Feminist and Queer Game Studies

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Introduction

To date, there are no general overviews of feminist and queer game studies, though there are several core texts, edited collections, and special journal issues. Much of feminist game studies might more rightly be called women's game studies, as the feminist goals of the work were largely focused on ethnographic and qualitative scholarship on women and girls who play and make games. Research on masculinity in games comprises a much smaller subcategory of research. A related but separate thread of this work includes feminist analyses of game texts, as well as feminist critical game making praxis. Importantly, feminist game studies has existed for as long as game studies has been around (being formally named as such around the year 2000), questioning essentialist and hegemonic approaches to gender differences in game play and production. However, it took several years for feminist game scholarship on the whole to adopt an intersectional approach that could account for how gender presentation, sex, sexuality, race, age, embodiment, and so on shape game play experiences, the game industry, and textual representation. As feminist game scholarship became more intersectional, moreover, queer game studies (which has many overlaps with feminist game studies) coalesced in the early 2010s, owning in part to a slow but increasing acceptance of game analysis in departments more traditionally associated with queer theory (such as comparative literature and film studies departments). Moreover, an increase in mainstream representations and discussions of sexuality, a critical mass of game studies work on gender and sexuality, the rise of a queer indie game movement (due in part to new distribution channels and free design software), and academic conferences such as Different Games and the Queerness and Games Conference, all helped lead to a proliferation of queer game studies work. Similar to the trajectory of earlier feminist game studies, early work in this area focused on analyses of lesbian, gay, bisexual, transgender, and queer (LGBTQ) game content, players, and the game industry. The emergence of queer game studies communities, however, also corresponded with queer game design communities taking a queer approach to games beyond literal forms of representation. Moreover, queer game scholarship has come to represent a new paradigm through which queerness as a lens is used to question norms of design, play, and representation.

Critical Overviews and Core Texts

This section focuses on works that offer an important starting point for scholars entering these fields. Malkowski and Russworm 2017 and Ruberg and Shaw 2017, for example, provide critical overviews of the state of feminist and queer game studies. From a little over a decade earlier, Kerr 2006 offers an introduction and history of the study of game play and the game industry while King and Krzywinska 2006 offers a necessary introduction to the analysis of games as texts. Both touch on questions of gender—and in the latter case, race—in terms of who gets to make, play, and be represented in games but they importantly do so from a feminist perspective that includes analyses of power structures and the social constructions of gendered and racialized difference. In addition, Nakamura 2007, Everett and Watkins 2008, and Murray 2018 provide valuable theoretical insight into how digital spaces and texts (including but not limited to games) represent racialized and gendered differences, what these practices demonstrate about the industries that design them, and for whom they appear to be designed. Shaw 2014 reviews how questions of representation have been addressed in games but also utilizes feminist qualitative audience research to make sense of how members of marginalized groups (looking at the intersections of gender, race, and sexuality) interact with representation (or lack thereof) in digital games and media. Finally, Humphreys 2017 and Phillips 2018 consider how feminist and queer reflexive academic practice can inform game studies and encourage scholars (and designers and players) to use their work to promote social justice.

Everett, Anna, and S. Craig Watkins. 2008. The power of play: The portrayal and performance of race in video games. In *The ecology of games: Connecting youth, games, and learning*. Edited by Katie Salen Tekinbas, 141–166. Cambridge, MA: MIT Press.

Everett and Watkins analyze what games simulating urban culture like *Grand Theft Auto: San Andreas* teach children about race and gender, particularly Black masculinity. They trace the game's "racialized pedagogical zones" (p. 150) that allow players to play in and around race and gender, which they argue is a form of minstrelsy that has more to do with cultural perceptions of Black men than the realities they inhabit.

Humphreys, Sal. 2017. On being a feminist in games studies. *Games and Culture*.

Humphreys argues that feminist perspectives are increasingly urgent in the era of #GamerGate, which offers an extreme example of what happens when white men strategically deploy notions of marginalization to maintain their power over a community. She encourages game studies scholars to interrogate their own positionality and practices within the field, which has thus far not been proactive in promoting feminist perspectives and nurturing the marginalized scholars within its ranks.

Kerr, Aphra. 2006. *The business and culture of digital games: Gamework/gameplay*. London: SAGE.

This book offers a critical overview of digital games, their history, and different academic approaches to them. It offers one of the most comprehensive overviews of the structure of the game industry (at least when the book was written), including labor issues, cultures of production, and the global networks of game development. Kerr also provides a nuanced and non-essentializing analysis of how the industry and broader game culture construct gender.

King, Geoff, and Tanya Krzywinska. 2006. *Tomb raiders and space invaders: Videogame forms and contexts*. New York: I. B. Tauris.

King and Krzywinska provide an early model for studying across the technological, narrative, ludic, and cultural dimensions of video games, arguing that all of these are important for a full understanding of gaming. They engage widely with game studies, from classic anthropological perspectives to more contemporary (for 2006) studies of global and political economies, and offer useful introductory descriptions of important concepts in the field.

Malkowski, Jennifer, and TreaAndrea Russworm, eds. 2017. *Gaming Representation: Race, gender, and sexuality in video games*. Indianapolis: Indiana Univ. Press.

The chapters collected by Malkwoski and Russworm offer a range of intersectional perspectives on gender, race, sexuality, and other matters of representation that positions them as not merely window dressing, but fundamental to the systems that drive video games.

Murray, Soraya. 2018. *On video games: The visual politics of race, gender and space*. New York: I. B. Tauris.

Murray argues for the value of bringing together game studies, cultural studies, and visual studies in order to understand the importance and implications of video games, especially as they relate to the politics of identity. She models this approach by looking at a selection of AAA video games, through which she addresses issues of racial passing, the fragility of whiteness, and the ideologies communicated through in-game landscapes.

Nakamura, Lisa. 2007. *Digitizing race: visual cultures of the Internet*. Minneapolis: Univ. of Minnesota Press.

Nakamura's book presents case studies of early-2000s Internet culture and their visual representations of race online. The case studies include AOL Instant Messenger buddy icons, avatar uses in pregnancy networks, and others. This book uses representation to illustrate how the Internet is not a racially neutral space and that digital racial formation takes place with the intentional identity constructions or absences of people of color online.

Phillips, Amanda. 2018. Game studies for great justice. In *Routledge companion to media studies and digital humanities*. Edited by J. Sayers, 117–127. London: Routledge.

In this essay, Phillips outlines potential ways for scholars in game studies to advance commitments to social justice through their work. Such strategies for engaging social justice include recognizing ethical responsibilities to the subjects of research, moving beyond elements of fun, and pursuing lines of inquiry that complexify conventional and commercial discussions of diversity and inclusion.

Ruberg, Bonnie, and Adrienne Shaw, eds. 2017. *Queer game studies*. Minneapolis: Univ. of Minnesota Press.

This was the first anthology to bring together scholars, critics, and designers looking at the relationship between queer theory, queer studies, and game studies. The short chapters are designed to offer introductions to theoretical, methodological, and design topics in queer game studies.

Shaw, Adrienne. 2014. *Gaming at the edge: Sexuality and gender at the margins of gamer culture*. Minneapolis: Univ. of Minnesota Press.

To understand the relationship between identity, identification, and representation, Shaw interviewed people who play digital games and fall outside the market constructed norm of heterosexual, white, and cisgender male gamers. She found that identification with characters was not always predicated on identifying as a member of the same demographic group as the character, and that for these players seeing themselves represented in games was contextually rather than inherently important.

Anthologies

Edited collections have been used to bring together a critical mass of feminist and queer game scholarship, as well as make it easier to teach courses on them. These volumes are able to cover a diversity of topics, methods, and perspectives under the broader umbrellas of feminist and queer theory. Some come out of conferences or workshops that bring together researchers, educators, journalists, activists, and game industry professionals. Others emerge from journalist and designer rather than academic perspectives. The three *Barbie to Mortal Kombat* anthologies, Cassell and Jenkins 2000; Kafai, et al. 2008; and Kafai, et al. 2016, for example, each came out of symposia though each was held in a different location, and they took place roughly ten years apart. They represent a snapshot of feminist game scholarship when they were written, as well as conversations about feminist game scholarship that have spanned the 2000s and 2010s. Similarly, Ruberg and Shaw 2017 came out of work presented at the first Queerness and Games Conference in 2013, with additional pieces invited from people who were not at the conference. Enevold and MacCallum-Stewart 2015 and Wysocki and Lauteria 2015 feature work on expressions of romance, sex, and sexuality in games, which are key sites for how queerness and gender in games are explored. kopas 2015 comes from more of a designer and critic perspective and offers a series of analyses of Twine games that unpack what the form of Twine offers for representing different experiences. Finally, Malkowski and Russworm 2017 takes a broader approach in their volume that covers the intersections of race, gender, sexuality, and other forms of representation in games.

Cassell, Justine, and Henry Jenkins, eds. 2000. *From Barbie to Mortal Kombat: Gender and Computer Games*. Cambridge, MA: MIT Press.

From a 1996 conference around gender norms in gameplay spaces and development, this volume includes chapters that explore the tensions between feminist activists who challenge the norm that digital games are inherently masculine and essentializing attempts to make games “for girls.”

Enevold, Jessica, and Esther MacCallum-Stewart, eds. 2015. *Game love: Essays on play and affection*. Jefferson, NC: McFarland.

This edited collection explores expressions, representations, and practices of love refracted widely in, through, around, and toward games. Enevold and MacCallum-Stewart bring together essays that examine love in a range of contexts, including dating mechanics in digital

games, love in tabletop role-playing games, cosplaying practices, virtual pet interfaces, and game addiction.

