## Contents

**Preface** .......................................................... v

**Acknowledgements** ........................................ v

**Contents** .......................................................... 9

### I. Introduction .................................................. 13
- Terminology .................................................. 14
- Demographics .................................................. 18
- Game Studies .................................................. 25
- Research aims and questions ................................. 29
- Approach ....................................................... 31

### II. Genre and the computer game .................................. 35
- Genre in literature and film .................................. 36
- The origins of game genres .................................. 38
- Lack of consensus ............................................ 43
- Game genres are not transhistorical ......................... 47
- How new subgenres and new genres come about .......... 48
- Mixed genre games ........................................... 50
- Games can change genre ..................................... 51
- Alternative taxonomies ....................................... 55
- Should games use the same genre categories as genre fiction and film? 61
- The merits of the game skills taxonomy .................... 74
- The future of genre and the computer game ................ 77
- Concluding remarks .......................................... 78

### III. Here Be Dragons: the (pre)history of the adventure game ........................................ 81
- The wherefore and the why of adventure games ............ 83
- Tolkien and the origin of the fantasy genre ............... 85
- *Dungeons and Dragons;* on tin soldiers and a cultural phenomenon 88
- *Adventure* and *Zork,* the birth of text adventures .... 92
- The transition from text to graphics, Sierra On-line and *King’s Quest.* .... 99
- Longing for the Middle Ages ................................... 108
- Concluding remarks .......................................... 112
### Contents

#### IV. Thinking out of the box (and back in the plane)
- Modalities of Space
- Location and Space in *Gabriel Knight Sins of the Fathers*
- Location and Space in *Gabriel Knight Blood of the Sacred Blood of the Damned*
- Visual conventions: rules and their representation
- Reasons for choosing 2D or 3D
- Concluding remarks

#### V. Computer Games as a Comparative Medium
- Adaptation, cross-media and transmedia storytelling
- Setting - Location
- Setting - Camera
- Setting - Colour
- Setting - Props
- Implications for comparatists

#### VI. Character
- Tolkien’s Aragorn
- Ralph Bakshi’s Aragorn
- Sibley and Bakewell’s Aragorn
- Peter Jackson’s Aragorn
- Computer Game Aragorn
- A Man, lean, dark, tall
- Addendum

#### VII. Computer Games as a Narrative Medium
- How do games tell stories?
- Games of progression in light of established narrative theory
- The diachronic aspect
- Towards a new narratology for computer games
- Critical notes and suggestions for future research

**Summary**

*De computergame als narratief medium*
## Contents

**Appendix A Game Genre Taxonomies**  
Game Theorists  
Popular  
Statistics

**Appendix B Ubisoft’s ASSASSIN’S CREED franchise**  
ASSASSIN’S CREED  
ASSASSIN’S CREED (mobile game)  
Assassin’s Creed: Graphic Novel  
ASSASSIN’S CREED ALTAÏR’S CHRONICLES  
ASSASSIN’S CREED: E3 CINEMATIC TRAILER  
ASSASSIN’S CREED TWITTER ASSASSINATION EXPERIENCE  
ASSASSIN’S CREED: LINEAGE  
Assassin’s Creed: 1 Desmond  
ASSASSIN’S CREED II  
Assassin’s Creed Renaissance  
ASSASSIN’S CREED II MOBILE GAME  
ASSASSIN’S CREED II DISCOVERY  
ASSASSIN’S CREED BLOODLINES  
ASSASSIN’S CREED II: MULTIPLAYER  
ASSASSIN’S CREED BROTHERHOOD E3 TRAILER  
ASSASSIN’S CREED PROJECT LEGACY  
Assassin’s Creed The Fall  
Assassin’s Creed: 2 Aquilus  
ASSASSIN’S CREED ASCENDANCE  
ASSASSIN’S CREED BROTHERHOOD  
Assassin’s Creed Brotherhood  
ASSASSIN’S CREED: LOST LEGACY

**Appendix C Articles and talks**

Bibliography

*List of Primary Sources Referred to.*  
Computer Games  
Non-Computer Games  
Films
Contents

Documentaries 301
TV Series 301
Radio Plays 302
Books, Comic books and Graphic Novels 302