

STRATEGY AND TACTICS: AN EXAMINATION OF THE POWER RELATIONSHIPS IN
THE STRATEGY COLLECTOR CARD GAME MAGIC: THE GATHERING

by

KATHLEEN TUTHILL WAUGH

(Under the Direction of Donna E. Alvermann and Linda Harklau)

ABSTRACT

This poststructural / postmodern study set in two southeastern U. S. cities used Foucauldian (1977, 1980, 1982), Certeauian (1984) and Bakhtinian (1981, 1986) theories to investigate the power relationships among eight *Magic: The Gathering* game aficionados and *Wizards of the Coast*, the commercial producers and tournament regulators of the strategy collector card game. Participants described: (1) their game space language and literacy practices; (2) their in-game language and literacy practices; and (3) their responses to an enforced and authoritative tournament game structure. Additionally, the participants were video recorded in situ during game play. Data gathered in the interview sessions and the video recorded game play together with concrete and publicly available online samples of language and literacy productions were analyzed using Rogers's (2004a) method of critical discourse analysis. The analyses indicated ongoing Strategic AND Tactical maneuvers within game space that calls into question the benefit of studies that ignore power relationships in such social configurations.

INDEX WORDS: Literacy, Power, Games, Popular Culture, Bakhtin, Foucault, de Certeau, Deleuze, Multimodality

STRATEGY AND TACTICS: AN EXAMINATION OF THE POWER RELATIONSHIPS IN
THE STRATEGY COLLECTOR CARD GAME MAGIC: THE GATHERING

by

KATHLEEN TUTHILL WAUGH

B.A., Ithaca College, 1972

M.L.S., Rutgers, The State University of New Jersey, 1976

M. A., The University of South Florida, 2002

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GEORGIA

2011

© 2011

Kathleen Tuthill Waugh

All Rights Reserved

STRATEGY AND TACTICS: AN EXAMINATION OF THE POWER RELATIONSHIPS IN
THE STRATEGY COLLECTOR CARD GAME MAGIC: THE GATHERING

by

KATHLEEN TUTHILL WAUGH

Major Professors: Donna E. Alvermann
Linda Harklau

Committee: Mark Faust
Lloyd Rieber

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2011

DEDICATION

In loving memory of my parents

Miriam Tuthill Waugh and G. Donald Waugh

who gave of themselves in ways too numerous to count,

and for my children

Victoria E. Townley and Richard G. Townley,

in the hope that their future lives will always be full, rich and satisfying.

ACKNOWLEDGEMENTS

To my co-chairs Donna Alvermann and Linda Harklau for gracefully shepherding me through this dissertation with enthusiasm, patience, and academic rigor;

To my committee members Mark Faust and Lloyd Rieber for all their insightful suggestions for making this dissertation just that much better;

To Bettie St. Pierre for demonstrating wisdom and tact at a time when I was “on tilt” and needed assistance;

To Tanya Marie Samuels, my friend and office mate from day one, who endured reading my various chapter revisions yet still managed to laugh at my inane witticisms;

To my pseudonymously-named participants Alex, Wilbert, Jeska, Marlene, Sean, Mark, Curtis, and Boris who graciously shared their insights into *Magic: The Gathering* with me;

To my pseudonymously-named key informants Zach, Daniel, Angela, Robbie and Manuel who answered the continuous stream of *Magic* questions that I had with grace and style;

To all the people at the pseudonymously-named Montville Games and Sweetbriar Games who allowed me to video-record their game play, deck building, and trade negotiations with great good humor and showed enthusiasm for my research study;

To Timmy, Johnny, Spike, Vorthos, and Melvin for being different kinds of *Magic* players and making the game interesting and fun to play;

A heartfelt thank you one and all.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF FIGURES	ix
CHAPTER	
1 GAME PLAY AND LITERACY PRACTICES	1
Introduction.....	1
Background of the Problem	4
Problem Statement.....	4
Research Questions	7
Subjectivities.....	8
Background of the Game and its Game Space.....	11
Significance of the Study	14
Summary and Concluding Remarks	15
2 GAMES AND STRATEGIES AND TACTICS	17
Theoretical Framework.....	17
Games and Play, Play and Games.....	27
Power Relationships and Research	39
Summary and Concluding Remarks	46
3 METHODOLOGY, RESEARCH METHODS, PLACES AND PEOPLE	47
Methodological Framework.....	48

Settings and Participants	50
Data Collection	56
Data Analysis Procedures	62
Role of the Researcher	66
Summary and Concluding Remarks	76
4 SECURING AND RESISTING THE PROPER PLACE	77
Strategy – Securing the Proper Place.....	78
Tactics – Resisting the Proper Place.....	118
Intra-Tactical Power Relationships.....	151
Summary and Concluding Remarks	167
5 TERRITORIALIZATIONS AND TRANSFORMATIONS	170
Agonistic Territorializations and Transformations in <i>Magic: The Gathering</i>	172
Concluding Remarks.....	185
REFERENCES	197
APPENDICES	
A OVERVIEW OF <i>MAGIC: THE GATHERING</i> AS A GAME.....	218
B CONSENT FORM.....	220
C VENUE-OPERATORS PARTICIPATION AGREEMENT	222
D INITIAL INTERVIEW GUIDE	223
E REVISED INTERVIEW GUIDE	224
F EXPANDED BIOGRAPHICAL REPRESENTATIONS OF PARTICIPANTS.....	225
G PARTICIPANT-OBSERVATION SCHEDULE APRIL-DECEMBER 2010	234

H	VIDEO DOCUMENTS LOG – NATURALLY OCCURING EVENTS	236
I	VIDEO DOCUMENTS LOG – COMPUTER-BASED MATERIALS	238
J	CONCRETE DOCUMENTS INVENTORY LOG	239
K	TRANSANA ANALYTICS	244
L	SYNOPSIS OF EMAILED FIELD REPORTS	248

LIST OF FIGURES

	Page
Figure 1: Parts of a <i>Magic: The Gathering</i> card	250
Figure 2: Representation of Strategy AND Tactics as an eternal and infinite flow	252
Figure 3: Example of overhead camera angle for instances of game play	254
Figure 4: Overhead camera shot of Montville Games – Table 1, Seat Position 1	256
Figure 5: Image of game play with judge leaning in to make a ruling on card interaction	258
Figure 6: Floor Judge in official black shirt and professional-grade timing device	260
Figure 7: Image from the <i>Learn to Play the Magic Game</i> CD-ROM.....	262
Figure 8: Screen shot of <i>Learn to Play Magic</i> online video tutorial	224
Figure 9: Sample of Jeffersonian transcription notation employed in Transana software	266
Figure 10: Screen shot of layered coding mechanisms within Transana software	268
Figure 11: Example of fieldnotes written on the Interview Guide during the interview	270
Figure 12: Scanned image of <i>Magic: The Gathering</i> fifteen-card booster pack wrapping	272
Figure 13: Trade negotiations for a <i>Magic: The Gathering</i> card.....	274

CHAPTER ONE

GAME PLAY AND LITERACY PRACTICES

Read...construct meaning...integrate prior readings and meanings...you win! Except, perhaps for the “you win,” the foregoing string of phrases might be the mental notes of a student in English literature class or a construction worker’s thoughts when confronted with updated building plans. We are more likely to think of “you win” as a conditional outcome of agonistic game play wherein the superior player has defeated an inferior opponent. Is it possible to engage in literate activity as part of game play and is it possible to win even if you lose the game? I would argue yes.

For centuries games have been considered a cultural manifestation of humanity’s desire to engage in pleasurable activity outside the immediate needs of finding food and shelter. Noting, however, that even animals play Huizinga (1970/1938) asserted that human civilization did not invent play but rather human play functioned in the development of culture. For him game play is a voluntary, sensible, pleasurable, rule-bound and orderly activity that circumscribes its own “boundaries of time and space [and] promotes the formation of social groupings” (p. 32). Within this temporary “magic circle” parties to play observe the rules, language use, and hierarchies pertinent to game play. It was Huizinga’s thesis that “play” and “not play” did not compose a dualism as no clear boundary could be defined. Rather, he believed that the elements of play pervaded the arts, mathematics, philosophy, knowledge formation, law, and war and that it is through play that societies express their “interpretations of life and the world” (p. 67). That is to say that within what we might consider adult domains the elements of game play – rules, order,

actions, etc. - become normalized obscuring their once temporary origins. The concretized magic circle in effect becomes the discursive formations (Foucault, 1972, 1980) that attempt to regulate procedures within the social. As Certeau (1984) noted, however, “Every society always manifests somewhere the formal rules which its practices obey... [enunciated] in places so obvious that one does not see them...in games” (pp. 21-22).

According to Halter (2006) an examination of the ancient records of societies in areas that are now termed Asia, Europe, the Middle East, and the Americas conceptualized games, both physical and abstract, as sources of learning beneficial to the individual and society at large. However the conceptualization of gaming as a literacy practice is of more recent origin requiring an expanded view of text and the semiotics of meaning making, and the disruption of linear models of progress, learning and knowledge formation.

Of those scholars who conceptualized games as a literacy practice Gee (2003, 2007) forwarded the position that console and computer-based video games provide rich multimodal literacy activities that promote incremental learning and contextualized meaning making through the probing, hypothesis formation, reprobing, rethinking cycle. Likening this activity to the learning-by-doing process of “good” science classrooms, Gee advanced the proposition that active, critical learning is facilitated by the collaborative problem solving and “reflective metatalk, thinking, and actions” (2003, p. 46) of the game playing community or affinity space. Squire’s (2003) dissertation typified the cognitive work in the strategy game *Civilization III* as systemic thinking, noting that game participants needed to address the interrelationships amongst local politics, trade, natural resources, tax revenues, infrastructure development, and standard of living in order to nurture their nascent civilizations. In a subsequent study of a single player, two-dimensional, side scrolling fighter console game, *Viewtiful Joe*, Squire (2005b) noted that the

literacies of game play, including signs and patterns, are “foreign to non-gamers [and] often appear as just ‘flashy graphics’ and ‘button mashing’”(p. 76). For Squire the use of these literacies and the learning incumbent in *Viewtiful Joe* is based on the acquisition of functional knowledge (or how to perform) rather than declarative or fact-based knowledge which he claims is privileged in school settings. Because game problem solutions are not single but multiple, game expertise is acquired heuristically through individual reflection on “goals and sub-goals” (p. 79) and through collaborative problem-solving via strategy guides produced externally to the game by aficionados. Drawing on Lave’s (1988) articulation of cognition as a complex process distributed among individual mind, body, activity, other participants, and culturally-situated setting, Steinkuehler’s (2004) examination of *Lineage*, a massively multiplayer online game (MMOG), found situated meanings cued participants to contextually privileged symbol systems, relevant spatial and temporal objects and people, in-game values and knowledge, and delineated the objectives of group activities. In a subsequent study of the MMOG, *World of Warcraft*, Steinkuehler and Chmiel (2006) compared game-related forum posts to American Association for the Advancement of Science (AAAS, 1993) benchmarks for scientific literacy and Chinn and Malhotra’s (2002) framework for evaluating inquiry tasks to determine to what extent participation in *World of Warcraft* fosters scientific habits of mind. Although their findings revealed little evidence of benchmark criteria such as “pragmatic understanding of theory” and “coordination of multiple results” they found participants’ threaded posts exhibited high percentages of such benchmarks as “social knowledge construction” and “build[ing] on others’ ideas” (p. 726).

Background of the Problem

The upshot of the aforementioned game studies is that game play should not be dismissed as a passive, mind-numbing activity used to forestall ennui or boredom but rather should be seen as consisting of a multitude of socially and cognitively challenging informal learning literacy practices (Sefton-Green, 2004) involving not only the game as *text* but the production of virtual and concrete informational and social networking texts, and the demonstration of game expertise through face-to-face language use and actions and, online, in graphical and written websites and postings. Noting the “distinct lexical and iconographic codes” (p. 259) brought to bear in game space, Williamson and Facer (2004) said expert status is achieved through “the discussion, evaluation, sharing of ...tips, mentoring, development of strategies, [provision of] information about resources...[along with] the processes of playing the game itself” (p. 263). In counterpoint to much that has been theorized about the collaborative nature of game space (e.g. Gee, 2005; Steinkuehler and Williams, 2006) they described the social milieu of British gaming youth as competitive as well as collaborative. So, although participation in an informal literacy practice such as gaming *is* voluntary it is not neutral; Power relationships exist between players as well as players and commercial game producers as they seek to determine through their language use and practices what will be considered *the knowledge* (Foucault, 1977, 1980) of the game and its space and the basis upon which they will interact with one another.

Problem Statement

In a report to the Spencer Foundation Gee (2006) typified video gaming as a new literacy that involves complex language use, distributed intelligence, mentoring and modeling as features of any particular game’s informal learning practices. He hypothesized that problem solving,

competition, and the display of mastery are key sources of motivation in games, that in-game failure represents an agentic opportunity for learning game patterns and that aspects of a game's design such as interactivity, customization, well-ordered problems and the cycle of expertise (Bereiter & Scardamalia, 1993) "enhance learning and a sense of mastery" (p. 17).

Unaddressed in the gaming research to date are the power (Foucault, 1977, 1980) relationships in game space and how these affect what is considered the knowledge of the game and game players' informal learning and literacy practices.

Literacy scholars such as Gee (2003) and Steinkuehler (2006b) have advanced the proposition that playing digitally-mediated games has *shaped* the learning expectations of today's youth. This position obscures the concomitant popularity of face-to-face games such as *Dungeons and Dragons*, *Magic: The Gathering*, *Settlers of Catan*, *Yu-Gi-Oh* and *Pokemon*. Game theorist and designer Juul (2005) proposed the position that video games are indebted to the long history of games that proceeded the advent of digital mediation in the later part of the 20th Century and that the decision to play any particular game is based not on mediation form but upon three factors: 1) *Mechanics* or the in-game activities in which a player engages; 2) *Interactivity potential* or the conditions for the player's in-game decision making to affect the game state. The game state in chess, for example, is the position of the pieces on the board at any one moment in time; 3) *Personal preferences for particular styles of social interaction* – A game's design may overtly set up players to be opponents (e.g. chess) or to act cooperatively (e.g. *Dungeons and Dragons*).

According to Gee (2005c) the game is the *generator* of players' actions that are external to the game per se and assist in the creation of game space. These actions may take the form of modifying the game (modding), the construction of game-related web pages, informal

teaching/learning procedures or the production of “unofficial” back story novelizations and artwork. Certeau (1984) coined the term *poaching* to refer to everyday people’s active rather than passive consumption of texts, the reading of non-canonical texts and meaning making that is non-literal or counter to *authorized* interpretation. This dissertation project explored face-to-face game players’ agentive actions in producing game space and how these practices interact with the game producer’s actions.

Although Gee (2003) and Steinkuehler (2004) situated the informal learning of games in their mechanisms and Squire (2003, 2005b), Gee (2000/2001, 2004b), Steinkuehler (2004), and Steinkuehler and Williams (2006) grounded their examinations of learning in game play upon group formation in which the *group* establishes what will be considered the knowledge of its domain and the manner in which participants will gain access to this knowledge none of these studies has included game producers as part of the group or examined their contributions to game space. Little research attention has been directed to the game producer’s role in defining *who* the player is through such things as tournament management systems of ratings/rankings, announcements, and promotional materials, *what* will be considered legitimate actions/behaviors through such things as rules/codes of conduct enforcement or *what* might be considered the knowledge of the domain (Foucault, 1972, 1980) through their sponsorship of and contributions to written/graphical informational print and online sources. None of the literacy-based scholarship has examined a face-to-face game played within the “context” of tournament-regulated conditions. I contend that the power relationships in game space are largely symbiotic and that this dissertation study, which does not cast the locus of power in either/or terms, contributes to our understanding of games and game space as sites of language and literacy practices.

Research Questions

The purpose of this dissertation study was to examine the manner in which power relationships infuse the language and literacy practices of strategy collector card play and game space. For this study I interviewed and observed eight participants drawn from two southeastern cities and conducted a discourse analysis of their naturally-occurring language use in game play and game-related casual conversations together with concrete and digital documents. My overarching question was: As manifested in their concrete and virtual actions and oral, graphic, and written texts, what are the power relationships of the language and literacy practices in the strategy collector card game, *Magic: The Gathering*? In order to facilitate my investigation I wanted to examine the power relationships among “game-imposed” rules or mechanisms and human activities as well as the power relationships among players and the power relationships among players and game producers for their effects, if any, on players’ practices. These considerations were examined via these guiding research questions:

1. What are the player-game provider power relationships that affect language and literacy practices?
2. What are the power relationships among game design/rules/mechanisms and human activities that affect language and literacy practices?
3. What are the player-player power relationships that affect language and literacy practices?

Just as Squire (2003, 2005a, 2005b), Steinkuehler (2004) and Steinkuehler and Chmiel (2006) focused on a specific game within the various game genres they researched I focused on *Magic: The Gathering* as a particular example of strategy collector card game play and social grouping. My reasons for selecting *Magic* were that it is played by approximately eight million

people worldwide (Wizards of the Coast, 2008), its game mechanics were the prototype for subsequently produced collector card games (Brougere, 2004), participation in *Magic* is the most highly reported initial experience of game community for self-described gamers (Bordenet, 2000), communal knowledge, values, and practices are “glocally” distributed through face-to-face language use and actions, traditional print and Internet-based written and graphical image communication, and it is the strategy collector card game with which I am most familiar and for which I have subjective knowledge of situated meanings, goals and objectives, and community building activities.

Subjectivities

Although I became aware of *Magic* in 1995 because a family member’s son played, I did not see my first *Magic* cards until later in the 1990s when I observed students playing the game during lunch time or after exams. At that time I was employed at a senior high school as a media specialist and engaged in graduate work in reading education. Several of the student-players approached me about the possibility of adding gaming magazines such as *Scrye*, *InQuest* and/or *The Duelist* to the school’s list of subscription journals devoted to young people’s popular culture interests. A bit later, my son Rich became interested in the game and would ask me to drive him to the game store so he could purchase *booster packs* or meet up with classmates who were fellow players. On occasion he would open a pack and find a particular card which he enthusiastically added to his collection or others that he set aside to trade to the game store manager for additional cards that suited him and his game playing style. I remember that at the time I could not fathom why one card from a pack might be worth several dollars and another card would be valued as little more than a coaster to put his soft drink can on. Not wanting to become the apocryphal parental villain who knowingly (or unknowingly) discards their child’s


treasured popular culture items I asked Rich how I would know which card was a good one. He said, “Read the card.” The unspoken “Duh” was deafening. Needless to say reading a single card in isolation left me no more enlightened than I had been before I asked the question. However, after I read a few more cards it occurred to me that the text of each card described its abilities. Unfortunately, I was missing the *Rosetta Stone* that would unlock how the abilities interacted with each other and a schema for this particular game’s game play. At times I watched my son play the game with his friends and, although I picked up a few of the physical mechanics of game play such as *tapping* cards, I didn’t really understand their significance. It was not until my son handed me a deck he had made and we played several matches that I began to get a *feel* for the game. Rich coached me through those games reminding me to untap my mana at the beginning of my upkeep and explaining why certain tactics I wanted to use weren’t my best option at that particular moment. This situation was a role reversal for both of us. My game playing background included board games such as *Risk*, *Monopoly*, *Parcheesi*, *Scrabble*, *Trivial Pursuit*, *Napoleon at Waterloo* and *Chess*, card games such as *Canasta*, *Rummy*, *Mille Bornes*, *Poker*, and *Bridge*, and computer-based games such as *Myst*, *Lemmings*, and a rudimentary version of *Star Trek* played on the blue-white CRT monitors of the mid-1980’s. Much like Gee’s (2005a) activities with his son Sam I learned to play *Super Mario Brothers* so I could coach my son and daughter, Tory, on how to get Mario to run and jump over chasms. By the time Rich was in his teens he was a far superior video game player than I could ever hope to be but he also enjoyed such face-to-face games as *Chess*, *Dungeons and Dragons*, and *Magic: The Gathering*.

By the time I moved to the University of Georgia for further graduate work my children had entered college. Many of the classes I was taking, books I was reading and discussions I was having with my fellow graduate students broadened my perceptions of literacies and the social

aspects of learning. I was particularly taken by academic conceptualization of multiliteracies (New London Group, 1996; 2000) and multimodality (Kress, 2000; Kress & van Leeuwen, 1996). Kress's (2003) assertion that conventional text's strength is the ability to *tell* and graphics' métier is to *show*, coupled with his observation that Ancient Egyptian tombs and temples *combined* text and image to signify socially meaningful messages about religious beliefs, political interactions, and so forth, indicated to me that humans have a long history of multimodal signification predating digital mediation but also a long history of securing the *proper place* (Certeau, 1984) of authoritative meaning. Reflecting on my own interactions with multimodal texts throughout my career, education and everyday activities I am aware that power (Foucault, 1972, 1980) is operative in all facets of the social including such voluntary pursuits as game play.

Although it is now possible to play *Magic* online with virtual cards, I decided several years ago to venture into what I thought to be an all male, teenage activity. I was a bit apprehensive about how a divorced woman of European ancestry in late middle age and the parent of two adult children would fit in with the local players. To my delight I was made welcome by a multi-ethnic, predominantly male community that ranged in age from adolescent to middle aged. The *Magic* players I met gave me cards, made card recommendations for my deck with enthusiasm, and complemented me when I used a card in a skillful manner. In retrospect the first deck I constructed was rather pathetic; I built it out of a core set and a few cards my son had discarded. Although I lost all of my matches the first time I played, to my surprise I was complemented on this deck by three different people because I hadn't engaged in *net decking* (i.e. copying a *Magic* Pro Tour player's constructed deck posted on the Internet). One of them opined, "It shows you have imagination."

Background of the Game and its Game Space

Magic: The Gathering is a collector card strategy game that according to *Wizards of the Coast*'s U.S. patents (Garfield, 1997, 2004) combines a dispersal pattern consisting of distributing randomized cards in multi-card packs with a unique, and thus patentable, method of game play in which each player constructs "their own library of a predetermined number of game components by examining and selecting game components from the reservoir of game components" (Garfield, 1997, n.p.). Unlike a four-suited, fifty-two piece standard deck of cards numbered 2 through 10 with a Jack, Queen, King and Ace which may be used to play any number of games such as Poker or Bridge and from which all players draw cards each *Magic* player designs her or his own deck from which only she or he will draw cards. As each player may customize her or his deck to accommodate a particular strategy for winning the game a *Magic* player must be capable of reading the multimodal text (Kress, 2000, 2003, Kress & van Leeuwen, 1996) of the cards including trademarked symbols (e.g. ®), *keywords* indicating game mechanisms, and conventional printed text that provides information about a specific card's strengths and conditions of use during game play (Figure 1). Beyond what Gee (2002) might typify as an understanding of the "canned" meaning of words such as flying or defender, for a *Magic* player to succeed in game play she or he needs to *read* several hundred cards, develop meaning from the text of a particular card and relate that meaning to the meaning she or he has derived from other cards in order to devise a synergistic grouping of cards around which she or he will build or construct a *unique* deck that in her or his estimation embodies a game winning strategy. (Appendix A presents a simplified overview of *Magic: The Gathering* as a game and includes information about game strategy, game objective, turn structure, and game pieces.)

Another novel feature of *Magic: The Gathering* is that a player cannot build a unique deck that will be a perpetual game winner; new card sets are released on a regular basis that offer new game mechanisms while other card sets are rotated out of standard play. With each expansion set a player must read and analyze the cards in the larger pool in order to construct a new or amended deck that employs a game winning strategy. Much of the casual conversation among *Magic* players revolves around the merit of a particular card or cards in game play, the *best* types of decks to play in relationship to a particular field of potential decks, and the trade value (as oppose to the monetary value) of one card for one or more cards owned by another player. In addition to such face-to-face game-related talk *Magic* players utilize Internet-based aficionado and *official* web pages, read articles about the game and post to forums. Although copyrighted novels and online graphic novels are produced by *Wizards of the Coast*, *Magic* aficionados also produce novelizations and artwork based upon the fantasy world fictional characters of the game.

Just as a chess player may engage in a lifetime of game play with friends or acquaintances without ever entering a chess tournament, a person can obtain *Magic* cards, play “kitchen table casual” with other people and never enter a tournament. Although a person might say, “I only play casual” this does not preclude them from considering themselves a *Magic* player. Kitchen table casual players may play standard *Magic* forms such as Constructed or Two-Headed Giant with each other or opt to play varieties such as *Mana Bomb*, *Mental Magic*, *5 Color* and *Elder Dragon Highlander (EDH)*. Depending upon the participants these games may retain all of the rules from standard *Magic* formats, modify (mod) other rules and/or institute new rules specific to the variant.

The most *relaxed* level of face-to-face sanctioned tournament play is *Friday Night Magic*. In order to participate at this level a person must obtain a DCI membership card number. DCI, formerly known as the Duelists' Convocation International, is the global organization operated by *Wizards of the Coast* that sanctions events, "promotes, enforces and develops rules and policies" (Wizards of the Coast, 2010g, p. 4) for tournament play, participant eligibility, and tournament "roles" such as Head Judge, Floor Judge, Participant and Spectator. They also sustain a program for the training and certification of judges, and regulate judge level functionality and responsibilities at tournaments and within the judge community. DCI upholds the Oracle as the definitive source for card text wording and errata, and maintains a computerized "ELO player rating" (p. 42) system for individual and multi-player team categories across applicable formats such as Constructed and Limited. The rating system awards points for a match for wins, losses and ties based upon any particular player's inferred win probability against a particular opponent. The "K-value" of a tournament event will also affect a player's rating. Whereas a *Friday Night Magic* tournament usually has an 8k-value, higher level tournaments such as the "*Grand Prix* and *National Championships*" (Wizards of the Coast, 2007, p. 19) can have a 40k-value, so participation in these events has the potential to dramatically raise or lower a player's rating. A player's rating is the basis for her or his ranking at regional levels such as city, state, country or continent.

DCI sanctions tournaments in two basic format types: Constructed and Limited. "In Limited tournaments, all product for play is provided during the tournament. In Constructed tournaments, players compete using decks prepared beforehand" (Wizards of the Coast, 2010g, p. 5). Constructed varieties include Standard, Block, Extended, Vintage, and Legacy and Limited varieties include Sealed Deck, Booster Draft and Rochester Draft. Each of these format

varieties has its own rules governing “acceptable” cards, time limits, deck size and so forth. According to the *Magic: The Gathering Premier Event Invitation Policy* (Wizards of the Coast, 2010f) major tournaments such as *Grand Prix Trials* (GPTs) and *Pro Tour Qualifiers* (PTQs) are open events that any DCI member in good standing, who is not already qualified, may enter. *National Championship* tournaments and *National Qualifiers* (formerly known as *Regionals*) are restricted to residents of the particular regional area. Participation in the annual *World Championship* and *Pro Tour* events is by invitation only.

Significance of the Study

The research for this dissertation was predicated on exploring the power (Foucault, 1977, 1980) relationships of a face-to-face game and its game space. Although much of the current literacy-based scholarship has focused on electronically-mediated games and the agentive activities of players this research sought to examine the interplay of players and game producers that affect what will be considered the knowledge (Foucault, 1977, 1980) of the game and game players’ language and literacy practices. Unlike previous scholarship I selected a game, *Magic: The Gathering*, that is updated on a quarterly basis and played under casual and tournament conditions.

This study is directed to the literacy research community but I believe it has implications for educators interested in using games in their classrooms and educational researchers investigating and designing games for educational purposes. Kirriemuir and McFarlane (2004) attributed the failure of games designed for educational purposes to their repetitive tasks, “severely limited” range of activities and the “target audience becom[ing] aware that it is being coerced into ‘learning’ possibly in a patronizing manner” (p. 21). My examination of the player – game producer power relationships within the game space of *Magic: The Gathering*, a popular,

commercially-produced game, contributes to our understanding of the game related practices of young people as well as an understanding of what makes commercial games compelling, and demonstrates how it is possible to *lose* the game yet *win* in reflexive appreciation of one's agency in personal meaning making and game mastery through informal learning practices.

Summary and Concluding Remarks

In this first chapter entitled *Game Play and Literacy Practices* I introduced recent research by literacy scholars that advances the position that a variety of literacies and informal learning practices are requisite for participation in game play and game space. I also presented an occlusion in the research that did not consider the power relationships among players and game producers and the ways these relationships affect language and literacy practices in a tournament-based face-to-face game. Additionally I described my subjectivities and provided background information on *Magic: The Gathering*. Chapter Two, *Games and Strategies AND Tactics* is a review of literature concerning my theoretical framework and rule-bound entities such as games and the spaces they produce, and the Strategic AND Tactical territorializations, deterritorialization and reterritorializations in game play and game space. Chapter Three, *Methodology, Research Method, Places and People*, delineates the qualitative research methods I employed in gathering and analyzing data drawn from *Magic: The Gathering* players and producers. Chapter Four, *Securing and Resisting the Proper Place*, is the re-presentation of a discourse analysis of the interviews and documents, including naturally-occurring human interactions, that I collected with regard to my research questions. Finally, Chapter Five, *Territorializations and Transformations*, is a summary of the power relationships I found in my examination of *Magic: The Gathering* game space as acts of territorializations,

deterritorializations, and reterritorializations and the implications such a research study might have for further academic research into games and games space in the future.

CHAPTER TWO

GAMES AND STRATEGIES AND TACTICS

Games and Strategies AND Tactics is a review of literature relevant to my study of the power relationships in the strategy collector card game of *Magic: The Gathering*, a commercially produced game that is played casually and under tournament conditions. In this chapter I describe in depth the theoretical framework that supported and shaped my research work. Within the subsection Games and Play, Play and Games I review historical and recent works that describe differences between games and play but also introduce the position that gamers play *with* games. Strategy and tactics are familiar concepts in military theory and within game play but in the subsection Strategy AND Tactics my review of literature extends this metaphor to include the potential power relationships within games.

Theoretical Framework

This research study is situated in poststructural / postmodernist theories. Although these terms are frequently used interchangeably, Weedon (1998) has characterized the range of theories termed poststructuralist to derive from the works of Derrida, Althusser and Foucault. They are concerned with articulating the position that language is the means by which the social is organized and defined and subjectivities are constructed. Although the term postmodern is frequently applied to architecture or literature Crotty (1998) typifies postmodernist theories of social enquiry as anti-modernist and anti-foundational rejecting the Enlightenment propositions of an autonomous individual, “generalized, indubitable truths about the way things really are” (p.

185) and hierarchical dichotomies such as male/female or elite/popular in favor of blurred boundaries, fragmentation and particularity.

For this study I drew on the works of Foucault, Certeau, Bakhtin and Deleuze. Of particular importance to me were Foucault's (1972, 1980) theorizations of the power-knowledge-truth matrix established in discursive formations, the role of resistance within power (Foucault, 1977, 1980; Foucault, Fornet-Betancourt, Becker & Gomez-Muller, 1988), and heterotopic spaces as necessary counter sites to powerful discourses (Foucault, 1986), and strategically and tactically produced locations of mastery (Certeau, 1984) in which heteroglossia and dialogism (Bakhtin, 1981, 1986) inform practices. Important to the articulation of Strategy and Tactics were Deleuze (1991) and Deleuze and Parnet's (1987) conceptualizations of the Wasp/Orchid double capture of disparate entities leading to territorializations and transformations. As this study addresses power relationships vis-à-vis games I also drew on the works of Huizinga, Caillois, Juul, Salen and Zimmerman. Of particular importance to me were Huizinga's (1970/1938) discussions of the magic circle and play; Caillois's (2001) conceptualization of a *paidia-ludus* continuum; Salen (2007), Zimmerman (2009), and Salen and Zimmerman's (2004) articulation of games as formal systems in which players push against, break and modify rules, and Juul's (2005) theorizations of interactivity and the ways in which rules, mechanisms, and game design combine to affect the manner in which players interact within a game. Due to the linearity of this presentation I commence this review with the subject of resistance.

Resistance

For Foucault (1977, 1980) power is not centralized, emanating from above, but circulates throughout the social producing pleasures, knowledges, and further discursive formations. However, power relationships cannot exist without freedom,

For if there were no possibility of resistance – of violent resistance, of escape or ruse [tactics], of strategies that reverse the situation – there would be no relations of power (Foucault, Fornet-Betancourt, Becker & Gomez-Muller, 1988, p.12).