Kafai, Yasmin B., Carrie Heeter, Jill Denner, and Jennifer Y. Sun, eds. 2008. *Beyond Barbie and Mortal Kombat: New perspectives on gender and gaming*. Cambridge, MA: The MIT Press.

This volume comes from a 2006 conference, which built upon the trends discussed in the first book. It addresses the expansion of marketing games to women and use of games in educational space. With a similar breadth of stakeholders, it also includes a more international approach than the first book.

Kafai, Yasmin B., Gabriela T. Richard, and Brendesha M. Tynes, eds. 2016. *Diversifying Barbie and Mortal Kombat: Intersectional perspectives and inclusive designs in gaming*. Pittsburgh, PA: ETC Press.

This volume comes from a 2015 workshop that sought to expand on the earlier two volumes by paying more specific attention to race and sexuality, as well as a critical approach to masculinity. Coming out after #GamerGate, it also addresses the harassment marginalized groups face in mainstream gaming and the game industry.

kopas, merritt. 2015. *Videogames for humans: Twine authors in conversation*. New York: Instar Books.

This volume takes a creative approach to what was, at the time of the book's release, a rapidly growing array of video games made using the text-based platform Twine, many created by and/or about queer and transgender people. Each chapter of *Videogames for Humans* pairs a Twine author with a Twine game, presenting the text of the original game alongside step-by-step commentary from the author.

Malkowski, Jennifer, and TreaAndrea Russworm, eds. 2017. *Gaming representation: Race, gender, and sexuality in video games*. Indianapolis: Indiana Univ. Press.

This volume seeks to initiate game studies' "Laura Mulvey moment" (1), a proliferation of feminist perspectives on video games. It features chapters on game texts, gaming cultures and space, as well resistant player practices.

Ruberg, Bonnie, and Adrienne Shaw, eds. 2017. *Queer game studies*. Minneapolis: Univ. of Minnesota Press.

This volume comes from the first Queerness and Games Conference, though other pieces were solicited afterward, and features scholars, game designers, and game critics. The chapters range from scholarly essays to personal reflections and cover queer approaches to game analysis, design, communities, and play.

Wysocki, Matthew, and Evan W. Lauteria. 2015. *Rated M for mature: Sex and sexuality in video games*. New York: Bloomsbury Academic.

This volume proceeds from the premise that sex and play are fundamentally linked. The editors bring together work on many issues related to sexual practices and sexual material in video games. Notable topics addressed include: the censorship of sexually explicit game content, the place of sexual content (or the lack thereof) in the history of the medium, emergent sexual player behaviors, and intimacy and romance as expressed through game design.

Journals

There is only one journal dedicated to feminist game studies, *Not Your Mama's Gamer*, which launched in 2018 as middle-state journal and grew out of a games criticism site of the same name. However, feminist and queer game studies appear across a range of fields' journals including: game studies; communication, film, and media studies; new media, technology, and internet studies; and feminist and queer

studies. In addition, there have been several special issues of journals focused on women and games, feminist game studies, and queer game studies. Excluding special issues, most of this work has been published in new media, technology, and Internet studies journals such as *New Media and Society*, *Convergence*, and *Ada: A Journal of Gender, New Media, and Technology*. Among game studies journals, this work typically appears in *Games and Culture* and *Loading . . . The Journal of the Canadian Game Studies Association*. In communication and media studies, *Critical Studies in Media Communication*, *Television and New Media*, *Transformative Works and Cultures*, and *Feminist Media Studies* have a handful of feminist and queer game studies publications between them.

***Ada: A Journal of Gender, New Media, and Technology*. 2012–.**

An online, open-access journal that uses a multilevel open peer review process. It features work that looks at the intersections of gender, new media, and technology.

***Convergence: The International Journal of Research into New Media Technologies*. 1995–.**

Published by SAGE, *Convergence* is a quarterly peer-reviewed academic journal publishing innovative work that explores new media technologies from pedagogical, sociopolitical, and cultural perspectives.

***Critical Studies in Media Communication*.**

Started in 1984, though renamed in 2000, and is published by Taylor and Francis. It is a peer-reviewed publication of the National Communication Association, with five issues a year and publishes work on mediated and mass communication from critical and cultural studies perspectives.

***Feminist Media Studies*. 2001–.**

Published by Taylor & Francis, *Feminist Media Studies* is a peer-reviewed journal with six issues a year and endeavors to be a transdisciplinary and transnational platform for feminist media and communication studies.

***Games and Culture*. 2006–.**

Published by SAGE, *Games and Culture* is a bimonthly peer-reviewed journal and focuses primarily on the cultural, political, and economic aspects of digital gaming.

***Loading . . . The Journal of the Canadian Game Studies Association*. 2007–.**

Published by the Canadian Game Studies Association as an open access online journal. Two issues a year are published, which focus on primarily (but not exclusively) Canadian scholarship and accepts a wide range of theoretical, empirical, pedagogical, and design-focused work.

***New Media and Society*. 1999–.**

Published by SAGE, *New Media and Society* is a monthly peer-reviewed academic journal that publishes interdisciplinary work on the social elements of new media and information technologies.

***Not Your Mama's Gamer*. 2018–.**

Started in 2018, this open access journal publishes peer-reviewed scholarship on feminist perspectives on games, gaming culture, and gaming communities. The open peer review process allows the editorial board and invited reviewers to review each submission and

provide feedback to authors.

***Television and New Media*. 2000–.**

Published by SAGE, *Television and New Media* is peer-reviewed and has eight issues per year. It focuses on work that highlights how developments in television and new media express different types of power, following a critical and cultural studies approach.

***Transformative Works and Cultures*. 2009–.**

This peer-reviewed open access journal is published by the Organization for Transformative Works. Two issues are published per year, online only, and the journal accepts critical approaches to media and fan studies, essays that integrate personal reflection and scholarship, and transformative works in a general sense.

Special Journal Issues

Like edited collections, special journal issues bring together a wider array of feminist and queer game scholarship and identify important intersections among scholars working in these areas. As with anthologies, some of these collect papers presented at conferences focused on feminist or queer game studies such as Trepanier-Jobin 2017, Westecott 2009, and Ruberg 2015. And most contain individual articles that themselves have become foundational or key texts in feminist and queer game studies such as Atkins, et al. 2008; Huntemann 2013; Morris and Nakayama 2015; Jenson and de Castell 2014; and Pinkard and Fernández-Vara 2015.

Atkins, Barry, Gareth Schott, and Emma Westecott, eds. 2008. Gender and games. *Special Section of Eludamos: Journal for Computer Game Culture* 2.1.

Essays in this special section explore the terrain of studies in gender and gaming to date, gender and digital gameplay practices, as well as gendered cultural and marketing discourses about gaming, playing, and consumer behaviors. This issue features a key essay on feminist game studies by Jennifer Jenson and Suzanne de Castell, as well as Esther MacCallum-Stewart's oft-cited article on gender role play in online gaming.

Huntemann, Nina, ed. 2013. Feminist game studies. *Ada: A Journal of Gender New Media & Technology* 2.

Published in the midst of harassment against pop cultural feminist figures such as Anita Sarkeesian, this issue sought to confront toxic gamer culture. It features six articles that approach the topic from varied perspectives. Adrienne Shaw, for example, interrogates the construct of the "gamer," while Aubrey Anable and John Vanderhoef address the gendered perceptions of casual games. Jordan Youngblood argues that queer characters can resist heteronormativity in game narratives.

Jenson, Jennifer, and Suzanne de Castell, eds. 2014. Special issue: Feminists in games. Loading…. *The Journal of the Canadian Game Studies Association* 8.13.

This special issue represents an array of topics in feminist game studies, including: Katherine Cross's key essay on online harassment; Elizabeth LaPensée's work on social impact games for Indigenous communities; Sara Ishii's analysis of player reactions to Chinese and Japanese video game characters, and Samantha Allen's article on using video games to teach core feminist topics.

Morris, Charles E. III, and Thomas K. Nakayama, eds. 2015. Queerness and video games. *Special issue of QED: A Journal of GLBTQ Worldmaking* 2.2.

This special issue of QED features articles that examine games through the lens of queerness as well as sites of queering. Essays include Adrienne Shaw's call to queer the field of game studies, Edmond Chang's analysis of straightwashing queer content in games, and Bonnie Ruberg's critique of the normative imperative for fun as a marker of a game's ultimate value. Other essays address queer indie game development and game design issues.

Pinkard, Jane, and Clara Fernández-Vara, eds. 2015. Special issue: Diversity in Games. *Well Played: A Journal on Video Games, Value and Meaning* 4.3.

Essays in this special issue cover gender and racial diversity, queer voices, and international perspectives. Included are essays on design from Usva Friman about how to fix the lack of diversity in women game characters and participatory game design in *Never Alone* from Adrienne Massanari. Other topics include queer stories and Pokémon, representation and change in *Final Fantasy X-2*, and a narrative evolution of Lara Croft for diverse audience inclusion.

Ruberg, Bonnie. 2015. Videogames, queerness, & beyond: Dispatches from the 2014 Queerness & Games Conference.

Compiled from presentations at the 2014 Queerness and Games Conference, this special issue addresses queer theory, queer design, and queer play. Six essays include work from Naomi Clark and merritt kopas on queering human-game relations, Christopher Goetz on building queer community, Jetta Ray on pinball and sex as conquest, Mohini Dutta's perspectives on design, Margaret Rhee on beauty and Turing, and Edmond Chang's essay on Cards Against Humanity.

