

METRONOME CRESCENDO EXTENDED

APPENDIX:

"I like its rich potential application for aleatoric interaction - Sound Agents can be triggered on different layers and they soul of the song still shines through. It's like Meme theory and the evolution of information DNA - as long as there is enough structure there to give the impression of an overarching linear skeletal meta-narrative, then as you say the intricate, finely tuned percussion acts as component elements to flesh out the 'body' of the song. With Game application, this balance between Repetition and Difference is how much Agency the user/player is granted; theoretically redefining what we have to come to understand as the roles of author(writing) and audience (reader). A good example is Little Big Planet, or Scribblenauts.... Aleatorically triggered filters.

This is linked to their consequent Flow state within the experience - how much is asked of them (rule wise) vs how good they are at the game (skill wise)."

Overdrives based on microphone detected breathing - has to hit a certain level of deep/fast breathing to activate - idea is that as the player is performing a peak fitness level there is extra audio/visual feedback from the avatar

Caillois himself describes games... either classified as *ludus* or *paidia*. Ludus is understood as "serious", rule-bound and goal-orientated play while *paidia* is the realm of child's play: "*paidea* is characterized by fun, turbulence, free improvisation, and fantasy and *ludus* by constraint, arbitrary rules, effort, adroitness, ingenuity (Motte, page 7)"

–235/236 Engine would need to start heavily Ludic and relent off towards Paideic as players became skillful at weaving through the aleatoric Music tangle

GARRELTS (ed) WHITLOCK (2005) 'Digital Gameplay' – McFarland, Carolina

CHAPTER 12 – Beyond Linear Narrative

"Marc Laidaw, in-house writer for Valve Software (Half-Life), expresses the problem of games and effective narrative as follows: "As far as narrative structure, games are often rigidly structured; I don't think lack of structure is a problem at all. What's lacking is the emotional impact that usually accompanies structural highpoints or turning points in traditional narratives. In most games, the feeling of finally achieving your goal is one of relief rather than one of elation or insight; the climax often merely marks a break from increasing frustration (Carless, "Mark Laidlaw on Story and Narrative in Half-Life" Gamasutra 8 Aug 2003 http://www.gamasutra.com/features/20030808/carless_01.shtml)"

–190
"(With MMORPG's) the combination of the role-playing game (RPG) element with the virtual killing ground has since removed the linear, violent objective of the kill or be killed tradition of *Unreal Tournament*, *Doom* and other online FPS games. Instead, the focus of the game becomes *situational*; a simulacrum of the "real" world, albeit in a sometimes fantastical setting. This online community equates to the real community of **Augusto Boal's Forum Theatre** in which issues are explored that relate directly to the audience. There are three main parallels between Forum Theatre and MMORPG's: a clearly defined social world with existing parameters, the creation and assumption of character by a spectator, and a narrative transformed by the intervention of what Boal terms a "spect-actor". Using the online community of *Everquest* as a reference, the

MMORPG can be seen as a modern interpretation of Boal's proactive, politically motivated performance theory. Both have = Player's time commitment determines length of experience, **Change and innovation with game, Continual changes, Fluid experience, Existing guidelines for characters and experiences**" –192

"The elimination of a passive spectator is intimately linked to Boal's refutation of Aristotle's concept of catharsis. The linear structure of traditional drama focuses on creating an emotional release that leaves the viewer purged and *intimidated* (25, Boal, Theatre of the Oppressed, New York, Theatre Communications Group, 1985) by the play's end rather than inciting in the audience a state of excitement and energy that renders them capable of taking action. Boal breaks down this linear drama into three stages of action, followed by a catharsis. He rejects the term climax for action but instead uses **catastrophe** to emphasise the intimidation and fear created within the spectator (Ibid. 37)" –193 ***Metronome Crescendo - fluid environmental changes is physical Catastrophe...similar to Boal's forum but without the large society - instead the focus is on synesthetic interaction with the environment between players on one side and enemy on the other, which provides the 'gameplay forum'...musical experiences shaped by players, not the other way around as is the usual case***

Fighting Glitch = Literal archetype for beating the machine and its falsely perceived irrationality (machines are actually 'perfect' in their processing methods, yet this nature in the eyes of the reflected illogical Human define it as 'imperfect' as its binary distance can never be understood). See

WOLF, M (ed) (2001) The Medium of The Videogame– Texas University Press, London

CHAPTER 8 - Bernstein - Play it Again, Pac-Man

Deliberate design "Although characters in a film or novel may be goal orientated, video games (and games in general) frequently rely more on the attainment of a particular goal and a win/lose distinction rather than on character and thematic development. Thus the main goal in the video game tends to be score orientated, conflict orientated, task orientated or some combination of these" –105

certain musical elements naturally translate themselves to haptic movement (record scratching) that isn't as binary as plucking string or playing note
Different sets of Rhythmic Loop Patterns Vs Persistence of The Embodied Self of a whole Musical Song - Organization and Hierarchy is key
Environments chosen so Glitch incursion is more jarring and Dissonant. Man and Nature Vs Machine.