Referencing Foucault's (1979) *Discipline and Punish* as a work that articulated the panopticism and mechanisms of power within society, Certeau (1984) considered his work, *The Practice of Everyday Life*, an articulation of "an antidiscipline" (p. xv) that would examine the small ways people resist dominant discursive formations. Although it might seem that Certeau's (1984) work and Foucault's body of work are antagonistic I believe they complement and inform each other. The "everyday" people of which Certeau speaks are concrete, embodied, conscious beings. Such a being is a requisite for Foucault's (1988a, 1994b) care of the self and technologies of the self. These Foucaudian works premise a subject who takes self as an object of ongoing reflexive thought and action in order to produce an aesthetic and ethical life. The Certeauian subject is neither the "elementary unit – the individual" (p. xi) of Enlightenment humanism possessing total freedom and power to forge an elite life that rises above circumstance nor the powerless victim of traditional Marxism condemned to passively accept the identity positions proffered in capitalist ideology. The Certeauian subject lives in the Foucaudian space of powerful discursive formations and, in embodied living, constitutes a site of resistance. However, following Highmore (2006) it should be understood that the condition of resistance is not that which is always oppositional but rather a human "property" which may inhibit, regulate, or assist power. Decisions to oppose or assist power in particular situations are tactical and predicated upon what appears to be most beneficial to the person or group. Unlike many of Foucault's (1972, 1979, 1980) dominant discursive formations such as schools, prisons, the military, the judiciary or medicine that have mechanisms for defining the *potential* subject of

their disciplinary actions from among the social body, gaming and its concomitant literacy practices are *voluntary* pursuits. For Certeau such voluntary, self-directed actions as reading and personal meaning making are forms of resistance that make everyday life amidst powerful discursive formations possible. Sutton-Smith (1997) identified several contradictory “rhetorics” of play that inform the discourses of current western societies. Although the rhetoric of *frivolity* produces play as negative and unproductive, in which case game players’ actions would be cast as oppositional resistance, other rhetorics such as *communal identity*, *leisure* or *self* cast game play as an act of freedom and self-actualization. Accepting and operating from these rhetorical positions is a form of resistance that assists the power formulations of these rhetorics.

Strategies and Tactics

In *The Practice of Everyday Life* Certeau (1984) discussed strategies and tactics. These are *not* binary opposites. Strategies, like Foucault’s (1972, 1979, 1980) discursive formations, are the *mechanisms* or apparatus by which and through which an entity such as a commercial enterprise, an institution or civic government establish “the basis for generating relations” with “competitors, adversaries, ‘clienteles’” (Certeau, 1984, p. xix). Tactics are the *logics* of potential actions that partake of the condition of resistance to inhibit, regulate, or assist power. Certeau (1984) asserted that tactics are *not* unconscious or pre-discursive as in Bourdieu’s (1977, 1984) *habitus* but rather tactics are the vestiges of the power-knowledge-truth matrix of discarded discursive formations from past epistemes (Foucault, 1972, 1979, 1980) that *authorize* the logics of various actions for coping with power. Examples of strategic mechanisms or apparatus within a discursive formation are the American Bar Association’s entitlement to accredit law schools, a state Bar Association’s administration of a bar examination for the qualification of people as lawyers or the promulgation of legal concepts such as attorney-client privilege. An example of a

tactical logic would be a person under arrest refusing to speak to the police because she or he doesn't wish to self-incriminate. The logic that people can condemn themselves with their own words can be traced to writings from past epistemes such as the *Book of Job*.

Certeau (1984) claimed that tactics have no "proper place" (p. 36). The proper place is the province of Foucault's (1972, 1979, 1980) discursive formations. It is also the place in which and from which strategies are generated and articulated. Certeau likened the discourses of proper places with the written word that, like ink type on a paper page, indelibly mark and "freeze" (or attempt to *freeze*) meaning that secures the power of the proper place. Lacking a proper place tactics' *métier* is time. Tactics are situational and opportunistic gaining "validity in relation to the pertinence they lend to time – to the circumstances which the precise instant of an intervention transforms into a favorable situation" (Certeau, 1984, p. 38). For Certeau tactics or everyday practices are like Austin's (1962) speech acts; They are fleeting like unrecorded sound. They are performative in constituting meaning (illocutionary), have force (illocutionary) and achieve effect (perlocutionary). Tactics' use of language is "intended to seduce, captivate or invert the linguistic position of the addressee" (p. 39).

Although Certeau's (1984) notion of tactics has found favor within the fields of popular culture, media studies, and games in works such as Fiske (1988, 1989a, 1989b) and Jenkins (1992, 2004, 2008) that celebrate the presumably powerless people's oppositional actions, strategies have received less attention. Buchanan (1997, 2000) argues that Strategies and Tactics should not be considered an either or proposition but rather Strategies AND Tactics constitute a Deleuzian-like (1991, Deleuze & Parnet 1987) wasp/orchid double capture in which territorializations, deterritorializations and reterritorializations occur. Buchanan (1997) states "strategy and tactics do not divide the social between the powerful and the powerless, but rather

discriminate between different types, or modalities as it might also be put, of power” (p. 188). Within this schema the focus is not on ontological states of being such as gender, ethnicity or class that might typify one as powerful or powerless; rather, it is on epistemological ways of being. *Actions*, not human identities, are strategic or tactical. That is to say that although tactics are the actions *of* a person in a weaker position at a particular time one is *not* tactical due to an essentialized nature. A focus on practices and relations of power thus sidesteps Hegel’s (1988) essentializing master-slave dialectic.

Foucault (1980) tendered several “methodological precautions” for the investigation of power: 1) Research “should be concerned with power in its extremities...in its more regional and local forms...where it is always less legal in character” (p. 96-97). 2) Study should refrain from asking “Who then has power...[but be]...completely invested in [power’s] real and effective practices” (p. 97). 3) “[P]ower must be analyzed as something which circulates...[people] are always in the position of simultaneously undergoing and exercising this power” (p. 98). 4) Engage in an “ascending analysis of power starting...from its infinitesimal mechanisms...trajector[ies]...tactics...to see how [they are] invested, colonized, utilized, involuted, transformed, displaced, extended, etc.” (p. 99). As these methodological precautions do not discriminate among modalities of power (Buchanan, 1991, 1997), but rather emphasize the circulation of power, the investigation of practices and the manner in which practices are altered I am more than comfortable with my contention that Foucault and Certeau’s bodies of work are compatible for this research study.

The construct of Strategies AND Tactics is fortuitous for an investigation of gaming and game space because it acknowledges the potential for a dynamic relationship between “interested” parties and the likely formats of their respective means of engagement. As gaming is

a voluntary pursuit, game producers are in the strategic position of initiating a basis for a relationship with potential players. Through their promotional materials game producers seek clients who will assume the subjectivity of player. Since this subjectivity is epistemological and based on actions, it can be terminated at the whim of the client; Greater latitude exists for tactical actions than might be present in dominant discursive formations (Foucault, 1972, 1980) that rely on ontological definitions of the subject based upon such factors as gender, ethnicity, age and so forth. As the authorizations for tactics are traditionally transmitted orally (Certeau, 1984) the various rhetorics of play (Sutton-Smith, 1997) inform players' actions. "Buying into" game producers' strategic positioning of tournament play as a way of determining superiority can be tactical if a player assumes this to be a viable means to power within the local and larger group. Conversely refusing to participate in tournaments and disregard for one's ranking are tactics that thwart game producers strategies.

Heteroglossia and Dialogism

Although Foucault (1972, 1980) and Certeau (1984) both emphasized language's role to organize and define the social, their language "formats" differ; Foucault has concentrated on written texts and Certeau on the oral. If this study were *purely* Foucaudian I could have concentrated on examining the relevant official written artifacts and documents such as game rule books, promotional materials, game guides and such. However, since Certeau has typified tactics as situational and opportunistic and located the authorizations for tactical behavior in the oral tradition of items such as folktales, idiomatic expressions and proverbs I drew on Bakhtin's (1981, 1986) articulations of heteroglossia and dialogism to premise a subject who is always already conversant (or acquiring) authoritative discourses, specialist languages, registers and so

forth and that any utterance by a particular subject affirms, disputes or expands upon Strategies AND Tactics.

For Bakhtin (1981, 1986) human beings are always already heteroglossic in their acquisition and use of various specialist languages, authoritative discourses, registers, cants, jargons, argots, and transitory generational communication. He articulated the position that centripetal forces within language attempt to suture a fixed meaning and centrifugal forces attempt to rupture a fixed meaning. As noted above Foucault's (1972, 1977, 1980) dominant discursive formations are authoritative discourses that attempt to fix the meaning of subject positions and "truth." Registers, cants, jargons, argot, and generational communication can act in centripetal fashion to circumscribe a group and that circumscription can delineate a fixed meaning but such language use can also partake of centrifugal forces to enunciate another / an other meaning for objects and people. Although the terminology, vocabulary or jargon of games may partake of familiar sounding words and phrases such as boss (video games), mulligan (golf, *Magic*), castling (chess), and shooting the moon (hearts) their in-game meanings need to be acquired by players in order for them to make sense of the game and to actively participate within game space.

Bakhtin (1981, 1986) asserted no spoken or written utterance is original to its producer, but rather participates in a vertical and/or horizontal chain of prior and future utterances. Much like Kristeva's (1996) conception of intertextuality and Fairclough's (1995) conception of interdiscursivity utterances consciously or unconsciously affirm, dispute, refute, expand and so forth upon other utterances. Bakhtin has termed this interrelationship dialogism, noting that our utterances are "born and shaped in the process of interaction and struggle with others' thought" (1986, p. 92). Some utterances, which Bakhtin termed *authoritative discourse* attempt to

determine the basis upon which people interact with the world, and other utterances, which he termed *internally persuasive discourse*, attempt to model positioning in the person's becoming. Bakhtin critiqued Saussurian-type (1959) linguistical studies that typified the listener as passively awaiting the opportunity to become the active party in communication. Rather the listener is actively producing meaning which may or may not coincide with the speaker's intent. For me Bakhtin's active meaning making listener is analogous to Certeau's (1984) conceptualization of an active meaning making reader for whom the consumption of texts becomes the condition of possibility for producing non-literal or counter meaning. As authoritative discourse and internally persuasive discourse permeate that which is written as much as that which is spoken the use of non-canonical texts is not necessarily wording the world in a self-libratory fashion (Freire, 1993; Freire & Macedo, 1987). Rather, Certeau's "poaching" of fragments of auditory, graphical and written texts results in the creation of "something unknown" (p. 169). This alterity informs any particular person's condition of resistance and meaning making. It may juxtapose two or more authoritative discourses in such a way as to produce internally persuasive discourse which may or may not be libratory and productive of other meaning.

One way language use in games participates in Bakhtin's (1981, 1986) horizontal and/or vertical chain of utterances is in statements that are *required* by the rules of the game. For example, in chess if a player touches a piece she/he must move the piece. However, if a player in regulation play merely wants to center a particular piece on its square the rules call for them to say "J'adoube", "I adjust" or "adjustment" before touching the piece. In casual play among friends any phrase such as "Just tidying up" that connotes the same thing *might* be acceptable. In addition to language use and actions that are required by game rules there are other utterances in

game space that are participating in different chains. For example, I have heard *Magic* players say “Oh, Jazz!” at the loss of a particularly powerful piece. This is not part of any constitutive or regulative rule of the game (Gruneau, 1984, 1999) but is a quote from the film *Transformers* (Spielberg et al., 2007). It is a popular culture reference that rather humorously evokes a player’s concomitant disappointment at loss and conviction to continue. The entire quote from the film is, “Oh, Jazz... We lost a great comrade, but gained new ones” (n.p.).

Another example of utterances participating in vertical and/or horizontal chains is Koster’s (2006) Declaration of the Rights of Avatars which he says is based on two seminal documents: The Declaration of the Rights of Man and of the Citizen approved by the National Assembly of France on August 26 of 1789 and the first ten amendments to the Constitution of the United States, perhaps better known as the Bill of Rights (p. 790). Among its nineteen articles are statements to the effect that players have the right to know the code of conduct expected of them before joining a gaming community as well as the right to contribute to the manner in which the game culture evolves. Game producers *are* acknowledged as members of the gaming community with rights to protect their intellectual and physical property from abuse and charged with using their extraordinary powers in an equitable fashion to maintain the *weal of the community*. Drawn from noted eighteenth century documents Koster’s declaration, (couched first in “Enlightenmentese” and then in currently acceptable everyday language), forwarded a social contract theory (e.g. Hobbes, 1651; Locke, 1689; Rousseau, 1762) of power. Within Bakhtin’s (1981, 1986) conceptualization of the utterance Koster’s document may be seen as partaking of the dimensions of an authoritative discourse external to specific game rules (Gruneau, 1984, 1999) that may be used as an internally persuasive discourse by

game players perhaps only vaguely aware of the Enlightenment-era documents but schooled in the proposition that they have rights.

Games and Play, Play and Games

Academic investigations of games within the “ludology” (Aarseth, 1997) community frequently refer to Huizinga’s (1970/1938) work *Homo Ludens* for its definition of play as a voluntary, sensible, pleasurable, rule-bound and orderly activity. Caillois (2001/1958), another frequently cited writer, draws on and concurs with Huizinga that play is freely chosen, circumscribed in space and time, and governed by rules or conventions. He, however, conceptualized play and games as falling on a continuum between *paidia*, “turbulence, free improvisation and carefree gaiety”, and *ludus*, conventionalized activities that require “effort, patience, skill or ingenuity” (p. 13) leading to “mastery...or a satisfactory solution to problems” (p. 29). Noting that all languages do not have separate words for “play” and “game” but rather “use different versions of the same word for both ‘play’ and ‘game’” (p. 72), Salen and Zimmerman (2004) forwarded the position that the distinction in English is fortuitous for discussing the relationships that exist between game and play. For them using a topological approach such as Caillois’s instantiates a relationship in which games are framed as a subset of play “based upon the forms they take in the world” (p. 72). In this scenario games are considered to have more formalized rules than play although the boundaries between the two are fuzzy. Salen and Zimmerman also define play as “the free movement within a more rigid structure” (p. 304). Zimmerman (2009), advanced the position that

play is far more than just playing within a structure. Play can *play with* structures. Players do not just play games; they mod them, engage in metaplay between games and develop cultures around games. (p. 27).

Defining Game

Salen and Zimmerman's (2004) definition of a game is "a system in which players engage in an artificial conflict, defined by rules, that results in a quantifiable outcome" (p. 80). This definition is a "bricolage" (Levi-Strauss, 1966) of the elements of game definitions by Huizinga (1970/1938), Caillois (2001/ 1958), Parlett (1992), Abt (1970), Suits (1990), Crawford (1997/1982), Costikyan (2006/1998), and Avedon and Sutton-Smith (1971) which Salen and Zimmerman maintain "applies to all kind of games, from computer and video games to parlor games and sports" (p.80). By strict interpretation of this definition multiplayer role-playing games (RPGs) such as the face-to-face game *Dungeons & Dragons* and the online game *EverQuest*, "fail" that portion of the definition regarding quantifiable outcomes because they are open-ended. However, since points/ranks/ratings change from session to session or can be awarded in tournament play and since this type of play has dominated game design and development in post-typographic times and contributed to gaming culture, RPGs, as hybrid, may be "framed either way" (p. 81).

Acknowledging that videogames are indebted to the long history of gaming that preceded the emergence of electronic mediation, Juul (2005) developed a *classic game model* of six components which he maintains all games, however mediated, possess. For him,

A game is a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the player exerts effort in order to influence the outcome, the player feels emotionally attached to the outcome, and the consequences of the activity are negotiable (p. 36).

Juul's definition is also a bricolage of the elements of prior game definitions by Huizinga (1970/1938), Caillois (2001/1958), Suits (1990), Crawford (1997/1982), Kelley (1988), and Salen and Zimmerman (2004).

A cursory comparison of Juul's (2005) definition of games and Salen and Zimmerman's (2004) definition reveals that Juul's definition includes the "transgressive" components of the player's efforts and emotions. Whereas Salen and Zimmerman's purpose in developing their definition was on game design, Juul's stated purpose in developing his model is to distinguish *game* as object, *to game* as activity, and *gaming* as spatial practice, and simultaneously advance the proposition that these elements interrelate and inform each other. To summarize, "Rules," "variable, quantifiable outcomes," and "player effort" speak to the game as formal system, "possible outcomes assigned different values," "player effort," and "emotional attachment" speak to the player's experiential relationship with the game, and "negotiable consequences" speaks to potential in-game space/in-physical world space ramifications of game play. For the purposes of my research I considered each of these elements as potential loci of practices, Strategic AND Tactical (Certeau, 1984; Buchanan, 1997, 2000). I also drew on Zimmerman (2009) and Salen and Zimmerman's conceptualizations of play as the free-play *with* and *within* structures as I consider them to inform Juul's tripartite conceptualization of game as object, to game as activity and gaming as spatial practice.

Interactivity – In-Game Decision Making

In the late 1990s the misleading term "interactive computer game" appeared in scholarly works such as Greenfield and Cockings's (1997) *Interacting with Video*. In the preface to this work it is stated "video games are interactive - the player has some control over the action" (p. ix). In this particular case the game player's ability to alter events was being juxtaposed with

mass-mediated television programs, DVDs or videotapes, which the viewer may opt to watch or not watch but in which they cannot alter internal events. Costikyan (2006/1998) stated unequivocally,

All games are interactive: The game state changes with the players' actions. If it didn't it wouldn't be a game; It would be a puzzle...The thing that makes a game a game is the need to make decisions (p. 196).

Juul (2005) echoed this position saying "If you cannot influence the game state in any way...you are not playing a game" (p. 60). And, Salen (2007) stressed the importance of "meaningful" choices, noting "players want to feel like the choices they make in the game are strategic and integrated" (p. 316). In other words the ability to provide one's avatar with pink hair is not a meaningful choice if having pink hair does not contribute to attaining an in game goal or objective. Although his work is focused on games as a source of learning skills and identity formation, literacy scholar Gee's (2003) description of his development of his avatar, Bead Bead, indicate meaningful tactical choices designed to affect the game state. He said,

...at a certain place in the game, Bead Bead wants to persuade a town meeting to fund the building of a monument...To do this, she needs to be intelligent and persuasive...I had built up Bead Bead to be persuasive...given her [extra] points in this area (p. 54).

In typifying Gee's action in this particular case as tactical I am not implying that players' decision making in games are *solely* tactical. Following noted military philosopher Carl von Clausewitz's (1984/1832) discussion of strategies and tactics, a military strategy deals with the management of forces or the conduct of a campaign or the use of information/disinformation, but grand strategy is political, utilizing diplomacy or alliances/pacts or the threat of war to achieve the state's objectives. Depending upon the game a player or group of players may strategize

activities designed to achieve particular objectives leading to game victory. However, the issue is not whether Gee's action was a one-off tactical decision or part of a larger strategic plan. For me the crux of any research concerned with utilizing Certeau's (1984) enunciation of Strategies and Tactics, (which is substantially drawn from Clausewitz's theories) is to examine the *play* of power amongst commercial game producers and game players as their decision making territorializes, deterritorializes and reterritorializes game play and game space. Because many games involve strategic and tactical maneuvers and to avoid confusion I will, henceforth, capitalize the initial letters when I am referring to Certeau's conceptualization of the circulation of power.

In-Game Strategies and Tactics

Ludologist Juul (2005) asserted that rules, mechanisms and game design combine to affect the manner in which players interact within a game and the maneuvers they adopt. For example, in his discussion of the game *Counter Strike* Juul noted,

There are no rules...that tell the players to "play team-oriented"...[However] since the player has only one life per round, death becomes something to be avoided at all costs.

This makes it very important for players to work together (p. 89-90).

But in similar games in which the player's avatar *respawns* within a few seconds the strategic need to work together in order to cover one another's back is greatly diminished. Thus, the practice of engaging in team-oriented play in *Counter Strike* is a symbiotic Tactical (Certeau, 1984) territorialization (Deleuze, 1991; Deleuze & Parnet, 1987) by players in response to the game's mechanisms and design, not its rules.

Smith (2004) termed player responses to explicit rules *intra-mechanic* and responses to implicit rules *extra-mechanic*. Noting that many implicit rules formulated by players are

designed to improve game play, he said “when an implicit rule reaches a certain degree of consensus it is often built into the actual rules of game sequels” (p. 6). Focusing on the digitally-mediated, Squire (2006) and Gee et al. (2008) discussed “modding” (modifying) commercially-produced games as a player practice designed to improve game play, which Gee (2003) claimed “game companies actively encourage” (p. 194). The acceptance of game modifications is a *detrterritorialization* (Deleuze, 1991; Deleuze & Parnet, 1987) on the part of game producers and a *territorialization* on the part of game modders. However, as Zimmerman (2009) reminds us modifying games is not new. How many of us put the fine money for going to jail in *Monopoly* under the free parking corner to be picked up by the next player to land on that square? This is a common implicit rule. Since the explicit rules *still* make no mention of what is to be done with the go to jail fines, the question could be raised why Hasbro, the current distributor, has overlooked the omission and answered by assuming they consider it to be a local issue. Thus, modding or modifying games may be seen as a territorialization in which many game producers choose not to exercise their Strategic power.

Game researcher Salen (2007) advanced the proposition that it is a “normal” feature of play within games for players to “not only follow rules, but push against them, testing the limits of the system” (p. 6). Seconding this position Zimmerman (2009) wrote “Games are not just about following the rules but also about breaking them” (p. 27). Smith (2004) described a number of ways in which players test the system including cheating, grief play, player-killing, and violation of localized implicit rules. He also described one particular case in which a game producer pushed back hard canceling the “400,000 accounts” (p. 4) of players whose play style was deemed to have made the game portal unsafe and unpleasant for others. Smith’s example displays a number of Strategic AND Tactical (Certeau, 1984) maneuvers by players and game

producers. Players who engaged in general grief play were assuming a Strategic position designed to alter the game's *tone* of play. Players who opposed this alteration engaged in the Tactical maneuver of complaining. In canceling the offending players' accounts the game distributors were, in effect, *reterritorializing* (Deleuze, 1991; Deleuze & Parnet, 1987) their Strategic position. This confirms Buchanan's (1997) position that those in a less powerful position risk "annihilation" when they operate in a Strategic rather than a Tactical way (p. 188).

The space of game play

In describing the milieu of games Huizinga (1970/1938) made reference to the magic circle. This is a "charming" term because it can connote that the game-defined boundaries of game play are magically invisible. The invisibility of time/place boundaries holds true *in* some games. For example, in the game of tag or *you're it* there are no discernable boundaries that limit game play. A single game of tag could conceivably move from the playground, to the classroom, to the backyard before the participants stop playing the game. The time period of tag is elastic, play continues for as long or short a duration as the participants wish it to continue. However, of those rule-bound entities we call games some are played in places with clearly-defined boundaries. American football, for example, is played on a field where white lines are laid down on the playing surface. Stepping outside the lines is an infraction of the rules of play that incurs penalties. Football has a designated time period, established by rules, that determines specific conditions under which game play ends. What, then, is the invisible space called magic circle that tag and football both have?

Game space as heterotopia. For Salen and Zimmerman (2004) and Juul (2005) use of the term magic circle is a shorthand way to say that game play exists in a space that is other than everyday space in which participants mutually agree to temporarily be governed by a formal

system (rules) and its representations and meanings. However, as charming as magic circle is as a term, it is only one of several terms Huizinga (1970/1938) used to describe the space of play.

He said:

The arena, the card-table, the magic circle, the temple, the stage, the screen, the tennis court...are all in form and function playgrounds, i.e. forbidden spots, isolated, hedged round, hallowed, within which special rules obtain. All are temporary worlds within the ordinary world, dedicated to the performance of an act apart (pp. 28-29).

Remembering that Huizinga wrote *Homo Ludens* in the first half of the 20th century I argue that the space he is describing is a heterotopia. For Foucault (1986) a utopia is a “perfect” society or ideal world of unreal space but a heterotopia is a counter site of real space. Existing in all societies, the principle conditions of heterotopias are that they provide a privileged, isolated site or slice of time, bounded by a system that regulates entrance and egress in which people have the opportunity to see other and be other. Foucault named several heterotopias including gardens, movie theaters, stages, brothels, retirement homes, psychiatric facilities and prisons. Exploring the manner in which madness and criminality were formulated, Foucault (1979, 1988c) demonstrated that the discursive formations that sustained these particular heterotopias were not only ahistorical constructions but produced the subjectivities of “madman” (sic) and prisoner and the “truth” of their particular treatment. Although not as dominant as the discursive formations of medicine, education and the law, heterotopias have a Foucauldian (1972, 1980) discourse.

For his part Certeau (1984) advanced the position that people produce space through their practices. In his individual and collaborative works (Certeau, Giard, and Mayol, 1998) Certeau described such Tactical actions as modifying one’s rented apartment, developing unintended

routes through city streets and forming personal meanings from mass-mediated items such as books, films and television programs. He stressed “To practice space is...to be other and to move toward the other” (1984, p. 110). For him, moving toward the other is glimpsing oneself as potentially masterful and taking actions to bring the masterful self into being.

Certeau’s (1984) oft-quoted expression,

Readers are travelers; they move across lands... they did not write, despoiling the wealth of Egypt to enjoy it themselves (p. 174),

is frequently used as a springboard to celebrate the creativity of everyday people in their uses of popular culture and games. What is oft-times neglected or downplayed in examinations of game space are the productive as well as the obstructive actions of game producers that contribute to space production. As ludologist Zimmerman (2009) said, game space is larger than the game per se, noting players “engage in metaplay between games, and develop cultures around games” (p. 27). Metaplay or metagaming is a major site of informal learning for players. But, what are the language and literacy practices or actions of game producers that affect metaplay and game cultures? Are we to assume that the lands that Certeau’s (1984) nomads traverse are left fallow?

Game space as third place. Whereas Fine’s (1983) early investigation of face-to-face gaming focused on establishing gamers as members of a subculture, more recent studies of games by literacy scholars such as Gee (2005c) and Steinkuehler and Williams (2006) emphasized the importance of language and other semiotic means in the production of game space. For both Gee and Steinkuehler and Williams game space is produced by *players*; game makers are “handled” as other. This is counter to Koster’s (2006) position that game producers operate within game space and wield significant power.

In their study of four MMOs (massively multiplayer online games) entitled *Where Everybody Knows Your (Screen) Name: Online Games as 'Third Places'*, [a parody of the theme song from the television show *Cheers* (Charles, Burrows and Charles, 1982-1993)], Steinkuehler and Williams (2006) demonstrated that MMO communities exhibit the conditions or characteristics of Oldenburg's (1999) physical world "third places" such as coffee shops, taverns and community centers. The characteristics of third places that they examined were neutral ground, social leveler, accessibility and accommodation, conversation as main activity, playful and/or witty verbal exchange, "regulars" contributing to the mood of the space, low profile site, and denizens' experiential sense of being "at ease" or "at home" in the space. Drawing on Putnam's (2000) conceptualization of social capital as productive of bridging social connections of tentative relationships and bonding social connections of supportive relationships, Steinkuehler and Williams found examples of both types of social connections but noted that bridging social connections predominated.

As much as this study aids in our understanding of player-player interaction in the production of game space there is no discussion of the ways game producers' use of language and other semiotics contribute to the atmosphere of a third place. To extend the third place metaphor it describes the local tavern without referencing the bartender's actions such as the development of new cocktails, *active* listening to patrons' talk, enforcement of state/local drinking age requirements, balancing of cash receipts, limiting the establishment's problems and liabilities due to excessive consumption by patrons, cleaning equipment, and planning, preparing and serving snacks (Occupational Information Network, 2009) all of which contribute to the mood of the space. Ignoring the work of game producers in game space is a bit like trying to imagine *Cheers* without the characters of Sam, Diane, Carla, Rebecca, and Woody and their

individual recognition of and interaction with tavern regulars Norm, Cliff, and Frazier. For example, Norm's perennial unemployment didn't make him any less of a regular but did alter the working practices of the managerial and serving staff of the tavern: Norm was never given a check at the end of the evening and his enormous open running tab was the source of much witty conversation throughout the run of the program.

Game space as affinity space. Gee's (2005b) articulation of semiotic social spaces and affinity spaces highlights meaning making as integral to games and their spaces. According to Gee video games provide rich, multimodal semiotic content and through their internal grammar (game design) and external grammar (patterns of decision making, actions, and use), constitute what he refers to as the core generators of semiotic social spaces. Access to the semiotic content via portals such as "the game...strategy guides, official websites and fan websites" (p. 224) as well as books, "small-group discussions, [and] question-and-answer sessions" between a learner and a more knowledgeable other (p. 222), and the ability to interact with other people who share a common interest in the semiotic content transforms a semiotic social space into an affinity space.

Game Space Strategies AND Tactics. Although Gee's (2005c) articulation of affinity space rejects community as a viable metaphor for the relationships in game space due to the difficulty for researchers of determining who is a member and "how far they are in or out and when they are in or out" (p. 215), the existence of relationships of power is not completely ignored. Much like Lave and Wenger (1991) and Wenger's (1998) conceptualization of communities of practice Gee asserted that participants in affinity space engage in a common endeavor and share particular language usage and meanings; however, he has typified *paradigmatic* affinity spaces as sites in which masters and "newbies" (p. 225) share common

space in a manner that deemphasizes potential hierarchies of experience and knowledge. In counterpoint to Wenger and Lave and Wenger's works Black (2007) affirmed that in *paradigmatic* fan fiction affinity spaces there is no "certain body of knowledge or skill set that novices are being apprenticed into" (p. 389). This contrasts with Gee's (2003) statements "For many games, publishers offer highly colorful and detailed strategy guides that tell players all about the game," many games come with booklets "that give back story or background information," and "good" games offer textual or virtual "walkthroughs" (pp. 100-101). These statements indicate that games *do* have a body of knowledge that will assist beginners in learning the game and that game producers are active in making such material available. The issue of master-newbie relations is important to Gee's conceptualization of affinity spaces as nonhierarchical sites but in highlighting this player-player relationship I contend other power relationships operative in the space are given short shrift. Theoretically excluding game producers from affinity spaces ignores their contributions to the knowledge (Foucault, 1972, 1980) as noted above, as well as their power to wipe avatars in electronically mediated games or ban people from participation in concrete world game tournaments (Koster, 2006). Further, excluding game producers' articles and responses to game players' posts on official game websites would be to ignore the Strategic (Certeau, 1984) aspects of the orders of discourse (Fairclough, 1992, 2005) and a number of literacy practices functioning in game space.

Although Gee's (2003, 2005c) works provide a number of media formats and interpersonal practices to examine for the Certeauian (1984) Strategic AND Tactical flows of power in game space I am concerned with his use of the term *paradigmatic* which implies that there is a normative or ideal manner in which game space is produced. Rather I believe that research should be concerned with the particular, not just the normative. By this I mean that the researcher

should examine the specific game asking, for example, what are the Strategic practices that produce player subjectivity, emphasize a status hierarchy or are designed to regulate “fair” play? Or, what are the Tactical maneuvers in this particular game space that condition player-player and player-producer power relationships, challenge the status quo of authority, contribute to players’ experiential sense of being “at home” (Steinkuehler & Williams, 2006), and affect the practices of people?

Further, the research should consider multiple motivations for particular practices. For example, Williams’s (2006) research into *Magic: The Gathering* noted that players tend to place rare cards in the front of the card binders they bring to *Friday Night Magic* tournaments. This practice was interpreted by Williams as a bid for status through ownership of prized pieces. However, such a practice might also be a prelude to Tactical trade negotiations among players for particular cards necessary for a new deck, or spawn an animated discussions of the relative merits of a particular card and potential substitutes resulting in the dissemination of game-based knowledge, or conclude in the provision of cards on a temporary basis that enables a player with less financial resources to compete in a more equitable manner, thus demonstrating by example an ethos (Lankshear and Knobel, 2006) particular to the game space or a site within the space. Likewise, game producers’ Strategic practices of providing the game, rule books, game guides, codes of conduct and so forth, together with their enforcement capabilities need to be examined, not as a form of repression, but as a form of power that produces “pleasure, forms of knowledge,...discourse” (Foucault, 1980, p. 119) as well as literacy resources.

Power Relationships and Research

From the outset the object of my research study has been to investigate the ways in which various human power relationships affect the literacy practices of the strategy collector card

game *Magic: The Gathering* and its game space. Selecting a poststructural / postmodern theoretical framework guided by the works of Foucault, Certeau and Bakhtin enabled me as a researcher to articulate the power relationships of a particular social space existing within and beside other social spaces. Speaking of power Foucault (1980) said,

If power were never anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms of knowledge, produces discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression. (p. 119).

As a historian and critic of power Foucault (1972, 1973) focused on the regime of truth within an episteme (or 'rules' within large historical epochs) for what can and cannot be said and what can and cannot be considered to be true. He typified regimes of truth as non-linear ahistorical constructs. In works such as *Discipline and Punish* (1979) and *Power/Knowledge* (1980) Foucault detailed the role(s) of power to determine a discursive formation and a subjectivity. Although one person might speak of her or his "subjectivities" that person is referencing herself or himself as a human being who has many subject positions in the various Foucauldian discourses of the social.

In the essay *Afterword: The Subject and Power* Foucault (1982) characterized the goal or objective of his "work during the last twenty years" as neither a methodology nor an analysis of "the phenomena of power" but rather as an examination of the modes by which "in our [western] culture, human beings are made subjects" and suggested that any "analytic work cannot proceed

without an ongoing conceptualization” of power (pp. 208-209). He also observed that power relationships among human beings cannot exist without freedom. In other words, power is not a “zero-sum game” (p. 217) with one person or group holding all the power and another person or group having no power whatsoever. Rather people within the social body struggle with various power relationship positions within and across various disciplines, discourses or forms of governance. In describing people’s various “strugglings” within the social Foucault said “it would be better to speak of an ‘agonism’ – of a relationship which is at the same time reciprocal incitation and struggle” (p. 222).