Trepanier-Jobin, Gabrielle, ed. 2017. Special Issue: Gender issues in video games. *Kinephanos: Journal of Media Studies and Popular Culture*.

This special issue presents work that represents what the editor identifies as the rise of third-wave feminism within game studies, as evidenced by growing engagement with queerness and intersectionality. Articles in the special issue originated as presentations at the 2015 Game History Annual Symposium, the topic of which was "History of Gender in Games." A number of articles offer new interpretations of diversity and identity in games.

Westecott, Emma, ed. 2009. Women in games. *Digital Creativity* 20.4.

This special issue brought together work from the UK Women in Games conference series (started in 2004). The articles in this issue cover a range of topics including: the gendered norms reinforced in games targeted to women; how fans' texts re-appropriate problematic representations of women characters; gendered labor in competitive gaming; feminist 3D interactive art re-imaginings of a Viking myth world; and women machinima artists approach to their practice.

Feminist Theory and Games

As noted in the Introduction, early approaches to feminist concerns in games frequently took the form of demographic and ethnographic research designed to understand women as players and producers of games, rather than engaging with or expanding the perspectives of disciplinary feminist theory. Although this entire article showcases various feminist approaches to game studies, the pieces in this section take particular interest in either applying or challenging the perspectives of feminist thought through video games and gaming culture. This is not always easy to do. Jenson and de Castell 2010 identifies several historical problems that have prevented so-called gender in games research from making useful theoretical interventions on the topic. Harvey and Fisher 2016 also identifies this split between approaches to understanding women in games versus perspectives that promote feminists and feminism in games. Works such as Booth, et al. 2018; Daniels 2009; and Sundén 2009 continue to argue that one key feminist perspective, that of intersectionality, is crucial to a feminist approach to studying games. The repetition of these arguments suggests that change is still slow moving in the field. Finally, there are those works such as Kennedy 2002 and Guertin 2009 that use feminist theory as a foundation for their close readings of video games, ultimately exploring how games offer the opportunity to rethink these perspectives.

Booth, Paul, Shira Chess, Kishonna Gray, et al. 2018. The futures of game studies. *The Velvet Light Trap* 81:57–80.

This dossier brings together seven short pieces in which scholars speak to what is currently lacking in game studies and future directions for the field. Many of these pieces advocate for an intersectional feminist perspective, including Kishonna L. Gray's call to attend to black bodies, TreaAndrea Russworm's reflections on game studies in an era of white supremacy, and Adrienne Shaw's reflection on the place of intersectionality in game studies.

Daniels, Jessie. 2009. Rethinking cyberfeminism(s): Race, gender, and embodiment. *Women's Studies Quarterly* 37.1–2: 101–124.

Daniels's article surveys key accounts of cyberfeminist practices and politics enabled by new and digital media technologies. Daniels then turns attention to how studies of lived experiences and practices of self-identified girls and women using Internet technologies complicates some of the more theoretical cyberfeminist positions. Consequently, the article argues for increasing the study of how embodied experiences and practices transform, contest, and reinforce existing structural hierarchies of gender and race.

Guertin, Carolyn. 2009. From complicity to interactivity: Theories of feminist game play. *Digital Studies* 9.

Guertin examines two indie games, Natalie Bookchin's *The Intruder* and Diana Reed Slattery's *Glide*, to explore the possibility for games to refute normative modes of embodiment. She grounds her analysis in the feminist imperative to "complicate and problematize the unitary (constructed as white and masculine) point of view,"(Introduction) and demonstrates how each game offers players the experience of fragmented or multiple points of view to make their respective points.

Harvey, Alison, and Stephanie Fisher. 2016. Growing pains: Feminisms and intergenerationality in digital games. *Journal of Feminist Media Studies* 4:648–662.

Harvey and Fisher investigate some of the tensions among different positions under the banner of "feminist in games" (FIG). They argue that attention to differing conceptions of feminism that inform these positions, particularly through generational waves of feminism, helps explain some sources of friction among them. Additionally, they argue for advancing intersectional commitments in feminist praxis for FIG activism.

Jenson, Jennifer and Suzanne de Castell. 2010. Gender, simulation, and gaming: Research review and redirections. *Simulation and Gaming* 41.1: 51–71.

Presents a cautionary overview of thirty years of gender and gameplay research and points out repeated methodological biases from this field of inquiry that prevent significant critical research on gender from taking place. Finds the problem areas in the research as: gender as lack and superfluity, identifying patterns and characteristics of girls and women, and compressing gender/sex-based differences that reinvoke stereotypes.

Kennedy, Helen. 2002. Lara Croft: Feminist icon or cyberbimbo. *Game Studies* 2.2: n.p.

Kennedy argues that Lara Croft cannot be properly understood as solely an object of representation or a gameplay mechanism. This article grapples with Croft's complicated reality: celebrated as an icon of diversity, critiqued as a sexualized bimbo, and offering an array of possibilities for alternative types of gender identification in video games.

Sundén, Jenny. 2009. On cyberfeminism and intersectionality. In *Cyberfeminism in* Northern Lights*: Digital media and gender in a Nordic context*. Edited by Malin Sveningsson Elm and Jenny Sundén, 30–51. Newcastle, UK: Cambridge Scholars Publishing.

Writing specifically from a Nordic perspective, Sundén considers the importance of moving beyond sexual difference in cyberfeminist theorizing. As it looks at the intimate relationships between bodies and technologies, the article argues that this field must consider more critically the array of embodied experiences that shape those connections.

Queer Theory and Games

Scholarship that approaches games through queer theory looks beyond games' LGBTQ representational elements and into the queer implications of games' structures. The practice of applying queer theory lenses to the interpretation of video games significantly expands the potential avenues of scholarly exploration into the relationship between queerness and games. As the work listed here demonstrates, queerness can be expressed (or constrained) through different interactive elements of games. Chess 2016 addresses the connection between queerness and game narrative, arguing that games are uniquely suited to moving beyond dominant, heteronormative narrative structures. Engel 2017 reflects on the idea of a queer game mechanic, suggesting urban spaces with their own LGBTQ histories as potential spaces for queer play. Indeed, movement—as through the city of Edmonton in Engel's game *Go Queer*—is a theme that crosses much of the existing work on queer theory and games. Perluson 2018 looks at the relationship between movement and queer time in games about wandering. Queer temporality also plays an important role in Lo 2017, in which Lo performs a close reading of a fast-paced, looping video game that queers player expectations for win conditions. Ruberg 2017 is similarly interested in repetition and queering success; it looks at queer games in which players cannot die. Interestingly, two of the pieces listed below feature analyses of the game *Gone Home*. This game has been widely celebrated as an example of a video game that includes significant LGBTQ representation, yet these articles complicate and question the presumed queerness of the game. Snyder 2018 highlights the "home" in *Gone Home*, thinking about public versus private spaces and the figure of the closet. Pavlounis 2016 uses a queer theoretical lens to argue that *Gone Home* fails to deliver on its potential to tell its story queerly through its archive of objects. Together these pieces gesture toward the many game elements that queer game studies scholars are considering through the theoretical complexities of queerness.

Chess, Shira. 2016. The queer case of video games: Orgasms, heteronormativity, and video game narrative. *Critical Studies in Media Communication* 33.1: 84–94.

Chess explores the intersection of queerness and narrative in video games. She argues that long-standing debates about games and as narrative have been limited by a heteronormative framework, in which narratives are assumed to be structured around reproductive climax. By contrast, says Chess, video games are particularly well suited to queer narratives because they encourage players to take pleasure in "narrative middles."

Engel, Maureen. 2017. Perverting play: Theorizing a queer game mechanic. *Television and New Media* 18.4: 351–360.

Engel draws from her experience prototyping the locative media app *Go Queer* to theorize the concept of a queer game mechanic, one that creates a structure for queer play. In particular, Engel points to urban spaces as possible sites for queer play. *Go Queer* itself is designed to encourage players to explore the queer history of the city of Edmonton.

Lo, Claudia. 2017. Everything is wiped away: Queer temporality in *Queers in Love at the End of the World. Camera Obscura* 32.2: 185–192.

Lo's close reading of Anna Anthropy's *Queers in Love at the End of the World* explores how the game creates queer temporalities in its fast-paced, looping gameplay. The game does not allow the player to relish any win condition. The world always ends, no matter what actions are taken. Instead, the game queers expectations of time, resolution, and satisfaction.

Pavlounis, Dimitrios. 2016. Straightening up the archive: Queer historiography, queer play, and the archival politics of *Gone Home. Television and New Media* 17.7: 579–594.

This analysis of *Gone Home* focuses on the way it invites players to engage with the environment as an archive. Using a queer theory informed approach to historiography, Pavlounis argues that the radical potential promised by the game is undermined by its adherence to the norms of mainstream game production.

Perluson, Gaspard. 2018. Flânerie in the dark woods: Shattering innocence and queering time in *The Path*. *Convergence: The International Journal of Research into New Media Technologies*.

This article looks at the game *The Path* to illustrate how games prompt players to occupy a space between productivity and idleness, much like queer flâneurs. It argues that video games can disrupt heteronormative time and offer players experiences of queer time, such as through the fragmentation of narrative in *The Path*.

Ruberg, Bonnie. 2017. Permalife: Videogames and the queerness of living. *Journal of Gaming and Virtual Worlds* 9.2: 159–173.