Glitch as floaty and melty - embodiments of the irrational
Machine role went from being adult philosophical meditation on the nature of what it is to be a Machine, and turned into a more standard binary Antagonistic role as the game became aimed further at children (who won't mind Dancing in front of TVs, exploring their autonomy).
Enemies depending on consistency would require different sets of dance moves to extinguish. Fire enemies would require up, down strokes for example -
method of reorganising call/response relationship between layer and game, for instance an amorphous 'The abyss' style enemy that attacks as frenzied as other enemies but the only way to deal it damage is to use "Stillness and intensification

as two modes of embodying transgression and choreographing countermoves"

Forcing players to use Flowing Distorted Movement inherently as a method progressing; taking a form that is unnatural to the player body structure to deal with unnaturally structured enemies. In other words, the only way to deal damage to these amorphous spectres would be to dance as controlled as possible, in the face of the frenzied attacks usually rained down on the player. Flipping what is expected - to deal death is to treat with care. Fine line between fight/dance, grab ahold of it and twist it in time to music etc

I have messy dreams about the fine line between Dancing and Fighting that will be explored in the Digital Realm of Videogames in the future.

Literally; it involved Dancing/Fighting with an amorphous worm-like (The Abyss style) Goth girl with shoulder length hair, whose black and white colours perpetually ran like bleach. The only way of defeating her was to use Intense and Controlled Dance while her frenzied attacks occurred in time to music. The player (me I guess) had to grab/twist/pull/stab and use the opposite of what one would expect in a fight situation to progress; flipping what is expected - to deal damage is to treat with care.

Percussive music as naturally binary and haptic. Why fluid electronica lends itself better than melodic band based music.

Each Sound Sample would need its own virtual 'game designer architect' Filter which the player can change, yet at the same time all these Sound Sample Filters would work together to provide a framework for defining a contextual musical experience.... Like an Atom (the Sound Sample) and Surrounding Electrons (the Filters) with the player being able to add or remove electrons.

A utilization of Music's natural **lateral** resonant characteristic quality as feedback medium; would work better than graphics as they are always 2D on a flat screen.

PERSPECTIVE -

Malleable elements in foreground, drum beats n other musical propellers (pistons etc) in distant background

LUSORY LINKS:

<http://en.wikipedia.org/wiki/Interpellation>
http://en.wikipedia.org/wiki/Mirror_stage
http://en.wikipedia.org/wiki/Uncanny_valley
<http://en.wikipedia.org/wiki/Ilinx>
http://en.wikipedia.org/wiki/Death_drive
<http://en.wikipedia.org/wiki/Jouissance>

Environment Energy Rhythm Gauge, Glith enemies or players get bigger and brighter depending on who has the most on the scale

Seperate Read and Write modes - During Write Mode, players rewarded for rhythmic dance input

Gesture triggered sound effects by players, like gun pointing and firing etc

VERSUS GIRLS VS GUYS - each side of music, guys chisel monlotihs, girls freeze music??

Joussometer scale - how many layered rhythmic triggers = an indicator scale as to how druggy complex the diagesis has become

rris Imagine every set of bars in this song represented a differently triggered corridor in the narrative of the overall song, then imagine each element of the composition was represented by a potentially triggered linked graphical element. ___For instance at 2:40 when it really goes mental, that would only be possible if the player had triggered it by slicing through a curtain to reveal something writhing underneath, or (my personal fave) triggering an exploding barrel___...obviously each play through would result in a different composition, but the trick would be to make each still a coherent whole!___...you down SiBorg?

Oli Harris If I design a graphic environment can I hit up your studio one time and we can design a sonic sculpture environment together?
Yesterday at 20:34 ·

Oli Harris Imagine an organic door that had to be punched/kicked/smashed/sli

ced open, which was only vulnerable when damaged rhythmically at certain pulses. The Game would foster and reward a greater degree of physical agency in the players naturally, simply by providing Environmental puzzles based on simple Call/Response or Signifier/Signified symbol relationships.

