

This research guide is intended to be a general introduction to finding academic sources of information in mass communication.

For research assistance send an email request to David Hoxie:

hoxiede@ab.edu

1

Mass Communications: Library Research Guide

- **Primary Reference Collection**

- *Reference book articles (slides 6-12)*

- **Online Catalog**

- *Books (slides 13-22)*

- **Journal articles**

- **ProQuest** (slides 23-27)

- **JSTOR** (slides 28-33)

- **Psychology & Behavioral Sciences** (slides 34-38)

2

Example topic:

What would be considered an Epic Video Game?

Use this Research Guide as a template for your searches. To complete library research on your topic you will need to ***add to and/or substitute search terms for the ones indicated in this Research Guide.***

When searching any of the periodicals databases be sure to use the **TI(Title)** and **TX(Text)** search fields:

TI(Epic): The word ‘Epic’ must appear in the **title of the article.**

TX(“video games”): The phrase ‘video games’ must appear in the **text of the article.**

3

Can't see the Forest for the Tree?



Vermont



1. Encyclopedia articles provide a **broad general overview** of a topic.

2. Books provide a **more in-depth overview** of a topic.



3. Journal articles provide **detailed in-depth information** on a topic.

4

5

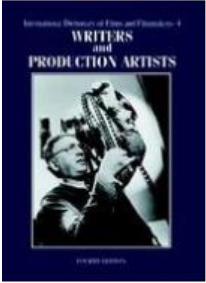
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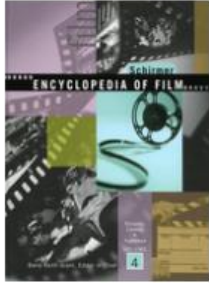
Gale Virtual
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Epic

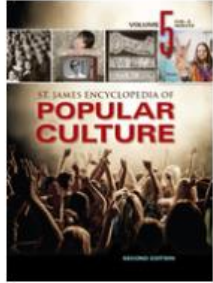
arts



International
Dictionary ...
2001




Schirmer
Encyclopedia of ...
2007



St. James
Encyclopedia of...
2013


A simple keyword search.

7




WORK OVERVIEW
Gilgamesh Epic, page(s): 446-447. word count: 587.
Encyclopedia of Global Religion
Margo Kitts . Ed. Mark Juergensmeyer and Wade Clark Roof . Vol. 1. Los Angeles: SAGE Reference, 2012.
The ancient Mesopotamian Epic of Gilgamesh has earned a preeminent place in world literature because of its universal themes of love, loss, despair, and coming to terms with fate. Its motifs and themes have echoed...

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TOPIC OVERVIEW
The Development of the Epic, page(s): 110-112. word count: 656.
Poetry and Drama : Literary Terms and Concepts
Ed. Kathleen Kuiper . The Britannica Guide to Literary Elements New York: Britannica Educational Publishing with Rosen Educational Services, 2012.
The earliest known epic poetry is that of the Sumerians. Its origin has been traced to a preliterate heroic age, not later than 3000 BCE, when the Sumerians had to fight, under the direction of a warlike aristocracy, for...

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TOPIC OVERVIEW
Beast Epic, page(s): 128-129. word count: 812.
The Princeton Encyclopedia of Poetry and Poetics
J. Simpson . Ed. Roland Greene and Stephen Cushman . 4th ed. Princeton, NJ: Princeton University Press, 2012.
Comprising a vast range of global trads., incl. origin myths, wisdom lit., *comedy, and *satire, the term beast epic generally designates more or less structurally unified narratives featuring animals as characters...

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8

4

The Development of the **Epic**

The earliest known **epic** poetry is that of the Sumerians. Its origin has been traced to a preliterate heroic age, not later than 3000 BCE, when the Sumerians had to fight, under the direction of a warlike aristocracy, for possession of this fertile Mesopotamian land. Among the existing literature of this highly gifted people are fragments of narrative poems recounting the heroic deeds of their early kings: Enmerkar, Lugalbanda, and Gilgamesh.