Ruberg argues that "permalife" games that never allow the gamer to die offer crucial perspectives on queer lives and practices of living queerly. Permalife games emerge out of the queer indie game development scene, and while they offer an affirmation of life in the context of real-life dangers facing queer people daily, they also acknowledge that to live queerly is to engage with complicated and frustrating realities day after day.

Snyder, Shane. 2018. The impossible relationship: Deconstructing the private space in Gone Home. *Journal of Gaming and Virtual Worlds* 10.1: 7–20.

This article looks at the game *Gone Home*, with a focus on how the "home" itself relates to the game's queer storyline. Snyder posits that the house complicates the divide between public and private spaces and that it can be seen as a series of closets into which queer characters can briefly escape. Through this reading, Snyder addresses how queer identities are surveilled and policed in the game.

Critical Race Theory and Games

Race in game studies is ever present, though race is usually only flagged during discussions of people of color or topics involving nonwhite characters and players. It is critical to mention here that the absence of discussions of race do not mean race is not present; rather it usually means an invisible assumption of whiteness has been applied to the text. This is not the only section to find articles on race; these texts are found throughout other sections as race is a critical facet from which to discuss other topics. Much like how the presumption of cisgender heterosexuality is the norm, race in game studies assumes white until otherwise noted. Murray 2018 calls for scholars to examine the invisibility of whiteness in game representation, mechanics, and space and references how the invisibility of whiteness carries its own ideology. Leonard 2006 calls for more nuanced discussions of race and gender in game studies and uses the example of academics who defend *Grand Theft Auto: San Andreas'* problematic themes as a way white supremacy is upheld. Patterson 2015 argues that *Mass Effect*'s liberal multicultural worldview is seen through the lens of racial difference and colonialism from white Western nations. Additionally, Patterson 2015 discusses how FemShep exposes patriarchal structures that support colonization. Gray 2014 uses Xbox Live to understand Black women gamers through an ethnography of sexism, racism, and hate speech present in online gaming. Agloro 2018 uses a case study of a young-people-of- color-focused alternate reality game through which to examine game design, community engagement, and the invisible whiteness that structures both of those areas. cárdenas 2011 introduces the transreal, a trans woman of color response to speculative realism, to explore messy realities that include clashing of race, gender, and reality. All of these texts demonstrate an intersectional approach to game studies, where race cannot be siloed from gender and the ways that bodies are read and contextualized.

Agloro, Alexandrina. 2018. An alternate reality game, participatory politics, and the color of civic engagement. *Public* 4.2.

Agloro situates her co-designed alternate reality game *The Resisters* as a case study to explore community participatory game design and the challenges of digital scholarship, including relationships between universities and their surrounding communities. This article uses the ARG to analyze the assumed and invisible whiteness of civic engagement and game design and offers a skills toolbox for makers of color invested in community work.

cárdenas, micha. 2011. *The Transreal: Political aesthetics of crossing realities*. Edited by Zach Blas and Wolfgang Schirmacher. New York: Atropos Press.

This collection of essays, transcripts, poems, and interviews outlines micha cárdenas's theory of the transreal, a trans woman of color response to speculative realism that aims to broaden our understanding of what it means to live across the messy realities of the present. cárdenas's art spans *Second Life*, hardware and software development, live performance, and critical theory in order to bring the transreal to life.

Gray, Kishonna L. 2014. *Race, gender, and deviance in Xbox Live: Theoretical perspectives from the virtual margins*. New York: Routledge.

Gray constructs a theory of deviance in Xbox Live that centers around the most marginal gamers: Black women. The book offers an ethnography of sexism, racism, racial profiling, and hate speech in online gaming, ultimately settling on Black feminist theory to argue that women of color gamers still have the power to resist their position on the margins of gamer culture.

Leonard, David. 2006. Not a hater, just keepin' it real: The importance of race- and gender-based game studies. *Games and Culture* 1.1: 83–88.

Leonard calls for game studies to incorporate more feminist and critical race perspectives into its scholarship. In particular, he challenges the "color-blind" perspectives of game studies academics who defend games like *Grand Theft Auto: San Andreas* while ignoring their racially problematic content. He argues that such omissions directly maintain white supremacy, even when they originate from well-meaning, supposedly liberal academics.

Murray, Soraya. 2018. *On video games: The visual politics of race, gender and space*. New York: I. B. Tauris.

Murray's analysis of visual politics in video games uses racialized gender as a primary category that she reads across representation, mechanics, and space. This book is groundbreaking in its attention to white and mixed-race identities. She argues that such categories tend to be overlooked and that whiteness in particular becomes invisible to players and scholars alike, when in fact it has its own political ideology that is important to deconstruct.

Patterson, Christopher. 2015. Role-playing the multiculturalist umpire: Loyalty and war in BioWare's Mass Effect series. *Games and Culture* 10.3: 207–228.

Patterson argues that BioWare's Mass Effect series promotes a liberal multicultural worldview that disciplines racial difference under the regime of Commander Shepard, the titular "umpire." This power structure invokes contemporary global politics in which white Western nations cement their own power by brokering peace between bickering postcolonial states. He turns to gender to suggest that certain incarnations of FemShep can shift these dynamics by exposing the patriarchal structures supporting colonization.

Game Design

These texts offer a nuanced look at game design as an outcome of social construction, rather than a neutral activity. Game platforms, players, and social structures are focal points for the pitfalls and democratic possibilities of game design. Chess 2017 and Graner Ray 2004 examine women in game design; Chess 2017 identifies "Player Two" as the imagined female player and games in relationship to emotions, consumption, and bodies while Graner Ray 2004 outlines women-specific gameplay habits, the ways marketing ignores women, and offers gender inclusive game design as a way for developers to better tap into a women's game playing market. Fron, et al. 2007 also looks at the commercial game market and demonstrates how the hegemony of play has privileged white men first and Asian men second as power elites in gaming, but this privileging has constrained development of commercial games. Harvey 2014 observes game development software Twine as a method for disrupting hegemonic game development practices and fostering a more queer gaming culture. Similarly,

Anthropy 2012 uses digital game development as a cultural form for experimentation and expression and links noncommercial game making to punk and D.I.Y. tradition of zine making. cárdenas 2016 follows in the tradition of game development as a cultural form identifying game making as political writing using her game *Dilating Destiny* as an example. Taylor 2003 interviews designers who have created virtual worlds and uses those interviews and ethnographic observations to outline habits and patterns of those who inhabit virtual worlds. All of these texts demonstrate how games are subjective artifacts of their environment and their creators.

Anthropy, Anna. 2012. *Rise of the videogame zinesters: How freaks, normals, amateurs, artists, dreamers, drop-outs, queers, housewives, and people like you are taking back an art form*. New York: Seven Stories Press.

Through a focus on queer, activist, art, and personal game development, Anthropy discusses digital games as a cultural form for exploration, experimentation, and expression available outside of mainstream normative commercial production. Anthropy, in particular, connects such game development practices to the punk and D.I.Y tradition of zine production. Anthropy also draws on their own experiences with game development to assist readers in participating in their own gaming practices.

cárdenas, micha. 2016. *Dilating Destiny*: Writing the transreal body through game design. *Jump Cut* 57: n.p.

cárdenas argues for game design as a type of écriture trans-feminine, a way of enacting politics by writing through and within a trans woman's body. She focuses specifically on her game *Dilating Destiny*, which traces her experience post-bottom surgery: playing *Destiny*, dilating her new "neo-cunt," and taking pain pills during a time of media saturation with the deaths of Black and trans people.

Chess, Shira. 2017. *Ready player two: Women players and designed identity*. Minneapolis: Univ. of Minnesota Press.

Chess looks at how casual video games made for women create and reflect a "constructed identity" for a figure she calls "Player Two": the imagined female player. Arguing for the important cultural implications of these games that are often dismissed as insignificant, Chess points to time, emotions, consumption, and bodies as key elements of the way that Player Two is presented in these games.

Fron, J., T. Fullerton, J. F. Morie, and C. Pearce. 2007. The hegemony of play. In *Proceedings of the 2007 DiGRA International Conference: Situated play*. 309–318. Tokyo: *Digital* Games Research Association.

The authors develop the concept of the hegemony of play to describe the complex arrangement of social structures that privilege the established power elites of gaming, primarily white men and secondarily Asian men, despite representing the minority of players. Looks historically to predigital board games to consider how the rise of the hegemony of play has constrained the commercial development of games.

Graner Ray, Sheri. 2004. *Gender inclusive game design*. Hingham, MA: Charles River Press.

This book provides an overview of the history of games from the perspective of women. Graner Ray describes the differences in how men and women approach play, navigating through levels, character options, and how games are generally marketed toward men. The author offers gender-inclusive game design as a way for game developers to utilize women's preferences to better engage a market of women game players.

Harvey, Alison. 2014. Twine's revolution: Democratization, depoliticization, and the queering of game design. *GAME: The Italian Journal of Game Studies* 3:95–107.

Harvey considers the game development software Twine (Klimas 2009) as a site of intervening in normative and hegemonic game development practices by enabling a more queer alternative gaming culture. The article also examines significant sociopolitical and economic challenges that queer game development through Twine faces.

Taylor, T. L. 2003. Intentional bodies: Virtual environments and the designers who shape them. *International Journal of Engineering Education* 19.1: 25–34.

Drawing on interviews with people involved in the creation of virtual worlds and ethnographic observations at industry conferences, Taylor outlines how expectations about who uses virtual worlds, how they communicate, and what they seek from communities shapes the types of worlds this industry produces. In particular, she unpacks the social values built into the underlying structure of these spaces and the implications those have for who can participate in them.