Yesterday at 20:41 ·

Oli Harris Not literally fleshy organic in aesthetic (like a cervix :D) I meant more like a wooden door that had an exaggerated throb perhaps.

"This becomes one of the most spiritual things I do out of the year. I feel so alive and aware. Everything feels divine and in perfect order. Dancing around a fire to the beat of drums is one of man's oldest rituals. This practice is one our last connections to the true spirit of humanity.

Just like anything in this world, it is what you make it. I see it as a celebration of life. Somehow the crowd, the people, they are no longer are strangers to me. We are all experiencing the same reality together. We are all connected someway through these repetitive beats and bright lights. I lose myself in the music and find myself through the music as well.

Its a feeling. It feels like home"

PEOPLE LIKE PUSHING BUTTONS = CERTAINTY (akin to Aleatoric rhythm in never heard before genres like Psy-Trance, or the certainty a familiar song can bring)

That sounds fucking amazing and completely relevant to my interests in hypnotic flow state compulsion via machine process remediating.

Oli Harris I've watched 'Lost Highway' a while back and 'Mulholland Drive' recently. I'm downloading 'Inland Empire' now - I love so many of his motifs from the way the sound design is synched so perfectly to the visuals, to all his Drama/ Thriller/ Mystery/ Horror themes... it's really intoxicating - like a black syrup.

Mon at 00:55 ·

Jeremy Hunter When will you watch Eraserhead, my man!

Mon at 01:09

Oli Harris I'll add it next after 'Inland Empire'!! It seems a natural progression after 'Mulholland Drive', rather than 'Eraserhead' abortion trauma!!

Mon at 01:31 ·

Jeremy Hunter Ha, it's epic.

Then try his short films k.

Mon at 01:48

Oli Harris No problemo. After this I'm gonna work my way through David Cronenberg - you familiar?

Mon at 04:07 ·

Wendy Columbo go for it Oli, I just re-watched the serial "Twin Peaks", which by the way affected all my adolescence, and purred like an old pussy cat.... "Inland Empire" is such a convoluted puzzle with symbols and metaphors you can almost write a narratology treatise about it!

:*

Mon at 07:36

Oli Harris It's definitely sexy stuff Wendy :)

Often the sexiest part of anything is where it is lacking... it stimulates the imagination, and a lot of Lynch's work does that - keeping you guessing and unravelling the puzzle!

Mon at 07:39 ·

Oli Harris I mean, the lyrics to 'Mountains Falling' are blurry and indistinct, like the haunting of a Ghost. In fact, I'd even go as far as to say that Ghost's are inherently sexy. I'd like to make a darker/sexier Lynchian version of that mushy Demi Moore / Patrick Swayze film Ghost without all the pottery and smooching. It would need to be more corrugated and serrated like Silent Hill rust, and in equal turns smooth and shiny like PVC vinyl.... I really don't know where I'm going with this!

Mon at 07:53 ·

Oli Harris In fact if I was a woman I'd probs think Rust is pretty sexy, its coarse and rough texture and the way it is generated from smooth metals mixing with moist water...

Jeez, I need a cold shower.

Mon at 07:58 ·

Oli Harris In fact if I was a sentient creature (ha) i'd probs think Reverberating Guitars are pretty sexy, their vibrational frequencies generated penetrating the night air; people experiencing the same reality together - connected someway through repetitive frequencies... losing themselves in the music and finding themselves through the music as well.

Possession and seduction as methods of gaining temporal enlightenment perhaps?

Blahblahblah

Ps. Go see Avatar :)

Mon at 08:05 ·

Nicholas Ridout dude seriously watch Hurlyburly, you'll be out-worded/stream of consciousness/etc...they even sometimes use 'bla-bla-bla' as a legitimate and meaningful phrase...

Mon at 16:45

Angela Wynne Oli I literally love the way you contemplate things :) As i said Inland Empire is interesting, but it makes for a quite hardcore 3hr session. Oh i found that sort of dreamy quote from A Clockwork Orange, it's describing music, "And then, a bird of like rarest spun heavenmetal, or like silvery wine flowing in a spaceship, gravity all nonsense now, came the violin solo above all the other strings, and those strings were like a cage of silk around my bed."

Mon at 17:12

Oli Harris Hey Nic, you mean this:

<http://en.wikipedia.org/wiki/Hurlyburly>

ki/Hurlyburly

Well it looks amazing. I'll certainly watch that after i've finished with Lynch / Cronenberg! In fact 'Hurlyburly' might be a neat interlude.

