**Annotated Bibliography**

Whaley, Ben. “Who Will Play Terebi Gemu When No Japanese Children Remain? Distanced Engagement in Atlus' Catherine.” *Games and Culture*, vol. 13, no. 1, 24 Sept. 2015, pp. 92–114., doi:10.1177/1555412015606533.

The article uses Japan’s dwindling population and the speculation behind it to contextualize Atlus’s *Catherine* in Japan’s society. Whaley uses the term “distanced engagement” to illustrate the idea that players would constantly be reminded that they are playing a game rather than being fully immersed, and a lot of the social implications of a game like *Catherine* is through the players’ distant engagement and how they contextualize it in their own lives, whether it be through setting or narrative scenarios. The article takes pieces of *Catherine* and shows how it can be recontextualized in Japanese culture today. Rather than a traditional conclusion to the paper, Whaley instead presents his information as a launchpad for new questions and ideas. He noted two types of masculinity in Japanese culture that would most correspond to the extremes of the game’s romantic endings, but also poses the question of how Japanese players would identify with the freedom endings and the type of masculinity presented there.

Kasapakis, Vlasios, and Damianos Gavalas. “User-Generated Content in Pervasive Games.” *Computers in Entertainment*, vol. 16, no. 1, 23 Dec. 2017, pp. 1–23., doi:10.1145/3161570.

UGC is changing how players interact with virtual worlds because they reflect what the fanbase wants and because they can operate outside of normal production and release schedules that would be typical for game development. This article was meant to analyze how compelling they are in building the coherence of a virtual world, and starts off by talking about some elements such as fragmented implementation and low quality of some UGC were obstacles. Next the paper explains how UGC was introduced to the *Barbarossa* and how the game’s infrastructure helped facilitate the distribution and use of meaningful content.

Alton, Chris. “Going Beyond the Game: Development of Gamer Identities Within Societal Discourse and Virtual Spaces.” *Loading… The Journal of the Canadian Game Studies Association*, vol. 10, no. 16, 2017, pp. 214–227.

The article establishes the idea of a player avatar as a narrative character, cybernetic embodiment, and a vehicle, and wants to explore where these areas overlap. Typically avatars are only considered as vehicles, but as hardware progressed, more and more games added details that built on the narrative of the characters, such as idle animations and narrative elements. The paper addressees other basics of game design such as flow and player expression and draws a similarity between those mechanics and the player avatar. The last examples the paper ends on are the characters of *Assassin’s Creed* where Desmond and his ancestors are both controllable and how *Fez* uses the avatar in its core mechanics.