By far the most important in the development of Mesopotamian literature are the five poems of the **Epic of Gilgamesh**. This cycle tells the odyssey of a king, Gilgamesh, part human and part divine, who seeks immortality. A god who dislikes his rule, fashions a wild man, Enkidu, to challenge him. Enkidu first lives among wild animals, then goes to the capital and engages in a trial of strength with Gilgamesh, who emerges victorious. The two now friends, set out on various adventures, in one of which they kill a wild bull that the goddess of love had sent to destroy Gilgamesh because he spurned her marriage proposal. Enkidu dreams the gods have decided he must die for the death of the bull, and, upon awakening, he does fall ill and die. Gilgamesh searches for a survivor of the Babylonian flood to learn how to escape death. The survivor shows him where to find a plant that renews youth, but after Gilgamesh gets the plant it is snatched away by a serpent. Gilgamesh returns, saddened, to his capital.

The legend of Gilgamesh was taken over by the Babylonians. They developed it into a long and beautiful poem, one of the masterpieces of humankind.

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▶ video games



TOPIC OVERVIEW


Video Games, page(s): 1303-1307. word count: 1856.

Encyclopedia of Human Development

Douglas A. Gentile and Craig A. Anderson . Ed. Neil J. Salkind . Vol. 3. Thousand Oaks, CA: SAGE Reference, 2006.

The first interactive computer game, Spacewar, was written in 1961 by an MIT student named Steve Russell on a Digital Equipment PDP-1 computer. The first consumer video game, Pong, was released a decade later in 1972....

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TOPIC OVERVIEW


Computer/Video Games, page(s): 226-231. word count: 2980.

Encyclopedia of Recreation and Leisure in America

Stephen Kline. Ed. Gary S. Cross . Vol. 1. Detroit: Charles Scribner's Sons, 2004.

Play is universal, yet our current fascination for matching wits with machines is quintessentially modern. Building on the traditions of play established by the one-arm bandit, pachinko, and pinball machines, video games...

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TOPIC OVERVIEW


Video Games, page(s): 2028-2031. word count: 1682.

Encyclopedia of Science, Technology, and Ethics

Mark J. P. Wolf. Ed. Carl Mitcham . Vol. 4. Detroit: Macmillan Reference USA, 2005.

Video games may be defined as games involving electronic technology in which real-time interactive game events are depicted graphically on a screen through pixel-based imaging. Elements one would expect to find in a game...

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TOPIC OVERVIEW

Video Games, page(s): 611-612. word count: 1328.

International Encyclopedia of the Social Sciences

ORIGIN AND GROWTH OF THE VIDEO GAME INDUSTRY

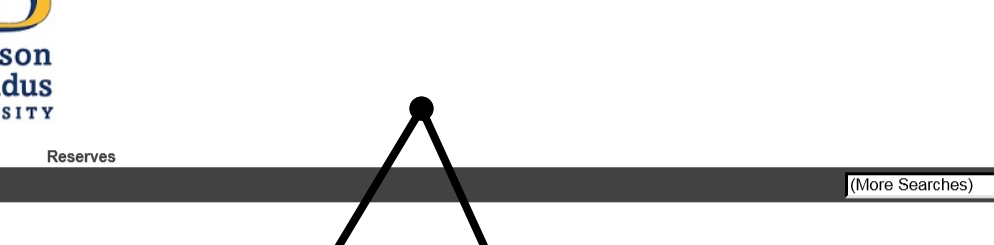
The first interactive computer **game**, *Spacewar*, was written in 1961 by an MIT student named Steve Russell on a Digital Equipment PDP-1 computer. The first consumer **video game**, *Pong*, was released a decade later in 1972. Throughout the 1970s and into the 1980s, most **video games** were played in arcades (in this chapter, we define **video games** to include arcade **games**, computer **games**, and home console **games** such as PlayStation). Several recurring themes began to emerge at this time: multiple companies vied for market dominance, displacing older systems with each new technological advance; the popularity and cultural impact consistently grew over time; and concerns arose regarding the effects **games** might have. Concerns about **video game** violence first became highly salient in 1976 with the **game** *Death Race*, in which the goal was to drive a car over stick figures called "gremlins." Currently, **video game** images are created out of many polygons; therefore, the number of polygons processed per second (pg/s) is a common measure of graphics quality. The Sony PlayStation, released