And Angela that is a very neat quote - my Dad always liked Clockwork Orange, but i've only ever seen it on a black and white 14" TV after a party, with the sound off. Seemed mildly appropriate in a typically topsy-turvy way. I'll defs dig that book out - it inspired Kubrick it will defs inspire me.

Unrelated, are any of you familiar with Franz Kafka? Lynch is really into his work... He might be another lead on this mysterious journey i'm taking...

Mon at 18:14 ·

Angela Wynne Franz Kafka is good, I have only read The Trial but it is interesting, quite legalistic i guess... its kind of a riddle wrapped in the plot, cos K doesn't know what the crime he is convicted of is...i can sort of see why Lynch would be into that. Metamorphosis and The Castle look interesting too.. and the Kafka museum in Prague is awesome too.

Mon at 18:26

Oli Harris Yea spiraling 'Kafka-esque bureaucracy' is a phrase I hope to use one day...

Thanks :)

Mon at 18:28 ·

Oli Harris 'bureaucracy' is a horrible word to try and spell!!

Mon at 18:29 ·

Nicholas Ridout that's one, the film version anyway.
Mon at 18:47

Wendy Columbo try again with "spiralling" though! ;)
Mon at 19:34

Nicholas Ridout lol!
Mon at 19:41

Oli Harris :)

Risk as inherently arousing – gambling etc

MURMURING MEMBRANES EXTENDED

APPENDIX:

Fighting / Dancing as mirror images, both diagetically (against/with a computer opponent) and non-diagetically (against/with a machine).

DANCING WITH THE ENEMY - FIGHTING A PARTNER

"The shipped disc isn't the end of the game anymore and audio designers should be considering the gameplay potential of hard drives, storage devices, and online delivery channels."

Raessens and Goldstein (eds) (2006) *'Handbook of Computer Game studies'*– MiT Press Cambridge, London

CHAPTER 25 – Huisman and Marckmann - I Am What I Play: Participation and Reality as Content

Ijsfontein makes interactive products, primarily for a young target group...

"Ijsfontein foresees a future in which computers will occupy an increasingly central role in daily life, as an extension of human capacity and as a component in various forms of communication. The boundaries between people and computers are becoming blurred. The computer will begin to support, reinforce, and replace certain aspects of human thinking, feeling and interaction. In the context of such a future, Ijsfontein believes in developing products linked to and supporting these, hitherto exclusively human, processes" -389

Repetition as Key to the Power of enjoying in both Music and Ludological Games - once learnt the Difference (initial Listen, or Rules) then players are free to enjoy their Repetition of repeating reflection whenever they Listen or Play. This applies to Rhythm Games, a natural combination of Music and Ludological Game.

Books and Movies are the opposite as usually they are only digested once, so readers/viewers spend their time concentrating on absorbing Difference amongst the Repetition of verbal or cinematic language.

(Narratological Games are somewhere in between, and this is where their potential captivation lies.)

Live music is aleatoric.

Memos as Descreet Digital Data Packets that need to be painted by the reader/writer (wreader) as an analogue game experience...

Mind as meme eating machine - or do the memes eat me?

http://w2.eff.org/Net_culture/Consciousness/memes_and_consciousness.paper

"Cyberspace will eventually contain the entirety of human knowledge, and be capable of supporting more than static information, but entire **dynamic** meme systems as well. ..."
adaptive, communicate with surroundings...

"This is not done by attempting to create an exhaustive list of conditional statements to satisfy all possible input parameters; then any sufficiently complex model would be impossible to create due to combinatorial explosion. However, one can model the physical forces at work and create a system whereby complex responses are determined by the interaction of a handful of basic rules."

"Here we have to ask the question of where the locus of consciousness lies;

"and here is also where the point becomes moot. Previously, the answer would simply have been "in the brain." With a sufficiently effective interface, however, the locus of consciousness might be able to shift its balance from one realm to the other as easily as it often shifts between hemispheres in the brain via the high-bandwidth connection across the corpus callosum.

Thus, we have a possible mechanism for meme systems to take up residence in

alternate media." - **terrifying hypnosis machine,
maximum immersion**

<http://junkerhq.net/MGS2/>

How much of a human being is defined by information?"

