Video Games

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1   Introduction

The term "video game" has evolved over the decades from a purely technical definition to a general concept defining a new class of interactive entertainment. Technically, for a product to be a video game, there must be a video signal transmitted to a cathode ray tube (CRT) that creates a rasterized image on a screen.This definition would preclude early computer games that outputted results to a printer or teletype rather than a display, any game rendered on a vector-scan monitor, any game played on a modern high definition display, and most handheld game systems.From a technical standpoint, these would more properly be called "electronic games" or "computer games."Today, however, the term "video game" has completely shed its purely technical definition and encompasses a wider range of technology. While still rather ill-defined, the term "video game" now generally encompasses any game played on hardware built with electronic logic circuits that incorporates an element of interactivity bonus and outputs the results of the player's actions to a display.Going by this broader definition, the first video games appeared in the early 1950s and were tied largely to research projects at universities and large corporations.

2 History of Video games

The history of video games goes as far back as the early 1950s, when academics began designing simple games and simulations as part of their computer science research. Video gaming would not reach mainstream popularity until the 1970s and 1980s, when arcade video games, gaming consoles and home computer gameswere introduced to the general public. Since then, video gaming has become a popular form of entertainment and a part of modern culture in most parts of the world.

As of 2016, there are eight generations of video game consoles, with the latest generation including Nintendo's Wii U and Nintendo 3DS, Microsoft's Xbox One andSony's PlayStation 4 and PlayStation Vita. PC gaming has been holding a large market share in Asia and Europe for decades and continues to grow due to digital distribution. Since the release of smartphones, mobile gaming has been a driving factor for games to reach out to people not previously interested in gaming, as well as people unable to afford or support dedicated hardware.

3 Overview

A video game, like most other forms of media, may be categorized into g enres. Video game genres are used t o categorize video games based on t heir gameplay interaction rather tha n visual or narrative differences. A video game genre is defined by a set of gameplay challenges and are classifie d independent of their setting or gam e-world content, unlike other works of fiction such as films or books. For example, a shooter game is still a sh ooter game, regardless of whether it takes place in a fantasy world or in outer space. Because genres are dep endent on content for definition, gen res have changed and evolved as ne wer styles of video games have com e into existence. Ever advancing tech nology and production values related to video game development have f ostered more lifelike and complex ga mes which have in turn introduced or enhanced genre possibilities (e.g., virtual pets), pushed the boundaries of existing video gaming or in som e cases add new possibilities in play (such as that seen with titles specif ically designed for devices like Sony' s EyeToy). Some genres represent co mbinations of others, such as massiv ely multiplayer online role-playing ga mes, or, more commonly, MMORPGs. It is also common to see higher le vel genre terms that are collective in nature across all other genres such as with action, music/rhythm or ho rror-themed video games.

4 Methods/Techniques

Although departments of computer s cience have been studying the techni cal aspects of video games for years, theories that examine games as an artistic medium are a relatively rece nt development in the humanities. T he two most visible schools in this emerging field are ludology and narra tology. Narrativists approach video ga mes in the context of what Janet M urray calls "Cyberdrama". That is to s ay, their major concern is with video games as a storytelling medium, on e that arises out of interactive fictio n. Murray puts video games in the c ontext of the Holodeck, a fictional pi ece of technology from Star Trek, ar guing for the video game as a medi um in which we get to become ano ther person, and to act out in anoth er world.[49] This image of video ga mes received early widespread popul ar support, and forms the basis of fi lms such as Tron, eXistenZ and The L ast Starfighter. Ludologists break sharp ly and radically from this idea. They argue that a video game is first an d foremost a game, which must be understood in terms of its rules, inte rface, and the concept of play that i t deploys. Espen J. Aarseth argues th at, although games certainly have pl ots, characters, and aspects of traditi onal narratives, these aspects are inc idental to gameplay. For example, Aa rseth is critical of the widespread att ention that narrativists have given to the heroine of the game Tomb Raid er, saying that "the dimensions of La ra Croft's body, already analyzed to death by film theorists, are irrelevant to me as a player, because a differ ent-looking body would not make m e play differently... When I play, I do n't even see her body, but see thro ugh it and past it."[50] Simply put, I

udologists reject traditional theories of art because they claim that the artistic and socially relevant qualities of a video game are primarily determined by the underlying set of rules, demands, and expectations imposed on the player.While many games rely on emergent principles, video games commonly present simulated story worlds where emergent behavior occurs within the context of the game. The term "emergent narrative" has been used to describe how, in a simulated environment, storyline can be created simply by "what happens to the player."[51] However, emergent behavior is not limited to sophisticated games. In general, any place where event-driven instructions occur for AI in a game, emergent behavior will exist. For instance, take a racing game in which cars are programmed to avoid crashing, and they encounter an obstacle in the track: the cars might then maneuver to avoid the obstacle causing the cars behind them to slow and/or maneuver to accommodate the cars in front of them and the obstacle. The programmer never wrote code to specifically create a traffic jam, yet one now exists in the game.

for example with what the video game heritage teaches us.To conclude, we can add that knowing what a videogame is, is obviously very useful to know what a good videogame is. This could be the next step and it could be verified thanks to the videogame heritage. Then, it could give us criteria to analyse videogames and ideas to improve videogames. Finally, we could build a new design method that would be based on this work.

Acknowledgments

5   Conclusion

We have seen how we can connect existing academic works with one short and simple definition videogame.We have also seen that this definition could easily be completed,