Earlier in the literature review I used the word *resistance* rather than agonism noting resistance isn’t always self-liberatory. Following Highmore (2006) resistance is a condition of human subjects whose language use and physical actions, in the broadest senses, inhibit, regulate or assist power. Just as Foucault (1982; Foucault, Fontana, & Pasquino, 1979; Foucault & *Revoltes Logiques* Collective, 1979) typified the governance of institutions, discourses and/or disciplines as Strategic, Certeau (1984) characterized everyday people’s actions as Tactical. In addition to the “benign” Tactical acts of modifying one’s rented apartment, developing unintended routes through city streets, and forming personal meanings from mass-mediated items such as books, films, and television programs, which might appear to be simple acts of personal preference, Certeau (1984) also discussed “la perruque, (the wig),” the deceptive act of a factory employee using “company time” and “materials to his (sic) own ends and the machines to his own profit” (p. 24-25). As the act of la perruque makes clear Tactical actions are a response to Strategic positioning.

Both Foucault (1994a, 1996; Foucault, Fontana & Pasquino, 1979) and Certeau (1984) drew on Clausewitz’s (184/1832) philosophical discussion of war for their respective

enunciations of power within the social body. Whereas Clausewitz typified war as “a continuation of political intercourse carried on with other means” (p. 87) Foucault typified politics as war by other means, rhetorically asking “Isn’t power a sort of generalized war which assumes at particular moments the forms of peace and the State?” (Foucault, Fontana & Pasquino, 1979, p. 39). Foucault (1996) further described the war-like properties of power relations by saying,

Every time one side does something the other one responds by deploying a conduct, a behavior that counterinvests it, tries to escape it, diverts it, turns the attack against itself, etc. Thus nothing is ever stable in the relations of power (p. 144).

This instability in the relations of power or, perhaps better still, this ongoing flow of maneuvers within the social is political, economic, cultural, scholastic, linguistic and so forth. I liken these ongoing reciprocating flows to an infinity symbol (∞) (Figure 2) in which human subjects are always already engaged in acts of territorialization, deterritorialization and reterritorialization (Deleuze, 1991; Deleuze & Parnet, 1987) and game space is but one of the spaces in which military-like maneuvers occur.

Strategy AND Tactics as a Methodology

In characterizing Strategy AND Tactics (Buchanan, 1997, 2000) as a Deleuzian-like (1991, Deleuze & Parnet 1987) wasp/orchid double capture methodological approach to research my goal was not to subvert Foucault’s (1972, 1979, 1980, 1982, 1988b) recommendations on procedures for examining Strategic mechanisms within the social. Neither was my goal to subvert Certeau’s (1984; Certeau, Giard & Mayol, 1998; Certeau, Julia & Revel, 1986) procedures for examining Tactical logics within the social. My objective in wedding Foucault

and Certeau's theorizations of power relationships was to produce a methodology that would consider all actions *as* responses to one another.

In his characterizations of Strategies and Tactics Certeau (1984) stated that Strategies are *mechanisms* or apparatus that secure the proper place and Tactics are the *logics* of actions for dealing with power relations. These are not binary opposites. The *raison d'être* or rationale for mechanisms is to establish "the basis" by which an entity such as a commercial enterprise, an institution or civic government will have relations with "competitors, adversaries, 'clienteles'" (Certeau, 1984, p. xix). Not all Strategies are directed solely at the client any more than all Strategies are directed solely at the competitor. They are an array of acts that delimit the boundaries of the entity's "territory." Whereas some of the boundary markers may signify "Welcome" others may signify "Keep out!" Tactics, as logics for dealing with relations of power, are not an all out assault on the proper place but are specific to a particular boundary marker and to the person or group that uses them. Certeau typified them as being lodged in the oral traditions of everyday people and frequently contradictory. For example, the anonymous proverb, "The best defense is a strong offense" is a recommendation to those in a weaker position to become aggressively antagonistic before they are overwhelmed by the more powerful. However the Spanish proverb, "With the rich and mighty, always a little patience" is a recommendation to the weak not to immediately engage in aggressive action but rather to engage in forbearance or actions that will allow them to endure the mechanisms of power. For Certeau people bring a repertoire of tactical logics to instances of power relations applying a particular logic as each one deems it appropriate to the situation.

To speak of Strategies AND Tactics as a Deleuzian-like (1991, Deleuze & Parnet 1987) wasp/orchid double capture methodological approach to research is to affirm that Strategies are

not the same thing as Tactics but *are* involved with one another. Deleuze and Deleuze and Parnet used the metaphor of the wasp and the orchid to represent ongoing and mutually beneficial transformations between unlike entities: An animal species and a plant species. According to Peakall (1990) the orchid has through the course of time transformed its outward appearance and the fragrance it emits to mimic the appearance and odor of a female wasp. This attracts male wasps to the flower for the purpose of wasp reproduction but benefits orchid reproduction through the dispersal of pollen to other orchids. This would appear to be a parasitic relationship as the orchid provides no nectar for the wasp to feed upon nor does the male wasp's copulation with the orchid result in future generations of wasps. However, through the course of time some male wasps developed "discernment" between the female of its species and the plant-based simulation. Thus, the adaptation or transformation of some wasps benefits the wasp species, in the long term, as those wasps with discernment become the progenitors of future generations. It is the transformations or "becomings" (Deleuze, 1991) of both the orchid AND the wasp that constitute the relationship as symbiotic. The orchid's territorialization of the wasp's reproductive cycle is countered by a reterritorialization of the cycle by some wasps. As these particular transformations have taken place over millennia humans at this time have little insight into the territorial *becomings* that were moribund. Moreover, complete "success" in territorialization by either the wasp or the orchid would have result in the mutual extinction of the plant and animal species.

Of particular importance to me in articulating and analyzing Strategies and Tactics as a methodology was Foucault's (1982) discussion of five points that an analysis of power relations should establish. These are: 1) "*The system of differentiations* which permits one to act upon the actions of others" (p. 223). Foucault typified differentiations as being determined by "the law or

by traditions of status and privilege ...linguistic or cultural differences, differences in know-how and competence (p. 223). 2) “*The types of objectives* pursued by those who act upon the actions of others” (p. 223). In other words, what purposes do maintaining status or codifying rules as a source of authority serve. 3) “*The means of bringing power relations into being*” (p. 223). That is to say, “how” are the relations of power brought about? Are they due to the use of physical force or the establishment of a discipline (Foucault, 1979) or a disequilibrium in economic capabilities? Do they rely on the establishment of an archive (Foucault, 1972); Are the rules or laws explicit, implicit, implied, fixed, conditional, variable, mutable, or modifiable, and are there technological ways to bring about the actions that birth power relations? 4) “*Forms of institutionalization*” examines the mix of “traditional predispositions, legal structures ... custom(s) [or] fashion(s)” that establish an institution, the locus or loci of the institutionalization, the “hierarchical structures” that may define its functioning and “the principle of regulation [and] distribution of all power relations in a given social ensemble” (p. 223). 5) “*The degrees of rationalization*” or *costs* “in terms of reaction constituted by the resistance which is encountered” (pp. 223-224). These points not only recognize resistance as a feature of power relationships but also acknowledge tradition, custom, codification, rules/laws, authority, enforcement, and differences in expertise/proficiency and status as factors in power relationships. These are amenable with Certeau’s (1984) conceptualization of Tactics as everyday practices of the social.

Strategy AND Tactics as a methodology is committed to the examination of the practices of game producers and game aficionados without privileging either one. It anticipates that there will be ongoing Strategic and Tactical maneuvers within the agonistic flows of power

relationships. It employs the various theories of Foucault, Certeau, Bakhtin, and Deleuze to examine the practices of game producers AND game aficionados.

Summary and Concluding Remarks

In this review of literature I have described the poststructural-postmodern theories of Foucault, Certeau, Bakhtin and Deleuze that framed my research study of the power relations within the strategy collector card game *Magic: The Gathering*. In defining games as rule-bound, interactive, formal systems I advanced the position that game play and its game space are a form of heterotopia with its own Foucauldian discourse. The review of game-related literature also articulated ways in which game players and game producers' actions exhibit Strategic AND Tactical intentions (Certeau, 1984) designed to territorialize, deterritorialize and reterritorialize game space, and the manner in which literacy-based research down plays the contributions of game producers to game space and game play practices. Additionally I proposed a methodological framework for this research study using Strategy AND Tactics. In Chapter 3 I will elaborate the methods I employed in my study, including descriptions of participants and locations, the procedures I engaged in to safeguard the confidentiality of participants' identities and the methods I used for discourse analysis of documents.

CHAPTER THREE

METHODOLOGY, RESEARCH METHOD, PLACES AND PEOPLE

This chapter recounts of the development of my study of the power relationships in the strategy collector card game of *Magic: The Gathering*, a commercially produced game that is played casually and under tournament conditions. The chapter is divided into five subsections. The first subsection outlines the methodology Strategy AND Tactics and the research questions that drove the research study. In the second subsection I describe the settings I selected and the participants who agreed to be interviewed and video recorded *in situ*. The third subsection details data collection procedures including interviews, participant observation, and document collection. In the fourth subsection I describe the procedures I used to transcribe, code, and analyze my data, and in the fifth subsection I recount the poststructural / postmodern philosophical research traditions that shaped me as a researcher and the qualitative methods I implemented.

In the spring of 2010 I applied to and received permission from The University of Georgia Institutional Review Board (IRB), overseen by the Office of the Vice President for Research, to conduct a study of *Magic* aficionados in two concrete locations in the southeastern area of the United States. As articulated in my Institutional Review Board application and its facilitating documentation such as the participant Consent Form (Appendix B), Venue-Operators Participation Agreement Form (Appendix C) and Interview Guides (Appendices D and E), it was my intention to audio-video record instances of game play as well as the interviews with the research participants in both of the venues I had selected. As detailed in the participant Consent

Form and the Venue-Operators Participation Agreement Form no individually-identifiable information would be made public without express written permission. Likewise, the audio-video recording of instances of game play were *choreographed* so that only the participants' hands and cards were visible in the recording (Figure 3). These procedures are in line with the Institutional Review Board's standards of confidentiality rather than the standards of privacy.

In order to capture the types of audio-video material used in this study I purchased a Sony 2000X digital camera and a boom-style microphone stand. The arm of the *boom-mike* stand was fitted with a special adapter so that the video camera could be suspended over the playing surface or, on other occasions, could be held vertical to people's movements within a concrete location or data represented on a computer monitor. I also employed an Olympus WS-321M digital voice recorder for those occasions when the versatility of a small, easily-mobile audio recorder would allow me to focus *auditorially* on a single game-related conversation at the same time that the camera was set up for a wide-angle shot.

Methodological Framework

As the objective of this research study has been to investigate the ways power relationships affect the practices of the strategy collector card game *Magic: The Gathering* and its game space my Strategic maneuver has been to apply the methodology Strategy AND Tactics (Buchanan, 1997, 2000), as articulated in the various works of Foucault and Certeau, to the entire process of my research activity. Certeau (1984, 1986b) has typified people's everyday Tactical practices as encompassing physical and mental actions such as walking, talking, decision making and remembering; productive of objects and spaces of human experiential sensation such as meals, texts, pleasure, accomplishment, and being "other," and fostering ways of "believing and making people believe" (1984, p. 177). Foucault (1980, 1982, 1986) described

the *positive* aspects of Strategic power as productive of human subjectivity, knowledge, pleasure, discourse, and heterotopic spaces in which one can be *other* and see *other*. However, Strategic power's *negative* aspects are capable of producing repression or oppression. Among his many recommendations for the investigation of power relationships was that the research of power start at the local level and trace the ways it is "invested, colonized, utilized, involuted, transformed, displaced, extended, etc." (1980, p. 99). Strategy AND Tactics, as its name suggests, is the double capture of actions, objects, experiences, beliefs, and systems of communication that support a particular power position and condition its relationship(s) with another power position.

Overarching Question

As manifested in their concrete and virtual actions and oral, graphic, and written texts, what are the power relationships of the strategy collector card game *Magic: The Gathering*?

Guiding Research Questions

1. What are the player-game provider power relationships within game space that affect language and literacy practices?
2. What are the power relationships among game design/rules/mechanisms *and* human activities that affect language and literacy practices?
3. What are the player-player power relationships within game space that affect language and literacy practices?

Settings and Participants

My study was conducted in two concrete locations that I pseudonymously called Montville and Sweetbriar which are located in two southeastern states. The decision to have two locations was predicated on the position that it would allow for variation in third place (Steinkuehler and Williams, 2006) data collection and tournament-level play and provide me with access to a larger pool of potential participants. Although the Institutional Review Board application and the original facilitating documents such as the Venue-Operators Participation Agreement Form (Appendix C) named specific venue operators and specific locations in the southeastern United States my use of pseudonyms in this dissertation is consistent with the Internal Review Board's standards of confidentiality.

Montville Games is located in Montville, a major city within a county of approximately 200,000 residents that is the site of three tertiary educational facilities. It is a games and hobbies shop accredited by DCI, *Wizards of the Coast's* tournament venue accrediting organization, to host 8k and 16k *Magic* events. It also hosts *Warhammer*, *Dungeons and Dragons*, *Heroclix*, *Yu-Gi-Oh*, and *Pokemon* events.

The interior of the building is decorated with a number of anime and game-related posters, a large video monitor, an oversized calendar of upcoming events, and an equally large permanent poster of *house rules* for conduct. In addition to admonitions in the house rules against stealing and cheating is the observation "Bardus vadum existo punitor" (Stupidity is its own punishment) and the social regulator "take the drama outside." *Magic* game play is conducted on sequentially numbered 72" X 30" inch tables butted end-to-end in long rows that can accommodate over 100 players who sit opposite their opponents (Figure 4). The people in Figure 4 are sitting at Table 1, Seat Position 1 as indicated by the yellow numerals "1" painted

on either side of the black table. During the timeframe of my research fieldwork Montville Games changed the seating policy for *Magic* tournaments participants. Whereas the top contenders were seated opposite their opponents on the first three numbered positions at Table 1 throughout any particular *Magic* tournament changes in *Recorder*, the DCI-sponsored computer software that *seeds* players according to their ongoing match results, ceased hierarchically stratifying the player list. Rather, the newer version of *Recorder* produces a non-hierarchical, randomized player pairings list. Although players would continue to play against the appropriately seeded opponent their *physical seating* at any particular table would no longer be conditioned by their event win-loss record. Another change that took place during my time in the field was that Montville Games moved a few blocks to a different building but its interior décor and roster of gaming events such as *Warhammer*, *Dungeons and Dragons*, *Heroclix*, *Yu-Gi-Oh*, and *Pokémon* remained the same.

Sweetbriar Games exists in a store that sells games, trading cards, magazines, specialized sporting equipment, and college-branded paraphernalia. Sweetbriar is a large town within a county of approximately 100,000 residents and is the site of a large and prestigious tertiary educational facility. Sweetbriar Games is accredited by DCI to host 8k *Magic* events and also hosts casual *Yu-Gi-Oh* events.

In addition to displays of various non-*Magic* related merchandise, the Sweetbriar store is decorated with a framed *Serra Angel*, an oversized *Black Lotus*, an *Invasion* poster and a neon *Magic: The Gathering* sign. The Sweetbriar store is approximately one-third the size of the Montville facility and can accommodate roughly 30+ players who conduct play on an assemblage of 72" X 30" inch and smaller tables. Unlike the Montville facility physical seating has never been based upon tournament seeding but is self-selected by players. In suitably

clement weather the venue operator's agent sets up a few tables in the courtyard adjacent to the store and game participants are free to choose to play inside or outside of the building.

In order to maintain their viability as hosts of DCI accredited events all venue operators, including Montville Games and Sweetbriar Games, must abide by DCI tournament rules and regulations (Wizards of the Coast, 2010b, 2010d 2010h) that govern the accrediting of venue operators and their facilities, the registration of eligible players, the recording of match results, the provision of eligible officials such as judges, and the advanced advertisement of all events. My fieldwork observations of both Montville Games and Sweetbriar Games attest to fact that the venue operators and their agents adhered to all of the DCI's tournament regulations.

Although the judges at Montville Games and Sweetbriar Games typical wore everyday street clothes during 8k *Friday Night Magic* events (Figure 5), rather than the official black shirt of floor judges at premier events such as Regionals or Worlds, and used less impressive timing devices (Figure 6), they accomplished all the minutia of tournament organization week in and week out throughout the year with much smaller staffs. The *Judge Uniform Policy* (Wizards of the Coast, 2009) says,

At local events, it is usually not necessary to wear an official shirt. However, it can add to the professionalism of the event – and even if uniform standards aren't quite as stringent, always remember how you look is a reflection of yourself, your Tournament Organizer and the DCI.

Never wear your uniform while playing, trading, or engaging in any activity that may suggest bias toward one player over another. This doesn't mean you can't talk to your friends, but when you're acting as a Judge, be professional and impartial (n.p.).

As the staff at Sweetbriar Games and Montville Games wear “many hats” before, during, and after *Magic* events including sales clerk, mentor, and friend their “non-use” of the distinctive black judge shirt is actually in accordance with official policy.

Participants

Because I was interested in interviewing and observing people who play a particular game, *Magic: The Gathering*, I used a combination of purposeful sampling and snowballing (Glesne, 1999) to locate “information-rich” participants for study in depth. It was my intention to select six to eight adult, non-vulnerable participants. My participant selection criteria were:

- 1) Male or female player of casual, limited or constructed formats, or Elder Dragon Highlander (EDH) or multiplayer variants, who has played in a minimum of five DCI-sanctioned 8k or higher *Magic* tournaments or is a DCI-certified judge or is a sponsor of DCI-sanctioned events or is an employee of Wizards of the Coast, the producers of *Magic: The Gathering*;
- 2) Player, judge, sponsor or employee is 18 years of age (or over);
- 3) Has a willingness to discuss their game-play and game space informal learning and literacy practices and their perceptions of other players, and engage in audio / video recorded game play and interview sessions.

Gender, sexual orientation, ethnicity, social class and so forth were *not* criteria for inclusion or exclusion in the study. The participant selection criteria were designed to garner people with a range of experience and discursal power (Foucault, 1972, 1980) above the raw beginner or “newbie” level. My justification for setting the bar at five sanctioned 8k events, the equivalent of participating in five *Friday Night Magic* events, was to ensure that the people I selected would be cognizant of the rules of tournament structure and play, acquainted with informal

learning practices such as metagaming, and involved in being or learning to be an active participator in a particular social space.

Although I did not specifically target any particular person on the basis of physical gender, ethnicity, social class or sexual orientation it occurred to me that in addition to selecting adults who would be information rich about practices due to their experiences in *Magic* game space it behooved me as a researcher to *shape* my choices in a manner that was reflective of *all* the people I encountered at Montville Games and Sweetbriar Games. The venue owners, the venue owner's agents (registrars, scorekeepers, judges, sales personnel, and staff), and the players were female and male, old and young, openly homosexual and openly heterosexual, obviously building *Magic* decks on a budget and obviously carefree in the financial amounts they can spend on cards. Although males of northern European ancestry predominated among players at both locations there were also females and males of eastern and southern European ancestry, African ancestry, Pacific Islander ancestry, Indian sub-continental ancestry, Asian ancestry, and Native American ancestry. Contrary to *outside* speculation as reported in research studies by Salomone (1996, 1997), playing *Magic* does NOT appear to produce "satanistic conveners." Rather, my observations of people's outer accoutrement and my casual conversations with them during my fieldwork indicated to me that they range from non-religious to devout adherents of Judaism, Christianity, and Buddhism among other religions. One person joked that he contemplated becoming a Sith lord but decided to remain a Jedi utilizing "the Force" only for the good of all. In keeping with Institutional Review Board standards of confidentiality my participants either self-selected or were assigned pseudonyms. Expanded biographical representations of the pseudonymously named participants are located in Appendix

F. My eight interview participants were Alex, Wilbert, Jeska, Marlene, Sean, Mark, Curtis and Boris.

Alex is an unmarried, nineteen year old male high school graduate of European ancestry who resides in a single parent home. He has been playing casual and tournament level *Magic* for more than six years. He competes primarily in draft and sealed limited formats rather than constructed format game play.

Wilbert is a married, college educated, forty-year old male of European ancestry who works from home for a major online vendor in a technical services “problem solver” capacity. He has been playing casual and tournament *Magic* for more than five years. He competes in limited and constructed format *Friday Night Magic* and mid-level tournaments such as PTQs (Pro-Tour Qualifiers).

Jeska is an unmarried male of Mohawk ancestry in his early twenties who attends university in a location other than his hometown. He began playing casual *Magic* at the age of thirteen, engaged in *Friday Night Magic* and mid-level tournament play for more than three years and, then, broke with *all forms of tournament play* due to rule changes implemented with the release of the *M10* (2010) core expansion set. He continues to play the *casual* variant Elder Dragon Highlander.

Marlene is an unmarried female university student of European ancestry in her early twenties who during the time of my field research worked part-time for the US Census Bureau. She learned to play *Magic* under casual conditions when she was a freshman in college. She is an avid fan of the *Magic* novels and has been playing *Friday Night Magic* tournament level limited and constructed formats for more than two years and the casual variant Elder Dragon Highlander for approximately one year.

Sean is a married, college-educated, self-employed male of European ancestry in his late thirties. He has been playing *Magic* for approximately fifteen years including two years on the Pro Tour tournament level circuit. He plays all *Magic* formats but prefers limited variants. He also plays limited formats online. For him the *quality* of the win is more important than winning per se.

Mark is a married, college-educated male of European ancestry in his mid-twenties and a certified judge for mid-range tournament events. As a judge Mark participates in a number of judge-related educational and social activities in which senior level judges mentor and advise lower level judges not only on appropriate tournament conduct for judges but scaffold the learning of *Magic* knowledge. He is an avid player of the casual variant Elder Dragon Highlander.

Curtis is an unmarried, university-educated male of African ancestry in his late twenties who learned to play casual *Magic* from his co-workers at a computer software company. He has been playing *Friday Night Magic* and mid-range tournament level *Magic* for three years and the casual variant Elder Dragon Highlander for approximately one and a half years.

Boris is a married male of European ancestry in his mid-thirties who has graduate level university degrees in psychology and provides social services to males incarcerated in the local prison system. He has played all formats of *Magic* since the late 1990s and more recently started playing limited draft format online in addition to face-to-face *Magic* game play.

Data Collection

Data collection procedures included the audio-video recording of interviews; the collection of concrete-world items such as *Magic* rule books, play guides, commercially-produced advertising flyers and posters, novels, and promotional sample chapters from future

novels; researcher-generated audio-video recordings (Rapley, 2007) of instances of naturally occurring game play in game space, over-the-shoulder shots of online tutorials and interactive walkthroughs of game play, still shots of official (*Wizards of the Coast*) and aficionado web pages, low resolution scanned images of commercially-produced packaging and cards, and aficionado-produced modifications (*modding*) to game pieces and artwork. Ongoing data inventory logs for each media form were maintained throughout the course of the study.

Interviews

Certeau, Giard, and Mayol (1998) utilized interviewing in their research for *The Practice of Everyday Life: Volume 2* in order to access their participants' affects/feelings concerning everyday practices and the spaces they produce. Certeau (1984) argued that the stories people had to tell should be recognized as having "legitimacy" as "a theory of narration is indissociable from a theory of practices, as its condition as well as its production" (p. 78). Postmodernist researcher Scheurich (1997) opposed practices designed to empower the interviewee. Rather, he advised the would-be research interviewer to be alert to the power dimension of interviews in which there is the potential for the researcher to dominate the process by suppressing "the 'wild profusion' of the Other" (p. 70) and for the interviewee to resist by carving out "space of their own...asserting her/his own control over the interview" (p. 71).

In planning my interview questions I wanted the people who agreed to be interviewed to respond in a full and detailed way, so I utilized an open-ended interview format with a questioning style that asked them to "Tell me the story of..." or "Tell me about a time when..." so the narrative context of their thoughts or actions was integrated into their responses (Appendix E).

The initial video-recorded interviews with the participants were conducted in May – July 2010. These interviews ranged in length from just under one hour to more than one hour and thirty minutes. Because Mark, the official judge, and Sean, the “retired” pro-tour player, had experiences and engaged in practices that were different from everyday players I asked them to respond to the same questions as the other interview participants and questions directed to their specific areas of *Magic*-related expertise. For Mark I added questions about the judge certification process, the enforcement of tournament regulations, and the *knowledge* (Foucault, 1977, 1980) of *Magic*. For Sean I added questions about player preparation for higher level tournament play, the enforcement of tournament regulations, and the *knowledge* of *Magic*.

Participant Observation

Preissle and Grant’s (2004) discussion of participant observation as an integral part of fieldwork emphasized its historical roots in early twentieth century ethnography. Although twentieth century ethnographers wrangled over the appropriateness of etic and emic stances for their observations, the subsequent perspective each stance would support and the academic value, in terms of *valid* representation, to which their ethnographic accounts could lay claim, Preissle and Grant state “...ethnography as conceptualized and practiced by early anthropologists is a form of fieldwork, but not all forms of fieldwork are ethnography” (p. 165).

Because I have been playing tournament *Magic* for more than three years I brought what Brodkey (1992) termed “situated knowledge” to the participant observations I conducted between April and December, 2010 (Appendix G). Each observation lasted approximately five to six hours and included pre-tournament procedures, game play, and post tournament procedures. For this research study I engaged in a total of 312 hours of participant observation. Of this total 222 hours were observations of Standard Constructed tournaments, 24 hours were Limited

Sealed tournaments, 54 hours were Limited Draft tournaments, and 12 hours were Extended Constructed.

Because there are advantages and disadvantages for acting solely as a participant or solely as an observer, I opted to be neither a wholly involved participant nor a strictly aloof onlooker but both - a *participant-observer*. This allowed me at times to step back and observe the “big picture,” write fieldnotes, cogitate on my participant selection process, confer with my key informants and collect documents for analysis. It also allowed me at times to experience being a *Magic* player in a variety of *Magic* formats in two different venues, Montville and Sweetbriar, and on one occasion and much to my chagrin, get very mildly reprimanded by a judge for a minor infraction of the rules. Keeping *observer* and *participant* in tension produced the desired effect of making the familiar strange and the strange familiar (Schon 1963; 1991).

Documents

Qualitative research methodologists have described a large range of public and private semiotic items that might be considered “documents” for a qualitative research archive such as official reports, policy statements, personal letters, journals or diaries, graffiti, films, drawings, paintings, and music. Gee (2007) and Steinkuehler and Williams’s (2006) investigations of digital game space emphasized that document collection in post-typographic times needs to cast a wider net in order to include the virtual as well as the concrete. The choice to include digital media in document collection was in part based upon Altheide’s (2000) essay in which he wrote:

While being mindful of the significance of cultural context for the emergence of social activities (Foucault, 1977) the focus [should be] on how communication and social interaction are shaped by information technology, logic and formats, and are implicated in everyday life (Certeau, 1984) (Altheide, p. 290).

Video Documents. I collected two types of video documents. The first type of video document was what Rapley (2007) described as researcher-generated video recordings of naturally occurring *Magic* events. Using my Sony 2000X digital camera I captured more than 14 hours of game play and game space activities. Of these recordings of events 8 hours 13 minutes were generated during Standard Constructed play, 3 hours 18 minutes were generated during Extended Constructed play, and 3 hours 2 minutes were generated during Limited Draft play. (See Appendix H for a breakdown of event types, camera angles, elapsed times for each type of shot).

In addition to adjusting camera angles in order to safeguard the confidentiality of participants, Rapley (2007) suggested that in situations in which researcher-generated video recordings are produced in facilities open to the public, signage advising people that a camera is in use be placed on exterior doors as well as inside in a conspicuous place. I place such signs in both the Montville and Sweetbriar gaming venues. Additionally, the tournament organizers made public announcements that I was conducting a research study and that a camera would be in use.

The second type of video document I collected was computer-based or online items generated by *Wizards of the Coast* and *Magic* aficionados. Aficionado websites included:

Star City Games – www.starcitygames.com

Brainburst – (redirects to TCG Player)

TCG Player Network – www.tcgplayer.com/

Magic League – www.magic-league.com

MTG Salvation – www.mtgsalvation.com

Channel Fireball – www.channelfireball.com/

MTG Fanatic – www.mtgfanatic.com

Mana Nation - www.mananation.com/

Deck Check – (defunct October 22, 2010)

Video capture of documents from these websites was primarily accomplished through the use of screenshots and computer downloads. For materials produced by *Wizards of the Coast* I not only used screenshots and computer downloads but also used the Sony 2000X digital camera on a boom-style microphone stand to shoot over-the-shoulder recordings of my use of interactive tutorials (Figure 7) and databases as well as online tutorial video (Figure 8) productions (Appendix I). The purpose of generating a digitized document by video camera from materials produced and displayed in another media was to effectuate a “stable” document that would facilitate the transmigration of items into Transana (2009) transcription software.

Concrete Documents. Items having physical size and mass were collected throughout the field research process (Appendix J). These items included *Wizards of the Coast* packaging products such as booster pack foil wrapping and display boxes, as well as posters, rule books, comic book-like play guides, one sheet introductory game overviews, and *Magic* T-shirts and pins with copyrighted and trademarked images. Player produced items included binder covers, an abacus made from *Magic* cards, deck boxes, painted cards, and a counterfeit Nobel Hierarch. In order to facilitate the transmigration of this type of data into Transana (2009) I suspended the Sony 2000X digital camera directly over a table surface as I interacted with each item. This allowed me to incorporate data from my field notes concerning the provenance of each item into the auditory tract of the transcription software.

Data Management and Confidentiality

In order to uphold the Institution Review Board guidelines for confidentiality each participant was given the option of self-selecting a pseudonym or giving me the responsibility of

assigning them a pseudonym. The pseudonyms appear in all transcripts and this report of the study. References to non-participating third parties were *masked* with pseudonyms in all transcripts and reports as well. All individually identifiable materials such as consent forms and audiovisual recordings were kept in a securely locked case when not in use.

Permission for the reproduction of digitized images of all publicly-disseminated, trademarked or copyrighted materials was obtained from the copyright holder, *Wizards of the Coast*, on January 19, 2011 with the proviso that my reproduction of their materials was for academic rather than commercial purposes.

Data Analysis Procedures

Postmodernist researcher Scheurich (1997) spoke of “the complex play of conscious and unconscious thoughts, feelings, fears, power, desires and needs” (p. 70) that occur during an interview session that nuance the manner in which questions are asked and answered. He advanced the position that data analysis does not begin after the data is collected but rather is an ongoing procedure. Rapley (2007) advised researchers to “skeptically read and interrogate the texts. Re-read the texts, re-play your audio or video recordings” (p. 130). He also recommended that researchers be concerned with

how a speaker, document or text seeks to convey or consolidate a particular meaning above others whilst countering other possible meanings. You might focus on how the discourse is used to persuade you about the authority of its position and how it works to silence other possible readings (p. 133).

Bearing these recommendations in mind I engaged in an ongoing analytic process throughout the research study.

Transcription

Each interview together with the researcher-generated (Rapley, 2007) audio-visually recorded instances of game play and social events in game space, video documents such as online tutorials and interactive game demonstrations or walkthroughs, and concrete documents such as commercially produced packaging, advertising posters and tournament regulating instruments, and player-produced artifacts were audio-visually recorded with my Sony 2000X digital camera as I interacted with them so that they be could be entered into Transana (2009) in order to be transcribed verbatim. Transana software supports Jeffersonian (Jefferson, 1984) transcription notation:

Jeffersonian (Jefferson, 1984) Transcription Notation:			
[text]	Overlapping speech	(hhh)	Audible exhalation
=	Break and continuation of single interrupted utterance	>text<	Text delivered more rapidly than usual for speaker
(#)	Time in seconds of a pause in speech	<text>	Text delivered more slowly than usual for speaker
(.)	Micropause of less than 0.2 seconds	°	Whisper or reduced volume speech
↑	Rising pitch or question	CAPS	Shouted or increased volume speech
↓	Falling pitch	(.hhh)	Audible inhalation
-	Abrupt halt in utterance	((<i>Italic</i>))	Annotation of non verbal activity

In Figure 9 I provide a sample of Jeffersonian transcription notation of utterance 31, idealized lines 109-122 drawn from research study participant Jeska's interview.

Coding

Following transcription the documents in Transana (2009) were “read and reread” (Rogers, 2004a, p. 55) prior to being coded according to the large “domains” or “collections”: *Magic Community*, *Metagaming*, and *Authority*. Although Rogers used the term *domains* Transana software uses the term *collections* for overarching themes. Like Rogers study these themes preceded my coding, were the basis of my interview questions (Appendices D and E), and are based on human practices. The terms *Magic Community*, *Metagaming* and *Authority* were selected as “neutral” collection labels for chunking large segments of data, distinguished as “utterances” (Bakhtin, 1981, 1986), within the document. With each reading of any particular Transana transcript I developed nuanced “keywords” for the utterances. With the addition of a new keyword each document was recursively read and reread for its applicability. Transana’s layered approach to coding allows the researcher to define each keyword before it is applied to any particular utterance. Figure 10 is a screen shot of the keyword management process in progress. The keyword “External Discourses” is being added to the keyword group “Wizards of the Coast.” This occurred in the coding of the document labeled “Fat Pack Contents.” Appendix K is an outline of the layered coding analytics I used in Transana for this project. This coding scheme was revised multiple times throughout the coding and analysis process.