Platform Studies

The subfield of platform studies looks to the structures of hardware and software that influence the design and, ultimately, meaning of a game. Early game-related platform studies was criticized as focusing on technical details and limitations at the expense of understanding how culture influence design, offering what many felt was a post-feminist and post-racial technologically determinist view on video games. However, scholars in the related field of software studies have been engaged in feminist and critical race critique of platforms for a long time. Chun 2006 and Chun 2011 represent some of the best work in this field, moving between technical details and cultural critique in incisive ways. Ketchum 2009 offers a feminist reading of the avatar customization platform FaceGen, which is used by developers like Bethesda Softworks to offer customizable avatars to their players. Many scholars organize their platform critiques around specific games. Greer 2013 unpacks the seeming contradictions between the representation and procedural functionality of sexuality in *Fable* and *Dragon Age*. Phillips 2014 argues that *Minecraft*'s foundations in procedural generation and what she calls "algorithmic ecology" offers a queer simulation of nature that runs counter the exploitative capitalist fantasies otherwise embedded in the game. Pow 2018 looks at the procedural and interface dimensions of the game *Curtain* to interrogate whether games can represent queer experience. Together, these pieces represent different potential approaches to thinking about platform through a feminist, queer, and critical race lens.

Chun, Wendy. 2006. Control and freedom: Power and paranoia in the age of fiber optics. Cambridge, MA: MIT Press.

This book interrogates the connections between power and control on the Internet. On the one hand, networked computing allows for unprecedented access to information, self-expression, and freedom from geographic limitations. On the other, online spaces are not equally accessible or welcoming to all, open users up (sometimes unwittingly) to invasive forms of surveillance and offer new forms of exploitation and censorship.

Chun, Wendy. 2011. *Programmed visions: Software and memory*. Cambridge, MA: MIT Press.

Although not specifically about games, Chun offers a critical look at software that could readily be applied to platform analyses of digital games. In particular, she considers the relationship between visible interfaces and hidden algorithms that operate independently of the user. She contends that software offers a powerful metaphor for a range of social institutions (genetics, capitalism, ideology, etc.) in which invisible forces shape profoundly importance visible effects.

Greer, Stephen. 2013. Playing queer: Affordances for sexuality in *Fable* and *Dragon Age*. *Journal of Gaming and Virtual Worlds* 5.1: 3–21.

Interrogates the nonheterosexual romance options in the two series *Fable* and *Dragon Age*. In particular, Greer points to the fact that heterosexual and homosexual relationship pairings are often treated as narratively and structurally the same. There is a general "blindness to difference" where sexual identities for protagonists are largely unmarked in the game and in most ways sexuality is treated as though it does not matter in these games.

Ketchum, Karyl E. 2009. Facegen and the technovisual politics of embodied surfaces. *Women's Studies Quarterly* 37.1–2: 183–199.

Ketchum argues that FaceGen, a popular middleware for customizing avatar faces, re-inscribes the racial and gender politics of society into a technoscientific context, where it normalizes the way certain bodies are seen and represented. FaceGen forms part of a continuum of racial science from the 19th century to now and is similarly bound up in state forms of power, such as its use as an aid for police sketch artists.

Phillips, Amanda. 2014. (Queer) algorithmic ecology: The great opening up of nature to all mobs. In *Understanding* Minecraft*: Essays on play, community, and possibilities*. Edited by Nate Garrelts. Jefferson, NC: McFarland.

Phillips argues that *Minecraft* is a simulation that queers nature by tapping into the alternative temporalities and reproductions of computation and procedural generation. This algorithmic ecology is ruled by numbers and calculations, not sex, and operates according to queer temporalities that counter the capitalist fantasy of expansion that *Minecraft* otherwise presents.

Pow, Whitney. 2018. Reaching toward home: Software interface as queer orientation in the video game curtain. *The Velvet Light Trap* 81:43–56.

In this article, Pow performs a close reading of *Curtain* by Dreamfeel, a game about an abusive relationship between two women. *Curtain* is highly stylized, with pixelated graphics that make it difficult to navigate the game space. Pow argues that through its interface and aesthetics as well as mechanics such as repetition and multiplicity, *Curtain* questions whether a game can effectively represent queer experience.

Transmedia

Much early work on video games contextualizes them in a vast media landscape that includes film, literature, digital media, and more. Although the field has largely shifted to understanding games on their own terms, it remains important to understand early and contemporary links to other forms of media. Kinder 1991 brings movies, video games, and computers under the domain of television, the small screen uniting them, in one of the earliest works to seriously consider video games in terms of power and cultural influence. Springer 1991 approaches cyborg identity and human-computer interfaces through science fiction film, graphic novels, and literature. Stone 1995 writes about online communities and developer culture, covering a range of topics from gender and sexuality to disability and labor, which culminates in a study of the rise and fall of Atari. Murray 2017, originally published in 1997, offers a comprehensive understanding of new media aesthetics and design, providing some of the foundational vocabulary that influenced how we understand things in the early 21st century. Murray's approach was feminist in methodology if not in terms of bibliography, and she frames her text in terms of Captain Janeway's experiences with the holodeck. Nakamura's early work on cybertypes challenged the idea that the fantasies of disembodiment that accompanied digital media were anything but, demonstrating how racism and sexism persisted through the structures and cultures of the Internet. Deuber-Mankowsky 2005 takes a look at the popular phenomenon of Lara Croft as she travels across video games, film, and Internet communities.

Deuber-Mankowsky, Astrid. 2005. *Lara Croft: Cyber-heroine*. Minneapolis: Univ. of Minnesota Press.

This book traces Lara Croft's appearance across different media in order to understand the factors that led to her widespread popularity. Deuber-Mankowsky moves between studies of material technology and culture to argue that Lara serves as a bridge between the real and the virtual as well as a media figure that helps us "to understand the shifts in meaning currently taking place in gender, sex, and sexuality" (p. 5).

Kinder, Marsha. 1991. *Playing with power in movies, television, and video games: From Muppet Babies to Teenage Mutant Ninja Turtles*. Berkeley: Univ. of California Press.

Kinder argues that television and its extensions, including video games, can be "the most powerful ideological state apparatus of late postindustrial capitalism" (p. 37). The presence of television in the daily lives of children turns them into ideal postmodern subjects, both by

presenting them with shape-shifting, mercurial role models as well as by inducting them into global capitalism at a young age through transmedia empires.

Murray, Janet. 2017. *Hamlet on the holodeck: The future of narrative in cyberspace*. Rev. ed. Cambridge, MA: MIT Press.

Murray's foundational work provides a comprehensive theory of "cyberdrama," inspired by the holodeck, in order to understand emerging interactive narrative forms such as video games. In the new edition, Murray updates her analysis and reflects on the book's impact. Of particular interest for feminist game studies is her reflection on the ludology versus narratology debate, which she understands, in part, as a gendered encounter.

Nakamura, Lisa. 2002. *Cybertypes: Race, ethnicity, and identity on the Internet*. New York: Routledge.

Nakamura, arguing against discourses that imagine cyberspace as the end of race (among other identity categories), explores the politics of racial and ethnic identity in Internet-connected media including, but not limited to, online games. Nakamura demonstrates how lived racialized experiences and bodies offline manifest through online and web content, such as chats, identity tourism practices, and advertisements about online technologies.

Springer, Claudia. 1991. The pleasure of the interface. *Screen* 32.3: 303–323.

Springer examines a range of cultural texts in the mode of science fiction to consider how digital interfaces function as sites for imagining sexuality beyond the human body in transhumanist fantasy. Drawing and extending Donna Haraway's conception of the cyborg as a boundary-defying subject, Springer argues that the contemporary post-pornographic age can be understood as the proliferation of sexual images across constructed boundaries between the biological and the technological.

Stone, Allucquère Roseanne. 1995. *The war of desire and technology at the close of the mechanical age*. Cambridge, MA: MIT Press.

Stone offers a collection of vignettes that explore how computer technologies and networked communication change the nature of the boundaries between human and machine. She covers wide-ranging topics such as disability and prosthesis, old social networks such as ComuniTrees, and the history of Atari.

Feminist Ethnography

Although ethnography itself is not inherently feminist, feminist ethnography has been central to understanding how game cultures are structured and the norms they reproduce. All of the work listed here focuses specifically on online game play and player communities, while those in "Player Practices" spans a wider array of kinds of game play and include ethnographic approaches as well. These pieces are listed here separately as they focus specifically on the act of ethnography and the particular concerns of feminist ethnographers. Their approaches vary as widely as their academic disciplines. The authors of Nardi 2010 and Pearce and Artemisia 2009 entered their virtual communities to study phenomena they were interested in as an anthropologist and artist respectively. Taylor 2006, written by a sociologist, and Sundén and Sveningsson 2012, written by communication researchers (see also Sundén 2012) were already playing the games they then found could be fruitfully analyzed through their own research lenses. In all cases they consider the ways gender (and in Sundén's case, sexuality) shape their experiences and those of their participants.

Nardi, Bonnie. 2010. *My life as a Night Elf Priest. An anthropological account of* World of Warcraft. Ann Arbor: Univ. of Michigan Press.

Nardi spent over three years conducting an ethnography on and in the massively multiplayer online game *World of Warcraft*. As an anthropologist she approaches the project as a traditional ethnography to make sense of the culture of the game's online community. In

particular, she looks comparatively at players in the United States and China, and offers critical insight into questions of addiction, modding, and gendered experiences of the game.

