly written, The World of Scary Video Games helps the reader to trace the history of an important genre of the video game.

Interactive Storytelling

The Video Game Theory Reader 2 picks up where the first Video Game Theory Reader (Routledge, 2003) left off, with a group of leading scholars turning their attention to next-generation platforms-the Nintendo Wii, the PlayStation 3, the Xbox 360-and to new issues in the rapidly expanding field of video games studies. The contributors are some of the most renowned scholars working on video games today including Henry Jenkins, Jesper Juul, Eric Zimmerman, and Mia Consalvo. While the first volume had a strong focus on early video games, this volume also addresses more contemporary issues such as convergence and MMORPGs. The volume concludes with an appendix of nearly 40 ideas and concepts from a variety of theories and disciplines that have been usefully and insightfully applied to the study of video games.

Music In Video Games

Tom Bissell is a prizewinning writer who published three widely acclaimed books before the age of thirty-four. He is also an obsessive gamer who has spent untold hours in front of his various video game consoles, playing titles such as Far Cry 2, Left 4 Dead, BioShock, and Oblivion for, literally, days. If you are reading this flap copy, the same thing can probably be said of you, or of someone you know. Until recently, Bissell was somewhat reluctant to admit to his passion for games. In this, he is not alone. Millions of adults spend hours every week playing video games, and the industry itself now reliably outearns Hollywood. But the wider culture seems to regard video games as, at best, well designed if mindless entertainment. *Extra Lives* is an impassioned defense of this assailed and misunderstood art form. Bissell argues that we are in a golden age of gaming—but he also believes games could be even better. He offers a fascinating and often hilarious critique of the ways video games dazzle and, just as often, frustrate. Along the way, we get firsthand portraits of some of the best minds (Jonathan Blow, Clint Hocking, Cliff Bleszinski, Peter Molyneux) at work in video game design today, as well as a shattering and deeply moving final chapter that describes, in searing detail, Bissell's descent into the world of *Grand Theft Auto IV*, a game whose themes mirror his own increasingly self-destructive compulsions. Blending memoir, criticism, and first-rate reportage, *Extra Lives* is like no other book on the subject ever published. Whether you love video games, loathe video games, or are merely

curious about why they are becoming the dominant popular art form of our time, Extra Lives is required reading. From the Hardcover edition.

Horror Video Games

Literary Nonfiction. Film. Music. Horror. Slings ectoplasm, tombstones, and chainsaws with aplomb, *BE SCARED OF EVERYTHING* is a frighteningly smart celebration of horror culture that will appeal to both horror aficionados and casual fans. Combining pop culture criticism and narrative memoir, Counter's essays consider and deconstruct film, TV, video games, true crime, and his own horrific encounters to find importance in the occult, pathos in Ouija boards, poetry in madness, and beauty in annihilation. Comprehensive in scope, these essays examine popular horror media including *Silent Hill*, *Hannibal*, *Hereditary*, *Alien*, *Jaws*, *The X-Files*, *The Terror*, *The Southern Reach Trilogy*, *Interview with the Vampire*, *Misery*, *Gerald's Game*, *The Sixth Sense*, *Scream*, *Halloween*, *The Blair Witch Project*, *The Babadook*, the works of H.P. Lovecraft, Slenderman stories, alongside topics like nuclear physics, cannibalism, blood, *Metallica*, ritual magic, nightmares, and animatronic haunted houses. This is a book that shows us everything is terrifying--from *Pokemon* to PTSD--and that horror can be just as honest, vulnerable, and funny as it is scary. "*BE SCARED OF EVERYTHING* is a command directed at everyone: punks, normies, horror film fans, UFO abductees, telemarketers, pet necromancers, you, no one will leave this book in their current

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form who permits the devious, curious, always-illuminating Peter Counter over their mental threshold."--Meredith Graves "Peter Counter's writing on horror is thoughtful, lively, and strangely touching. From classic movie monsters, to personal demons, to a genuinely surprising (and funny) analysis of Frasier, BE SCARED OF EVERYTHING faces horror's thrills, problems and paradoxes, with shades of Noel Carroll, Eugene Thacker, and Stephen King circa Danse Macabre."--John Semley "BE SCARED OF EVERYTHING is a heady mix of memoir and critical essays. Discerning, unafraid to examine larger questions without easy answers, the collection is also warm and entertaining."--Paul Tremblay

Scare Tactics

The horror anthology TV show American Horror Story first aired on FX Horror in 2011 and has thus far spanned eight seasons. Addressing many areas of cultural concern, the show has tapped in to conversations about celebrity culture, family dynamics, and more. This volume with nine new essays and one reprinted one considers how this series engages with representations of gender, sexuality, queer identities and other LGBTQ issues. The contributors address myriad elements of American Horror Story, from the relationship between gender and nature to contemporary masculinities, offering a sustained analysis of a show that has proven to be central to contemporary genre television.