Discourse Analysis

For my study I used Rogers’s (2004a) method of critical discourse analysis which draws on Gee’s (1996, 1999, 2004a) articulation of D/discourse and Fairclough (1992) and Chouliaraki and Fairclough’s (1999) heuristic use of orders of discourse to describe the relationships among texts, social practices and social identities (subjectivities). Due to the highly visual / graphic nature of my documents and in line with Fairclough’s (2004) discussion of various semiotic

forms and the manner in which semiotic representation can “distinguish different discourses [and] represent different perspective or positions” (p. 228), I supplemented Gee and Fairclough’s above mentioned works with visual analysis materials by McCloud (1993), Kress (2000, 2003), Kress and van Leeuwen (1996).

The central concepts of Rogers’s (2004a) method as derived from Gee and Fairclough’s works are:

1. *Genres* or the mode of communication such as lecture, advertisement, or casual conversation that demonstrate *ways of interacting*.
2. *Discourses* or “systemic clusters of themes” (p. 51) that demonstrate *ways of representing*.
3. *Styles* or the subjectivities and language use that signify *ways of being*.

Although Rogers (2004a) preferred a concrete “pencil and paper” approach to analysis I used computer-based analysis techniques that mimic the procedures she used. As noted above each document was audio-video recorded and transcribed, “read and reread” (p. 55), and coded according to a layered scheme of topical keywords. Material was then coded for Genres, Discourses and Styles “looking for general patterns that emerged within and across “domains” (p. 57) or “collections” (Transana, 2009).

Within the category Genres I engaged in a microlinguistic analysis of the *text* for its thematic structure, wording, politeness conventions, and turn taking procedures. Rogers (2004a) said the themes in Discourses “can be seen through the production, consumption and distribution of texts and talk” (p. 76). This sentiment is in line with Foucault’s (1972) discussion of the archive and Certeau’s (1984) discussion of production and consumption. For Discourses I was looking for what perspectives were represented, who the possible intended recipients could be

and if resistant readings were possible. For Styles I was looking for active or passive voice; the use of positive or negative modality verbs such as *must*, *can't*, and *should*; affect indicators through the usage of verbs such as *like*, *hate*, *need* or *want*; cognition statements such as *I think*, *I believe* or *I remember*; and positive or negative ability attributions such as *I'm better at game play than I am at building decks* or *John has an intuitive sense for what cards have synergy with each other*. The overall objective of this discourse analysis was to examine the ways language and other semiotic forms such as images and gestures are used as part of game space practices to differentiate people, knowledges and objects, to achieve Strategic and Tactical goals, to establish authority, and to regulate hierarchies. It sought answers to the Foucauldian (1982) question, what are the costs of resistance? Transana's (2009) cross collection and cross keyword search capabilities enabled me to examine such instances of *cruces* (Rogers, 2004a) and save the search results in separate Collection Report files that did not damage the integrity of the complete (whole) original document(s) nor any of the smaller keyword coded utterance (Bakhtin, 1981, 1986) files.

Role of the Researcher

My venture into fieldwork was governed not only by the University of Georgia's Institutional Review Board's application authorization and facilitating documents (e.g. Consent Form, Venue-Operators Participation Agreement, Interview Guides) but also by guidelines, advice and/or recommendations by experienced academic researchers such as Brodkey (1992) and St. Pierre and Pillow (2000) among others. These works were inspirational in the overall planning of my particular study as they included recommendations on poststructural / postmodern theorization.

For example, Brodkey's (1992) discussion of articulating poststructural theory vis-à-vis literacy emphasized the political aspects of tracing practices through the "production and reception" (p. 303) of Foucauldian discursive formations. As she noted, Foucauldian conceptualization of discourses entertains the "notion of multiple and interdependent discourses" (p. 308) in which any particular discourse ideologically "offers not only a worldview but an array of subject positions" (p. 309) that determine who is authorized to enunciate the canon of the discourse and who has access to particular subject positions within the discourse. In practical terms these dividing practices have "material consequences" (p. 312) in forms of resistance and the representation of subjectivity positions. Such thinking inspired me to conceptualize the Strategic AND Tactical flows of resistance as a multi-strand infinity symbol (Figure 2) of interdependent discourses rather than a single, solid form. Additionally (and importantly for me), Brodkey, citing Haraway (1988), argued that there are no "god tricks promising vision from everywhere and nowhere equally and fully," (p.584) that would make any particular theory more scientific, more objective, more inclusive or more complete than other theories. She held that any knowledge of a field was situated knowledge and any "human theory is necessarily partial...both an *incomplete* and *interested* account of whatever is envisioned" (p. 298).

Bearing in mind that I could not possibly engage with all the estimated eight million *Magic* players throughout the world let alone all players of all the games ever imagined nor represent them all in a fair and equitable fashion I determined that my study, though obviously partial in size, scope and focus, would benefit from a qualitative research agenda that accepted partiality, multiplicity, and particularism. Further this meant to me that I needed to draw my poststructural / postmodern theorizations and my methodology through the entire research

process including the research methods I employed, the analyses I conducted and the representations I made.

In the introduction to *Working the Ruins*, editors St. Pierre and Pillow (2000) said poststructuralism / postmodernism should not be considered “an alternative, successor regime of truth” to humanism (p. 6). Rather, the metaphor of working the ruins should be considered an acknowledgment that some of the philosophical underpinnings of humanism othered and silenced some people in particularly ugly ways. This othering is/was accomplished in part by the humanistic research practice of assuming a “rational, conscious, stable, unified, knowing individual” (p. 9) who fits neatly into various unequal binary oppositions such as “male/female, white/black, rich/poor, heterosexual/homosexual, healthy/ill and so on” (p. 5). In working the ruins of humanism some researchers have developed alternative methodologies, built upon “transgressive” data, or critically enjoined binary oppositions. That is to say there is no single, uniformed set of research methods that may be labeled postmodern / poststructural. For me researchers working the ruins is analogous to Certeau’s (1984) metaphor of the nomad or traveler who despoils the fields of those who have staked out a fixed location, planted it with various crops they deem commendable and worthy, and nurtured them with patience, diligence, and loving pride. For each nomadic researcher who would root out a particular research practice there is yet another nomadic researcher who would find that same research practice valuable for her or his research work. For example, in *Research Method in the Postmodern* Scheurich (1997) eschewed the researcher practice of empowering the interviewee because he considers it a form of paternalism but embraced the research practices of audio-visually recording, systematically coding and thematically analyzing data. For another researcher Scheurich’s particular postmodern sensibilities might appear inverted or unacceptable for their own research work. For

this study I opted for a research method similar to the one Scheurich used that is more *traditional* than other postmodern methods.

Ethics and Qualitative Research

For me the upshot of the various postmodern / poststructural musings contained in *Working the Ruins* focus on not only the ethical question of who will “I” be as a researcher but also how will “I” ethically address time-honored research principles and procedures in a way that is “recognizable” to the qualitative research community *and* forward my ethical principles.

As deMarris and Lapan (2004) noted in the introduction of *Foundations for Research* a key theme in this book is the “ethical issues and responsibilities of researchers” (p. 5). As they explained any particular methodology or theory of the manner in which research should proceed not only involves the researcher’s “assumptions about the nature of reality and the nature of knowing and knowledge” (p. 5) but also assumes particular research methods will be utilized as tools of inquiry and these methods reflect particular ethical conceptions including interactions with other people. Tisdale’s (2004) discussion of various types of ethics (e.g. teleological, deontological, critical, contractual, quasi-religious) and kinds of vulnerability (e.g. a priori and a posteriori) described how these factors exist in tension within academic research. To be sure the Institutional Review Board policies are designed to protect potential participants and those selected as participants for any research study (Appendix B) but as Tisdale notes each researcher is enjoined to be ever vigilant throughout the research process (and in any subsequent use of research materials) to “do no harm” (p. 30). This would mean that the researcher bears the highest ethical responsibility to stop harmful actions, report incidences of abuse, and provide participants with ways and means to protect themselves such as the option to drop out of the study with no questions asked. For me, as a novice researcher, this meant that I was not only

agreeing to uphold the standards set by the field of academic research but also grooming myself to be a responsible and ethical researcher throughout my career.

Qualitative research methodologists have described a number of *paradigmatically* set procedures for fieldwork that are designed to address the credibility, coherence or reliability, of data, interpretations and representations. Most of these various procedures are / were part of the qualitative anthropological research tradition. St. Pierre (2011) said that field work procedures such as member checks or key informants may be used “in any kind of study,” but in post-structuralist studies “what would differ is in how you interpret them” (n.p.).

Member Checks. Hays (2004) emphasized that member checks are, among other things, a “professional courtesy” gesture to the interviewees (p. 233). For me this means that member checking is an opportunity for the researcher to engage ethically with her or his fellow human beings who, as it just so happens, are doing the researcher the “courtesy” of participating in the study. Hays described a number of actions that constitute member checks. These include providing interviewees with copies of the transcripts of interviews.

At the end of each of my interviews I gave my participants the option of getting a written transcript or a CD copy of the audio-visually recorded instance of *her or his* interview. Perhaps because we all live in post-typographic times all of my participants opted for a CD version of their interviews. Some of my member checking procedures were conducted “on-the-fly” and recorded in my fieldnotes or on the Olympus digital voice recorder. Throughout the main data gathering portion of my research I checked with each of my participants if I didn’t understand the words they were saying (e.g. garbled speech). I also asked the interview participants to comment on the biographical representations I produced for this study as a means of ongoing

reflection upon my own research processes. As St. Pierre (2011) noted, “...there is no *right* to get, but I’m interested in their interpretation of my interpretation” (n.p).

Key Informants. The concept of key informants within field work comes from the qualitative anthropological research tradition. Tremblay (1982) described the “ideal” key informant as someone who has a “formal role” within the community through which they are “continuously” exposed to “the kind of information being sought” (p. 100). Additionally the “ideal” key informant has *meaningful* knowledge, is willing and capable of communicating her or his knowledge in an intelligible fashion to the researcher and is ethically above interjecting personal bias. The contention that such “ideal” unbiased key informants exist in the concrete, everyday, lived world has been called into question by a number of research paradigms including postmodernism and poststructuralism. Holding the issue of “bias” under erasure I selected my key informants on the basis of not only what formal role she or he enacted within *Magic* game space but also what types or kinds of meaningful knowledge she or he would possess and could intelligibly communicate. In using the term formal role I am referring to the specific roles of Tournament Organizer, Head Judge, Floor Judge, Scorekeeper, Player and Spectator as they are defined by DCI tournament rules (Wizards of the Coast, 2010g).

A brief description of my key informants and their *Magic* credentials follows:

Zach is the owner – operator of one of the venues I selected for this study. He has been playing *Magic* for more than ten years and operating gaming venues for almost as long as he has been playing *Magic*. He possesses meaningful knowledge of not only the DCI tournament rules but practical entrepreneurial knowledge of the various *Magic* products that are available for sale at any given time, *and* the items his clients, the *Magic* aficionados, are interested in purchasing.

Daniel operates as a Tournament Organizer, Judge and Scorekeeper at one of the venues in this study. In addition to posting advertisements for various tournaments, registering players for a tournament, logging match results into *Recorder*, and posting match pairings, he is frequently called upon to make rulings on particular game interactions. Given the “multiple hats” he wears at any *Magic* event Daniel has meaningful knowledge of the comprehensive rules governing tournament organization and officiating at tournaments. He has vast knowledge of *Magic* rules, *Magic* cards and their suitability in any particular format, and the internal mechanisms that create particular situations requiring a Judge’s professional vision (Goodwin, 1991).

Angela functions as Tournament Organizer and Scorekeeper as well as a retail sales agent at her venue. Like Daniel she came to *Magic* game space as a result of being a *Magic* player for several years first. Angela uses her meaningful knowledge of tournament organization and scorekeeping procedures to keep any particular tournament at her venue running on schedule, according to DCI regulations, and socially amiable. She has humorously described her interactions with *Magic* players in general as akin to an attempt to “herd cats.”

Robbie is a Player, a Judge at a local venue, and a part-time sales agent at a local venue who describes himself as “very Spike and very Melvin” (i.e. a very competitive tournament player who is very interested in the “architecture” of the game). He has been playing *Magic* since the mid-1990s at not only the local level but also at Pro-Tour Qualifiers (PTQs), Regionals (National Championship qualifiers), and Grand Prix Qualifiers (GPQs). He graciously permitted me to observe him throughout a PTQ event and answered my numerous questions between matches as well as before and after the event’s official starting and ending times.

Manuel is a Player and a Judge at a local venue. He, like Robbie, has been playing *Magic* since the mid-1990s, participates in higher level tournaments, and has an “architectural” appreciation of the game. On any given Friday night he responds to many a “Judge!” call from other players, assists experienced and novice players to shape a deck in progress, and “analyzes” a player’s potential best plays based upon his over-the-shoulder view of her or his cards-in-hand. His meaningful knowledge of *Magic* includes a vast knowledge of cards and procedural rules.

Although my key informants could just as easily have been excellent candidates for interview participants I selected them for key informants because of their years of experience in *Magic* game space as Players, Judges, Scorekeepers, Tournament Organizers and Venue Operators. Together their meaningful knowledge spoke to the commercial, regulatory and motivational aspects of *Magic* aficionados and their game space.

Field Reports. My committee co-chairs and I agreed that I would send them bi-weekly field reports during my time in the field. A review of my field reports, which I summarized in Appendix L, indicated to me that during the initial days of my fieldwork I was immensely pleased that the “general” attitude toward my research study was positive among *Magic* aficionados. A reading of my field reports also indicated that the technical compression of audio-video recording was far more time consuming and computer intensive than I had anticipated before entering the field. The compression of an hour and a half length video recording required upwards of twelve hours of dedicated computer time in order to make it compatible with Transana (2009) transcription and analysis software. Although it is a “truism” that technology changes quickly and this type of situation might be “irrelevant” in the near future, it was a factor affecting my use of the computer for other research purposes and my time

management decisions. I consider the exchange of field reports a form of ethical behavior and a professional courtesy between a novice researcher and the committee chair(s).

Fieldnotes / Memos. My fieldnotes and memo writing were a mixture of traditional hand written notes that I compiled during my observations of game space, notes I wrote during the interviews on the Interview Guide (Appendix E), and recordings on the Olympus WS-321M digital voice recorder. Although some of the fieldnotes (Figure 11) might appear cryptic to someone outside this particular field of observation the notes shaped my ongoing data gathering and the analytics I used with the data. For example, in Figure 11 which was utilized during my first meeting with a participant called Boris (a pseudonym), the items circled in ultramarine blue are the names of various *Magic* expansion sets/blocks such as *Homelands*, *Fallen Empires*, and *Torment* by which Boris calculated the timeframe of his entrance into *Magic* play. Intriguingly, this procedure for the reckoning of time was utilized by all of the participants in the study. The items circled in navy blue – “thematic concepts” and “sculpt the interaction” – are descriptions of what Boris found appealing about *Magic*’s internal design but are also reflections of what made the game, per se, pleasurable for him to play. The items circled in magenta – “Channel Fireball,” “Luis Scott Vargas,” and “book- Tells” – are some of Boris’s external sources of information and informal learning. Channel Fireball (channelfireball.com) is an online aficionado *Magic* site, Luis Scott Vargas is a professional *Magic* player who has a series of tutorials on Channel Fireball, and “Tells” refers to *Caro’s Book of Poker Tells* (Caro, 2003). Although there was some consistency in the “loci” of informational sources that my participants named each one that they referenced, whether it was an online source, a concrete inanimate source or a local human source, became an item of interest for me as a researcher. For example, I visited each website that my participants mentioned to familiarize myself with its layout and

presentation of information. If a participant mentioned a local human source I watched that particular person as she or he went about her or his everyday practices (Certeau, 1984) in game space. As it happened three of my participants named one particular person as someone whose advice was particularly valuable to them in putting together a deck or understanding a particular card's usage in game play. This convergence of opinion propelled me into approaching him to see if he would be interested in actively participating in my study. The items on my fieldnotes for Boris's interview circled in purple – “bragging” and “building ego” – reflect his opinions on a particular type of language use in *Magic* game space called *smack talk*. Unlike constitutive or regulative language use in games (Gruneau, 1984, 1999), smack talk functions in a number of social / political ways that affect peer-peer and peer-near-peer relationships in game play and within game space. This fed into my analytic process most notably in the general themes I utilized in Transana (2009) to group segments of interview discourse for examination (Appendix K). The items circled in tan – “on tilt” and “mind tricks” (Jedi mind tricks) – also fed into my analytic process for Transana themes but in a slightly different way. *On tilt* refers to an emotional response by a game player when she or he is losing or on a losing streak. I have heard it numerous times throughout my (non-research) *Magic* playing endeavors. It is an example of a word or phrase whose origins are exterior to *Magic* but which has moved into the parlance of *Magic* players. Likewise the origin of Jedi mind tricks is exterior to *Magic*. It is a popular culture reference to the *Star Wars* series of films (e.g. Lucas, 1977) and refers to the ability of Jedi masters to “confuse the weak minded.” These types of cross-fertilizations are sprinkled throughout my video recordings of game play as well as the interviews. I wanted my discourse analysis to acknowledge this facet of *Magic* game space.

Summary and Concluding Remarks

In this chapter I briefly outlined the methodology Strategy AND Tactics and the research questions that drove the research study, described the settings I selected and the participants who agreed to be interviewed and video recorded *in situ*, detailed the data collection and analysis procedures I used within the study, and reflected on the ethical basis of my role as a researcher. In the next chapter I represent my analysis of the data I collected during my tenure in the field.

CHAPTER FOUR

SECURING AND RESISTING THE PROPER PLACE

This chapter relates the discourse analysis findings of selected documents and interview transcript extracts from my research study. The analyses are organized into sections entitled Strategy – Securing the Proper Place, Tactics – Resisting the Proper Place, and Intra-Tactical Power Relationships. Although both Certeau (1984) and Foucault (1982, Foucault & *Revoltes Logiques* Collective, 1979) used the military metaphors Strategy and Tactics to describe power relationships, the use of “proper place” in the titles of the sections and, indeed, the title of this chapter, is drawn from Certeau’s observation that a proper is “a place that can be delimited as its own and serve as the base from which relations with an exteriority composed of ...customers or competitors... can be managed” (p. 36).

Although Foucault (1972, 1980) used the word discourse to enunciate his conception of the power-knowledge-truth matrix established by powerful entities in various epistemes, Certeau (1984) called the mechanisms of power Strategies. For Certeau a Strategy is the means by which a powerful entity establishes the basis upon which it will interact with others and, thereby, secure the proper place. Despite the fact that Certeau and Foucault in their various works used the military metaphors of Strategy and Tactics to describe human activities within the social neither envisioned these activities to be akin to the nineteenth century set piece battles that Clausewitz (1984/1832) delineated in which large opposing armies were drawn up in organized ranks in order to engage in frontal assaults. Rather they articulated the agonisms of the social to be instances of on going struggle between unequal forces. Whereas Foucault (2007) described

Strategic objectives as the *rationalized* mechanisms by which an entity such as a state or institution defines itself and the procedures it employs to *govern* its territory, Certeau likened Tactics to guerilla warfare in that it “does not have the means to *keep to itself*...[a tactic] must play on and with a terrain imposed on it and organized by the law of a foreign power” (p. 37).

Although Strategies and Tactics are co-joined in their agonistic pursuits the linearity of written text on a page conditions their presentation in sequential fashion. In presenting Strategy first it is not my intention to perpetuate an unequal binary in which the privileged precedes the less privileged. Strategies and Tactics are not binary opposites. Strategies are *mechanisms* or apparatus by which and through which an organization establishes the basis of power relationships. A Tactic is a *logic* with which an individual or a group copes with relationships of power. As the terrain of Tactics is the ground established by Strategically motivated forces an examination of Strategy first abets in the articulation of Tactics.

Strategy - Securing the Proper Place

As noted in the introduction Foucault (2007) theorized that the purpose of Strategic action is to define the institution and rationalize its system of governance. Foucault (1982) discussed five points that an analysis of power relations should establish. These are:

1) “*The system of differentiations* which permits one to act upon the actions of others” (p. 223). Foucault typified differentiations as being determined by “the law or by traditions of status and privilege ...linguistic or cultural differences, differences in know-how and competence (p. 223).

2) “*The types of objectives* pursued by those who act upon the actions of others” (p. 223).

In other words, what purposes do maintaining status or codifying rules as a source of authority serve.

- 3) “*The means of bringing power relations into being*” (p. 223). That is to say, *how* are the relations of power brought about? Are they due to the use of physical force or the establishment of a discipline (Foucault, 1979) or disequilibrium in economic capabilities? Do they rely on the establishment of an archive (Foucault, 1972)? Are the rules or laws explicit, implicit, implied, fixed, conditional, variable, mutable, or modifiable, and are there technological ways to bring about the actions that birth power relations?
- 4) “*Forms of institutionalization*” examines the mix of “traditional predispositions, legal structures ... custom(s) [or] fashion(s)” that establish an institution, the locus or loci of the institutionalization, the “hierarchical structures” that may define its functioning and “the principle of regulation [and] distribution of all power relations in a given social ensemble” (p. 223).
- 5) “*The degrees of rationalization*” or costs “in terms of reaction constituted by the resistance which is encountered” (pp. 223-224).

The analyses presented in this section are drawn from publicly available items produced by *Wizards of the Coast*, the manufacturer of *Magic: The Gathering*. In response to Foucault’s (1982) five points the presentation of the analyses is organized according to the themes Company Identity, Regulating Game Play, and Knowledge and Discursive Formation. Company identity is a mechanism (Foucault, 1977, 1980) by which a commercial enterprise defines itself as an institution, differentiates itself from similar commercial enterprises, and outlines its prerogatives to act on the actions of others. Regulating Game Play is an apparatus (Foucault, 1977, 1980) by which the company, *Wizards of the Coast*, defines subject positions such as player, judge, tournament organizer, and so forth in order to facilitate its ability to act on the actions of others, and promulgate codified game rules and tournament regulations, and authorizes who is permitted

to speak authoritatively. Knowledge and Discursive Formation is a mechanism by which the company establishes an archive and authorizes what will be considered to be the canon or knowledge (Foucault, 1972) of the game.

Company Identity

Perhaps the most likely piece of *Magic* accoutrement that a would-be *Magic* player is likely to come into contact with is the fifteen card booster pack (Figure 12). A cursory examination of it reveals that the central panel is devoted to the image of a robed figure and contains the following phrases: “*Magic: The Gathering*®,” “*WorldWake*,” “15 card booster pack,” and “13 +” written in large type. For a person whose first language is English these phrases are intelligible but not necessarily meaningful. If a friend had suggested to a would-be player that they pick up a couple of *Magic* booster packs at the local game store then the would-be player would be fairly confident she or he had found the correct item after reading these phrases. However, for the person who stumbles across this same item at say the local Walmart there is little indication via text that this package contains game components except for the word “card.” A meticulous reader might catch the encircled “R” following the words “*Magic: The Gathering*” and recognize it as a symbol used in the United States and other countries that indicates a registered trademark but be no wiser about the contents of the package.

The entire package is a single utterance (Bakhtin, 1981, 1986). The text from the front of the booster pack is presented first followed by a microanalysis (Rogers, 2004a). The text from the back of the booster pack is presented next followed by a microanalysis. This is followed by an analysis of the booster pack as a single utterance.

Magic: The Gathering Booster Pack (front)

Orders of Discourse

Key: *D=Discourse, G=Genre, S=Style*

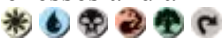

- | | |
|---|---|
| 1. Magic
The Gathering® (stylized lettering) | Trademark law (D)
US Packaging Law (D) |
| 2. WorldWake | US Packaging Law (D) |
| 3. 3.15 Card Booster Pack | US Packaging Law (D) |
| 4. 13+ | Child Safety (D) |

Microanalysis: Utterance units 1-4. The use of the encircled R (®) is an indication that *Magic: The Gathering* is a registered trademark in the United States. All *Magic*-related packaging and promotional materials include this trademark in which the word “Magic” is printed in gold outlined in red and the words “The Gathering” printed in white outlined in black and always appearing under the word *Magic*. The stylized lettering is rune-like in appearance. The size of the lettering and the placement of the utterance units (Bakhtin, 1986) 1 – 3 (*Magic: The Gathering*, *Worldwake*, 15 Card Booster Pack) on the pack is governed by National Institute of Standards and Technology (NIST) regulations for packaging. According to NIST’s (2005) labeling guide the principal panel of an item to be displayed for sale must include a “Declaration of Identity” and a “Declaration of Quantity” (p. 11). Whereas “*Magic: The Gathering*” and “*WorldWake*” are each part of the Declaration of Identity, “15 Card Booster Pack” alone is the Declaration of Quantity and must, according to regulation, appear in the “lower 30% of the principal display panel” (p. 11).

Magic: The Gathering Booster Pack (back)

Orders of Discourse

Key: D=Discourse, G=Genre, S=Style

- | | |
|---|---|
| 1. JSZFKIC
SD00161 | Manufacturing (D) |
| 2. ISBN 978-0-7869-5418-6
(EAN-13 code)
magicthegathering.com | Standardization (D)
International book trade (D)
Internet URL (G) |
| 3. ©2010 Wizards of the Coast LLC, P.O. Box
707, Renton, WA 98507-0707 U.S.A.
Characters' distinctive likenesses and all
trademarks including the 
symbols and the pentagon of colors are
property of Wizards in the U.S.A. and other
countries. U.S. Pat. No. RE 37, 957. Premium
card odds approx. 1: 67 cards. For Europe:
Hasbro UK Ltd., P.O. Box 43, NP194YD UK.
Please retain package for future reference.
MADE IN THE U.S.A. | Copyright law (D)
Literature (G)
Trademark law (D)
Patent law (D)
Postal conventions (G)
Probability theory (G)
Politeness convention (G)
Manufacturing/labeling (D) |
| 4. Contents: 16 cartes en anglais. Importé au
Canada par Wizards of the Coast LLC, P.O.
Box 707, Renton, WA 98507-0707 U.S.A.
FABRIQUÉ AUX ETATS-UNIS. | Canadian import regulations
(D)
Package labeling (D) |
| 5. Magic™ design by Richard Garfield. Booster
illustration by Steve Arcyle. 1502517000000
EN 251700000 | Trademark law (D) |
| 6. 
(Wizards of the Coast logo, Lion Mark,
Conformité Européenne, Green Dot) | Trademark law (D)
Toy safety and quality (D)
EC free trade directives (D)
Package Disposal (D) |

Microanalysis Utterance unit 1. With its mixture of letters and numbers “JSZFKIC SD00161” does not form a coherent word in the English language. My examination of three booster packs drawn from the same display box for the *Rise of the Eldrazi* expansion set had the following numbers: KGD0QJA SD01671, CTH3SJA SD01671, and KM4SJA SD01671. All three packs shared the designation SD01671 however the SD01671 number does not appear on

the exterior of the display box. My key informant Zack, a game retailer, confirms that this is a form of batch number used by *Wizards of the Coast* for quality control and tracking purposes but adds that retailers are not privy to how the numbers are generated or the internal mechanisms that link batch numbers with particular display boxes.

Utterance unit 2. The ISBN number “978-0-7869-5418-6” conforms to the thirteen digit code format established by the International ISBN Agency in conjunction with the International Organization for Standardization in 2007 (R. R. Bowker, 2010). According to R. R. Bowker the prefix “978” is an indicator that the entire hyphenated number *is* an ISBN number, not a barcode, and that it is assigned to a book or book-like object. The integer “0” is the designation for works published in the English language group countries of the United States and Great Britain. It is determined by the physical location of the publisher. The four digit number “7869” is a publisher code reserved for *Wizards of the Coast* as a publisher. The four digit number “5418” is the item number usually designating an individual book title or edition. The final digit “6” is a checksum number calculated by formula. Its purpose is to verify the accuracy of the preceding twelve digits. Below the ISBN number but forming an integral part of the whole representation of the ISBN figure is a series of vertical lines of varying widths. This is an EAN-13 encoding symbol that represents the ISBN number in optically-readable binary encryption. The EAN-13 system was developed in conjunction with GS1, “a neutral, not-for-profit and global organization ...dedicated ...to the design and implantation of global standards in the supply chain” (GS1, 2010, p. 4). The third piece of this utterance unit (Bakhtin, 1986) is the URL genre statement “magicthegathering.com.” When this is keyed into a browser address bar it redirects to “wizards.com/Magic/Multiverse,” the *Wizards of the Coast* homepage for *Magic: The Gathering*.

Utterance unit 3. The encircled letter C (©) is one means of identifying that a work is copyrighted in the United States. According to the United States Copyright Office (2010) copyright protection for “original works of authorship” may be asserted to the public by use of the © symbol, the year of first publication and the name of the author / copyright holder presented in “close proximity” to each other (pp. 1-2). The United States Patent and Trademark Office’s (2010b) FAQ advises that use of the encircled R (®) is reserved for those items that are actually registered with the United States Patent and Trademark Office, however a commercial entity may “alert the public” to its “claim of ownership of the mark” through the use of the symbol “TM” or the words “trademark” or “trademark applied for” (n.p.). Citing patent law 35 U.S.C. 28 the United States Patent and Trademark Office (2010a) advises patent holders that no damages may be collected from a party who infringes patent use if the patent holder fails to inscribe the packaging of any patented item for sale in the United States with the word “Patent” or the abbreviation ‘pat.’, together with the patent number” (n.p.). The National Institute of Standards and Technology, a division of the United States Department of Commerce, maintains that the packaging of any item for sale in the United States is required to be written in the English language and disclose the name and address of the manufacturer, adding “The address shall include the street address, city, state, and ZIP code” (p. 2). Using the expression “Made in the U.S.A.” is not mandatory for products made for sale in the United States. However, the Federal Trade Commission (2001) says that the expression “means that ‘all or virtually all’ of the product has been made in America. That is all significant parts, processing and labor that go into the product must be of U.S. origin” (n.p.).

Utterance unit 4. According to the Competition Bureau Canada’s (1999) guide products imported into Canada must comply with the Canadian statute entitled *Consumer Packaging and*

Labeling Act (R.S., 1985, c. C-38). The principal regulations affecting imported goods are that the labels be bilingual in English and French and include *imported* / *importé* wording indicating the agent responsible for the importation, an identification of the product, the name and address of the manufacturer, an “accurate” content statement, and a statement identifying the country in which the product was manufactured. The French language content statement indicates that there are sixteen English language cards inside the booster pack. However, the front panel of the packaging indicates it is a “15 Card Booster Pack.” This discrepancy in package labeling may be explained by the fact that there *are* sixteen cards in every pack but in sixty-six out of every sixty-seven packs (66:67) the sixteenth card will not be useable in game play. The probability of opening a pack with a useable premium (foil) card is, as expressed in the preceding English language utterance (Bakhtin, 1986) “Premium card odds approx. 1: 67 cards,” or one out of every sixty-seven packs. This statement exhibits mixed genre usage. Whereas the use of the word *odds* comes from gambling theory the use of the expression “1:67” comes from probability theory. The *odds* against selecting a pack with a foil card in it would be expressed 67-1. The *probability* of selecting a pack with a foil card in it would be expressed 1:67. To avoid the mixed genre usage the statement could be rewritten as either “Premium card odds approx. 67-1” or “Premium card probability approx. 1:67 cards.”

Utterance unit 5. According to United States Patent No. 5662332 and United States Patent No. RE37957 (Garfield, 1997, 2003) Richard Garfield is the inventor of a “trading card method of play” (n.p.) and *Wizards of the Coast* is the assignee of the patent license. Neither patent uses the term *Magic* or *Magic: The Gathering* because the game itself is not patented *only* its method of play. The statement “Magic™ design by Richard Garfield” acknowledges Garfield as the designer of the method of play *utilized* in *Magic* and is thus referencing the

aforementioned patents. It is also making an informal trademark notice that the word *Magic* is a trademark of a particular game with the registered trademark *Magic: The Gathering*. Linking the method of play to a trademarked term may have been a legal move designed to bolster *Wizards of the Coast*'s legal position in the advent of a lawsuit against a competitor such as the one against *Nintendo of America*, *Pokemon Company* and *Pokemon USA* that alleged “patent infringement ... misappropriation of trade secrets, tortuous interference with a business relationship, unjust enrichment and other claims” (Cook, 2003, n.p.). The statement “Booster illustration by Steve Arcyle” acknowledges that Steve Arcyle is the artist who rendered the robed figure (*Admonition Angel*) found on the front panel of the booster pack. Noticeably Arcyle's artwork is not named on the booster pack nor is there a copyright symbol (©) by the artwork. An examination of the cards inside a booster pack demonstrates that although each artist is credited for her or his work *Wizards of the Coast* makes the trademark and copyright claims to the images, symbols and text on the card.

Utterance unit 6. The blue and black *Wizards of the Coast* logo is a register United States trademark. The Lion Mark, frequently referred to colloquially as the “lion in the triangle,” was established by the British Toy and Hobby Association (2010) in 1988 “as a recognizable consumer symbol denoting safety and quality” (n.p.). It may only be displayed by members of the association who agree to abide by ethical manufacturing and marketing practices. Manufacturers that fail to uphold the standards of the association may have their license to display the Lion Mark revoked. The Conformité Européenne or the “CE” symbol is a declaration by the manufacturer or importer that an item is in compliance with European Union directives designed to facilitate free trade among member states. The applicable European Economic Community directive is 88/378/EEC (European Commission, 2010, n.p.). According to Green

Dot North America (2010) the green dot “is NOT a recycling symbol,” but rather a globally recognized registered trademark indicating “the producer of the packaging has made a financial contribution towards recycling [their own] packaging” (n.p.) Use of the green dot on packaging is by license only.