Page 1304 | [Top of Article](#)


in 1995, processed 350,000 pg/s. Sega's Dreamcast, released in 1999, leaped ahead to more than 3 million. A year later, Sony's PlayStation 2 jumped to 66 million pg/s. One year after that, Microsoft's Xbox boasted 125 million pg/s. The stated goal for Sony's PlayStation 3 is 1 billion. At the same time, this increased speed and graphic capacity allowed for **games** to become more realistic, including far more realistic and graphic violence. Returning to an old theme, the top-selling **video games** from 2001 to 2003 were the *Grand Theft Auto* series, which included running down pedestrians with cars, and killing police, prostitutes, and others with a variety of weapons. The **video game** industry is now bigger than Hollywood, raking in more than \$10 billion annually in the United States in 2002 and 2003. As **games** have taken up more of children's time and become more realistic and engaging, researchers have begun to study children's uses of **video games** and the varied effects they may have.

13

14



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Very relevant titles entries 1-22

Epic sound : music in postwar Hollywood biblical films
 Meyer, Stephen C., 1963- author.
 Bloomington ; Indianapolis : Indiana University Press, 2015.

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Most relevant titles entries 1-9

Thinking about video games : interviews with the experts

Heineman, David S., author.

Bloomington : Indiana University Press, [2015]

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Video games around the world

Cambridge, Massachusetts : MIT Press, [2015]

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Video games : parents' perceptions, role of social media and effects on behavior

New York : Nova Publishers, 2014.

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Rhetoric/composition/play through video games Reshaping theory and practice of writing

Basingstoke, Palgrave Macmillan, 2013.

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18

 Detailed Record

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Video Games : Parents' Perceptions, Role of Social Media and Effects on Behavior

Series: [Media and Communications-- Technologies, Policies and Challenges](#)

Authors: [Graham, Jeffrey](#)

Publication Information: [New York : Nova Science Publishers, Inc. 2014](#)

Resource Type: [eBook.](#)

Subjects: [Video games--Psychological aspects](#)
[Video games--Social aspects](#)

Categories: [GAMES / Video & Electronic](#)

Related ISBNs: [9781633210158](#). [9781633210165](#).

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19

⊖ Table of Contents

VIDEO GAMES: PARENTS' PERCEPTIONS, ROLE OF SOCIAL MEDIA AND EFFECTS ON BEHAVIOR

VIDEO GAMES: PARENTS' PERCEPTIONS, ROLE OF SOCIAL MEDIA AND EFFECTS ON BEHAVIOR

Library of Congress Cataloging-in-Publication Data

CONTENTS

PREFACE

Chapter 1: THE POSSIBLE PROSOCIAL AND ANTISOCIAL EFFECTS OF PLAYING VIDEO GAMES FREQUENTLY

ABSTRACT

INTRODUCTION

METHOD

RESULTS

DISCUSSION

REFERENCES

BIOGRAPHY

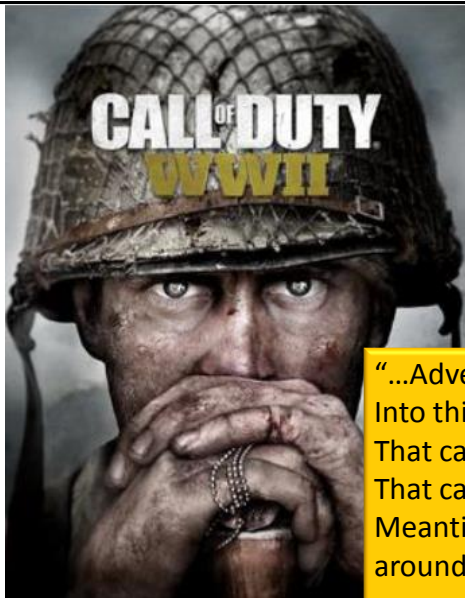
Chapter 2: CHILDREN'S SITUATIONAL MOTIVATION, RATE OF PERCEIVED EXERTION