Game Sound Technology and Player Interaction: Concepts and Developments

From shambling zombies to Gothic ghosts, horror has entertained thrill-seeking readers for centuries. A versatile literary genre, it offers commentary on societal issues, fresh insight into the everyday and moral tales disguised in haunting tropes and grotesque acts, with many stories worthy of critical appraisal. This collection of new essays takes in a range of topics, focusing on historic works such as Ann Radcliffe's *Gaston de Blondville* (1826) and modern novels including Max Brooks' *World War Z*. Other contributions examine weird fiction, Stephen King, Richard Laymon, Indigenous Australian monster mythology and horror in picture books for young children.

Limits of horror

In sharp contrast to many 1960s science fiction films, with idealized views of space exploration, Ridley Scott's *Alien* (1979) terrified audiences, depicting a harrowing and doomed deep-space mission. The *Alien* films launched a new generation of horror set in the great unknown, inspiring filmmakers to take Earth-bound franchises like *Leprechaun* and *Friday the 13th* into space. This collection of new essays examines the space horror subgenre, with a focus on such films as Paul

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W.S. Anderson's Event Horizon, Duncan Jones' Moon, Mario Bava's Planet of the Vampires and John Carpenter's Ghosts of Mars. Contributors discuss how filmmakers explored the concepts of the final girl/survivor, the uncanny valley, the isolationism of space travel, religion and supernatural phenomena.

The Naked And The Undead

Videogames! Aren't they the medium of the twenty-first century? The new cinema? The apotheosis of art and entertainment, the realization of Wagnerian gesamtkunstwerk? The final victory of interaction over passivity? No, probably not. Games are part art and part appliance, part tableau and part toaster. In How to Talk about Videogames, leading critic Ian Bogost explores this paradox more thoroughly than any other author to date. Delving into popular, familiar games like Flappy Bird, Mirror's Edge, Mario Kart, Scribblenauts, Ms. Pac-Man, FarmVille, Candy Crush Saga, Bully, Medal of Honor, Madden NFL, and more, Bogost posits that videogames are as much like appliances as they are like art and media. We don't watch or read games like we do films and novels and paintings, nor do we perform them like we might dance or play football or Frisbee. Rather, we do something in-between with games. Games are devices we operate, so game critique is both serious cultural currency and self-parody. It is about figuring out what it means that a game works the way it does and then treating the way it works as if it were reasonable, when we know it isn't. Noting that the term games

criticism once struck him as preposterous, Bogost observes that the idea, taken too seriously, risks balkanizing games writing from the rest of culture, severing it from the “rivers and fields” that sustain it. As essential as it is, he calls for its pursuit to unfold in this spirit: “God save us from a future of games critics, gnawing on scraps like the zombies that fester in our objects of study.”

Terrifying Texts

A theoretical analysis of the horror genre in video games. It includes 14 essays that explore the cultural underpinnings of horror's allure for gamers and the evolution of 'survival' themes. It individually examines the techniques and story effects of specific games such as Resident Evil, Call of Cthulhu, and Silent Hill.

Videogames and Horror

This groundbreaking collection of new essays presents critical reflections on teaching horror film and fiction in many different ways and in a variety of academic settings—from cultural theory to film studies; from women’s and gender studies to postcolonialism; from critical thinking seminars on the paranormal to the timeless classics of English horror literature. Together, the essays show readers how the pedagogy of horror can galvanize, unsettle and transform classrooms, giving us

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powerful tools with which to consider interwoven issues of identity, culture, monstrosity, the relationship between the real and the fictional, normativity and adaptation. Includes a foreword by celebrated horror writer Glen Hirshberg.

Elder Horror

The potential of video games as storytelling media and the deep involvement that players feel when they are part of the story needs to be analysed vis-à-vis other narrative media. This book underscores the importance of video games as narratives and offers a framework for analysing the many-ended stories that often redefine real and virtual lives.