Analysis. Certeau (1984) used the word Strategy to describe the mechanisms utilized by powerful entities for their relationships with their “competitors, adversaries, and ‘clienteles’” (p. xix). However an examination of the *Magic: The Gathering* booster pack reveals that *Wizards of the Coast* is participating in a large number of powerful discursive formations in order to define its identity. This is a foundational Strategic move that will condition the basis of *Wizards of the Coast*’s relationships with potential competitors and clients.

Based upon Foucault’s (1982) discussion of the five points an analysis of power relationships should address, the system of differentiation most frequently exhibited on the booster pack is the law. Through its use of symbols, acronyms, logos, and text *Wizards of the Coast LLC* declares itself as a limited liability company, a copyright holder, a trademark holder, a patent holder, a publisher, and a manufacturer. By utilizing the law it articulates itself as a particular type of company with an organizational structure that according to *West’s Encyclopedia of Law* (1998) has benefits in terms of foreign investment and US tax procedures. The objectives of differentiating itself as a copyright holder, trademark holder and patent holder are that it establishes the legal basis for licensing agreements, contract disputes and litigation in defense of infringements by other corporate entities. Utilizing the copyright-trademark-patent triumvirate establishes a forked defense for their proprietary ownership of the artwork and texts of its game pieces, the iconic symbols utilized to convey internal game mechanisms, and the method of game play and random card distribution practices. The objective of differentiating

itself as a publisher in the United States is that as a publisher *Wizards* is allotted a batch of item numbers from R.R. Bowker, the national ISBN agency in the United States; *Wizards* may assign the item numbers as they please. This gives *Wizards* direct control over the maintenance of their stock and decisions regarding reprinting. The higher purpose of composing a company identity is self-accreditation so that *Wizards of the Coast* is constituted as the source for defining the discipline of *Magic: The Gathering*.

Regulating Game Play

Juul (2005) defined any particular game as a “rule bound system” (p. 31) and Salen and Zimmerman (2004) advanced the proposition that it is not the “name of the game, the visual design of the materials, the mini-narratives... the history of the game’s development” (p. 134) but the combination of constitutive and operational rules that gives a game its formal identity. That is to say that for Salen and Zimmerman it is the rules that make it *Magic: The Gathering* and not some other game utilizing cards with similar fantasy artwork. *Wizards of the Coast* produces a basic rulebook, a comprehensive set of rules, tournament rules, and an infraction guide. A sample of each of these items is examined in this section.

Basic rulebook. The *Magic: The Gathering Basic Rulebook* is available on the Internet at *Wizards of the Coast’s* (2010c) homepage and has in the past been available in traditional print format (Wizards of the Coast, 2009a) to be given away at game and hobby shops to people interested in learning about the game. Both versions are configured in traditional numbered page format. A reading of the table of contents reveals that the thirty-three page booklet is divided into five sections entitled “The Basics,” “The Building Blocks,” “Playing a Game,” “Different Ways to Play,” and “Glossary.” Constitutive and operational “rules” are blended in the first two sections; “Playing a Game” provides operational “rules” and “Different Ways to Play” provides

constitutive “rules.” The following utterance (Bakhtin, 1986) is drawn from page 14 of the basic rulebook.

<i>Magic: The Gathering</i> Basic Rulebook, Golden Rule		Orders of Discourse
Key: D=Discourse, G=Genre, S=Style		
1. THE GOLDEN RULE		Writing conventions (G)
2. a. When a Magic card contradicts the rulebook, the card wins.		Regulation (D) Rule statement (G)
b. For example, the rules say you have a maximum hand size of seven. But Spellbook reads “You have no maximum hand size.” Spellbook changes the rules as long as it’s on the battlefield.		Example (G) Ability attribution (S)
c. One of the things that makes the Magic game fun to play is that there are individual cards that let you break almost every rule.		Writing style – persuasive (S) Ability attribution (S)
3. Image – Maelstrom Archangel)		Illustration (G)
4. Illus – Cyril Van Der Haegen		Artist credit (G)

Microanalysis: Utterance unit 1. The Golden Rule is the title of a subsection within Section 2: The Building Blocks. Its significance as a title is conveyed by the use of capital letters throughout each word and the lack of a period after the word “rule.” This is in accordance with writing conventions for non-fictional works which manipulate the point size, font style, and capitalization conventions to indicate various levels of importance to the reader. Due to the overall graphic quality of the presentation of this rulebook all section and subsection titles are printed in white and set within brown banners to further convey their importance.

Utterance unit 2a. “When a Magic card contradicts the rulebook, the card wins” is a succinct statement of a rule and by its formation as a rule partakes of the discourse of regulation. It is not clearly a constitutive or operational rule because it does not define a thing or action nor

does it describe the way something is carried out nor the means by which something is achieved. Rather, in its conditional formation, it is a *constitutive-regulative* hybrid that opens the door to the proposition that in the game of *Magic* rules, or what Graneau (1999) would typify as “prescriptive” statements, are located in places that are exterior to the rule book and that place is the playing cards themselves. What this particular rule establishes is the priority of *specific* card-based prescriptive rules over the more *generalized* operational rules of the rule books.

Utterance unit 2b. This is a specific example statement. It names a specific card, *Spellbook*, and quotes directly from the card’s text box. The example describes the operational rule on hand size that was included in the definition of “Hand” on page 7 of the rule book but does not redirect the reader to that page. The example is designed to demonstrate how the prescriptive rules contained on a card can directly contradict the operational rules of the rule book. Interestingly, the example statement subtly adds a conditional element to the rules contradiction regulation in the phrase, “as long as it’s on the battlefield.” The ability to have an unlimited hand size is lost if an opponent is able to remove the card from the game. In his discussion of technical writing Sheldon (1994) advises “When you use specific examples, your reader is able to picture the various aspects and details of the term or concept you are defining” (p. 86). Thus, Utterance unit 2b is also an example of conformance with technical writing style.

Utterance unit 2c. This utterance unit is not a rule statement or an exemplification of a rule. Rather it is a piece of persuasive writing that is not particularly “in sync” with technical writing’s dispassionate and, at times, imperative style. It is making the case that it is fun to break the rules. Having established that prescriptive rules on cards have priority over rule book rules in Utterances 2a and 2b it seems counterintuitive to advise the reader that they are “breaking the rules” by playing particular cards. Whereas “breaking the rules” conveys an aura of minor

deviltry and “bad boy” behavior, saying something along the lines of “utilizing prescriptive rule cards can be gratifying” conjures up no mental images of someone who occasionally oversteps the line between socially acceptable and unacceptable behaviors.

Utterance unit 3. This is a full color depiction of the *Maelstrom Archangel* from the card by the same name. The text of this card, which is not shown, says “Whenever Maelstrom Archangel deals combat damage to a player, you may cast a nonland card from your hand without paying its mana cost” (n.p.). This is an example of a card that has a conditional prescriptive rule that gives the person attacking with it the ability to put another card into play but ignore rule 202.1a that states,

The mana cost of an object represents what a player must spend from his or her mana pool to cast that card. Paying an object’s mana cost requires matching the color of any colored mana symbols as well as paying the generic mana indicated in the cost (Wizards of the Coast, 2010d, CR 202.1a).

Since the illustration is not identified *as* the *Maelstrom Archangel* it is unclear whether the rule book designers intended it as an additional example of the golden rule in action or simply used it as an attractive and colorful piece of illustration.

Utterance unit 4. Clive Van Der Haegen is credited as the artist of the illustration in Utterance unit 3. In keeping with the company’s position that *Wizards of the Coast* is the *owner* of the characters no copyright symbol or date precedes Van Der Haegen’s name.

Analysis. People of many religious faiths and philosophical viewpoints subscribe to the position that the golden rule is a maxim to treat others as we would wish to be treated. However the term golden rule has also been applied in a variety of disciplines to indicate a major principle of the field (e.g. Fermi’s Golden Rule) to which all other principles respond to a greater or lesser

degree. Despite the illustrative use of an armor-clad angel which might construe that this is a religious reference the usage of the golden rule here is an indication that the information being convey in the rule is a statement of a major principle. Even though the title *Basic Rulebook* is used as the title for the item analyzed here the golden rule is the *only* declaration of a rule *as* a rule in the entire booklet. After advising would-be technical writers to following the first principles of technical writing style that call for “clarity” and “conciseness,” Sheldon (1994) advises his readers to “make sure you write to your readers’ level of understanding” (p. 4). The *Basic Rulebook* was written as an introductory guide to the game. As such rules are not categorized as constitutive, operational, prescriptive or proscriptive (Graneau, 1999) but rather are presented as information that is defined and explained in clear and simple terms. Working from Foucault’s (1982) “five points,” the objective of producing this document is primarily to establish a commercial relationship with a potential client and secondarily to impart in-game concepts. It is not a rulebook.

Comprehensive rules. *Wizards of the Coast’s* (2010c) *Magic rules* internet page describes the *Basic Rulebook* as suitable “for casual and most ordinary situations” (n.p.) but it describes the *Comprehensive Rules* as “the ultimate authority for the **Magic** game” adding,

You won’t usually need to refer to them except in specific cases or during competitive games. They’re not meant to be read from start to finish (2010c, n.p.).

In the introductory remarks the organizational structure of the *Comprehensive Rules* are described as serially numbered, noting “many of the numbered rules are divided into subrules, and each separate rule and subrule of the game has its own number” (Wizards of the Coast, 2010c, n.p.) As of the effective date of October 1, 2010 there were 904 rules governing *Magic*:

The Gathering game play. For the purposes of this presentation I selected the Golden Rule, the same rule presented in my analysis of the *Basic Rulebook*.

Comprehensive Rules – The Golden Rules <i>Key: D = Discourse G = Genre S = Styles</i>	Orders of Discourse
1. 101. The Magic Golden Rules	G -Rule Header
2. (a) 101.1. Whenever a card's text directly contradicts these rules, the card takes precedence.	G - Rule / S - Rule statement
(b) The card overrides only the rule that applies to that specific situation.	S - Rule clarification
(c) The only exception is that a player can <i>concede</i> the game at any time	S - Rule exception
(d) (see rule 104.3a).	S – 'See' statement
3. (a) 101.2. When a rule or effect allows or directs something to happen, and another effect states that it can't happen, the "can't" effect takes precedence.	G - Rule S - Rule statement S - Modality verb - Can
(b) Example: If one effect reads "You may play an additional land this turn" and another reads "You can't play land cards this turn," the effect that precludes you from playing lands wins.	S - Rule example
4. (a) 101.2a Adding abilities to objects and removing abilities from objects don't fall under this rule.	S - Rule Subsection S - Rule exclusion statement
(b) (See rule 112.10.)	S – 'See' statement
5. (a) 101.3. Any part of an instruction that's impossible to perform is ignored.	G - Rule S - Rule Statement
(b) (In many cases the card will specify consequences for this; if it doesn't, there's no effect.)	S - Parenthetical aside

- | | |
|---|--|
| <p>6. (a) 101.4. If multiple players would make choices and/or take actions at the same time, the <i>active player</i> (the player whose turn it is) makes any choices required, then the next player in turn order (usually the player seated to the active player's left) makes any choices required, followed by the remaining nonactive players in turn order. Then the actions happen simultaneously.</p> <p>(b) This rule is often referred to as the “Active Player, Nonactive Player (APNAP) order” rule.</p> <p>(c) Example: A card reads “Each player sacrifices a creature.” First, the active player chooses a creature he or she controls. Then each of the nonactive players, in turn order, chooses a creature he or she controls. Then all creatures chosen this way are sacrificed simultaneously.</p> | <p>G - Rule
S - Rule Statement</p> <p>S - Rule naming</p> <p>S - Rule example</p> |
| <p>7. (a) 101.4a If an effect has each player choose a card in a hidden zone, such as his or her hand or library, those cards may remain face down as they're chosen. However, each player must clearly indicate which face-down card he or she is choosing.</p> <p>(b) 101.4b A player knows the choices made by the previous players when he or she makes his or her choice, except as specified in 101.4a.</p> <p>(c) 101.4c If a player would make more than one choice at the same time, the player makes the choices in the order written, or in the order he or she chooses if the choices aren't ordered.</p> | <p>G - Rule Subsection
S - Rule clarification –
Exception
S - Rule clarification –
conditional</p> <p>G - Rule Subsection
S - Rule clarification</p> <p>G - Rule Subsection
S - Rule clarification –
conditional</p> |

Comprehensive Rules – The Golden Rules

Orders of Discourse

Key: *D* = *Discourse* *G* = *Genre* *S* = *Styles*

- (d) 101.4d If a choice made by a nonactive player causes the active player, or a different nonactive player earlier in the turn order, to have to make a choice, APNAP order is restarted for all outstanding choices.

G - Rule Subsection
S - Rule clarification –
conditional

Utterance unit 1. Rule 101 is entitled “The **Magic** Golden Rules.” Use of the plural form of the word “rule” indicates the existence of more than one major principle guiding *Magic* game play and rule interpretation procedure.

Utterance unit 2a. The rule numbered 101.1 is the first rule addressed in the section on Golden Rules. The rule statement is presented as an unambiguous operational rule to be enacted under the conditional circumstances of contradiction between a card’s text and the general rules of the game. The use of the phrase “the card takes precedence” establishes that the prescriptive rule of the card’s text shall always have priority or supremacy over an operational or constitutive game rule.

Utterance unit 2b. This is a clarification statement for Rule 101.1 that limits the interpretation of its use of the word “rules.” That is to say any particular card’s text only has priority over whatever rule applies at a specific point in time in game play.

Utterance unit 2c. This is an exception statement for Rule 101.1 describing particular circumstances in which a card’s text does not appear to have priority. To wit: “a player can concede the game at any time.” This is an unacknowledged and partial statement of Rule 104.3a.

Utterance unit 2d. This is a “See” statement directing the reader to examine Rule 104.3a which states “A player can concede the game at any time. A player who concedes leaves the game immediately. He or she loses the game” (Wizards of the Coast, 2010d, CR 104.3). An

examination of Rule 104.3a indicates that Utterance unit 2c is a situation in which a general rule *logically* has priority over a card's text. In a two person match if a player leaves the game the game has ceased; The internal conditions of Rule 101.1 no longer exist. It is something of a "the exception that proves the rule" situation because game rules do not apply outside of Huizinga's (1970) magic circle; It would follow that if the game has ceased due to a constitutive rule the supremacy of the card's text has never been voided by another rule. The conditional statement in Rule 101.1 says "The card overrides only the rule that applies to that specific situation." No specific situation exists wherein a card's text *can* contradict a rule.

Utterance unit 3a. This is a rule contingency statement that prioritizes rules and effects on the conditional basis of their use of the modality verb "can." Negative modality (Rogers, 2004a) as expressed in the contraction "can't" is given priority through Rule 101.2.

Utterance unit 3b. This example statement uses quotations typically found on *Magic* cards to exemplify the manner in which two opponents' cards could potentially deadlock a match if Rule 101.2 did not exist. Use of a card that would permit one player to add an additional land card would give that player a distinct advantage over her or his opponent as she or he would have more resources with which to cast spells. Giving priority to cards with negative modality provides for equilibrium within the game.

Utterance unit 4a. Rule 101.2a is an exclusionary statement. It details actions that should not be considered to exist within the scope of the rule.

Utterance unit 4b. This is a "See" statement directing the reader to the pertinent regulation for the situation. Rule 112.10 states,

Effects can add or remove abilities of objects. An effect that adds an ability will state that the object "gains" or "has" that ability. An effect that removes an ability will

state that the object “loses” that ability. Effects that remove an ability remove all instances of it. If two or more effects add and remove the same ability, in general the most recent one prevails (Wizards of the Coast, 2010d, CR112.10).

Rule 112. 10 describes cards conferring abilities as utilizing words such as “has,” “gains” or “loses.” Rogers (2004a) typifies the use of words such as “have,” “has,” and “get” among others as ability attributions. Unlike modality which is couched in positive-negative binaries such as *can / can not*, *may / may not* or *should / should not*, abilities fall along a continuum or lesser-greater gradient demonstrated through adjective superlative such as *good-better-best*.

Additionally, external conditions such as education or practice may affect a person’s abilities resulting in a positive gradient change. Rule 112.10 introduces time as a factor affecting abilities that should be taken into consideration in adjudicating conflicting ability statements.

Utterance units 5a and 5b. Rule 101.3 is a clarification statement for a rule that refers to instructions provided on cards. The parenthetical aside locates the source of the instructions *as* the cards and provides an additional condition affecting the implementation of the rule. As Sheldon (1994) suggested examples can concretize abstract ideas and this particular manifestation of a rule would benefit from an exemplification. For example, the instructions on the card *World Queller* say “At the beginning of your upkeep, you may choose a card type. If you do, each player sacrifices a permanent of that type.” If *World Queller*’s owner names “Artifacts” all players would sacrifice an Artifact. But if *World Queller*’s owner did not have an Artifact on the board there would be nothing for her or him to sacrifice. Hence, she or he would “ignore” the instruction. *World Queller*’s text provides no consequences for failing to follow the instructions. This makes the use of the card a tactically wise decision against opponents whose decks contain a large number of a particular card type.

Utterance units 6a and 6b. Utterance unit 6a is a conditional rule statement and Utterance 6b identifies or names the rule the “Active Player, Nonactive Player order rule.” The conditions that need to exist for this rule to be applicable are that more than one player is required to make known a decision at the same time. The rule establishes the priority in which players will announce their decisions. Although it is feasibly possible for a number of people to say something at the same time this would preclude anyone from making a different choice based upon knowledge gleaned from another player’s decision. In multiplayer formats prioritizing the active player is the most logical choice because there is no way to differentiate among the nonactive players.

Utterance unit 6c. This is an example of the Active Player rule. The elaboration utilized here is similar to the example I gave of the World Queller in the analysis of Utterance units 5a and 5b. The example starts with a hypothetical card text that is a directive, “Each player sacrifices a creature.” Although it is not written in the imperative mood there is an implied *must* modality. This sets up the condition for each player to make a decision on which of her or his creatures will be sacrificed. Of all the players involved in this situation only the Active Player has the option to attack. Therefore each of the Nonactive Players’ choices is affected by the blocking potential of non-sacrificed creatures and, possibly, any Instants in her or his hand. In this situation having priority as the Active Player isn’t necessarily an advantage.

Utterance units 7a-7d. These utterance units define the operational procedures to be employed when the condition exists that the text of a card directs players to make choices. Rule 101.4a describes the condition in which a player is required to select cards without any knowledge of their respective differences in terms of strengths, weaknesses or applicability to the current tactical situation of the game. Positive modality (Rogers, 2004a), indicated through the

use of the word “must,” establishes that although information about the cards is hidden from the person making the choice, particulars of which card(s) among many is / are the choice cannot be withheld from the opponent. The use of the word “has” in the phrase “if an effect has each player choose a card in a hidden zone” is a curious example in which an object is constructed as having the ability to force a human to make a choice. This substantiates the position that card texts operate as “implicit rules” (Salen & Zimmerman, 2004) in conjunction with the explicit constitutive and operational rules of the game. A close reading of Rule 101.4b indicates the condition of making blind choices as detailed in Rule 101.4a is not the “standard” operational rule but rather an exception. As the broadest statement of the rules of choices it appears counterintuitive for Rule 101.4a to appear after a specific and more narrow regulation however this is in keeping with legal code procedures (Bellis, 2008). Rule 101.4c is not a clearly written regulation because it does not specify the place *where* the choices are written. It assumes that the reader has prior knowledge that the choices are provided in any particular card’s text. As in Rule 101.4a it is the card’s text that directs the player to engage in a choice action. Further, Rule 101.4c establishes the primacy of a card’s text to direct the actions of the player. This is additional substantiation that card texts operate as implicit rules. Although Rule 101.4d references Rule 101.4, the “Active Player – Nonactive Player Rule”, in order to establish the operational procedures for turn taking in multiple player choice making situation, the primacy of the card’s text to direct the actions of the players is obfuscated by means of the passive voice construction (Rogers, 2004a) “if a choice made by a player.” Likewise Rule 101.4a and Rule 101.4c are passive voice constructions

Analysis. The format of the *Comprehensive Rules* is akin to the format utilized in state legal code books. Bellis (2008) indicated that legal codes not only have naming conventions but

follow a hierarchical organizational structure of section, subsection, paragraph, clause, title, chapter, and “other divisions” (p. 10). The Golden Rules appear in the first section of the *Comprehensive Rules* which is entitled “Game Concepts.” The first rule, Rule 100 and its six sub-points, are constitutive statements defining to whom the rules apply, the objects needed to play the game, additional items that are needed to play particular variants of the game, other items players *may* possess for a game, game component size limitation, and the existence of and need for an additional set of rules to govern tournament play. The situation of the Golden Rules as the second rule discussed in the *Game Concepts* section indicates that they operate as first principles from which the other rules are derived or to which they respond. The Golden Rules *precede* the constitutive rules defining who the player is, how the game is played, what the win conditions are or what mana, objects, permanents, spells, abilities or targets are. Since the subject matter of Rule 101 establishes the priority of a card’s text over the constitutive and operational rules, the cards’ texts operate *as* implicit rules. The card text has the power to define something as an object. The card text has the power to bring objects into being. The card text has the power to command that a player engage in particular actions. The card text has the power to confer or rescind abilities. The card text has the direct power to command who can or cannot win the game. An exemplification of this direct power is the text from *Platinum Angel* which states, “You can’t lose the game and your opponents can’t win the game.” As the card text has the same capabilities as constitutive and operational rules the card text *is* a form of rules.

Per Foucault’s (1982) “five points” the objective of codifying rules is to *secure* the conditions under which people can “act upon the actions of others” (p. 223). The detail with which the *Comprehensive Rules* are promulgated exemplifies that the Strategic purpose of this apparatus is to provide governance for a “totality” of potential in-game conditions between

people and also between game objects. In order to accomplish this governance subject positions (subjectivities) such as *Active Player* and *Nonactive Player* are defined and certain “rights” are accorded to them on the basis of their *differentiated* subject positions.

Tournament Rules. *The Magic: The Gathering Tournament Rules* (Wizards of the Coast, 2010g) is a codification of constitutive *rules* that define tournament roles and responsibilities, eligibility requirements *and* prescriptive and proscriptive operational *policies* (Gruneau, 1984) that regulate the conditions of tournament-based game play, and describe tournament violations. In the introductory text of the *Tournament Rules* DCI establishes itself as the official organizational body *authorized* to “promote, enforce and develop rules and policies” (Wizards of the Coast, 2010g, p. 1). Presented below is the text of the tournament violation entitled Cheating (Wizards of the Coast, 2010g, TR5.1).

Tournament Violation 5.1 Cheating	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. 5.1 Cheating	Subheading (G)
2. (a) Cheating will not be tolerated.	Statement (S)
(b) The Head Judge reviews all cheating allegations, and if he or she believes that a player has cheated, he or she will issue the appropriate penalty based on the Infraction Procedure Guide.	Authorization of Head Judge Statement (S) Standard of penalty source statement (S)
(c) All disqualifications are subject to DCI review and further penalties may be assessed.	Review statement (S)

Microanalysis: Utterance unit 1. This is the first heading under Section 5 Tournament Violations. The format follows the structure outlined by Bellis (2008) for legal codes but is far more abbreviated in hierarchical divisions than the *Comprehensive Rules* (Wizards of the Coast, 2010d).

Utterance unit 2a. “Cheating will not be tolerated” is a declarative sentence. However, it gains modal force (Rogers, 2004a) from the unstated proposition that people, in general, know what cheating is and consider it morally or legally unacceptable behavior.

Utterance unit 2b. In this sentence the Head Judge is acknowledged to be the person *authorized* to make a determination that some action constitutes cheating. (The role of Head Judge is defined and the Head Judge’s responsibility to adjudicate issues of game or policy violations is located in that portion of the document entitled “Tournament Fundamentals” at Subsection 1. 7) Two a priori conditions must exist for a judge to make such a determination that cheating has occurred: a law or rule defining a particular action as unauthorized or contrary to policy and an assertion that “facts” exist for an authorized person to examine. Use of the verb “believes” indicates there is not a single, indisputable “truth” upon which determinations are made but rather Head Judges utilize professional vision (Goodwin, 1994) in the formation of their belief system. The phrase “will issue the appropriate penalty based on the Infraction Procedure Guide” not only reaffirms the Head Judge’s *authorization* to impose a penalty but also *establishes* the *Magic Infraction Procedure Guide* (Wizards of the Coast, 2010b) as the source for defining penalties commensurate with the severity of any particular infraction.

Utterance unit 2c. This sentence declares DCI to be a higher authority than any particular Head Judge and that DCI is *authorized* to investigate, review and impose penalties if the condition exists that a Head Judge has imposed the penalty of disqualification. Based on the use of the words “additional penalties” it is unclear whether DCI is authorized to impose higher level penalties for the same offence or DCI is authorized to use facts contained in the original allegation to posit other violations have occurred which require the imposition of penalties.

Analysis. Tournament Violation 5.1 is not a rule statement but rather a succinct policy and procedure statement concerning the act of cheating. As noted in the Utterance unit 2b analysis the authorization of Head Judges is located in the “Tournament Fundamentals” section of the document *not* the “Tournament Rules” section. Tournament Violation 5.1 affirms the position that cheating is a wrongful act but does not define what constitutes cheating. Although Tournament Violation 5.1 acknowledges the Head Judge’s responsibility to “deal with” (Wizards of the Coast, 2010g, TR1.7) instances of rule violations it centers proper adjudication in the Head Judge’s ability to discern truth from falsehood. In defining the word “deliberation” *West’s Encyclopedia of American Law* (1998) held that it is the act of careful consideration of facts through which an opinion is formed. In consultation with my key informant Robbie on the subject of judges and tournament regulations he humorously remarked “Hey, if the Head Judge believes the sky is purple the sky *is* purple.” Robbie’s statement affirms the position that the Head Judge’s opinion has the force of law to constitute truthfulness even if the “facts” would suggest otherwise. However, Tournament Violation 5.1 acknowledges two sources that limit a Head Judge’s power, the *Infraction Procedure Guide* and the DCI’s right of review. The Head Judge may not impose penalties that are not contained in the guide and DCI can assess penalties. Thus the Head Judge is not omnipotent. The Strategic purpose (Foucault, 1982) of the *Magic: The Gathering Tournament Rules* is to define and differentiate (p. 223) particular subjectivities and condition *who* is *authorized* “to act upon the actions of others” (p. 223) and *how* they may act upon the actions of others.

Infraction Procedure Guide. The *Magic™ - Infraction Procedure Guide* (Wizards of the Coast, 2010b) provides information on four types of actions that DCI considers infractions or “violations of rules or policy:” Game Play Errors, Tournament Errors, Unsporting Conduct and

Cheating (p. 3). Each of the infraction types is presented as a section within the guide and each section is divided into subsections detailing specific infractions. Each specific infraction is named and defined and accompanied by examples of the infraction and a penalty classification.

The stated purpose of applying penalties is

to educate the player not to make similar mistakes in the future.... Penalties are also for the deterrence and education of every other player in the event and are also used to track player behavior over time (p. 3).

Although the subsections within the sections of Game Play Errors, Tournament Errors, and Unsporting Conduct each contain a philosophy statement about the application of penalties none of the subsections within Cheating contains a philosophy statement. Four actions are considered to be forms of cheating: Stalling, Fraud, Hidden Information Violation, and Manipulation of Game Materials. The text of Manipulation of Game Materials is presented below.

Cheating – Manipulation of Game Materials	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. 6.2. Cheating — Manipulation of Game Materials	Subheader (G)
2. Penalty : Disqualification	Penalty classification (G)
3. Definition A player physically manipulates game materials (cards, dice, sleeves, etc.) illegally to try to gain an advantage.	Definition (G/S)

Cheating – Manipulation of Game Materials

Orders of Discourse

Key: *D* = Discourse *G* = Genre *S* = Styles

4. Examples

Examples (G/S)

A. A player orders some cards in his deck during a search and does not sufficiently randomize afterwards.

B. A player marks all of her Islands with a thumbnail mark on the corner of the sleeve.

C. A player draws extra cards when his opponent is not looking.

D. A player in a sealed deck tournament adds cards to his card pool.

Microanalysis: Utterance unit 1. This is a subheader naming a particular form of cheating. To wit, Manipulation of Game Materials.

Utterance unit 2. This is a penalty statement. Disqualification is the most severe level of penalty a Head Judge may assess for any violation of the rules or policies of tournament play. The utterance unit's length is one word, "Disqualification." Unlike criminal law sentencing guidelines that may provide discretionary recommendations of "five to ten years" there is no leeway in the penalty for this form of cheating.

Utterance unit 3. This definition is a declarative statement with a verb phrase, "to try to gain an advantage" imputing motivation for the illegality of the action. This verbal phrase establishes motivation as the crux of the assessment of the penalty.

Utterance unit 4 A-D. Example A appears to be a violation of Comprehensive Rule 701.15a which states "To shuffle a library or a face-down pile of cards, randomize the cards within it so that no player knows their order" (Wizards of the Coast, 2010d, CR701.15a). If the player has "ordered" the cards she or he has knowledge of their order. Further if the cards are ordered they are not randomized. Example B appears to be a violation of Comprehensive Rule

103.1 that states in part, “At the start of a game, each player shuffles his or her deck so that the cards are in a random order” (Wizards of the Coast, 2010d, CR103.1). In order to surreptitiously mark “all” the islands in a deck a player would need to perform this action privately prior to the commencement of a game. Therefore at the start of the game the deck is not randomized by shuffling. Additionally, this example appears to violate Comprehensive Rule 701.15a in that marking generates knowledge of the cards order. Example C appears to be a violation of Comprehensive Rule 504.1 in which it is established that each player will draw one card during her or his draw step. Players may be forced to draw additional cards as a result of their compliance with a card text effect. Use of the phrase “when his opponent is not looking” implies that the opponent has been distracted from the game and the person committing the violation has merely taken advantage of an opportune moment. Manipulations of this sort are more commonly acts of legerdemain. Example D appears to be a violation of Comprehensive Rule 100.2b which states that each participant in a limited format game “gets the same quantity of unopened Magic product and creates his or her own deck using only this product” (Wizards of the Coast, 2010d, CR100.2b).

Analysis. The format of the *Infraction Procedure Guide* is genre based and akin to the legal codification practices described by Bellis (2008). In terms of style (Rogers, 2004a) active voice is utilized in all sentence level constructions. There are no uses of affect indicators, modality verbs or adverbs, cognition statements or ability attributions. However Example C’s use of the phrase “when his opponent is not looking” implies that the card manipulator has the ability to determine instances of the opponent not looking and act to his or her own advantage. As noted in the discussion of Utterance unit 3 the crux of any assessment of this particular penalty hinges on the judge being able to ascertain a way or ways in which a player’s

manipulation of game pieces results in her or him gaining an advantage over the opponent. Thus the judge must not only know the rules but have professional vision (Goodwin, 1994) in order to spot actions that would benefit any particular player. Based on Foucault's (1982) five points for the analysis of power, the Strategic purpose of the *Infraction Procedure Guide* is to *differentiate* types of infractions and types of penalties. The Strategic objective of the differentiations is to "solidify" *how* people within a particular subject position may "act upon the actions of others" (p. 223).

Analysis of the *Comprehensive Rules*, the *Tournament Rules*, and the *Infraction Procedure Guide* indicate that they explicitly and implicitly reference one another. This "intra-document" referencing indicates that *Wizard's of the Coast* has established a systematic mechanism for not only regulating the operations of the game but also the authorization of agents for this regulation. For Foucault (1982) this is a "means of bringing power relations into being" (p. 223). The purpose of these documents is to establish DCI, an internal division of *Wizards of the Coast*, as the authoritative source of tournament game play and the agent by which judges are accredited. This Strategic (Foucault, 1982; Certeau, 1984) maneuver is akin to the American Medical Association's ability to accredit physicians and regulate the discipline of medicine. Individually each document is a piece of the archive (Foucault, 1972, 1973) cementing the foundations of the proper place.

Knowledge and Discursive Formation

Our everyday understanding of the term "archive" is that it connotes a place where information or knowledge is stored and / or preserved such as a library, a museum or, perhaps a film archive. Foucault (1972, 1973) advanced the position that the archive is more than a repository for accumulated knowledge, but rather it is an entity that shapes disciplinary "truth"

and sustains itself as the oracle of authoritative “truth.” Although the archive of previous centuries could be described as primarily printed text based our post-typographic times which include highly graphical texts mediated by the Internet justify the inclusion of graphically-based evaluative criteria within a discourse analysis of multimodal objects.

For this subsection I have augmented Rogers’s (2004a) method of discourse analysis with Kress and van Leeuwen’s (1996) commentary on the composition of multimodal texts with respect to informational value, salience and framing. In order to accomplish this facet of the analysis I have imposed a horizontal and a vertical axis over the multimodal texts so that I can articulate Kress and van Leeuwen’s construct of the informational value of left and right reflecting the “given” and the “new” (p. 186) and the construct of the informational value of top and bottom reflecting the “ideal” and the “real.”