20

10

In general, the video game effects literature stems from social cognitive theories of media. According to this perspective, the prevailing content of a video game should predict increases in affect, arousal, cognition, and behaviors following video game exposure. If this exposure is repeated frequently enough over time, then players will adopt the “lessons” taught by video games into their everyday thoughts and behaviors (Anderson and Bushman, 2002; Anderson and Dill, 2000). Video games, however, may not be uniform in the “lessons” they teach players. Indeed, even violent video games are not simply hotbeds of violent content. For example, the popular *Call of Duty* and *Resident Evil* series require players to behave violently in order to protect other people or computer characters. Thus, in these games, aggression is taught in simultaneity with altruism. The questions then arise 1) whether social learning is an appropriate explanation for long-term effects of games, 2) whether games can only teach antisocial lessons, and 3) what are the relationships between different genres and varying real world behaviors. This study addresses video game effects from a long-term, holistic perspective, focusing on antisocial and prosocial outcomes, using a conveniently collected survey dataset.

Moreover, it is important to analyze video games by different genres. After all, the lessons taught by a violent first-person shooter zombie game are uniquely different from the



“...Advertising signs that con you
Into thinking you're the one
That can do what's never been done
That can win what's never been won
Meantime life outside goes on all
around you....”

Bob Dylan, “It’s Alright, Ma.”




12

12

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☐ 1





Beyond the Call of Duty: why shouldn't video game players face the same dilemmas as real soldiers?


Clarke, Ben; Rouffaer, Christian; Sénéchaud, François. **International Review of the Red Cross**, suppl. **New Technologies and Warfare** 94.886 (Jun 2012): 711-737.

...of war have been shaped by heroic and epic songs, stories, plays, and movies.

Cited by (1)

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☐ 2



Brutal Games: Call of Duty and the Cultural Narrative of World War II

Ramsay, Debra. **Cinema Journal** 54.2 (Winter 2015): 94-113.

...suffering in a game designed to be an "adrenaline-filled, epic struggle"

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Call of Duty's own position within the mediated framework of World War II is outlined in no uncertain terms by Activision's marketing. Bobby Kotick, chief executive officer of Activision, describes *Call of Duty* as "one of the greatest entertainment franchises of all time" and as "one of the most viewed of all entertainment experiences in modern history."¹⁹ The sales figures and audiences commanded by the series go some way to supporting Kotick's promotional hyperbole. Releases of new installments of the franchise exceed opening weeks for cinematic blockbusters in terms of promotion, scale, and initial profits.²⁰ On average, 6.5 million people play a *Call of Duty* game online per day, making the franchise as much a social networking phenomenon (an aspect of the game that offers a potentially rich area for future exploration) as it is a gaming one.²¹ It should be noted, however, that the *Modern Warfare* installments of *Call of Duty*, which are set in hypothetical conflicts of the near future, are a large source of the franchise's overall revenue. Despite the critical and commercial success of the first *Modern Warfare* (*Call of Duty 4*, released in 2007), *Call of Duty 5: World at War* marked a return to World War II, a move that was greeted with skepticism by both gamers and critics alike.²² Yet despite the initial misgivings of some players and commentators, *World at War* outsold *Modern Warfare* by more than two to one in the first week of sales in the United Kingdom.²³ The game eventually went on to sell more than eleven million copies worldwide, ending not far behind the first *Modern Warfare* in terms of overall sales.²⁴

27

28

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29

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30

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31

☐ **"GAME (NOT) OVER:Video-Game Pastiche and Nostalgic Disavowals in the Postcinematic Era"** (pp. 139-159)
From: [Flickers of Film](#)
JASON SPERB
[Rutgers University Press](#) (2016)
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☐ **"CALLS OF DUTY:The World War II Combat Video Game and the Construction of the "Next Great Generation""** (pp. 128-143)
From: [The War of My Generation](#)
JEREMY K. SAUCIER
[Rutgers University Press](#) (2015)
[Chapter]