*It can also be argued that DNA is nothing more than a program,
designed to preserve itself...*

Also this same idea is taken in Ghost in the Shell, but the implications, consequences and triggers are completely different. In both, we are presented with a life form born from the information flow. In GITS, it searches completeness and to create variety. Meanwhile in MGS2, it seeks a *greater good* for society. But as we know the best for society is not the best for the individual. **(Computer as Objective judge of what is and isn't good music and dance would never work, as both are very Human expressions).**

Gödel, Escher, Bach (GEB) FAQ. This is an excellent book that deals with a lot of themes around the idea "*How can a self form of inanimate matter?*"

Gödel Escher and Bach by Douglas Hofstadter

Kurt Gödel demonstrated that any given powerful enough model cannot represent all the truths it aims to and/or contradictions can be represented in it. But, there is no reason to stop using and believing in them, after all, we work in that manner too. It's only natural.

Emulating Biology through Nanotechnology

The real question is "*is the human being affecting evolution in all*

levels by preserving the individual and his ideas?" The answer to that is not so simple. The best for society is usually not the best for the individual, the problem, as always, resides in balance.

"Human consciousness is itself a huge complex of memes."

-Dennett, page 210 of *Consciousness Explained*

Component element meme/gene DNA example = the sensitivity of Agency in a system.

When a Component Element Musical Instrument is Interacted with, the Music Plays itself back to the Player/User as Writer - the Music doesn't Dance back, which implies extra Poetic Fluidity, unless Direct Agency is channeled from the User.

When Music is Interacted with, the Music Plays itself back to the Dancer/User as Reader - here the Music does Dance back with Poetic Fluidity as the User Decodes the Encoded Sound sculpture with their Bodies, yet only if enough Direct Agency is Channeled from the Source (Resonance) (whether it be Live Instrument, or general Music Playback machine).

Repetition (rhythm) and Difference (contrast) as KEYS to Narrative.

All puzzles as call/response?

Shared sense of subjective reality itself as arrangement, conduct and composition... Repetition as key to music's power and narrative. This is why all rhythm games with their core Call/Response mechanism is the akin to chasing ghosts - where patterns have already been constructed and the pleasure is in familiarizing, remembering and inevitably beating them with practice. Opposite to authorship.

Popular music as narrative; constructed and optimized for maximum audience resonance - opposite of game puzzle. Same as ludology vs narratology debate. Is some experiments with aleatoric music...

Although all which test player reaction time and rhythm
Main difference between Guitar Hero mechanic and Parappa Mechanic is the

immediacy of action - GH has a torrent of calls and responses in a flowing puzzle grid like format, whereas Parappa gives a short sequence, and players take it in turns with the computer to repeat this sequence. This is much more similar to the original Simon Says format.

Players utilize their bodies as antennae tuners -

An interactive music sample based game of effortless composition, where players play as sample-DJ's as does the computer - where mood of the piece is based on the player audience input... would start off heavily rule based/paideic to guide players then open up as player learns different methods to use their bodies to channel (less about binary correct skills as would be the case with pushing buttons, more about rhythm, movement, interpretation and improvisation) and create smooth music.

Key is in the haptic interface of the audiovisual tapestry - An emphasis on logical tactile calls that naturally evoke flowing kinesthetic responses.

Defense like tuning - calibration adjusting of music through balance using body as human antennae.

"Stillness and intensification as two modes of embodying transgression and choreographing countermoves"

I think it applies well to the Distorted Movement inherent in Dubstep Dance, that often takes a form that is unnatural to the body structure.

Allow players to use their bodies to manipulate the environment similar to a Turntablist DJ - live mixing and cutting of samples into tapestry.

“Yea I thought you might like this :)

My Dissertation focused on what happens when Games/Play and Music/Dance overlap - flow, agency etc. Games and Music are polar opposites with the way Interaction occurs but this potential for overlap is fascinating. Synesthesia through Kinesthesia that kind of thing.

It needs reworking (my Dissertation) but it's very interesting and i'll upload when I finally polish it enough!!

11 hours ago · [Delete](#)

Oli HarrisI also love the way her body is entwined with her shadow, almost as a single silhouette entity. It's very poetic!

11 hours ago · [Delete](#)

Oli HarrisIt fascinates me in this video how such an Embodied act as Dance also paradoxically seems to draw strange power from the lack of Identity of the dancer. It seems to be the opposite of the Celebrity/Identity-fixated

culture we live in today.

It's almost as if by submitting to the Music she has allowed herself to transcend modern day-to-day Ego boundaries and attain some sort of temporal Enlightenment - as audience she has become

the missing part of the Musical Machine, which at the same time is also filling *her* Lack - both become a Corporeal whole, together.