Pearce, Celia, and Artemisia. 2009. *Communities of play: Emergent cultures in multiplayer games and virtual worlds*. Cambridge, MA: MIT Press.

Drawing on feminist ethnographic methods, particularly the focus on women's experiences, this book explores the emergent community of the online game *Uru*. This game was unique in having relatively equal gender representation and an older player base than most online games at the time. Pearce follows this community across online spaces, as the closing of the original game produced a virtual diaspora that sought to maintain the community elsewhere.

Sundén, Jenny, and Malin Sveningsson. 2012. *Gender and sexuality in online game cultures: Passionate play*. New York: Routledge.

This book represents a twin ethnography, where each author conducted participant observations and interviews in the online game *World of Warcraft*. One participated in a more "straight" game culture, while the other played within a queer game culture. In both cases, they explore the complex relationships between game play, gendered identities, and sexualities, as each utilizes feminist and queer theory in understanding the gameplay experiences of their interlocuters.

Sundén, Jenny. 2012. Desires at play: On closeness and epistemological uncertainty. *Games and Culture* 7.2: 164–184.

This article explores ethnography from a methodological standpoint using *World of Warcraft* as the field site. The main themes are around emotions, closeness, and queer desire in new media ethnography. Utilizing auto-ethnography, Sundén explores desire as a source of knowledge making and the ways technology and game mechanics facilitate closeness to the digital field site and to erotic subjectivity within research.

Taylor, T. L. 2006. *Play between worlds: Exploring online game culture*. Cambridge, MA: MIT Press.

This ethnography of the online and offline spaces where *EverQuest* players connect, focuses on what Taylor identifies as gaps or border stories. This includes attention to how communities form in a medium represented as antisocial, power players who turn play into work, women players' complicated relationships with a game oriented toward men, and issues of ownership in persistent online worlds controlled by corporations but populated by emergent player cultures.

Player Practices

The texts in this section explore what players do with games, focusing on studying the wide range of ways different players play with, subvert, resist, experiment with, and create with games. This offers an important supplement to studies of games that primarily focus on close textual or formal analysis by foregrounding the importance of contextualized and concrete player engagements with games. Kelley 2013 and Brookey and Cannon 2009 explore how playing styles in virtual worlds, including player practices of customization, reinforce normative gender expectations and sexual politics. Lauteria 2012, Muller 2017, and Pulos 2013 examine how players can subvert and resist normative expectations and conventions of games through queer practices, such as through modding, radical play, and community response, respectively. Kennedy 2005 and Gray 2017 consider how marginalized or underrepresented players, from women players to "gaymers" of color, negotiate the hostilities and exclusions encountered from mainstream gaming through the creation and maintenance of support communities and networks.

Brookey, Robert A., and Kristopher L. Cannon. 2009. Sex lives in *Second Life. Critical Studies in Media Communication* 26.2: 145–164.

Brookey and Cannon complicate the popular notion that online virtual spaces are havens for gender and sexual liberation, arguing that this perspective “rewrites RL [real life] as inherently repressive” (p. 160). They explore sexual cultures in *Second Life* that prioritize heteronormative performance, including women’s submissiveness, as well as the sexual exploitation and rape of female avatars. They also interrogate the limitations of *Second Life* for queer and trans embodiment.

Gray, Kishonna L. 2017. Gaming out online: Black lesbian identity development and community building in Xbox Live. *Journal of Lesbian Studies* 22.3: 282–296.

Gray uses an ethnographic approach to address the experiences of “gaymers” of color, specifically Black lesbians, on Xbox Live. She argues that digital gaming communities can serve as support systems for players marginalized or discriminated against because of their racialized, gendered, or sexual identities. Gray addresses factors such as anonymity, isolation, and transgression. She also discusses how gaming “out” may differ for Black versus white gaymers.

Kelley, James B. 2013. ‘Hot avatars’ in ‘Gay Gear’: The virtual male body as site of conflicting desires in Age of Conan: Hyborian Adventures. In *Conan meets the academy: Multidisciplinary essays on the enduring barbarian*. Edited by J. Prida, 143–173. Jefferson, NC: McFarland

Analyzing posts in gaming forums as well as formal features of the game itself, Kelley provides a grounded theory analysis of male avatar creation and views of the virtual male body in the massive multiplayer online role-playing game *Age of Conan: Hyborian Adventures* (Funcom 2008). Kelley traces how player practices and comments negotiate hyper-physical masculinity, essentialist models of binary gender, gay male bodybuilding culture, and heteronormative and queer desires.

Kennedy, Helen. 2005. Illegitimate, monstrous, and out there: Female Quake players and inappropriate pleasures. In *Feminism in popular culture*. Edited by Joanne Hollows and Rachel Moseley, 183–201. London, UK: Berg

This chapter focuses on a case study of individual female *Quake* players and female *Quake* playing clans and how they represent themselves through web pages, websites, and other online game-related creative practices. Kennedy discusses how female players relate to playing *Quake* while negotiating how gaming technologies, practices, and pleasures are highly gendered. The author uses the cyborg to understand computer game players’ subjectivities in their play habits, design, and oppositional identities.

Lauteria, Evan W. 2012. Ga(y)mer theory: Queer modding as resistance. *Reconstruction: Studies in Contemporary Culture* 12.2.

Lauteria looks at modding practices of lesbian, gay, bisexual, transgender, and queer gamers as a form of resistance against the normative logics of four games: *Mass Effect*, *Dragon Age*: *Origins*, *The Sims II*, and *Fallout: New Vegas*. Largely these modifications remove gender limits on in-game actions (i.e., allowing male Sims to get pregnant, allowing *Dragon Age* protagonists to use any dialogue options regardless of gender, etc.).

Muller, Amber. 2017. Queering Girl Talk (the board game). In *Analog game studies*. Edited by A. Trammell, E. Torner, and E. L. Waldron, 51–56. Pittsburgh, PA: ETC Press.

Muller demonstrates how radical play practices can queer the board game *Girl Talk*, a board game designed and marketed to adolescent girls in the 1980s and 1990s, through lived play practices that falls outside the urban, middle-class, and heteronormative gender and sexual imagination of the game’s rules. Muller highlights the historical backdrop of 1980s feminist activism in the development of the game and its participation in a neoliberal gendered fantasy.

Pulos, Alexis. 2013. Confronting heteronormativity in online games: A critical discourse analysis of LGBTQ sexuality in World of Warcraft. *Games and Culture* 8.2: 77–97.

Pulos onducted a discourse analysis of four hundred messages posted to a *World of Warcraft* discussion board in order to queer the heteronormative construction of the *WoW* community. This article shows how in their construction digital worlds do not have to conform to sexual binaries, yet ideological constraints are embedded in framework of the platform imposing a top-down structure of heteronormativity.

Performance

The works included here foreground attention to the performativity of play. While there is overlap conceptually with the section Player Practices, since many of these texts also focus on the practices of players as phenomena of study, those listed in this section give primacy to investigating how player practices are sites in the performative politics of gender, sexuality, or other identities. Eklund 2011, Osborne 2012, and Thompson 2014 each provide accounts of how players actively negotiate the performance of gender and sexuality in and through online role-playing games, such as *World of Warcraft*. Taking a more formal approach to games, Harviainen 2011 explores the boundaries between two different forms of performative role-playing: live-action role-playing (LARP) and sadomasochistic role play. Rather than focus primarily on performance as expressed virtually in games, Walkerdine 2007 explores how young girls who engage with video games must negotiate the ways that playing video games itself is coded through performances of masculinity. Similarly, Nguyen 2016 examines how the act of playing games as a game player is itself performative and expressive through a discussion of the fan practice of "Let's Play" videos, suggesting ways that such performances can reinforce but also reimagine gaming norms and conventions.

Eklund, Lina. 2011. Doing gender in cyberspace: The performance of gender by female *World of Warcraft* players. *Convergence* 17.3: 323–342.

Through interviews with women Swedish players Eklund looks at how gender and sexuality are socially constructed in the context of the massively multiplayer online role-playing game *World of Warcraft*. She identifies how encoded forms of representation in the game and the heteronormative context of the game constrained potential forms of gender performance. Interviewees still felt it was a "free space" that liberated them from certain gender and sexual inequality.

Harviainen, J. Tuomas. 2011. Sadomasochist role-playing as LiveAction role-playing: A trait-descriptive analysis. *International Journal of Role-Playing* 2:59–70.

This article explores the similarities between what the author refers to as "sadomasochistic role-play" and live-action role-playing games (LARPs). The piece asks whether sadomasochistic role play should itself be characterized as a game and considers potentially complicating factors such as whether sadomasochistic role play is goal oriented and whether it contains "characters." Ultimately, Harviainen concludes that sadomasochistic role play should not be considered as fundamentally different from a LARP.

Nguyen, Josef. 2016. Performing as video game players in Let's Plays. *Transformative Works and Cultures* 22.

Nguyen examines Let's Plays to consider how playing as a video game player is itself performative and an important site for negotiating gaming identities, styles, and experiences. In particular, Nguyen argues that the proliferation of such fan practices that depict a wide range of bodies and ways to play can contest normative expectations of acceptable game players and gameplay practices.

Osborne, Heather. 2012. Performing self, performing character: Exploring gender performativity in online role-playing games. *Transformative Works and Cultures* 11.

This qualitative analysis of an online survey of MMORPGs and narrative RPGs investigated how players perform gender and sexuality in online games. Within the game play structure players perform of gender that either reinscribe or rewrite cultural norms. Osborne found that players who experience a sense of belonging within the game's structure are able to form positive relationships that allow them to accept others' expressed identities.