Gender, Sexuality and Queerness in American Horror Story

Drive-in movie theaters and the horror films shown at them during the 1950s, 60s, and early 70s may be somewhat outdated, but they continue to enthrall movie buffs today. More than just fodder for the satirical cannons of Joe Bob Briggs and Mystery Science Theatre 3000, they appeal to knowledgeable fans and film scholars who understand their influence on American popular culture. This book is a collection of eighteen essays by various scholars on the classic drive-in horror film experience. Those in Section One emphasize the roles of the drive-in theater in

the United States—and its cultural cousin, Australia. Section Two examines how horror operated at the drive-in, the rhetoric used in coming attraction trailers, horror film premieres at drive-ins, double features, and the preproduction, production, and marketing of *Last House on the Left*. Section Three addresses the effects of the Vietnam War and counter-culture on *The Texas Chainsaw Massacre*, and the Cold War on *Cat Women of the Moon*. Section Four explores gender issues and sexuality, two of the most common and most important subjects of horror film analysis. Section Five covers drive-in culture via *HushHush*, *Sweet Charlotte*, *2000 Maniacs*, and the films of Mario Bava. Section Six investigates a variety of issues, such as the drive-in horror film's embrace of DNA, the use of cinematic form to create a non-Hollywood look in *Wizard of Gore*, and the many different prints and running times of *I Drink Your Blood*.

Horror at the Drive-In

From *Faust* (1926) to *The Babadook* (2014), books have been featured in horror films as warnings, gateways, prisons and manifestations of the monstrous. Ancient grimoires such as the *Necronomicon* serve as timeless vessels of knowledge beyond human comprehension, while runes, summoning diaries, and spell books offer their readers access to the powers of the supernatural--but at what cost? This collection of new essays examines nearly a century of genre horror in which on-screen texts drive and shape their narratives, sometimes unnoticed. The

contributors explore American films like *The Evil Dead* (1981), *The Prophecy* (1995) and *It Follows* (2014), as well as such international films as Eric Valette's *Malefique* (2002), Paco Cabeza's *The Appeared* (2007) and Lucio Fulci's *The Beyond* (1981).

Horror Comes Home

What is a videogame? What makes a videogame "good"? If a game is supposed to be fun, can it be fun without a good story? If another is supposed to be an accurate simulation, does it still need to be entertaining? With the ever-expanding explosion of new videogames and new developments in the gaming world, questions about videogame criticism are becoming more complex. The differing definitions that players and critics use to decide what a game is and what makes a game successful, often lead to different ideas of how games succeed or fail. This collection of new essays puts on display the variety and ambiguity of videogames. Each essay is a work of game criticism that takes a different approach to defining the game and analyzing it. Through analysis and critical methods, these essays discuss whether a game is defined by its rules, its narrative, its technology, or by the activity of playing it, and the tensions between these definitions. With essays on *Overwatch*, *Dark Souls 3*, *Far Cry 4*, *Farmville* and more, this collection attempts to show the complex changes, challenges and advances to game criticism in the era of videogames.

Horror in Space

The 14 essays in *Game on, Hollywood!* take on several points of game and film intersection. They look at storylines, aesthetics, mechanics, and production. The book is about adaptation (video game to film, film to video game), but it is even more about narrative. The essays draw attention to the ways and possibilities of telling a story. They consider differences and similarities across modes of storytelling (showing, telling, interacting), explore the consequences of time, place and ideology, and propose critical approaches to the vastness of narrative in the age of multimedia storytelling. The video games and film texts discussed include *The Warriors* (1979 film; 2005 video game), *GoldenEye* (1995 film), *GoldenEye 007* (1997 and 2011 video games), *Buffy the Vampire Slayer* (2000–2004, television show), *Buffy the Vampire Slayer: Chaos Bleeds* (2003 video game), *Prince of Persia: The Sands of Time* (2003 video game; 2010 film), the *Star Wars* franchise empire (1977 on), *Afro Samurai* (2009 video game), and *Disney's Epic Mickey* (2010 video game).

The World of Scary Video Games

This two-volume set offers comprehensive coverage of horror literature that spans its deep history, dominant themes, significant works, and major authors, such as

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Stephen King, Edgar Allan Poe, and Anne Rice, as well as lesser-known horror writers. • Describes horror literature during different periods, thus helping readers understand the roots of modern horror literature, how works of horror have engaged social issues, and how horror has evolved over time • Connects horror literature to popular culture through sidebars on film adaptations, television shows, video games, and other nonliterary, popular culture topics • Includes excerpts from selected literary works that exemplify topics discussed in the entries that support English language arts standards by enabling students to read these excerpts critically in light of the entries • Prompts students to consider the nature of horror as a genre, the relationship of horror literature and social issues, and how horror literature intersects with mainstream supernatural concerns, such as religion

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