Newsletter. The provenance of the *Magic: The Gathering Newsletter* (Wizards of the Coast, 2010e) is my own email. I have received similar newsletters since 2009. Over the years of my participation in *Friday Night Magic* I have observed instances in which several of my fellow *Magic: The Gathering* players have received “tweets” from *Magic* Head of Design Mark Rosewater. This indicates to me that *Wizards of the Coast* uses a variety of the newer technological forms for communication with its clientele. In the case of the newsletter it is not a reproduction of a printed broadside delivered by computer-based technology but rather performs like a webpage in that clicking with the mouse directs the reader to web pages that are internal and external to the *Magic* web site.

1 (C) Masthead (G)

2 (L) (2) Column (G)
Statement (S)

3 (R) (3) Inset (G)
Advertisement (G/S)

4 (L) Column (G)
Statement (S)

5 (R) Inset (G)
Slogan (S)

Microanalysis: Top – Bottom Opposition. Kress and van Leeuwen (1994) typified the top as the area of the “ideal” and the bottom as the area of the “real” for multimodal materials produced in cultures in which the traditional reading path is top down, left to right. The top portion of the newsletter contains the masthead, the newspaper column-like title “Posts from the Planes” and the inset titled “Featured”. Although a number of graphics are used throughout the top portion of the newsletter the salient element is the masthead. This is achieved not only through the use of the eye-catching gold *Magic: The Gathering* trademarked logo set against a background of a vivid tropical blue landscape but also the extension of the masthead across the

entire width of the newsletter. Saliency is heightened by the use of an intricate gold frame that distinguishes the masthead from the rest of the content of the newsletter. Secondary saliency for the column titles is achieved through the use of the round, gold on red, claw-like “planeswalker symbol” (Wizards of the Coast, 2009b). The muted gray and blue buttons for TCGplayer.com, ChannelFireball.com and TheStarkingtonpost.com make them less eye-catching than the larger graphic for Shards of Alara with its pastels on a deep brown background. Additionally, attention is drawn to the Shards of Alara graphic because it is set inside a thin black line frame which sets it aside from the websites’ buttons. The bottom portion of the newsletter also contains the “planeswalker symbol” as an eye-catching element for the column entitled “Notes from the Inside” and the inset entitled “Here I Rule.” Saliency for the inset is achieved through the use of a grey background color and a thin black line framing the inset. The *ideal* top portion of the newsletter represents *Magic: The Gathering* serenely and munificently sharing the community of loyal aficionados. The *real* bottom portion proclaims that Wizards has the “inside” track on information.

Left-Right Opposition. Material to the left of the vertical axis but below the masthead includes the newspaper column-like titles “Posts from the Planes” and “Notes from the Inside.” Saliency for the titles is gained by the use of the Planeswalker symbol. Although the Planeswalker symbols are of equal size “Posts from the Planes” is prioritized by being placed above “Notes from the Inside.” The width of material on the left exceeds the imposed vertical axis indicating an asymmetrical composition pattern. Termination of the left is achieved through the use of framing lines and background color for material on the right. The extension of the left beyond the vertical axis indicates that material on the left has priority over material on the right. Kress and van Leeuwen’s (1994) characterization of the left as the locale of the *given* situates

“Posts from the Planes” and “Notes from the Inside” as established relations of power (Foucault, 1982). Material produced by *Wizards of the Coast* is defined as originating from the inside while material produced by other entities is defined as originating from a space interior to the “Multiverse,” a term used to encompass various planes of existence in the overarching mythos of the game, but external from the inside or center. As the sources covered in “Notes from the Planes” changes with each publication of the newsletter it is *not* TCGplayer.com, ChannelFireball.com and TheStarkingtonpost.com, per se, that are the given but the power relationship between *Wizards of the Coast* and other entities that constitutes the given. The materials on the right, set off by the use of grey backgrounded colored boxes, are designated by their positionality as *new*. The inset labeled “Featured” is promotional material for the Shards of Alara premium foil boosters product. This is an advertisement or form of marketing announcing a new product. The inset labeled “Here I rule” contains sources through which interested parties may access information for an upcoming Pro Tour event and locate *Friday Night Magic* events locally. As the Pro Tour event is designated to take place in the future it is *new*. The ability to locate local events represents the possibility that a person may become a regular tournament player indicating a *new* subjectivity position for an interested party.

Utterance unit 1. This is the masthead of the newsletter. Newspapers and newsletters use enlarged type point fonts to offset the publication’s name from its contents. Such a usage is genre specific (Rogers, 2004a).

Utterance unit 2. The title “Posts from the Planes” is subtitled “News and Views from the Magic Community” which clarifies that the posts emanate from *Magic* aficionados. However the aficionados acting as “correspondents” in this particular instance are not everyday *Magic* players but people whose names have cache due to their participation in “Premiere events” (Wizards of

the Coast, 2010f) such as a National Qualifier, Grand Prix or Pro Tour Qualifier. Use of the word “views” in the subtitle indicates that what Frank Lepore or Luis Scott Vargas might say is based on high level experience but it is not to be considered “fact” but “opinion.”

Utterance unit 3. The text of the *Shards of Alara* inset proclaims it to be “What’s Hot” and “Available Now” and asks rhetorically “All foil draft anyone?” “What’s hot” is almost a sentence. It has a contracted form of the verb “is” but lacks a subject for the adjective “hot” in a declarative sentence. If the word “hot” was followed by a question mark it would be an interrogative sentence. Without punctuation it acts as an exclamatory interjection. Likewise “Available Now” is lacking a subject and a predicate. It, too, is an exclamatory interjection. Despite the question mark at the end of “All foil draft anyone” this is an interrogatory interjection. These types of interjections are common to the advertising genre as are expressions such as *New* and *Improved*.

Utterance unit 4. The title “Notes from the Inside” is subtitled “Magic Updates and Announcements from the Source.” As noted in the Left-Right Opposition discussion above “Notes from the Inside” establishes *Wizards* as the center. The use of the phrase “from the Source” further establishes *Wizards* as the center or official keepers of the archive.

Utterance unit 5. Much like Utterance unit 3 the material in this unit is promoting *Wizards*’s Internet-based dispersal forms. Although it is more subtle than a product advertisement it is a self-serving endorsement. Were it not for the fact that I have seen the phrase “Here I Rule” on various *Magic* posters produced for the *2011 Core Set* and the *WorldWake* expansion set I would be tempted to interpret the “I” as *Wizards of the Coast*. “Here I Rule” is an advertising slogan. My key informant Robbie expressed the opinion that it was a bit

condescending for tournament players and my key informant Zach believed it was directed at a younger market segment that is not yet playing the game.

Analysis. Although some of the newsletter includes some non-*Wizards* sources the large majority is devoted to *Wizards*-based items including products and forthcoming events. Likewise *Wizards*-based material is established as emanating from “the Source” implying fact-based truthfulness but material from other sources is established as opinion. In terms of Foucault’s (1982) “five points,” the purpose of this differentiation is to establish the basis of the power relationship between *Wizards of the Coast* and other entities which might attempt to define or redefine the knowledge of *Magic*. Although information is presented in the newsletter the *knowledge* (Foucault, 1977, 1980) of *Magic* is reserved for *Wizards of the Coast*.

Internet home page. *Wizards of the Coast* hosts Internet sites for *Dungeons & Dragons* (D&D), *Duel Masters*, *Heroscape*, and *Axis & Allies* as well as *Magic: The Gathering*. Each of these web sites is available to a person who has Internet connectivity for her or his computer. For the purposes of this analysis I have superimposed a horizontal axis and a vertical axis over the image of the *Magic: The Gathering* home page. Additionally, I have created a composite of the entire page rather than presenting only that material which would be visible without the aid of horizontal and vertical scroll bars.



- 1 Logo (D)
- 2 Tabs (G)
- 3 Drop-down menu buttons (G)
- 4 Buttons – Direct (G)
- 5 Graphic (S)
- 6 Logo / Expansion set (G/S)
- 7 Scrolling access bar (G)
- 8 Page links (G)
- 9 Copyright (D)
- 10 Logo (D)
- 11 ESRB policy (D)

Microanalysis: Top-Bottom opposition. In addition to the typical Internet navigation bar the top portion of the *Magic: The Gathering* home page contains two instances of the trademarked *Magic: The Gathering* logo, five tabs labeled “Multiverse,” “Trading Card Game,” “Daily MTG,” “Digital Games,” and “Novels;” a number of buttons providing access to drop down menus, buttons providing direct access to “The Gatherer” *Magic* card database, the “Forums” and the “Store / Event Locator,” and a graphic image of *Sunblast Angel*. The salient feature (Kress & van Leeuwen, 1994) of the top portion is the image of *Sunblast Angel*. This is achieved by centering the angel’s body on the page and reverse silhouetting it against a lighter background. Additional salience is acquired through the use of internal gold framing and external framing achieved through the darker colors of the navigation tabs and scrolling access bar in the

lower portion of the page. The entire graphic extends beyond the horizontal axis heightening the importance of the image in defining *Magic: The Gathering*. Secondary salience is achieved through the use of the eye-catching, trademarked *Magic: The Gathering* logo. Of the two instances of the logos' use the one on the left-hand portion of the page has more salience than the one on the right-hand portion of the page because the gold lettering of the word "Magic" is set against a brown background. Were it not for the red borders on the letters of the word "Magic" the gold interior of the letters would disappear into the background of the *Sunblast Angel*.

Tertiary salience is achieved for the tabs, drop down menu buttons and direct access buttons by the use of dark colors against an overall neutral background that progressively lightens towards the bottom of the page. The bottom half of the page contains a looping, slide-show like scrolling bar access point to information about *Magic*, word-based links to information about *Wizards of the Coast* and an option to change the language utilized on the home page, a copyright statement, the trademarked Hasbro logo and an Entertainment Software Rating Board (ESRB) certification logo. The most salient item in the lower portion of the page is the scrolling bar. This is achieved by centering it across the left-right axis as well as its right to left slide-show movement.

Additionally, continuity is established through the use of a dark, neutral background on all of the "slides." Secondary salience is achieved for the ESRB logo by use of the complimentary colors blue and light gold. The top portion of the page has the most number of salient items. Three-quarters of the top portion is what appears on the computer screen without the aid of the scroll bars. Thus, based on Kress and van Leeuwen's visual grammar the *ideal* is *Magic* as a game with its artwork, mythos and novelizations AND *Wizards of the Coast* as an information provider. The *real* in the bottom portion is the unembellished copyright statement, Hasbro logo and the ESRB certificate. The display of these items establishes *Wizards'* legal rights, *Wizards'* position as a

company that is a subsidiary of Hasbro, and *Wizards'* compliance with the Entertainment Software Rating Board's standards for Internet privacy.

Left-Right Opposition. The left side of the home page is dominated by the navigational drop down menu bars and the direct access buttons. Although the direct access buttons are always present on the home page, the drop down menu bars change according to which of the tabs across the top bar the user has clicked. Thus the navigational aspects of the multi-layered page constitute the *given* (Kress & van Leeuwen, 1994). Likewise, "The Gatherer" provides access to the searchable database of all *Magic* expansion sets and the Oracle text of each card. The only object that originates on the right of the page is the enmeshed *Magic* logo and the words "*Scars of Mirrodin*," the most recent expansion set (as of the close of 2010). Thus, "*Scars of Mirrodin*" is the *new* presented on the right.

Utterance units 1, 6, 9, 10, 11. Each of these utterance units is an example of *Wizards of the Coast's* participation in the Foucauldian (1972, 1979, 1980) discourses of trademark and copyright law, corporate hierarchy, and externally established socially and legally based content ratings certification. The form of each of these utterance units is mandated by the discourse of the respective discursive formations. It is through the use of this sanctioned authoritative discourse (Bahktin, 1981, 1986) that *Wizards of the Coast* is able to establish and maintain their right to the archive.

Utterance units 2, 3, 4, 6, 7, 8. Each of these utterance units is an established form of iconography within the genre of Internet web pages. Their recognition factor enables a user to reliably predict their respective navigational function. Of these utterances unit 7, the scrolling slide show bar, is perhaps the least recognizable form of iconography. It might simply be mistaken for a slide show if the computer mouse's on screen indicator did not change from "the

arrow” into “the hand.” The placement of Utterance Units 2, 3, and 4 (the tabs, drop down menus, and direct access buttons) is traditional but not mandated by the genre (Rogers, 2004a).

Utterance Unit 5. This utterance appears to be the use of an attractive piece of *Magic*-related artwork. However, within the ornate gold and silver frame is the question, “Where do you stand?” which asks the reader (you) to account for her or his positionality on something not readily apparent. What is also not readily apparent is that the symbols in the silver portion of the frame on either side of the question are embedded navigational links to layered pages describing the Mirran and Phyrexian epistemological worldviews of the plane Mirrodin. This is a facet within the overarching mythos of *Magic* but tangential to actual game play.

Analysis. *The Magic: The Gathering* home page appears to be an attractive and functional website that offers the end user access to information. Gee (2005b) typified official websites as “portals” (p. 225) to semiotic content that contributes to the formation of an affinity space. Based on my use of the *Magic: The Gathering* home page there is a wealth of multimodal game-specific and game-related information on the site. However, based on Foucault’s (1982) recommendations for the analysis of power, much of the content such as Oracle text statements, rules codifications, and player psychographic descriptions serve the archival (Foucault, 1972, 1973) objectives of defining subjectivities and the *knowledge* of the game and its space. *Wizards’* privilege of defining the canon of the mythos and the card text, regulating the legality of game pieces in tournament game play and, through DCI, establishing the testing standards for judges are *mechanisms* for establishing the proper place. The documentation for these prerogatives appears in the layers of the home page. Thus, the purpose of the home page is to “act upon the actions of others” (Foucault, 1982, p. 223) in order to influence peoples “believing and making people believe” (Certeau, 1984, p. 177)

Tactics – Resisting the Proper Place

Certeau (1984) described Tactics as situational and opportunistic. They are the everyday actions through which people resist powerful discursive formations. He also advanced the position that people produce space through their practices. In his individual and collaborative works (Certeau, Giard, and Mayol, 1998) Certeau described such Tactical actions as modifying one's rented apartment, developing unintended routes through city streets, and forming personal meanings from mass-mediated items.

Of Foucault's (1982) five points for the analysis of power relations (i.e. the system of differentiations, the types of objectives, the means of bringing power relations into being, the forms of institutionalization, and the degrees of rationalization), the *degrees of rationalization* is particularly important for the articulation of Tactics. Foucault enjoined us to examine "the cost in terms of reaction constituted by the resistance which is encountered" (p. 224). Bearing the issue of *resistance* in mind, my analytic procedures drew not only on all of Foucault's five points but also Certeau's (1984) concepts of poaching and modification (modding) and Bakhtin's (1981, 1986) discussions of *authoritative discourse* and *internally persuasive discourse*. Unlike Strategies which rely on mechanisms to establish the *proper place*, Tactics are logics for action. Certeau said "moves are proportional to situations," (p. 22), noting human "accounts record the rules and the moves simultaneously. To be memorized as well as memorable, they *are repertoires of schemas of action*" (p. 23) for power relationships.

In this section I include the analyses of documents I procured during my field research and extracts from the interview sessions I conducted with my participants. They are organized for presentation here according to the themes Poaching, Modding and Self-Annihilation. Poaching (Certeau, 1984) is a Tactical move that involves "lifting" an utterance (Bakhtin, 1981,

1986) such as a novel, a film, a speech, a cultural tradition, and so forth, or an element of an utterance, for the purpose of personal or counter meaning making. Modding is a Tactical action predicated on improving or personalizing a thing, a structure or a space. Self-Annihilation is a Tactical act of “violent resistance...escape or ruse...that reverse the situation” (Foucault, Fornet-Betancourt, Becker, & Gomez-Muller, 1988, p. 12) of power relations; Self-Annihilation is the “ultimate escape” because it is self-directed violence in order to achieve non-existence and, thus, no longer be subject to Strategic goals.

Poaching

For Certeau (1984) poaching is a tactic of everyday people that involves an active rather than passive consumption of texts, the reading of non-canonical texts or the production of personal meaning making that is non-literal or counter to *authorized* interpretation. Items such as fanfiction and fanart are forms of poaching.

The provenance of “Jace, The Scythe Master” is the cover of a player’s trade binder (notebook). Although I spotted it during the summer of 2010 I photographed it, with permission, on October 15, 2010. The player’s name and the title “Jace, The Scythe Master” were intermingled so both were excised from the image presented below in order to protect the confidentiality of the player.



1 Graphic
Image (G/S)

(Cashong, 2008)

Microanalysis. Utterance unit 1. The entire graphic image is a single utterance. The figure is clothed and armed in a manner typical of the fantasy art genre. The figure is an artist's rendition of the *Magic: The Gathering* planeswalker *Jace Beleren* whose name and likenesses on playing cards and in graphic novels is copyrighted by *Wizards of the Coast*. Although Cashong, the artist, has maintained Jace's blue coloration he has exchanged his canonical clothing of cloth for armor of iron and leather. Additionally Cashong has provided Jace with an enormous scythe for a weapon.

Top-Bottom Opposition. The central figure of Jace is almost bisected at the waist by the superimposed horizontal line. The most salient part of the top portion is the smoke-like magic spell Jace holds in his left hand. Salience is achieved by the blue-white coloration of the magic spell against a darker blue background that shades into black. A secondary salience is the gauntlet on Jace's right hand which is oversized in the style of an ice hockey goalie's glove. In

the bottom portion of the image the salient item is the triple-headed blade of the scythe. The salience is achieved not only by its size which escapes the horizontal axis but also from the use of the color silver for the blades and blue-white for the magical aura radiating from the juncture of the blades to the staff of the scythe set against the midnight blue background. Thus, based on Kress and van Leeuwen's (1996) visual grammar, Jace's use of magic spells to control his opponents is "the ideal" and Jace's use of the scythe is "the real."

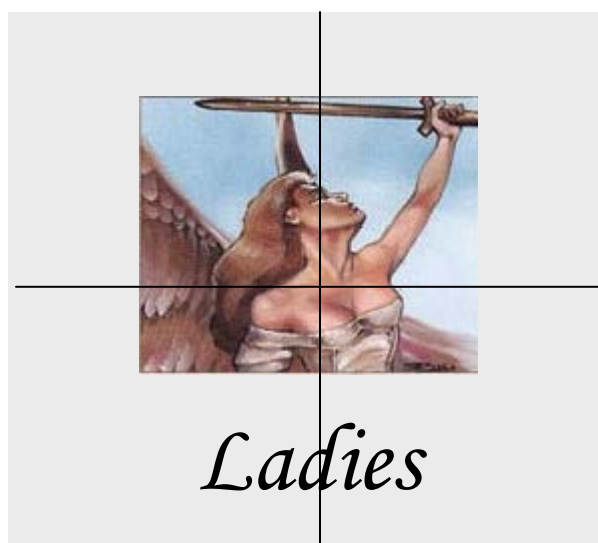
Left-Right Opposition. Jace, the central figure of the graphic image is bisected by the superimposed vertical line. The left side contains Jace's right shoulder, arm, and leg, and the staff and the small end of the scythe. The right side contains Jace's face, raised left hand and left leg together with the triple-headed blade of the scythe. The scythe appears in all four quadrants of the image supplying Jace with a logical framing device. Given Kress and van Leeuwen's (1996) visual grammar enunciation that the left is the space of "the given" and the right is the space of "the new" the preponderance of salient features on the right side is a harbinger of Jace as a more powerful planeswalker in the future.

Analysis. Cashong (2008) is not a *Magic: The Gathering* player; S/he selected Jace as a subject for reinterpretation based upon minimal knowledge of the game or Jace's backstory in the various novelizations produced by *Wizards of the Coast*. The unnamed *Magic* player downloaded the image from deviantart.com for the expressed purpose of using it on the cover of her / his notebook. Whereas the artist, Cashong, called it "Jace Beleren," the copyrighted character name, the player named it "Jace, The Scythe Master". The date of the player's download of the image in 2010 is significant because *Wizards of the Coast* released a new version of the Jace planeswalker character, *Jace The Mind Sculptor*, with the February, 2010 release of the *WorldWake* expansion set. *Jace, The Mind Sculptor* is significantly more powerful

in game play than *Jace Beleren*. The unnamed player who adorned her / his notebook with the *Jace, The Scythe Master* is concurrently acknowledging the improved power of the *new* Jace in game play and identifying with *Jace, The Mind Sculptor* as a personal manifestation of game prowess. The unnamed player's acts of resistance reflect Highmore's (2006) observation that resistance is not always oppositional but may support or regulate the Strategic *goals* of power relationships as articulated in Foucault's (1982) "five points." The unnamed player is supportive of *Wizards of the Coast's* use of the Strategic goal of *differentiating* between Jace Beleren and Jace, The Mind Sculptor but opposed to the Strategic goal that *authorizes Wizards of the Coast* as the sole entity privileged to name a character or dictate its personal meaning.

The provenance of the following example of poaching is the pseudonymously named Montville setting of my observations. It was photographed in situ in May, 2010.

Bathroom Door Signage – <i>Serra Angel</i>	Orders of Discourse
<hr style="border: 0; border-top: 1px solid black; margin: 0;"/>	
Key: L = Left R = Right C = Center D = Discourse G = Genre S = Style	



1 Graphic
Image (G/S)

Microanalysis: Utterance unit 1. The image and the text are a single utterance. McCloud (1993) used the metaphor of ice dancers to present the position that in multimodal works such as comics the "picture" or image and the "words" or text are interdependent in conveying meaning.

The utterance was affixed to the door of one of the two bathrooms in the Montville setting. The other bathroom door had a similar sign that displayed an image of a soldier and the word “Gentlemen.” The images on both doors were “lifted” from copyrighted *Magic: The Gathering* cards. The genre of the utterance (Bakhtin, 1981, 1986) is building signage peculiar to public toilet facilities in which gender is represented through text and image to prevent mistaken egress by those unfamiliar with the language variety of the sign.

Top-Bottom Opposition. Above the superimposed horizontal axis is the image of the *Serra Angel* as it was rendered by artist, Douglas Schuler for the Limited Edition Alpha set of *Magic: The Gathering* (Wizards of the Coast, 2010a). The graphic image utilizes white space as a framing device. The “frame” and the image exceed the superimposed horizontal axis. The salient part of the graphic image is the head, hair and bust of the figure. The wings and sword are of secondary salience. The bottom of the utterance is dominated by the text “Ladies” in large print. The top, as the space of “the ideal” (Kress & van Leeuwen, 1993), represents people physically gendered female in an idealized fashion; Females are beautiful, blonde, perfectly proportioned, angelic warriors. The bottom, as the space of “the real,” represents people physically gendered female as “Ladies,” an “un-real” personification of all females as people of high rank or refinement that was common usage in the early twentieth century but fell out of favor in the later part of the century. According to the *Publication Manual of the American Psychological Association* (2001) the words “women” and “men” are the preferred usage form in instances in which a plural gendered noun is applicable.

Left-Right Opposition. As articulated by the superimposed vertical axis the left portion of the utterance contains the wings, hair and bared shoulder of the figure and three letters of the word “Ladies.” The right portion of the utterance contains the face, neck, bust, arm and sword of

the figure, and the remaining three letters of the word “Ladies.” In their discussion of the *given* and the *new* Kress and van Leeuwen (1996) said that in visual compositions the given “is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message” (p. 187). Thus, the long blonde hair and wings reflect a familiar personification of women as demure beings. The right, as the space of the *new*, presents woman as warrior.

Analysis. The act of “lifting” a copyrighted image for an unlicensed purpose is legally an infringement of copyright. Notwithstanding the legal issues it is also an act of poaching. In constructing bathroom signage with an image of the *Serra Angel* the artificer is actively consuming the image in order to produce “an other” image with personal meaning (Certeau, 1984): Woman as warrior. The fact that the corresponding signage for the men’s toilet contained the image of a medieval soldier indicates that the artificer was motivated to portray females and males in parallel human warlike usages. Likewise, the texts of the respective signage are archaically parallel - Ladies and Gentlemen - but not particularly compatible with the personifications of warrior unless one is attempting to invoke a “Tolkien-esque” vision of heroic combat. The artificer’s use of an angel for the women’s toilet signage was perhaps militated by *Wizards of the Coast*’s penchant for depicting angel characters as physically gendered females with wings. A less “angelic” substitute might have been *Elspeth, Knight Errant* who is realized as a human female in full battle armor. According to Foucault’s (1982) five points for the analysis of power relationships the larger *objective* of this poaching is to *differentiate* according to physical gender in compliance with municipal regulations yet maintain an in-store décor motif. Although it is oppositional to *Wizards of the Coast*’s Strategic objective of reserving the

rights to character representation through copyright it is supportive of *Wizards of the Coast's* representation of those physically gendered female as warriors.

Modding

Gee (2003), Squire (2006), Zimmerman (2009), and Gee et al (2008) use the term “modding” to refer to the player practice of modifying game architecture or game rules. *Collins English Dictionary* describes *modding* as a slang term originating from automobile enthusiasts that refers to the practice of modifying the external form or internal mechanisms of the car in order to enhance performance. Use of the word *modding* in casual conversation or academic papers is a heteroglossic speech act (Bakhtin, 1981, 1986).

Modding game pieces. The provenance of the *modded Mulldrifter* is a participant in this research study who wishes to remain anonymous. It was lent to me in May, 2010 so I could scan and return it to said anonymous person.

Game Piece Modification - <i>Mulldrifter</i>	Orders of Discourse
<hr/>	
Key: L = Left R = Right C = Center D = Discourse G = Genre S = Style	



1 Graphic
Image (G/S)

Microanalysis: Utterance unit 1. The entire card is a single utterance. It is a regulation *Magic: The Gathering* playing card that was altered by a player through the application of

acrylic paints. Despite its modifications it is consistent with the size and shape characteristics of the playing card genre (Rogers, 2004a).

Top-Bottom Opposition. Based on the superimposed horizontal axis the top portion of the card has the most modifications. The player-artist has excised the outer black boarder and the inner blue boarder of the card by extending the background landscape and the wings of the mulldrifter. The salient feature is the body of the Mulldrifter, which despite modding remains primarily the work of credited artist, Eric Fortune. Likewise the banner containing the card name and the mana cost are original to the card. The lower portion of the card has minimal modding. The original black and blue borders are visible adjacent to the sides and the bottom of the text box. The text box is the salient feature of the bottom portion of the utterance. Based upon Kress and van Leeuwen's (1993) dictum that the top is the space of the *ideal*, the *modded* Mulldrifter is the anonymous player-artist's conceptualization of the *ideal* Mulldrifter or the *ideal* card illustration. The bottom of the card, in the space of the *real*, is primarily unchanged; The text box provides the *real* information about the card's use and abilities.

Left-Right Opposition. Based on the superimposed vertical axis the left and right spaces are symmetrically altered by the player-artist's application of acrylic paint. In the left side, the space of the *given* (Kress & van Leeuwen, 1993), the loss of the interior and exterior boarders is a jarring contradiction to the concept of the *familiar*. However, the existence of the banner containing the card name and the text box is sufficiently *familiar* for the viewer to comprehend that this modding is a *real Magic* card and playable within a tournament level game. Conversely, the right side retains the mana cost symbols in the banner and the text box in the space of the *new*. The viewer's immediate response might be a mild form of disorientation from the

recognition that something has changed but this would probably be followed by relief that the familiar was intact.

Analysis. The player-artist's stated purpose in *modding* the card was to produce a collectible card for sale or trade to fellow aficionados. This, parenthetically, is the reason it was returned to the player-artist. According to *Magic Design* Head Mark Rosewater (2004) there are two types of collectors "the completist" who actively seeks out an example of every card produced by *Wizards of the Coast* and "the gatherer" who passively picks up cards because they are examples of particular character types such as dragons or angels. The *modding* of this *Mulldrifter* signifies that the player-artist foresees another type of collector who collects items on the basis of their being unique or "custom made." Based on Foucault's (1982) recommendations for the analysis of power relations, the player-artist's act of Tactical resistance does not oppose *Wizards of the Coast's* Strategic privilege of *regulating* the use of proxies in tournament play because it is not a proxy. It is a regulation *Magic* card. Further, the *modded* Mulldrifter is not a counterfeit card nor does its sale or trade infringe on *Wizards of the Coast's* Strategic commercial goals. In *differentiating* or *modding* the Mulldrifter the player-artist is engaging in a form of resistance akin to "la perruque, 'the wig'" (Certeau, 1984, p. 25) in that she or he is consuming a regulation item in order to produce "an other" thing. In this case, however, the player-artist is not using "company time" or "company materials."

Modding game rules-The Gentlemen's Mulligan. The Gentlemen's Mulligan is an in-game practice in which all players shuffle their opening hand back into their libraries and draw a new opening hand of seven cards. The procedure is conditioned by none of the players having a viable opening hand with which to proceed with the game. The Gentlemen's Mulligan is also referred to as a "G-Mull" or a "Casual-Mull."

The first analysis presented here is an excerpt drawn from the pseudonymously named Curtis, a research participant. Curtis plays *Magic* at Sweetbriar Games.

Curtis's Interview, Utterance 18	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. When I first got started it was a <u>pretty common practice</u> with people calling Gentlemen's Mulligan (.)	D
2. <u>they won't really explicitly follow the rules</u>	D
3. there are <u>always</u> times when <u>they won't both go to six cards</u> because <u>neither of you have got a hand</u> .	S – Modality ; S - Ability
4. <u>There's no point</u> in us both starting out with six because <u>nobody's getting an advantage out of that so ...let's go back to seven and start the game and play (.) you know?</u>	G – internally persuasive G – internally persuasive G – confirmation request
5. For the most part <u>everybody's the same it's a level playing field</u> for the most part. Anything to keep people from losing cards.	G – internally persuasive S - Ability

Microanalysis. In idealized lines 1 and 2 Curtis establishes the use of the Gentlemen's Mulligan as integral to the Discourse (Gee, 1996, 1999) of casual game play among his friends. He also acknowledges that they are aware that they are not abiding by the rules of the game as established by *Wizards of the Coast - DCI*. In idealized line 3 Curtis uses the positive modality marker (Rogers, 2004a) “always” and the ability marker “have” to present the proposition that the condition of all players not having a viable opening hand is just as much of a probability as all of the players having a viable opening hand. This probability proposition is the set up for the *internally persuasive discourse* (Bakhtin, 1981, 1986) exhibited in idealized lines 4 and 5. In line 4 Curtis interprets the official mulligan rule(s) as an incidence in which the player who doesn't mulligan is gaining an advantage rather than as an incidence in which the player who mulligans

losing parity of opening hand size and thereby becoming disadvantaged. Idealized line 5 presents the concluding factor in the internally persuasive discourse that it is illogical for all players to be disadvantaged thus all should be equally advantaged by drawing a seven card opening hand. A key indicator that Curtis's internally persuasive discourse is based on logic is his use of the words "you know" which seeks confirmation that the logic presented is reasonable.

The second analysis is an excerpt drawn from the transcript of the pseudonymously named Wilbert. Wilbert plays *Magic* at Montville Games.

Wilbert's Interview, Utterance 13	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. I <u>frequently</u> have people suggest doing a gentlemen's mulligan.	D
2. I <u>always</u> turn them down in tournament play 'cause my decks <u>always</u> seems to recover better than others.	D; S – Modality S - Ability
3. There was a mox tournament here and I actually mulliganed down to three. He was at one life when he finally killed me. And, he only killed me because he <u>topdecked</u> a Gatekeeper.	G – Narration G – Internally persuasive D – Magic slang
4. That deck was solid.	G - Assessment
5. That one game actually <u>made me a believer</u> in the deck I'd built cause that was ...I <u>was down</u> to three [cards] and within five turns I <u>still dealt</u> nineteen points of damage.	G – Int. pers. / S-Cognition S - Ability S – Ability
6. Just <u>think</u> if I <u>had had</u> four cards... Game over. And, it was interesting.	G – Int. pers. / S – Ability S – Modality; Affect
7. But since then I <u>don't</u> gentlemen's mulligan. I'll go down to six <u>every</u> time. Go down to five...four...whatever I <u>don't care</u> ...I will go down to three cards ...and I'll go...these three are good.	

Microanalysis. In idealized lines 1 and 2 Wilbert establishes the Gentlemen's Mulligan as a part of the Discourse (Gee, 1996, 1999) of casual and tournament game play. However his use of the modality marker "always" (Rogers, 2004a) on two occasions in idealized line 2 demonstrates his opposition to using the Gentlemen's Mulligan in tournament play and the reason for his refusal. In idealized line 3 Wilbert narrates an example of a time when he refused to take a Gentlemen's Mulligan during a tournament. The narration includes an internally persuasive (Bakhtin, 1981, 1986) statement that Wilbert's game loss was not due to his refusal to accept a Gentlemen's Mulligan or the performance of his own deck but rather to the fact that his opponent "topdecked" or fortuitously drew a particularly powerful card at an opportune moment. Idealized line 4 affirms Wilbert's position that his opponent's win was based on luck and his own deck is well design. Idealized line 5 is an assertion of an "internally persuaded" (Bakhtin, 1981, 1986) position that people [Wilbert] who have well constructed decks don't need to use the Gentlemen's Mulligan. The use of the cognition statement "made me a believer" is the key that Wilbert engaged in internally persuasive mental activity in which he weighed the disadvantage of a three card opening hand with his ability to inflict near lethal damage on his opponent in five turns to conclude that the three cards he assessed as a viable opening hand were the result of his solidly built deck. Idealized line 6 reiterates Wilbert's position that he has made a well-designed deck. It hinges on the proposition that with four cards he would have been able to inflict more damage in less turns. Idealized line 7 contains a modality statement and an affect attribution (Rogers, 2004a). It is an affirmation statement that Wilbert will self-impose the disadvantage of a smaller opening hand without regret due to his belief that he has constructed a well-design deck.