Thompson, Nathan J. A. 2014. Queer/ing game space: Sexual play in *World of Warcraft*. *Media Fields Journal* 8.

Thompson discusses his experience of spending seven months in participant observation in the town of Goldshire, also known as Pornshire because of the visitors seeking erotic role play there. An initial viewing of Pornshire appeared heteronormative, but upon closer examination Thompson found a queering of game space where the majority of female avatars were inhabited by male-identified real-world gay or bisexual players and engaging with other male avatars.

Walkerdine, Valerie. 2007. Playing the game: Young girls performing femininity in video game play. *Feminist Media Studies* 6.4: 519–537.

Walkerdine argues that video game play is a site for the production of contemporary masculinity, and when girls play video games they must traverse performances of traditional masculinity. Girls have difficulties negotiating both performances of masculinity required to compete and win, while also wanting to display feminine characteristics of sensitivity, caring, and cooperation.

Sex and Sexuality

These texts provide an overview of the various kinds of scholarship produced about sex, sexuality, and games. These texts vary in methodology, and their topics range from representation of sex and sexuality to comparisons of group sex events to game play. Adams 2015 and Consalvo 2003 demonstrate compulsory heterosexuality found in some games, though Consalvo 2003 asserts that there are ways to represent queer sexuality in game play. Representation of queer sexuality continues to surface in game studies, noting the absence and presence of gay characters. Krobová, et al. 2015 interviewed LGBT-identified gamers in Czechoslovakia to understand how they play with resistant strategies to compensate for the lack of LGBT representation in games. Perluson 2018 examines Dorian from *Dragon Age* as an example of a gay male character, though Pelurson argues that Dorian should be seen as a queer character instead of a gay one. Shaw 2009 speaks to queer representation in video games from a cultural production standpoint, identifying the video game industry's role, the construction of an audience, and how GLBT identities can be represented in games. Shaw and Friesem 2016 and Stenros and Sihvonen 2017 contextualizes games within queer archiving. Shaw and Friesem 2016 discusses the creation of the LGBTQ game archive, while Stenros and Sihvonen 2017 examines RPG sourcebooks for queer mentions. Sherlock 2011 discusses LGBTQ sexuality in video games through composition rhetoric, looking at online texts and other online spaces as places where queer sexualities are constructed. Finally, Harviainen and Frank 2016 compares "swinging" events in America and Finland to games and argue that learning the rules at group sex events is much like learning game rules.

Adams, Meghan Blythe. 2015. Renegade sex: Compulsory sexuality and charmed magic circles in the *Mass Effect* series. *Loading…* 9.14: 40–54.

Adams uses BioWare's *Mass Effect* series to demonstrate how contemporary video games compel players to engage in heterosexual activity. They argue that Gayle Rubin's notion of the "charmed circle" of sex overlaps Huizinga's "magic circle" of gameplay, creating spaces in which the games constrict and require the performance of certain privileged types of sexuality.

Consalvo, Mia. 2003. Hot dates and fairy-tale romances: Studying sexuality in video games. In *The video game theory reader*. Edited by Mark J. P. Wolf and Bernard Perron, 171–194. New York: Routledge.

This chapter considers the variety of ways sexuality becomes relevant in two very different games, *Final Fantasy IX* and *The Sims*. Both, Consalvo argues, offer the potential representation of queer sexuality, the former through Sedgwick's erotic triangle and the other through gay-window advertising. Although the games reinforce normative heterosexuality in obvious ways, the games offer players the opportunity to play around with other forms of attraction.

Harviainen, J. Tuomas, and Katherine Frank. 2016. Group sex as play: Rules and transgression in shared non-monogamy. *Games and Culture* 13.2: 220–239.

In this article, part of a special issue on “Adult Play,” Harviainen and Frank draw from observations from “swinging” events in America and Finland. They consider the similarities between group sex play and games by looking at how implicit and explicit rules are negotiated in group sex interactions. Harviainen and Frank argue that learning the rules at group sex events is parallel to learning the rules of a game.

Krobová, Tereza, Ondřej Moravec, and Jaroslav Švelch. 2015. Dressing Commander Shepard in pink: Queer playing in a heteronormative game culture. *Cyberpsychology: Journal of Psychosocial Research on Cyberspace* 9.3.

Krobová, Moravec, and Švelch use interviews with LGBT-identified gamers in Czechoslovakia to understand how they use resistant strategies of play to compensate for the lack of LGBT representation in games. They identify three major forms of resistant play strategies: imaginative play, stylized performance, and role playing. While their interviewees felt LGBT representation is important to combat homophobia, most of them did not feel a strong need to play as LGBT characters.

Perluson, Gaspard. 2018. Mustaches, blood magic and interspecies sex: Navigating the non-heterosexuality of Dorian Pavus. *Game Studies* 18.1.

Pelurson looks at Dorian from *Dragon Age* as a notable example of a gay male character in a widely popular video game series. To understand how LGBTQ game players (or “gaymers”) have received Dorian, Pelurson analyzes forum comments, which reveal an ambivalent attitude toward Dorian, simultaneously seen as groundbreaking and stereotypical. Pelurson also argues that Dorian should be understood as a queer (rather than gay) character.

Shaw, Adrienne. 2009. Putting the gay in games: Cultural production and GLBT content in video games. *Games and Culture* 4.3: 228–253.

An often-cited foundational piece for queerness in relationship to video games. Shaw addresses gay, lesbian, bisexual, and transgender representation in video games from a cultural production perspective speaking to how the video game industry accounts for the lack of GLBT representation, the construction of an audience, the backlash, and how GLBT identities can be represented in video games.

Shaw, Adrienne, and Elizaveta Friesem. 2016. Where is the queerness in games? Types of lesbian, gay, bisexual, transgender, and queer content in digital games. *International Journal of Communication* 10:3877–3889.

DThis article describes the creation and organization of the LGBTQ game archive, an online database of known lesbian, gay, bisexual, transgender and queer video game content. It addresses the process of piecing together information on LGBTQ game content from a variety of sources as well as the many different types of LGBTQ content (beyond characters and same-sex relationship options) that have be used in over three hundred games across three decades.

Sherlock, Lee. 2011. What happens in Goldshire stays in Goldshire: Rhetorics of queer sexualities, governance and fandom in *World of Warcraft*. In *Rhetorica/composition/play through video games: Reshaping theory and practice of writing*. Edited by Richard Colby, Matthew S. S. Johnson, and Rebekah Shultz Colby, 161–174. New York: Palgrave Macmillan.

This chapter discusses how to think about sexuality in video games from the stance of composition-rhetoric. More than just representation of LBGTQ bodies, the author is asking how online texts and spaces shape how queer sexualities are formed. Sherlock uses gaming and writing ecology with a specific thematic focus on sexualities and sexual identities/performances. Using rhetorical negotiation, Sherlock uses queer readings of writing in, about, around, and through video games.

Stenros, Jaakko and Tanja Sihvonen. 2017. Out of the dungeons: Representations of queer sexuality in RPG source books. In *Analog Game Studies 2.2*. Edited by Aaron Trammel, Evan Torner, and Emma Leigh Waldron, 71–92. Pittsburgh, PA: ETC Press.

The authors examined English language RPG sourcebooks from 1974–2005 and observed that queer themes had been either entirely absent or extremely sporadic for most of the history of role-playing games. The article goes through the RPG sourcebooks chronologically

for instances of queer content in order to construct an alternate history. Queer storylines are possible in the fiction if the reader pays close attention the choice of words.

Gendered Play

From constructing and reinforcing gender expectations to opportunities for contesting and reimaging possibilities of gender expression, these texts examine various ways that gender and play intersect in the study of games. Carr 2006 provides an overview of research on gender and gaming through a range of important domains in game studies, such as studies of representational content and of industry dynamics. Through studies of player practices in massively multiplayer online role-playing games (MMORPGs), Schmeider 2009 and Milburn 2015 investigate how game playing operates as a site of negotiating and communicating gendered expectations for the self and for others. While Burrill 2008 explores the relationship between masculinity and contemporary gaming culture, Nakamura and Wirman 2005; Royse, et al. 2007; and Schott and Horrell 2000 examine different ways that girls negotiate their relationship to gaming technologies, game genres, playing styles, and contemporary digital culture more broadly. Kocurek 2015 tracks the gendering of gaming as a masculine activity and the "gamer" as a masculine identity through a cultural history of the video arcade, from its origins in the 1970s to present day manifestations. Lastly, Arthurs and Zacharias 2007 provides a generative discussion of approaches and methods for studying gendered play and gaming.

Arthurs, Jane, and Usha Zacharias. 2007. Introduction. *Feminist Media Studies* 7.1: 99–110.

Contributors to this journal issue Mia Consalvo, Mia, Sara M. Grimes, and Helen W. Kennedy were invited to take part in an online debate using Internet chat relay software for a discussion about digital games and gender. The discussion uses Valerie Walkerdine's article "Playing the Game: Young Girls Performing Femininity in Video Game Play" as a starting point. What follows is conversation about digital methodologies and gendered play.

Burrill, Derrick A. 2008. *Die tryin': Videogames, masculinity, and culture*. New York: Peter Lang.

Burrill examines how video games function as a particular site of negotiating real and imagined masculinities in contemporary digital culture. Burrill argues that contemporary boyhood, as a form of masculinity, functions through a form of halted maturation (perpetual adolescence) that is mediated and manifest through performances in both virtual and material spaces, such as in-game worlds as well as physical arcades.