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which pushed the shooter aesthetic—literally embodying the main character’s first-person perspective—to its cinematic extreme, where the breakdown between the two becomes as much a distraction as a celebration. Meanwhile, the sci-fi thriller *Edge of Tomorrow* (2014) represents another variation on gaming’s influence on cinema—telling the story of a soldier (Tom Cruise) who keeps dying over and over in the same battle, which closely echoes the experience of a hard-core gamer’s extreme frustration at repeatedly dying and respawning just in order to beat the current level and move on to the game’s next challenges.

Certainly, connections between the gaming logic of cinema and the cinematic logic of gaming are nearly as old as video games themselves (as the example of

“By far the most important in the development of Mesopotamian literature are the five poems of the *Epic of Gilgamesh*. This cycle tells the odyssey of a king, Gilgamesh, part human and part divine, who seeks immortality.”
“The Development of the Epic” (see slide # 10)

33

Reference Collection	Book & A-V Collection	Medical Library
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35


6. [Video Games as Tillers of Soil.](#)


Academic Journal

By: Arena, Dylan. Theory Into Practice. Spring 2015, Vol. 54 Issue 2, p94-100. 7p. DOI: 10.1080/00405841.2015.1010843.
Subjects: EDUCATION; VIDEO games; ELECTRONIC toys; ELECTRONIC games; CLASSROC





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7. [Video Game Addiction and College Performance Among Males: Results from a 1 Year Longitudinal Study.](#)


Academic Journal

By: Schmitt, Zachary L.; Livingston, Michael G. CyberPsychology, Behavior & Social Networking. 18 Issue 1, p25-29. 5p. 5 Charts. DOI: 10.1089/cyber.2014.0403.
Subjects: VIDEO game addiction; ACADEMIC achievement; MALE college students -- Attitudes; education; GRADE point average; DRUG abuse; DRINKING of alcoholic beverages

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More Than a Passing Fad

TEACHERS in the United States today are probably well aware that the vast majority of students play video games. In the 3 decades since video games exploded onto the U.S. scene in the early 1980s, they have progressed from a fascinating new novelty adored mostly by (and designed primarily to appeal to) teenage boys, to a common feature of basements and living rooms played by all manner of children, to a fixture of modern digital culture embraced in some way by pretty much everybody: male and female, young and old (Williams, Yee, & Caplan, 2008). Among Americans between the ages of 12 and 17 years, 99% of boys and 94% of girls report playing

Dr. Dylan Arena is the Co-Founder and Chief Learning Scientist of Kidaptive, Inc. in Mountain View, California.

video games (Lenhart et al., 2008). Teachers may very well even be gamers themselves: 53% of American adults report playing video games (Lenhart, Jones, & Macgill, 2008).

Video games (software-based games played on dedicated gaming consoles as well as laptops, phones, airplane seats, etc.) are not just widespread; they are also big business in today's economy. By several estimates, U.S. revenues from video games are now greater than those from movies and films combined, and in the fall of 2013, the video game *Grand Theft Auto V* broke all entertainment records by generating \$1 billion of revenue in its first 3 days on store shelves (Griffiths, 2013).

And children are playing a lot. By one recent estimate, American students between 8 and 18 years old spend about 13.2 hours each week playing video games (Brockmyer, n.d.). Some

Intrinsically Motivating

There is a good reason why so many people spend so much money and so much time playing video games: they are staggeringly engaging. No single game will please everyone, but any given person is likely to thoroughly enjoy at least one game. This is not to say that all of the time spent playing video games is joyful. Like most human endeavors, video-game play includes its share of tension, frustration, disappointment, discouragement, anger, and even boredom. But well-designed video games do a remarkable job of recruiting fundamental characteristics of human motivational psychology to compel players to weather these negative emotional states and keep playing.

Research Assistance



The Librarian can Help!

David Hoxie

hoxiede@ab.edu