The third analysis is an extract drawn from the transcript of the pseudonymously named Mark, a player and a regionally certified judge. Mark plays *Magic* in a locale other than Montville Games or Sweetbriar Games.

Mark's Interview, Utterance 20	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. Oh yeah. Casual mulligan to seven that happens <u>all the time</u> .	D
2. Um (.) actually I had one recently at one of our drafts (.) the player <u>was literally at his first FNM</u> and he said " <u>go ahead mull to seven</u> " and I said " <u>sadly</u> , no, it's <u>actually</u> a sanctioned event <u>I have to draw six</u> ... <u>Thanks for looking out for me</u> (.) but (.) No."	D / G - Narration S - Being G – Quotation S- Modality G – Quotation; D; S – Being; Modality; G/S - politeness
< Interviewer aside: By the way you just cheated...> <laughter> <Interviewer redirect: Have you seen anybody do that in a major event?>	G – Humor G – Redirect
3. Not directly and for <u>little</u> stuff like mulligans (.) if they <u>both need to do</u> a gentlemen's mull (.) both <u>mull to seven</u> (.) <u>it's actually illegal to do that</u> .	S - Classification S – Modality, Ability D/ G- Slang; S – Modality
<Interviewer clarification Somebody told me it's called a draw >	G Clarification
4. Yup. <u>You say we draw</u> this game and go to the next one. It's kind of a <u>bad</u> thing to do because it destroys your tie breaker.	D; S- Modality'; G-Speech act S: Affect
5. <u>I have not personally run across that before</u> because if both players are agreeing to that they <u>are not going to be calling the judge over</u> .	S: Modality S: Modality

Microanalysis. In idealized lines 1 and 2 Mark indicates that the Gentlemen's Mulligan is a feature of the Discourse (Gee, 1996, 1999) of *casual* game play. In idealized line 2 he narrates a personal experience in which someone new to the game attempted to transport the Discourse of

casual game play to the Discourse of tournament game play. By his use of the modality expression (Rogers, 2004a) “Go ahead” the opponent is giving Mark permission to draw a regulation size opening hand. Mark’s reported response in which he declines his opponent’s offer uses an affect indicator “sadly” implying that it is personally regrettable for Mark to start a match with a hand size disadvantage. Mark’s sentence transitions into a statement of being (Rogers, 2004a) with the contraction “it’s” conveying the message that the Discourse of tournament play is the appropriate context for the players’ actions. This sets up Mark’s modality / ability attribution “I have to draw six.” Mark follows this paraphrase of the official tournament rules with a politeness convention of thanking his opponent for behavior indicative of a “good sport” but misplaced in the Discourse of sanctioned tournament play. Mark uses the conjunction “but” to decline his opponent’s offer for a second time. My humorous aside “...by the way you just cheated,” predicated on the irony of a player suggesting a judge engage in a violation of the official rules, necessitated a redirect to the issue of the Gentlemen’s Mulligan within the context of tournament game play. The use of the adjective “little” in idealized line 3 is a categorization that implies that in Mark’s opinion the use of a mulligan by a single player is a minor implementation of the official mulligan rule(s). However, with the use of the modality / ability marker (Rogers, 2004a) “both need to do” in the conditional “if” phrase Mark emphasizes that the context condition is no longer the actions of a single player. Following a brief pause, indicated by the Jeffersonian transcription notation “(.)” (Jefferson, 1984), Mark uses the heteroglossic slang expression (Bakhtin, 1981, 1986) “mull up to seven” in an attempt to rephrase the crux of the issue of the Gentlemen’s Mulligan as an instance in which both parties drawing a regulation hand size is in violation of the official mulligan rule. Following another brief pause, Mark uses the modality / being marker (Rogers, 2004a) “it’s illegal” to declare the

Gentlemen's Mulligan as a game play violation. My redirect, couched in the form of a clarification, states that the name for the appropriate action for the situation is a "draw." In idealized line 4 Mark uses a heteroglossic "Yup" to affirm my use of the word "draw." Mark's use of the phrase "you say we draw this game" is an exemplification of Austin's (1962) performative speech act in which the speakers as agents are constituting their actions as a particular act type that is named a draw. Through the use of the adjective "bad" Mark characterizes the act of declaring a draw as a disadvantageous thing for opponents to do in tournament play. In idealized line 5 Mark's phrase "I have not personally run across that before" implies that he has never had the ability to observe the use of a Gentlemen's Mulligan in tournament play. Linguistically the ability to observe the effect of utilizing the Gentlemen's Mulligan is caused by the modality action of not calling for a judge to witness an illegal act.

Analysis of the Gentlemen's Mulligan. Based upon each of their interviews Curtis, Wilbert, and Mark display varying attitudes toward the Tactical act of the Gentlemen's Mulligan. Whether or not they situated it as appropriate for "kitchen table casual" game play or tournament regulated game play is less important than the fact that the concept of a Gentlemen's Mulligan exists. The existence of a Gentlemen's Mulligan / *G-Mull* / *Casual Mull* is an affirmation of Certeau's (1984) observation that Tactics are situational and opportunistic gaining "validity in relation to the pertinence they lend to time – to the circumstances which the precise instant of an intervention transforms into a favorable situation" (Certeau, 1984, p. 38). Tactics are a response to Strategy. In the case of the use of the Gentlemen's Mulligan in tournament play this Tactic confronts what Foucault (1982) described in the five points of power relations as *the means of bring power relations into being*, which may include "more or less complex means of control...systems of surveillance...[and] rules which are or are not explicit, fixed" (p. 223). As

certified judge Mark's interview indicates it is difficult for a judge to *spot* a Gentlemen's Mulligan in a room full of *Magic* players who are engaged in casual conversation as well as prescribed (Gruneau, 1984) game-related talk. During my tenure in the field I witnessed one incident of a Gentlemen's Mulligan and I only saw it because I happened to be standing less than two feet away from the player who made the offer of a Gentlemen's Mulligan to her / his opponent. As the act of the Gentlemen's Mulligan is a type of game play error known as "Improper Drawing at Start of Game" (Wizards of the Coast, 2010b, IP 3.5) a player offered a Gentlemen's Mulligan can choose to assist Strategic power by declining her / his opponent's offer or by calling for a judge.

Modding a mod. Gee (2003), Squire (2006) and Zimmerman's (2009) articulations of modding hinge on the conceptualization that the modifications to the architecture or structure of the game act as an improvement to an existing game. However I forward the position that modding can also be the act of inventive design that produces another game or game variant. In this subsection I include the analyses of players' modifications to the *Magic* casual variant known as *Elder Dragon Highlander* or EDH.

The initial concept for *Elder Dragon Highlander* or EDH is attributed to Alaskan *Magic* players David Phifer and Adam Staley (Official MTG: Commander Rules, 2011). Lopez's (1995) one page article in *The Duelist* provides an early version of the rules of this *player designed* variant which restrict the leader or general to the five legendary elder dragons: *Arcades Sabboth*, *Chromium*, *Nicol Bolas*, *Palladia-Mors*, and *Vaevictis Asmadi*. Gottlieb (2009) announced the addition of rule 903 and its sub-points to the *Comprehensive Rules*; Rule 903.1 stating that "In the EDH variant, each deck is led by a legendary creature designated as that deck's general" (Wizards of the Coast, 2010d, CR903.1), thus voiding the casual rules

concerning the elder dragons as the general. Although the *Comprehensive Rules* retained the casual rules regarding deck construction and size, player life total was increased from twenty to forty. (N. B. In a feature article dated December 2, 2010 Forsythe (2010) announced that henceforth the variant would be called *Commander* and that *Wizards of the Coast* would produce a pre-packaged product for the variant. The interviews for this research were gathered between April and October, 2010 and do not reflect changes instituted in December, 2010.)

The first analysis is an extract from the transcript of the pseudonymously named Curtis whose casual *Elder Dragon Highlander* play group modifies rules.

Curtis's Interview, Utterance 19	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. <u>You know</u> if you have a legendary creature and somebody else has a legendary creature both of them would die	D/G/S – paraphrase of rule; Co-construction of situated meaning
2. but in EDH if you have a general that's a legendary creature and somebody else has that general <u>you can never really play them</u> because they would <u>always kill each other</u>	D – Official Regulation S – Modality S – Authoritative discourse
3. so <u>we'd just say</u> , you know, if you have the general out and someone else has it in their deck <u>we'll let it go</u>	D/S – Heteroglossic grouping D – Agentive regulation
4. but if they both have it in their library (not as generals) then they both kill each other.	D – Official Regulation

Microanalysis. Bakhtin's (1981, 1986) discussion of heteroglossia noted both centripetal and centrifugal forces in language use to circumscribe or delimit a group. Urban's (1989, 2001) discourse analysis procedures emphasized the use of pronouns to include and exclude certain people. In idealized line 1 Curtis uses the pronominal verb phrase "you know" to include me (the interviewer) in the group of people who have knowledge of the rules governing legendary creatures and knowledge of the Discourse (Gee, 1996, 1999) of *Magic*. This sets up his

paraphrase of the official rules as something we mutually understand. In idealized line 2 Curtis's use of the adverb "never" to modify the modality (Rogers, 2004a) verb "can" and the adverb "always" to modify the verb "kill" situates the official rules concerning legendary creatures' mutual destruction as proscriptive (Gruneau, 1984) of players' actions. Curtis's articulation of the authoritative discourse of official rules is the springboard for the *internally persuaded* (Bakhtin, 1981, 1986) logic of his casual play group's modification of the rules which are outlined in idealized lines 3 and 4. In idealized line 3 Curtis uses the pronoun "we" to circumscribe his casual play group and instantiate the group members as agentive in formulating rules of play for particular in-game contexts. Use of the conjunction "but" in idealized line 4 enables Curtis to present a context in which his play group abides by the official rules. This group decision participates in the internally persuasive discourse logic established in idealized lines 1-3. In other words, the agentive action of formulating new rules to cover a particular context are not necessary in another context. This substantiates Highmore's (2006) position that resistance is not always self-liberatory but rather may inhibit, regulate, or assist power based on the Tactical logics (Certeau, 1984) of what will benefit the individual person or group.

The second analysis is an extract from the transcript of Mark (a pseudonym) whose casual play group augments Elder Dragon Highlander with the oversized plane cards from the *Plane Chase* pre-packaged game variant made by *Wizards of the Coast* in 2009.

Mark's Interview, Utterance 10

Orders of Discourse

Key: *D* = *Discourse* *G* = *Genre* *S* = *Styles*

- | | |
|--|--|
| 1. 1 <u>It's fun</u> because <u>you have</u> your general and <u>you have</u> a ninety-nine card deck of all singleton cards built around the general and <u>it can go</u> anywhere. | G - Game; S – Affect; ability

S - Ability |
| 2. <u>You can run crazy stuff</u> ... <u>anything can happen</u> and just... <u>whacky fun</u> . | D; S – Modality
S – Affect |
| 3. Then you throw in Plane Chase and <u>it gets stupid</u> | D; S– Affect |
| <Interviewer: So, you use Plane Chase with EDH?> | G – Redirect |
| 4. Yes. My friends and I when we play EDH we <u>almost always</u> take the entire pile of plane chase cards put them in the center and play with them. | D
S - Modality |

Microanalysis: Idealized line 1 contains two instances of the third person pronoun “it” and two instances of the second person pronoun “you.” The first instance of the third person pronoun “it” is “it’s fun”, an affect indicator (Rogers, 2004a). The second instance of the third person pronoun “it” is “it can go anywhere,” a modality marker. In the first instance, “it’s fun,” Elder Dragon Highlander (EDH) is produced as a game variant that causes a pleasurable sensation in human beings. In the second instance, “it can go anywhere,” use of the modality marker “can go” establishes that EDH is an unconstricted, unlimited or, perhaps, unpredictable form of game play. Both instances of the second person pronoun “you” are used with the verbal ability indicator “have” but they do not reference human mental or physical states of being. Rather, “you have” is operationalized to describe what any particular player possesses in her or his EDH deck. In his discussions of dialogism Bakhtin (1981, 1986) articulated the position that any utterance is participating in many past, present and future utterances. He also advanced the position that heteroglossic forces in language use are actualized to circumscribe a group. The

compound sentence, “It’s fun because you have your general and you have a ninety-nine card deck of all singleton cards built around the general and it can go anywhere” relies on the reader’s knowledge of the Discourse (Gee, 1996, 1999) to be an intelligible statement. In addition to having a working definition of “general” and “singleton” the reader needs knowledge of the internal game mechanics to appreciate the phrase “built around the general.”

Idealized line 2 contains two instances of the modality marker “can,” “you can run crazy stuff” and “anything can happen.” Here, too, knowledge of the Discourse (Gee, 1997, 1999) is required for an intelligible understanding of the message. “You can run...” might be interpreted to mean that the player is *permitted* to engage in certain actions but in this instance “you can run” is a profession of the player’s *ability* to utilize particular objects. The particular objects are designated “crazy stuff.” Knowledge of the Discourse assists the reader to comprehend that “crazy stuff” is referencing particular cards that would be tactically unwise to incorporate into a deck meant for standard constructed tournament play. Because certain cards are seldom used in construct play their abilities to skew or warp play action are less familiar. It is in this light that “anything can happen” becomes an intelligible statement. Likewise, the affect indicator “whacky fun” is the product of the novelty of unfamiliar card interactions.

Idealized lines 3 and 4 establish the use of *Plane Chase* plane cards as a locally produced Discourse (Gee, 1997, 1999) for Mark and his play group. It is their particular modding of the player-produced EDH variant. This modding takes the form of poaching (Certeau, 1984) one component of a pre-packaged product and incorporating it into EDH in order to further skew card interaction. In idealized line 3 the affect statement (Rogers, 2004a) “it gets stupid” does not refer to a lack of mental acuity. Rather it is a generational slang expression (Bakhtin, 1981,

1986) that denotes something is “excellent.” Thus, Mark is appraising the modification’s ability to further skew card interaction as terrifically enjoyable.

The third analysis is an extract from the transcript of Marlene (a pseudonym) in which she describes playing another person’s EDH deck.

Marlene’s Interview, Utterances 10 and 14	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. <u>I think</u> it’s Jim [pseudonym]who <u>has</u> an EDH deck that's comprised <u>entirely</u> of legends (.) legendary creatures (.) legendary lands	S - Cognition
2. (.) <u>it’s insane</u> (.) his <u>general is Nicol Bolas</u> [Elder Dragon]	S – Affect; G/D - General
3. <u>I tried to play</u> it once (.) but <u>it’s crazy</u> (.) it’s <u>way too complicated</u>	S - Ability; Affect
4. because I'd put Nicol Bolas out and then <u>I would starve myself</u> for mana in order to try and keep him alive cause <u>he requires</u> that you pay a certain amount of mana each upkeep to keep him alive.	S - Affect S – Modality; D

Microanalysis. In utterance Marlene describes Jim’s modding of Elder Dragon Highlander before she expresses her experiential sense of playing another person’s EDH deck. In idealized line 1 Marlene mitigates the ownership of the deck she is describing by using the cognition (Rogers, 2004a) statement “I think.” (She borrowed several players’ decks before building her own in 2010). Use of the passive verbal construction (Rogers, 2004a) “is comprised” dictates the use of the adverbially modified prepositional phrase “entirely of” to be followed by a plural noun. However, “legends” as it is used in this sentence is not a noun referring to a form of folk belief but rather an abstract nominalization of the adjective “legendary” used to describe card types. This is manifested by the self corrections “legendary creatures” and “legendary lands.” Although the rules of Elder Dragon Highlander require the

general to be a legendary creature there are no rules prescribing or proscribing (Gruneau, 1984) the legendary status of the remaining ninety-nine cards in the deck. The use of legendary cards is an option that the pseudonymously name Jim chose to make. It is his personal modification to the EDH variant.

Idealized line 2 contains the sentences “It’s insane” and, following a brief pause, “His general is [Elder Dragon] Nicol Bolas” Use of the third person pronoun “it” makes it unclear whether Marlene is using the affect indicator “insane” to describe Jim’s use of a deck made up of entirely legendary creatures and lands or his use of Nicol Bolas as the general of his deck. Nicol Bolas is a traditional choice for a general because Nicol Bolas is one of five Elder Dragons that prompted the name of the game variant. Using Nicol Bolas is not a modification of the game format.

In idealized line 3 Marlene admits she only used Jim’s deck once. Use of the modal auxiliary verb “tried” with the infinitive “to play” establishes that Marlene experienced an uncomfortable sense of non-mastery as she was playing Jim’s deck. In idealized line 3 the third person pronoun is used three times. In the first instance “it” clearly refers to Jim’s deck. In the second instance of “it,” “It’s crazy,” it is less clear that “it” refers to the deck because “crazy” is frequently used as a statement of mental being. The third instance of “it,” “it’s way too complicated,” clearly refers to Jim’s deck.

In idealized line 4 Marlene identifies the use of Nicol Bolas as the general as the reason the deck is “crazy” and “way to complicated” for her to play proficiently. Although Marlene uses the self reflexive “I would starve myself for mana,” it is the text on the Nicol Bolas card that requires the player to pay three mana or sacrifice Nicol Bolas at the beginning of each upkeep. All of the Elder Dragon cards have similar texts. This made the original version of Elder Dragon

Highlander a very complicated modification to play and may have inspired subsequent modding by other players concerning the rules guiding the selection of a general.

The fourth analysis is an extract from an interview of DCI Level 5 judge Sheldon Menery by Aaron Duval (2010) for the *Magic* aficionado web site puremtg.com.

Sheldon Menery Interview, Utterance 12	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. AD: <u>I want to dig into specifics of the format</u> and ask a few questions there. First, I have read from your past articles that <u>there is a rules committee (RC)</u> .	G - Interview ; S – Affect D – Regulation
2. It almost seems <u>secretive</u> . Do you guys gather together in a <u>secret underground cave like the Bat Cave</u> ? Who are the members of the committee?	S – Heteroglossic - Popular Culture
3. SM: The Rules Committee is me, Gavin, <u>L5 Judge Toby Elliott</u> , <u>Scott Larabee</u> , <u>French L4 Kevin Desprez</u> , and <u>a member who chooses to remain anonymous</u> .	D/G – Interview response D/G/S – Titles prefixed to names; Nationalities D/G/S – anonymity
4. Given the nature of <u>our DCI positions</u> , we see each other in person <u>occasionally</u> . Otherwise, <u>we frequently meet online</u> .	S – heteroglossic pronoun

Microanalysis. In idealized line 1 Duvall’s use of the affect (Rogers, 2004a) indicator “want” indicates that he, as the interviewer, wishes to direct the focus of the interview to “specific” issues within the casual variant known as *Elder Dragon Highlander* or *Commander*. This is an agentive act to establish the parameters of the interview. Use of the adverb “first” to modify the verb “know” establishes Duvall’s desire to exclude particular background material on the formation of a rules committee by situating Duvall as already cognizant of the physical existence of the rules committee because he has read Menery’s various articles on the subject of *Elder Dragon Highlander*. Use of the adjective “secretive” to modify the pronoun “it” in

idealized line 2 situates the rules committee and Menery's descriptions of the committee in his articles as somewhat less than transparent. Duvall's use of "Bat Cave," a popular culture reference to the DC Comics character the Batman and his secluded lair beneath Wayne manor, emphasizes his position that *Magic* aficionados do not know all the inner workings of EDH regulation. This is the pretext for the direct question "Who are the members of the committee?"

In idealized line 3 Menery lists the names of the members of the committee in response to Duvall's "who" question. The names of committee members Toby Elliott and Kevin Desprez are preceded by the titles "L5 Judge" and "French L4" respectively. The use of these titles distinguishes Elliott and Desprez as credentialed, authoritative people for tournament game play. By invoking these titles Menery is attesting that Elliott and Desprez's contributions to rules would not be "infelicities" (Austin, 1962). Additionally, use of the titles may reflect the position that Elliott and Desprez's names do not have cache with all *Magic* aficionados. However, neither Gavin [Duggan] nor Scott Larabee's names have titles associated with them. In the first instance, Gavin [Duggan's] title, L3 Judge, nationality, Canadian, and surname were provided by Menery earlier in the interview. As such, Duggan partakes of the same credentialing as Elliott and Desprez. This leaves Scott Larabee as the only "untitled" name in the list. In Styborski's (2010) article for the aficionado website Mana Nation he stated that he is "not anywhere near the level of recognition of such a notable individual from Wizards" as Scott Larabee. This reinforces the position that Larabee's name has caché within the *Magic* community and, thus, does not "need" a title. Menery's use of the phrase "and a member who chooses to remain anonymous" is an invocation of anonymity typically found in literary or research genres. Its use in idealized line 3 indicates that some secrets regarding the make up of the rules committee are not going to be revealed. Speculation among my participants and key informants is that the mysterious unnamed

member of the committee is either David Phifer or Adam Staley, the originators of casual modification EDH, Head of Design Mark Rosewater or Research and Development team member Aaron Forsythe, all of whose names would have cache among *Magic* players, but not as members of the internal rules promulgating authority DCI. If it were to be established that Rosewater or Forsythe is the anonymous sixth member of the committee this would be an indication that *Wizards of the Coast* is territorializing (Deleuze, 1991; Deleuze & Parnet, 1987) a casual variant for pecuniary motives. In idealized line 4 Menery uses the third person possessive pronoun “our” to adjectively modify “DCI positions.” Following Bakhtin (1981, 1986) and Urban (1989, 2001) this is a language usage designed to circumscribe a group as different from others. Use of the adverb “occasionally” to modify the verb “see” and the adverb “frequently” to modify the verb “meet” indicates that the members of the rules committee seldom meet face-to-face but rather exchange ideas online. This informs Menery’s use of the national adjective indicator “French” in idealized line 3. Thus, “our” group, the rules committee and by extension DCI, is international in scope and membership. Although the listing of specific names and DCI certification levels for five of the six members of the rules committee would appear to neutralize Duvall’s humorous “Bat Cave” reference. Menery’s recourse to an anonymity statement for the sixth member of the committee was disquieting to some of the everyday players of *Elder Dragon Highlander*. Some of them speculated that the anonymous sixth member wished to remain anonymous because she or he didn’t wish to receive an avalanche of emails from EDH aficionados. Others were convinced that the anonymous sixth member was even higher in the *Wizards of the Coast* echelon than Sean Menery and this was a portent that *Wizards of the Coast* was territorializing (Deleuze, 1991; Deleuze & Parnet, 1987) a player produced casual variant of *Magic: The Gathering*.

Analysis of Elder Dragon Highlander Mods. The design of a new game variant based on a pre-existing set of rules and play structure is an example of a mod. In the case of the development of Elder Dragon Highlander (EDH) it was conceived by David Phifer and Adam Staley as a *casual* variant and, thus, not subject to the Strategic “prerogatives” of *Wizards of the Coast*. *Wizards* cannot *regulate* the manner in which *Magic* aficionados play a casual variant. Based on Foucault’s (1982) articulation of the five points for analyzing power relations *Wizards* does not have the *means* (e.g. a system of surveillance, a method of enforcement) by which to regulate what transpires at the proverbial “kitchen table.” They only have the mechanisms (Foucault, 1977, 1980) to *regulate* tournament play. Curtis’s local EDH play group *mods the mod* by altering the legendary creature rule of the Comprehensive Rules (Wizards of the Coast, 2010d) but this action is of local Discourse (Gee, 1996, 1999) significance. Mark’s play group *mods the mod* by interjecting a *Wizards’* product, *Plane Chase* plane cards, into a casual variant. Like Curtis’s play group actions this is not Tactical resistance to Strategic positioning or regulation. Marlene’s discussion of Jim’s entirely legendary deck does not represent a Tactical resistance to Strategic machinations. Rather, the organization of EDH rules and their inclusion into the Comprehensive Rules (Wizards of the Coast, 2010d) is a Strategic extension of its territoriality into casual play space for commercial gain. The purpose (Foucault, 1982) of this maneuver is “making people believe” (Certeau, 1984, p. 177) that it is necessary for them to comply.

Self-Annihilation

Buchanan (1997) forwarded the proposition that those in a less powerful position risk “annihilation” when they operate in a Strategic rather than a Tactical way. Certeau (1984) typified Tactics as the small ways everyday people resist powerful discursive formations. These

small forms of resistance are frequently based on the logic of enduring unpleasant situations.

Other Tactical actions express a more militant position.

This first analysis is an extract from the transcript of the pseudonymously named Jeska, a former *Friday Night Magic* regular at Sweetbriar Games.

Jeska's Interview, Utterance 27	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. Ah (.) technically <u>I don't play official Magic at all</u> because <u>whenever</u> I play casual <u>I make sure to let everyone know we are NOT playing by M10 rules</u>	S - Modality S - Modality G – Speech Act
2. <u>we are</u> playing by pre-M10's rules	S – Modality; G – Speech act
3. <u>because</u> that <u>allows me to do things</u> (.) one thing would be (.) in pre-M10 <u>you can bounce stuff</u> .	G - Conjunction S - Ability
4. One of the things <u>I like to do</u> (.) say you play Oona and attack with Oona <u>knowing</u> that <u>they have things</u> that <u>they can block</u> with	S - Affect S - Cognition G – Game Account
5. and by this point in their being here <u>everyone</u> would <u>realize</u> Oh he's attacking with <u>everything</u> that <u>means</u> he's just going to <u>Wrath the board</u>	S – Cognition D/G - slang
6. or they would <u>think</u> I was <u>stupid</u> .	S – Cognition; mental being
7. So they would block (.) if they <u>thought</u> I was <u>stupid</u> they would block the Oona	S - Cognition S – mental being
8. and then I would <u>go</u> damage on the stack, Cryptic Command, she would return to my hand.	G: Game Account
9. <u>She would have killed everything</u> but I would <u>still have Oona</u> and then I would just replay her later.	S- Ability
10. <u>You can't do that with M10 rules because they got rid of damage on the stack</u> .	S – Modality

Microanalysis. In idealized line 1 Jeska finalizes his rejection of *Wizards of the Coast's* recent changes to game rules through the use of the adverbial phrase “at all.” This is the equivalent of the modality (Rogers, 2004a) marker “never.” The adjective “official” instantiates the rules, as published by *Wizards of the Coast*, as canonical. In addition to his abstention from organized, tournament play Jeska refuses to use the canonical rules in casual play. He uses the adverbial conjunction “whenever” to make it explicit that his participation in casual *Magic* game play is condition by the use of the rule set that existed prior to the release of the M10 core set. With the use of the phrase “we are not playing” Jeska not only circumscribes a group but also engages in a directive speech act (Austin, 1962) proscribing certain conditions of play. In idealized line 2 Jeska engages in another directive speech act prescribing the conditions under which “we are playing”. In idealized line 3 Jeska uses the subordinating conjunction to introduce the *internally persuasive discourse* (Bakhtin, 1981, 1986) proposition that pre-M10 rules permit him to engage in particular game play actions. Following a brief pause he provides a specific example, “you can bounce stuff,” as justification for his assessment that pre-M10 rules are better than M10 rules.

Although idealized line 4 starts with the affect (Rogers 2004a) statement “one of the things I like to do” it transitions to an accounting of the initial conditions of an in-game play. This game account contains a cognition indicator (“knowing”) and co-joined ability and modality markers “they have things that they can block with.” Jeska’s game account continues in idealized line 5. He uses the plural pronoun “Everyone” to circumscribe all local *Magic* players as cognizant that such an all out attack signifies or foretells Jeska’s next in game maneuver which would be the obliteration of all creature cards currently in play. The verb “Wrath” is a *Magic* Discourse (Gee, 1996, 1999) slang term originating from the card named *Wrath of God* that

destroyed all creatures. Any subsequently produced card that achieves similar results is said to have a *wrath* effect. In idealized line 6 Jeska's use of the conjunction "or" conditions what everyone would believe was the significance of his all out attack; Some of them might perceive the game play as the illogical actions of a dull-witted person.

In idealized line 7 Jeska continues his game play account and uses the conjunction "if" to stipulate that an opponent who considered him to be an unintelligent player making a poor play would make the decision to block the card named *Oona*. In idealized line 8 Jeska uses the verb "go" to sequence three different things. First he would say "damage on the stack" invoking the rules governing the manner in which combat damage was assigned (pre-M10), second he would play the card named Cryptic Command, that third would produce the effect of placing the *Oona* card back into his hand. In idealized line 9 Jeska's game account continues by describing the effect the maneuvers detailed in idealized line 8 would have for him as a player. To wit, he would wipe out his opponent's attacking creatures but retain the powerful *Oona* card for future replay. In idealized line 10 Jeska uses the modality (Rogers, 2004a) marker "can't" to present his *internally persuaded* (Bakhtin, 1981, 1986) position that the M10 rules prevent creativity in game maneuvers and since he is prohibited from playing in the manner he wishes to play he will no longer play "official" *Magic*.

The second analysis is a note that appeared on the now defunct website “deckcheck.net” in October, 2010. It was subsequently picked up and reprinted in a number of aficionado webpages.

deckcheck.net Farewell Notice October 2010	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. Please note: Because of recent activities from WotC’s side (for smaller parts <u>this</u> [I.] and for bigger parts <u>this</u> [II], this site will be taken down on October, 22nd.	G – Politeness convention G- Internet link G- Announcement G – Internet link
2. It’s my decision and not some sort of take-down from Hasbro.	G - Statement
3. I do it, because I don’t support a game, that doesn’t support its players.	G/S affinity allegation
4. I will not sell the site, the domain, or my database, so please refrain from asking.	S: Modality G- Politeness
5. A big “ <u>Thank you very very much!!</u> ” to all the players, TOs and judges who submitted decklists and who supported this site during its time of being.	G- Politeness
6. Yours truly, EvilBernd	G- Closing and Signature
<hr/> N. B.: In the original the uses of the word “this” acted as links to other web pages. I. The forced closure of aficionado website magicdraftsim.com. II. The reorganization of Wizards Play Network levels and benefits privileging concrete game stores	

Microanalysis. In idealized line 1 deckcheck.net site owner “EvilBernd” opens his farewell notice with the politeness convention “Please note.” Using “because” as a prepositional phrase, “Because of”, rather than a conjunction, Evil Bernd uses the passive voice to situate “recent activities from” Wizards of the Coast as the cause of the impending closure of deckcheck.net on October 22, 2010. The passive voice construction together with the insertion of two links to internet sites for further information (see I and II), subordinate the announcement to

the causes for the action. Lest anyone think he, too, is being forced out of service, in idealized line 2 EvilBernd uses the active voice to declare “it’s my decision.” In idealized line 3 EvilBernd makes the negative affinity allegation that “the game,” presumably *Wizards of the Coast*, is no longer supportive of the players. This lack of affinity is the root cause for EvilBernd decision to shut down his web site.

Idealized line 4 contains the modality (Rogers, 2004a) marker “I will not” and the politeness convention “please” to declare that the contents of the web site will never be available for purchase. In idealized line 5 the use of “Thank you very, very much” is a politeness convention. Noticeably, the thanks are extended only to those who displayed affinity with EvilBernd’s web site, nominally “the players, TOs [tournament organizers] and judges” but not to *Wizards of the Coast*, the producers of the game. With the use of “Very truly yours” in line 6 EvilBernd actualizes a writing convention commensurate with the genre of personal letter writing. The frequent use of politeness conventions and the location of the web site’s IP address in Germany leads me to the conclusion that English is not EvilBernd’s first language. That being said, the allegation that *Wizards of the Coast* no longer has affinity (Gee, 2005) with the people who play, organize and regulate the game is the defining issue for EvilBernd’s site annihilation. *Analysis of Self-Annihilation.* In *The Practice of Everyday Life*, Certeau’s (1984) discussion of Tactics advanced the proposition that,

the inscriptions of these various logics are written in places so obvious that one does not see them ...First of all, in the specific games of each society...To these games correspond *accounts* of particular games: people tell each other about the hand they had to play the night before, or the slam they made the previous week. These stories represent

a succession of combinations among all those that the synchronic organization of a space, of rules, of deals, etc., make possible (p. 22).

In their respective utterances (Bakhtin, 1981, 1986), Jeska and EvilBernd provide an *accounting* of specific Strategic mechanisms (Foucault, 1972, 1977, 1980) that affected their decisions to cease participating in *Magic* game space. For Jeska the decision to stop playing *tournament Magic* was predicated on *Wizards of the Coast's* Strategic *move* changing the rules governing the way in which the game would be played. Based on Foucault's (1982) five points for the analysis of power relations *rules* are one *means of bring power relations into being* (p. 223). In his *account* of what he could do in a game under pre-M10 rules Jeska asserted that the new rules do not permit these actions. This is the equivalent of saying certain "*schemas of action*" (Certeau, 1984, p. 23) are null and void under the new rules. Further, since the new rules are the ones that henceforth are to be *enforced* under tournament conditions a player *must* comply with the new rules or suffer the imposition of penalties. If, as Certeau asserted *schemas of action* constitute a repertoire of Tactical logics, certain logics are no longer in the repertoire. However, one logic is still available and it is "escape" (Foucault, Fornet-Betancourt, Becker, & Gomez-Muller, 1988). For Jeska *escape* meant no longer playing *Magic* under tournament conditions. Although Jeska as a human being continues to exist, Jeska as a tournament playing *Magic* player has ceased to exist.