Lacan's Mirror Stage also useful for considering the future of any intuitive interactive Application – where the illusion is granted that the computer internalises User logic, in asynchronous feedback loops with the User, as what usually happens where the User internalising the computer logic - the liminal oscillation of the murmuring membrane across the otherwise dichotomous screen!!!

It calls into focus traditional notions of Audiences and Authorship, which is exactly what Hypertext does. I took this literally with my Dissertation and came up with an idea for a Game whose core feature was Music that was Composed by the Player/Dancer at the same time as what is usually the case of the Player/Dancer Composing their own bodies to the Music. It would need to be balanced perfectly for Gameplay Interaction though, else become a terrifying Hypnosis engine!!

Check this - it's the Pythagorean Lambdoma - I think it might be the most perfect tuning scheme ever conceived. In any combination tuned tonalities keep the tune remaining constant; perfect for 'non-linear' Rhizomic Play/Dance to linear Maze Musical structure.

<http://www.greatdreams.com>

</grace/images/Lambdoma.gif>
10 hours ago · [Delete](#)

Oli Harris I keep watching this video... I really should go to bed.

Music has always been created from Instruments, which are just Machines like us. When Dance occurs it is a complimenting that so far has only been a one way dialogue!! If Music could 'talk back' to the Dancer what would it say?

If it were to be a Commercial success then using the Lambdoma, overarching Harmonies in the Cybernetic System of the Game would need to be programmed as sets of samples ready for Player Dance expression. Of course as with any Game it would be an illusion of Agency but that is where the fun lies - in the suspension of disbelief (in both Game and Music a surrendering to the Possession of Rules, whether they be celebrated as with Play or fought against as with a Dance). The Component Element is key, as with Musical Note to Dance Move - and it is up to the Game author of the Cybernetic System to allow enough potential Authorship from the Player/Dancer, while at the same time still allowing the balance of flowing Music so that more than just a cacophonous collection of Sound Agents are triggered.

My Dissertation was called 'Murmuring Membranes'. That razor-edge of Liminal Oscillation; that is where I'll continue to study.

Dancing to Music is nothing new, but what if Music Danced to you?"

Pierre Bourdieu

Anatomy
Dance Appreciation
Body: range of movement
Improvisation
Criticism of Choreography
Dance as Communication
Context!!
Dynamism
Effortlessness
Ethereality
Imagination
Improvisation
Body as Instrument / and movement
Lighting
Male / Female
Movement and identity / and meaning
Poetic /semiotic approach to dance
Rhythm
Sensuality
Sound and Dancing Image
Style: Movement and Meaning
Symbolism
Movement and Time

Choreographic Processes
Movement content, communicating
Movement, developing and generating
Proscenium?
Virtual / Physical Tensions
Unquantifiable Abstract

User Engages in
Music Game
Mental Play Dance
Physical Dance Play

Tension between Choreographer (Caller/judge/architect) / Calibrator
(Responder/ Defendant/guager?)

King and Krzywinska (2000) 'Science Fiction Cinema: From Outerspace To Cyberspace' – Wallflower Press, London

"Glossary" -

Atonal Music - Music that is not based on major or minor scales; atonal music tends to have an elusive or unsettling effect.

Cultural Capital - A term used to describe how social inequalities extend into the consumption of cultural products; taste, competencies and values are dependent on our place in the social hierarchy, including access to resources such as education and leisure time.

Futurist - A utopian art movement founded in Italy by Filippo Tommaso Marinetti's *Futurist Manifesto* of 1909; it sought to produce art for the machine age celebrating speed, dynamism and the fusion of the body and technology.

Gothic - A term used in the eighteenth century to describe that which diverged from the principles of Enlightenment and classicism; associated with an atmosphere of mystery, supernatural terros, decorative or other excess and ornamentation - and the evocation of the archaic and irrational.

Non-pitched synthesized sound - Electronically produced sound occupying the ground between sound effects and music.

Rationality - A mode of explaining the world that is grounded in reason and objectivity rather than emotion and subjectivity.

Semantic - relating to meaning, especially the meaning of words.

Surrealism - An early 20th Centru art movement heavily influenced by psychoanalysis, surrealism set out to eplore the irrational world of the subconscious and tended to produce bizarre images through anomalous meetings of diverse concepts, such as those exemplified by Salvador Dali's 'soft watches'

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Introduction

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CHAPTER 8 - Bernstein - Play it Again, Pac-Man
CHAPTER 9 - Tews – Archetypes on Acid

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