Carr, Diane. 2006. Games and gender. In *Computer games: Texts, narrative, and play*. Edited by Buckingham Carr and Schott Burn, 162–178. Cambridge, UK. Polity Press.

This chapter offers an overview of research on girls, gender, and games, including work on representation, play culture, and the games industry but puts each in a broader context. Throughout Carr questions the assumed correlation between gender and gameplay habits, arguing it can be better understood through social norms and culturally specific gender expectations. She also points to the need for more intersectional approaches to understanding gendered play.

Kocurek, Carly A. 2015. *Coin-operated Americans: Rebooting boyhood at the video game arcade*. Minneapolis: Univ. of Minnesota Press.

Kocurek provides a rich history of the gaming arcade beginning in the 1970s and ending in recent nostalgia for arcade culture over forty years later. Kocurek examines how arcades and gaming were gendered a masculine and adolescent domain, participated in a complex media landscape, and manifested economic and legal anxieties at large. Kocurek's study unpacks some of the historic roots that become normalized into the emerging cultural identity of "gamer."

Milburn, Colin. 2015. *Have nanosuit—will travel. Mondo nano: Fun and games in the world of digital matter*. By Colin Milburn, 173–200. Durham, NC: Duke Univ. Press.

Within the context of a larger monograph on the relationship between nanotechnology and gaming, Milburn examines fantasies of the integration of nanotechnology and military combat through an analysis of the game *Crysis* (Crytek 2007). Milburn explores player practices and responses to the game to interrogate the game's queer potential and player anxieties over queered masculinity.

Nakamura, Rika, and Hanna Wirman. 2005. Girlish counter-playing tactics. *Game Studies* 5.1.

Nakamura and Wirman consider the need for games to be designed that draw on modes or styles of play that are typically gendered feminine, or girlish, as a way to improve girls' participation in gaming. They explore what they term "girlish counter-playing tactics" as forms of resistance or response to more conventional styles of play. Such counter-playing tactics include non-violent play and caring play.

Royse, Pam, Joon Lee, Undrahbuyan Baasanjav, Mark Hopson, and Mia Consalvo. 2007. Women and games: Technologies of the gendered self. *New Media and Society* 9.4: 555–576.

This article explores the intersection of gender differences and differences in gaming practices—both level of play and genre preferences—through a series of in-depth interviews and focus group discussions with women game players. Identifies logics used by women game players to make sense of gaming as a gendered, technological practice, particularly in the context of women and technology more broadly.

Schmeider, Christian. 2009. World of *Maskcraft* vs. *World of Queercraft*? Communication, sex and gender in the online role-playing game *World of Warcraft. Journal of Gaming and Virtual Worlds* 1.1: 5–21.

This article discusses German-speaking *World of Warcraft* players and how they use linguistic markers of gender interchangeably as a negotiation of identity. The author uses visual communication, players' guild forums, in-game written chats, and voice chat communication to understand complexities of gender masquerading within the game, as visual and acoustic signals can be masked through the *WoW* interface.

Schott, Gareth, and Kirsty R. Horrell. 2000. Girl gamers and their relationship with the gaming culture. *Convergence* 6.4: 36–53.

Rather than focus on why game culture tends to be dominated by men, Schott and Horrell look instead at why and how self-identified "girl gamers" interact with digital game culture. The interviewees discussed how social and domestic space norms curtailed the amount of time they were given to play. In "gaming interviews" they demonstrated specific tastes and preferences when playing games that differed from mainstream console game norms.

Harassment and Toxic Gaming Cultures

As compared to other topics represented in this article, the issue of toxic gaming cultures has become a prominent thread within feminist and queer game studies scholarship comparatively recently. Harassment related to gender and sexuality, as well as race and other aspects of identity, is a long-standing problem within many of the cultures surrounding games. Although the history of harassment of women in online and gaming spaces goes back as far as the Internet, starting roughly in 2014, the rise of online harassment campaigns like #GamerGate has drawn increased scholarly attention to this topic. Among the pieces listed here, some, like Mortensen 2018, address #GamerGate specifically, either by tracing its origins and its tactics, or by looking at how the structures of online platforms such as Reddit fostered the misogyny that has come to characterize such campaigns, as in Massanari 2017. Other works discuss harassment and toxic gamer cultures as they intersect with feminist game studies, as in Consalvo 2011 on how feminist scholarship can confront abusive behaviors in toxic gamer culture and Chess and Shaw 2015 about coming under attack for the authors' own feminist game scholarship. Another focus in this area of research has been deconstructing toxic gamer culture. Salter and Blodgett 2017 performs a critique of this sort by surveying how geek masculinities are reflected and created through popular media, including video games. Paul 2018 connects the

toxicity of gamer culture to its ideology of meritocracy. Also represented here is writing on how women players handle the harassment they experience while playing online games (Cote 2017) and writing on gamers' homophobic responses to LGBTQ content in AAA video games (Condis 2015). Nakamura 2011, one of the earliest pieces in this section, highlights the important issue of race as it relates to gender-based harassment in and around games.

Chess, Shira, and Adrienne Shaw. 2015. A conspiracy of fishes or, how we learned to stop worrying about #gamergate and embrace hegemonic masculinity. *Journal of Broadcasting and Electronic Media* 59.1: 208–220.

Chess and Shaw report on a case study of a DiGRA conference fishbowl panel and its subsequent attention by #Gamergate as an example of current problems facing the games industry and academia. They identify how feminist scholarship is devalued inside and outside academic circles in part due to the opacity of academic structures. Finally, the authors examine conspiracy theories related to GamerGate as a mode of communicative practice.

Condis, Megan. 2015. No homosexuals in Star Wars? BioWare, 'gamer' identity, and the politics of privilege in a convergence culture. *Convergence* 21.2: 198–212.

Condis examines fan reaction of gay men to *Star Wars: The Old Republic* and *Dragon Age II*, arguing that the passionate response was primarily about shoring up heteronormative masculinity in gaming. Fans couched their responses in terms of the desire to keep politics out of techno-utopian virtual worlds, which Condis points out is itself a political response. She closes by observing that BioWare leverages diversity in the name of profit.

Consalvo, Mia. 2011. Confronting a toxic gamer culture: A challenge for feminist games studies scholars. *Ada: A Journal of Gender, New Media, and Technology* 1.

PThis article presents research as a way for feminist media studies and games studies scholars to intervene in toxic gamer culture. Research can illuminate persistent abuses and identify historical solutions to similar toxic environments, which can create a more welcoming gamer culture for everyone—not just women and girls. Consalvo suggests scholars can build archives, databases, and histories that have the capacity to broaden single issue-based reporting.

Cote, Amanda C. 2017. 'I can defend myself': Women's strategies for coping with harassment while gaming online. *Games and Culture* 12.2: 136–155.

This article uses interviews with women gamers recruited through online gaming forums and focuses specially on their self-reported experiences of and strategies for handling harassment. Cote finds that the women's strategies included: not playing online or with strangers; hiding their gender; or using skill and experience, or an aggressive personality, to stop or deflect. Unpopular options included using blocking tools, getting men to defend them, and flirting with harassers.

Massanari, Adrienne. 2017. #Gamergate and The Fappening: How Reddit's algorithm, governance, and culture support toxic technocultures. *New Media and Society* 19.3: 329–346.

Massanari addresses two examples of what she terms "toxic technocultures," #GamerGate and The Fappening (a notable instance of the distribution of illegally acquired nude photographs of women celebrities). Specifically, Massanari articulates how the website Reddit fosters misogynistic online cultures through its design, algorithms, and platform politics. As a result of these structural elements, Reddit implicitly serves young, white, heterosexual men and marginalizes other users.

Mortensen, T. E. 2018. Anger, fear, and games: The long event of #GamerGate. *Games and Culture* 13.8: 787–806.

This article provides an overview #GamerGate, including its origins and its spread, and its harassment tactics. It uses lenses such as the metaphor of the "swarm" and comparisons of gamers to sports fan hooligans to reframe #GamerGate from new perspectives. It also brings

discussions of class into dialogue with GamerGate, pointing out the misconception that the targets of harassment were wealthy.

Nakamura, Lisa. 2011. Queer female of color: The highest difficulty setting there is? Gaming rhetoric as gaming capital. *Ada: A Journal of Gender, New Media, and Technology* 1.

Nakamura comments on John Scalzi's blog post "Straight White Male: The Lowest Difficulty Setting That There Is," noting that Scalzi delineates the "Gay Minority Female" setting as "hardcore." She centers the experience of Aisha Tyler, a Black actress who was harassed after emceeing the Ubisoft demo at the Electronic Entertainment Expo, as a tangible example of how women of color gamers threaten white gamer masculinity.

Paul, Christopher A. 2018. *The toxic meritocracy of video games: Why gaming culture is the worst*. Minneapolis: Univ. of Minnesota Press.

Paul's book examines the relationship between the toxic culture of digital gaming—rife with misogyny, racism, homophobia, and violent abuse—and its social and formal privileging of meritocracy. Paul suggests looking at how other meritocratic institutions have worked to combat their own respective toxicities can serve as a model for gaming culture.

Salter, Anastasia, and Bridgett Blodgett. 2017. *Toxic geek masculinities in media: Sexism, trolling, and identity policing*. New York: Palgrave Macmillan.

In this book, the authors explore geek masculinities, as they are both constructed in and reflected through popular media. These masculinities are characterized by the performance of heroism, the war over geek culture, and the marginalization of femininity and women characters. Of primary interest to a game studies reader is the chapter "Come Get Some: Damsels in Distress and the Male Default Avatar in Video Games."

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