In his published utterance EvilBernd also provided an *account* of Strategic and Tactical *moves* that conditioned his decisions. The Strategic moves that EvilBernd objected to were the "forced" closure of the aficionado website *magicdraftsim.com* and the reorganization of the Wizards Play Network. The crux of the issue with aficionado website *magicdraftsim.com* hinged on the website's presentation / publication of information for which *Wizards of the Coast* asserts

a legal prerogative to control. The crux of the issue with the reorganization of the Wizards Play Network hinged on *Wizard's* decision to privilege tournaments held in concrete game stores over tournaments held in various public facilities such as coffee shops or mall food courts. Based on Foucault's (1982) five points for the analysis of power relations, "the types of objectives pursued by those who act upon the actions of others" is the most apparent point in both of these scenarios because they both hinge on "the maintenance of privileges" (p. 223). For EvilBernd, *Wizards'* maintenance of privileges is a demonstration that they have lost affinity with *Magic* aficionados / players. Rather than be annihilated by *Wizards of the Coast*, EvilBernd, like Jeska, chose the "ultimate *escape*" of doing violence to his website rather than be subject to Strategic goals that would limit his actions.

Intra-Tactical Power Relationships

Certeau (1984) typified Tactics as the logics of potential actions that partake of the condition of resistance to inhibit, regulate, or assist power. He asserted that Tactics are *not* unconscious or pre-discursive as in Bourdieu's (1977, 1984) *habitus* but rather Tactics are the vestiges of the power-knowledge-truth matrix of discarded discursive formations from past epistemes that *authorize* the logics of various actions for coping with power. In like manner to the subsection Tactics – Resisting the Proper Place the theoretical framing of Certeau, Foucault (1982) and Bakhtin (1981, 1986) was implemented in the analyses of the material garnered from my research interviews. In this section I present material in two themes, Respect and Smack Talk, that involve Tactics used by players with one another that *flavor* local game space.

Respect

In my analytic review of the videos of general game play I saw a number of examples of player behavior that I personally found to be worthy of respect. One in particular that impressed

me was an instance of card trade negotiations between an inexperienced *Magic* player who was not quite into his teens and an experienced *Magic* player in his early twenties (Figure 13). After reviewing each other's binders the experienced *Magic* player said that the younger player didn't have any cards in which he was interested. But the younger player was enamored with a number of cards in the older player's binder and offered to purchase them. When he asked "How much do you want for this one," the older player said "Go ask Zach [the store owner] what it's selling for." Zach checked the monetary value on *Star City Games'* website. The price was more than the pre-teen player could afford, so he moved on to the next card that had caught his fancy. This sequence was repeated four times. What impressed me was the older player's refusal to gouge the younger, inexperienced player by setting an arbitrarily high price. I considered the act of sending the inexperienced player to an independent pricing source a noble gesture worthy of respect.

Likewise, in looking across my interview transcripts I found my participants named a variety of human qualities or behaviors that they found worthy of respect. These included being *honest, intelligent, courteous* and *light-hearted in adversity* as well as having the capacity to *carry on a conversation* and remain *cool, calm and collected* during game play. *Cheating* or *whining* and being *conceited, arrogant* or a *braggart* were general human characteristics that caused the participants to lose respect for a player.

As much as the above cited human qualities and behaviors paint a general portrait of the *Magic* community I found that three of my interview participants named a particular person, Sean [a pseudonym], as someone they respected. I present analyses of extracts from their interview transcripts here. The first analysis is drawn from the transcript of Boris, a pseudonym, in which he describes in part his metagaming practices.

Boris's Interview, Utterance 8

Orders of Discourse

Key: *D* = *Discourse* *G* = *Genre* *S* = *Styles*

- | | |
|--|--------------------|
| 1. I'll ask <u>really good players</u> like ...ah...Sean. | S- Ability |
| 2. I'll ask him about <u>card selection</u> and I'll ask [Mickey] | |
| 3. <u>and I'll ask ...I'll just ask</u> people who are <u>good</u> in that format. | S - Ability |
| 4. Like there's two different formats - Constructed and Limited - ones where you <u>have different resources and how you use them.</u> | D/G – game formats |
| 5. And there's some people who <u>are better at limited than they are at constructed.</u> | S – Ability |
| 6. When I'm playing limited I'll ask <u>them</u> about their <u>personal opinions</u> about the format | G - opinion |

Microanalysis. In idealized line 1 Boris uses “like” to create metaphorical equivalence between “really good players” and Sean. In idealized line 2 Boris specifies the type of information he wants to get from Sean as “card selection.” This establishes that Sean has extensive or broad knowledge of the cards available for consideration and intensive (Gee, 2003) knowledge of each particular card’s effects and/or abilities. Idealized line 2 also includes a reference to another player pseudonymously named Mickey who is deemed to have extensive and intensive knowledge of cards that is comparable to Sean’s knowledge. The self correction, “and I’ll ask...I’ll just ask people,” in idealized line 3 indicates that Boris cannot bring to mind another person who has the same knowledge base as either Sean or Mickey do in a particular format. This indicates that Sean and Mickey also have specialized knowledge of which cards are best suited for each format. In idealized line 4 Boris names two formats, “Constructed and Limited.” In describing the differences between the formats Boris uses the second person pronoun you, “you have different resources and how you use them” to articulate that any

particular player needs to know *what* the particular resources are and integrate that into the knowledge of *how* the resources should be applied in the game in a particular format. In idealized line 5 Boris uses the ability (Rogers, 2004a) marker “better” to advance the proposition that all players do not have equal playing ability across formats and that ability is also a form of knowledge. In idealized line 6 Boris uses the objective case third person plural, “them,” for Sean and Mickey, to indicate that when he needs information on the format they are the people he seeks out first. Although he qualifies what Sean and Mickey might say as “opinion” it is opinion based on extensive, intensive, and specialized knowledge and experience.

The second analysis is an extract from the transcript of the pseudonymously named Wilbert, in response to a question about which people provided the most reliable information.

Wilbert's Interview, Utterance 8	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. Sean is a player in this store and <u>he'll talk sometimes</u> .	G – Communication style
2. You can <u>usually</u> ...you get <u>very terse answers</u> out of him.	G- Speaking style
3. But, they're phrased in such a way that <u>he's got a very distinct point</u> and	G – Phrasing - Focused
4. I was <u>trying to decide</u> between playing <i>Masked Admirers</i> and <i>Harmonize</i> in a mono green deck and <u>I asked him about it</u> .	S - Cognition D
5. And, his <u>only</u> response to it was " <u>You can't kill someone with a Harmonize</u> ."	D/G – Situated Meaning
6. And, <u>I thought</u> about that <u>for about a week</u> and then <u>bought a play set of Masked Admirers</u> because it was <u>such a perfect comment on it</u> .	S- Cognition S – Assessment

Microanalysis. In idealized line 1 Wilbert's use of the adverb "sometimes" to modify the verb "will talk" could be interpreted to mean that Sean is not a particularly communicative person or that Sean and Wilbert do not talk with one another on a frequent basis. The use of the modality marker "usually" in the unfinished thought in idealized line 2 is confusing. Wilbert's self-correction appears to be a new thought or a different actualization of a sentiment he wishes to convey. Use of the adjective "terse" might be interpreted to mean that Sean's answers are curt or it might be interpreted to mean that Sean's answers are concise. Wilbert's use of "very distinct point" in idealized line 3 implies that the meaning of "terse" Wilbert wished to convey was most likely concise. In idealized line 4 Wilbert provides an example of a context in which he would seek out Sean's advice; Wilbert could not make a decision between two cards, "*Masked Admirers* and *Harmonize*." *Masked Admirers* is a creature card that can be used offensively and defensively. *Harmonize* is a sorcery card that allows the player to draw three cards. Wilbert's use of the adjective "only" to modify "response" in idealized line 5 indicates that Sean did not go into a long winded discussion of the pros and cons of each card but made a succinct statement. This confirms the proposition that Wilbert's use of the word "terse" was intended to convey the meaning concise. In the reported speech statement "You can't kill someone with a *Harmonize*" the modality (Rogers, 2004a) marker "can't" indicates Sean has isolated a major disadvantage to using the card. The juxtaposition of "kill" and "Harmonize" is ironically humorous. Wilbert's use of the cognition indicator "thought" in idealized line 6 indicates that Sean's observation acted as a catalyst for Wilbert to consider the overall strategic style of his mono-green deck before making any decisions. Wilbert uses the adjective "perfect" to describe Sean's statement. However, what is "perfect" is the way Sean maneuvered Wilbert into thinking through the objectives of his deck rather than pontificate from a position of authority.

The third analysis is an extract drawn from the pseudonymously named Alex.

Alex's Interview, Utterance 5	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. Well the local <u>Guru</u> is <u>obviously</u> Sean	G - metaphor
2. he's <u>pretty much good at everything</u> he does.	S-ability
3. He was on the <u>pro-tour</u> for Magic so he basically got <u>paid to play</u> .	
4. Pretty much <u>everyone accepts his advice as law</u>	G – evaluation

Microanalysis. In idealized line 1 Alex metaphorically equates Sean with a spiritual mentor or guide. The appropriateness of the designation “Guru” is “obvious.” In idealized line 2 Alex invokes the ability (Rogers, 2004a) attribution “pretty much good at everything” to characterize Sean as capable or talented in several unspecified facets of *Magic*. Idealized line 3 identifies Sean as someone who played the game sufficiently well to be on the “pro-tour.” This would be several tournament levels higher than the weekly *Friday Night Magic* level of tournament play as participation in pro tour events is by “invitation only” (Wizards of the Coast, 2010f). This might be considered signification of status. However, the use of “paid to play” implies that Alex considers being on the pro tour as a Nirvana-like existence in which a person receives remuneration for engaging in practices that are personally pleasurable or at the very least “non-work-like.” With the inclusive pronoun “everyone” in idealized line 4 Alex implies that there is a consensus among the players at Montville Games that Sean’s advice is well founded. Although the use of the word “law” might imply that Sean is in some way policing the wards, in this instance the usage is perhaps more akin to authoritative. For Alex, Sean is mentor, authoritative advisor and player par excellent.

The fourth analysis is an extract from the transcript of the pseudonymously named Sean. It occurred toward the end of our interview session when I said “I wanted to tell you ...that a lot of the people I talked to here said how helpful you were to them when they were just beginning... That you were open with them ...explaining cards and helping them with their decks...so I thought I'd pass that along to you.”

Sean's Interview, Utterance 30	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. <smile> That's <u>good</u> to hear.	S - Affect
2. I'm just <u>all about the game</u> .	
3. <u>I think everybody needs that. Everybody benefits.</u>	S – cognition
4. That's the thing too ... <u>if nobody's getting better why would they keep playing?</u>	S – Ability
5. <u>I like showing up</u> in this town and having 50 people show up <u>who want to play Magic.</u>	S – Affect

Microanalysis. In idealized line 1 Sean's smile reified his affect (Rogers, 2004a) statement that it was “good” to know that other player's appreciated his advice. In idealized line 2 Sean uses the phrase “all about” to typify himself as completely or wholly focused on the game. With the use of the cognition statement (Rogers, 2004a) “I think” in idealized line 3 Sean expresses his position that not only do inexperienced players need support from those who are more experienced but experienced players gain from helping other people. Idealized line 4 is a rhetorical question and the summation of *internally persuasive discourse* (Bakhtin, 1981, 1986). It premises the position that ability, skill and / or knowledge is not static. Rather, positive change or growth is the impetus to continue playing; if a totality could be achieved play would cease to be pleasurable exploration and become rote mechanical action. This is in line with Gee's (2003)

practice principle in which the “learner experience ongoing success” (p. 71) within a “context” that reinforces their learning endeavors. This “context” is the regime of competence which Gee characterizes as learning situated at “the outer edge” of one’s competence which causes people to “rethink their routinized mastery and move ...to a new level” (p. 70). Idealized line 5 contains two affect indicators, Sean’s “I like” and the projected “people who want to play *Magic*.” It is pleasurable for Sean to play with other people whose level of play situates him at the outer edge of his competence. Thus, assisting other people to learn finer deck construction and game playing technique promotes a symbiotic space in which Sean may experience a higher level challenge AND newer players find learning through doing a pleasurable experience as well.

Analysis of respect for knowledge. In *The Practice of Everyday Life* Certeau (1984) described Tactics as *logics* for coping with or *resisting* power relationships. He also affirmed that *resistance* is not always oppositional to Strategic objectives. He characterized logics as “repertoires [a repertoire] of schemas of action” (p. 23). Thus, actions may support, regulate or inhibit Strategic objectives depending upon what is most beneficial to the individual or group “according to circumstance” (p. 20). Foucault’s (1982) delineation of five points for the analysis of power relations reveals that among the “*means of bring power relations into being*” (p.223) is the establishment of the archive. The purpose of the archive is to establish what is *knowledge* (Foucault, 1972, 1980). The interview utterances of Boris, Wilbert, and Alex reflect various *internally persuasive* (Bakhtin, 1981, 1986) reasons for their respect for Sean, yet their reasons all hinge on the issue of knowledge. For Boris Sean possess broad knowledge of cards that fulfill the *regulations* governing acceptability in particular formats; Sean possess intense (Gee, 2003) knowledge of the cards and their respective abilities and how they interacted with one another; Sean possess specialized knowledge of which cards work best in constructed format, which cards

work best in limited format, which cards work in both formats and which cards aren't really effective choices in either constructed or limited formats. As Boris's utterances demonstrated Sean's *knowledges* incorporate *knowledge* as defined by *Wizards of the Coast's* archive. Sean is capable of *differentiating* among cards on the basis of their acceptability for regulation game play. He is capable of *differentiating* among cards on the basis of their *value* within particular game formats due to their respective texts which act as implicit game rules.

Wilbert's interview utterance described Sean as capable of analyzing a particular deck and making card recommendations. The ability to analyze a deck in terms of its *modus operandi* or which particular mechanisms or in-game strategies it relies on in order to achieve victory conditions. This relies on *knowledge* of the *purposes* for rules and particular card text as they are articulated by *Wizards of the Coast*. This is archival *knowledge*. Alex's interview utterance described Sean as "pretty much good at everything he does". In other words he builds decks well and he plays decks well in a variety of formats. Thus Sean is capable of "converting" broad knowledge, extensive knowledge, and intensive knowledge into technical "know how" or technical knowledge of how to perform. However, Sean is the "Guru" because he is capable of teaching/mentoring other *Magic* players in ways in which they can appreciate the "wisdom" of addressing Strategic knowledge.

Smack Talk

Smack talk or talking smack is akin to talking trash or insult talk. Although frequently humorous, humor is not always its intent. A review of my game play videos and fieldnotes revealed instances of a player making a pre-game smack talk statement to the effect that "Nothing can stop this deck," another player in the midst of drafting saying "Stay out of my

colors” to the player sitting next to him, and a third player saying, “Come ‘ere Tommy, I’m gonna make you my bitch!”

The first analysis is an extract drawn from the pseudonymously named Jeska in which he describes variations of smack talk. Jeska played tournament level *Magic* prior to the introduction of the M10 core expansion set.

Jeska’s Interview, Utterance 13	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. It’s either (3 second) I find it <u>funny, stupid or offensive</u> depending upon <u>who says it</u> and <u>who they are saying it to</u> . Oh, and <u>how they say it</u> .	G – Categorization G-identity
2. <u>Usually</u> it’s a " <u>Yo momma something</u> " or	G – Ritual insult
3. um...a “Why would you play a <u>Jace, The Mind Sculptor</u> - <u>that card's god awful</u> ...you're such a <u>bad player</u> for playing that!”	D/G – Situated meaning - (ludicrousness)
4. um...It’s basically just <u>pretty much anything</u> that's not offensive or funny.	
5. It’s you tried to be funny <u>but NO</u> or it just <u>fail</u>	D /G - Slang
6. or it’s just a brand new person never seen them before they're <u>not good at playing</u> Magic and they come in and <u>they're all big and swaggering</u> about “Oh I'm so awesome blah, blah, blah.”	S- Ability
<Interviewer prompt: and offensive?>	
7. Disrespectful is <u>mostly from tone and who it comes from</u>	S - Intonation
8. because the "absurd" Magic player they either <u>don't mean it</u> or they're	
9. (3 seconds)if you lost they're <u>trying to make you feel better</u> or something but from (4 seconds)	S - Affect
10. Magic has a term for some people <u>they're called Spikes</u> (.)	D/G – ‘Psychographic’ identity

Jeska's Interview, Utterance 13

Orders of Discourse

Key: *D* = Discourse *G* = Genre *S* = Styles

11. They're the tournament players
the ones who only play with really good cards and
they are usually (3 seconds)

G - Definition

12. if any one of them ever starts smack talking I
really find it offensive because they are really
arrogant for no reason

S - Affect

Microanalysis. In idealized line 1 Jeska uses the pronoun “who” twice and the adverb “how” to differentiate (Foucault, 1982) among kinds of smack talk on the basis of intent. For Jeska, intent is the criteria by which a person should be able to recognize whether something is “funny, absurd or offensive.” In idealized line 2 the adverb “usually” indicates that the most frequently used form of smack talk is a “Yo mama (something).” Labov (1972) characterized the “yo mama” opening as a form of ritual insult in which a person is mocked by defaming her or his maternal parent. According to Labov the typical response is a “yo mama” that tops the first by implying greater or more slanderous behaviors on the part of the first person’s mother. In idealized line 3 Jeska names a card, “*Jace, the Mind Sculptor*.” Situated meaning of the Discourse (Gee, 1997, 1999) of *Magic* would be demonstrated by the person who asks “Why would you play [it]” and further castigates the card as “God awful” and typifies the opponent as a “bad player” *Jace, the Mind Sculptor* is a highly coveted card because its effects can be devastating to an opponent in game play. The humor hinges on the ludicrousness of the vilification of *Jace* and a player who would use it. Following my prompt to discuss “stupid” smack talk, Jeska, in line 4, defines stupid as a catch-all category for smack talk that is neither “funny” nor “offensive.” In idealized line 5 Jeska uses the heteroglossic generational slang (Bakhtin, 1981, 1986) word “fail” to indicate the necessity for a catch-all category in addition to “funny” and “offensive.” In this case a “fail” is something that missed the mark at being funny or

being offensive. Idealized line 6 contains a brief scenario of a new player whose language use, “I’m so awesome blah, blah, blah,” and physical actions, “I’m big and swaggering,” do not match her or his playing ability. Just as the mismatch between actions and ability is a *fail*, not knowing the local Discourse is a *fail* as well.

Following my prompt for an example of offensive smack talk, Jeska, in idealized line 7, reiterates the original differentiating (Foucault, 1982) pronouns “who” and “how” for offensive smack talk but has recast this category as “disrespectful.” This qualifies the intent or purpose of offensive smack talk to be *disrespectful* of another person. In idealized line 8 Jeska follows up on the issue of intent by suggesting that the person who uses absurd smack talk “didn’t mean it” or produced a *fail* in their attempt “to make you feel better” about a game loss. In idealized lines 9 and 10, Jeska recasts his discussion of offensive or disrespectful smack talk by establishing that within the Discourse (Gee, 1996, 1999) of *Magic* game play there is a specific name, “Spike,” applied to “tournament players.” *Spike* is a “psychographic” nominalization created by *Wizards of the Coast’s* Brand Department with the intent of personifying the “play-to-win” motivation of a tournament player (Rosewater, 2002; 2006, n.p.). Jeska’s use of *Spike* in the interview session is an opportunistic form of resistance in which he does not dispute the subjectivity label *Spike* nor work against the imposition of a subjectivity label but uses the label advantageously for his own purposes. In idealized line 11 Jeska uses the adverb “only” to modify the verb “play” and the adverb “really” to modify the adjective “good” to situate the use of particular cards as a hallmark by which *Spikes* may be identified. In idealized line 12 Jeska redirects from his characterization of *Spikes* as people who use “really good cards” in order to proffer the personal opinion that their smack talk is “really offensive” as a result of an *essentialized* “arrogant” nature. Jeska further impugns *Spikes* by implying that their “arrogance” is unwarranted because

it lacks a reasonable basis, “no reason.” Thus the perceived intention or motivation for the smack talk is, for Jeska, the overriding factor in differentiating among the forms of smack talk. The opportunity for a “dialogic” (Bakhtin, 1981, 1986) mismatch between a speaker’s intent and a listener’s inferences are readily apparent.

The second analysis is drawn from the interview transcript of Boris (a pseudonym), in which he was responding to a redirect that asked for his opinions on the motivations for the use of smack talk.

Boris’s Interview, Utterance 7	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. Well I <u>think</u> they're <u>building their own ego</u> and trying to give themselves a <u>little bit of self-esteem</u> about the game (.) <u>give 'em courage</u> and I <u>think</u> that's <u>one part</u> of it and people who do it <u>probably</u> do [accomplish] that	S: Cognition G - psychology S -Modality marker
2. but there's a <u>few</u> who do it to <u>actually start</u> some kind of (.) of <u>interaction</u> between the two	S- Modality marker
3. to try to draw them into <u>possibly</u> making a mistake	S- Modality marker
4. which <u>both</u> are <u>fine</u> but I just have to ((gestures with hands from eyes to table surface to indicate "focus on the game"))	G- neutral stance
5. I'm not <u>that kinda person</u> unless I <u>can see</u> that it <u>really affects</u> the person.	S - Modality
6. Then I'll start (.) there are players here that if you start giving that with (.) <u>Oh they get so-o-o mad</u>	S – Affect
7. because <u>they do it themselves</u> and then you start beating them and <u>they're like "GRR-R-R-R"</u>	S-Affect
8. and <u>you can get 'em "on tilt"</u> and doing stupid stuff	S- Modality; G – Slang;

Boris's Interview, Utterance 7	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
9. and then "You're playing the game for me, man... <u>I don't even have to play here</u> . You're just beating yourself!"	G: internal speech S – Modality

Microanalysis. In idealized line 1 Boris uses the cognition (Rogers, 2004a) statement “I think” to situate what he is saying as opinion. His use of the phrases “building their own ego” and “a little bit of self-esteem” are drawn from the discipline of psychology or the discourse of self-actualization. Through the use of the modality marker “probably” he further opines that their use of smack talk is effective in building up their “egos” or “self-esteem.” With the use of a second cognition statement “I think” Boris introduces the position that there is another “part” or reason that people use smack talk. In idealized line 2 Boris uses the predicate “to actually start” as a modality / ability attribution to indication “a few” players have the ability and can use it to create an “interaction” with another player. In idealized line 3 Boris uses the compound verb “to try to draw” to indicate that intention of the “few” is to force an opponent into “making a mistake” in the game play. In idealized line 4 Boris’s use of the adverb “fine” exhibits a *neutral* stance characteristic of practitioners in the field of psychology for actions that might receive censure in the everyday social world. With the use of the conjunction “unless” and the modality marker “I can see” in idealized line 5 Boris establishes the conditions under which he would use smack talk for the purpose of altering another person’s affective appreciation of game play. In idealized line 6 Boris categorizes the affect as “mad” or angry and in idealized line 7 utilizes a clenched-jaw growl, “G-R-R-R-R,” to emphasize that the anger is due to frustration. In idealized line 8 Boris uses the game genre slang (Bakhtin, 1981, 1986) term “on tilt” to emphasize that the victim of smack talk has become so “emotionally invested” in the pointed verbal attack that she or he is “doing stupid stuff” or making game errors (Caro, 2003). Idealized line 9 is an example

of internal speech utilized in *internally persuasive discourse* (Bakhtin, 1981, 1986) by a smack talk practitioner, I don't have to play well here because "You're playing the game for me" and "You're just beating yourself." This internally persuaded discourse acts as a justification for engaging in smack talk.

The third analysis is drawn from the interview transcript of the pseudonymously named Mark, a *Magic* player and certified judge who in a previous utterance had related a very funny instance of smack talk in which the player who was losing the game "egged on" the winning player to greater and greater forms of overkill.

Mark's Interview, Utterance 11	Orders of Discourse
<i>Key: D = Discourse G = Genre S = Styles</i>	
1. If it is <u>good natured</u> I have <u>absolutely</u> no problem with it.	
2. When it <u>crosses that line</u> to <u>actually being an attack</u> then I have a problem with it.	G-Professional Vision
3. But the <u>key point</u> with issues like that is the <u>game is supposed to be fun</u> .	D – Game
4. If <u>everyone's</u> not <u>having fun</u> there's a problem	D/G- categorization
5. I have a problem with that because...I would consider that a <u>tech mistake</u> .	G-Professional Vision
6. You're <u>intentionally</u> making the game <u>not fun</u> for your opponent	D/G- Categorization
7. And there is <u>actually a penalty category</u> for that sort of thing called <u>unsportsmanlike conduct</u> .	D/G – Category type
8. It's conduct that basically ... <u>you're making the game not fun or uncomfortable for the players around you</u> .	D/G - definition
9. That is the base definition of the <u>infraction</u>	D/G - term

Microanalysis. In idealized line 1 Mark uses the adverbial phrase “good natured” to emphasize that it is the speaker’s intent rather than any particular set of words that might be used that make smack talk “problematic” for him. Calling one’s best friend an “S*O*B” would pass by unnoticed *if* both parties were laughing about it. In idealized line 2 the use of the metaphorical expression “crosses that line” indicates that although people have varying personal standards for acceptable interpersonal language usage, the speaker’s *intent* can be apprehended irregardless of the words that are used. Using the first person pronoun “I” establishes that Mark, as a certified judge, believes himself to have sufficient professional vision (Goodwin, 1994) to ascertain when something *is* “an attack.” In idealized line 3 Mark uses the definite article “the” preceding the word “game” to indicate *Magic: The Gathering* should be played for “fun.” It was Huizinga’s (1970) thesis that the underlying purpose of all games is to be “fun.” Mark’s use of “the game” implies that despite the context of competitive tournament conditions *Magic*, like any other game, should be played for “fun.” However, Huizinga also said “The fun of playing resists all analysis, all logical interpretation” (p. 3). Use of the all inclusive pronoun “Everyone” in idealized line 4 emphasizes that in Mark’s opinion that within competitive events it is probable for the person who is winning to be having “fun” but that it is possible for the person who is losing to be having “fun” as well. If “everyone” isn’t having “fun” it is the result of someone intentionally using smack talk to bring about an *un-fun* situation.

In idealized line 5 Mark uses a bit of Discourse slang (Gee, 1997, 1999) or *Magic* speak, to categorize malicious smack talk as a “tech mistake.” In idealized line 6 Mark reiterates that smack talk that is designed to infuriate an opponent is “intentionally” making the game “not fun.” In idealized line 7 Mark declares that the “tech mistake” has an official “penalty category” [classification] termed “unsportsmanlike conduct.” In actuality the *Magic Infraction Procedure*

Guide uses the gender neutral term “unsporting conduct” (Wizards of the Coast, 2010, IP5).

Whereas “Insulting another person based on his or her race, color, religion, national origin, age, gender, disability, or sexual orientation” (IP5.2) is classified as “Unsporting Conduct – Major” malicious smack talk falls under the classification of “Unsporting Conduct – Minor” in that it “may affect the comfort level of those around the individual” (IP5.1). In idealized line 8 Mark’s use of “uncomfortable” is a paraphrase of the official guidelines. Idealized line 9 uses the official term infraction rather than “tech mistake” but it confirms that Mark’s paraphrase in line 8 contains the core of the definition.

Analysis of smack talk. Smack talk serves a number of purposes (Foucault, 1982) within the Discourse (Gee, 1996, 1999) of *Magic*. Among these are social positioning and game play performance. They are Tactical maneuvers (Certeau, 1982) initiated for a purpose, but the *intent* of the speaker cannot in all circumstances guarantee the dialogic (Bakhtin, 1981, 1986) *inferences* drawn by the intended recipient or other listeners. In terms of Foucault’s five points for the analysis of power relations the purpose of Strategic *regulation* of tournament behavior is to differentiate among infractions to a greater or lesser degree of offense. The penalty for Unsporting Conduct – Minor is a warning (Wizards of the Coast, 2010, IP5.1) and hinges on the “comfort level” of those around the speaker. This may seem like little deterrent for engaging in smack talk, however, accumulated warnings may result in automatic game loss. As such, an “indiscriminate” smack talker might choose to become more *tactical* in her or his actions by using smack talk on fewer occasion and for less “reasons.”

Summary and Concluding Remarks

In this chapter I presented analyses of various documents drawn from my research study and grouped them within the subsections Strategy – Securing the Proper Place, Tactics –

Resisting the Proper Place, and Intra-Tactical Power Relations. In the subsection Strategy – Securing the Proper Place my analyses demonstrated that *Wizards of the Coast* has defined itself as a company through its participation in a number of powerful discursive formations (Foucault, 1972, 1980) and differentiated itself (Foucault, 1982) from other commercial trading card producers by Strategically emblazoning its products with copyright, trademark and patent signification (Kress, 2000, 2003; Kress & van Leeuwen, 1996). Additionally, my analyses of the basic rulebook, comprehensive rules, tournament rules and infraction procedure guide demonstrates that they are intra- and interlocked Strategic mechanisms by which *Wizards of the Coast* differentiates subject positions and rationalizes (Foucault, 1982) its authority to promulgate and adjudicate rules in tournament play. Further, my analyses demonstrated that although the rules of game play were varyingly explicit, implicit, conditional and implied within these documents *Wizards of the Coast* surrendered none of its authority to make or regulate their implementation in tournament play. The analyses of the newsletter and official *Magic* website demonstrated the bi-functionality of providing information and instituting an archive (Foucault, 1972) from which *Wizards of the Coast* can interact with its clientele, the *Magic* aficionados, and preserve its authoritative position as the agent responsible for defining canonical text and rules.

In the subsection Tactics – Resisting the Proper Place my analyses were grouped within the Certeau-inspired (1984) themes of poaching and modding and the Buchanan-inspired (1997, 2000) theme self-annihilation. My analyses demonstrated agentive actions to define self as a participant in *Magic* game space, reinterpret authoritative rules, design and redesign casual variants, voluntarily resign from tournament level game play and voluntarily excise a website based upon the perception that the Strategic actions of *Wizards of the Coast* demonstrated they no longer had affinity (Gee, 2005) with *Magic* aficionados. In the subsection Intra-Tactical

Power Relationships my analyses were focused on game space as it is articulated by players at the local level. My analyses of status attributions indicated it was based not only on extensive and intensive (Gee, 2003) authoritative knowledge but also a socially-based style of imparting knowledge peculiar to the local game space. My analyses of smack talk indicated it fulfilled a number of social functions within *Magic* game space but that those functions were open to interpretation by the addressee (Bakhtin, 1981, 1986) and those players nearby. Further, my analyses demonstrated that certain forms of smack talk are prohibited by the authoritative rules of the game and can incur censure. In Chapter Five I summarize my analysis findings as instances of territorialization, deterritorialization and reterritorialization (Deleuze, 1991; Deleuze & Parnet, 1987) and assess Strategy AND Tactics as a research methodology.

CHAPTER FIVE

TERRITORIALIZATIONS AND TRANSFORMATIONS

The purpose of this study was to investigate the power relationships amid *Magic: The Gathering* game space by examining the multimodal texts produced by institutional entities and everyday people involved with this particular strategy collector card game, the trajectories the discourses they used delineated, the positions of power the various discourses sought to represent and their effects in people's language and literacy practices. This investigation entailed a discourse analysis of the ways texts functioned to produce Strategic and Tactical (Certeau, 1984) objectives for the people I interviewed and *Wizards of the Coast*, the manufacturer of *Magic: The Gathering*. My overarching question was: As manifested in their concrete and virtual actions and oral, graphic and written texts, what are the power relationships of the strategy collector card game, *Magic: The Gathering*? The following guiding questions drove my research:

1. What are the player-game provider power relationships that affect language and literacy practices?
2. What are the power relationships among game design/rules/mechanisms and human activities that affect language and literacy practices?
3. What are the player-player power relationships within game space that affect language and literacy practices?

The academic research of Gee (2003, 2007), Squire (2003, 2005a, 2005b) and Steinkuehler (2004), among others established the position that video game play is a rich source of multimodal literacy practices (Kress, 2000; Kress & van Leeuwen, 1996). However, as Kress

(2003) noted multimodality did not originate with electronic mediation but rather can be found in *texts* from ancient civilizations throughout the world. As the remnants of ancient tombs and temples attest their multimodal texts signified religious and social meanings peculiar to the social that produced them. For Kress (2000), the *articulation* of an outwardly made sign such as writing or the *interpretation* of an inwardly made sign as in reading is not fixed but dependent upon a person's "prior experience within the community of the 'elements'" in the composition (p.37). Thus the *encoding* or *decoding* of meaning in any *new* signifier becomes an act of hypothesizing possible meanings based on a reservoir of socially situated meanings existent in human groupings.

In like manner Gee (1990, 1996) defined *literacy* as "mastery of, or fluent control over, secondary Discourses" (1990, p. 153). Briefly, a Discourse, with a capital 'D', is a socially situated use of language, thinking, valuing, behaving, and so forth that identifies a person as a member of a group. Each person is born into a primary Discourse, the family; all other meaningful social groupings are secondary Discourses. As any single person participates in many secondary Discourses throughout her or his lifetime she or he acquires a number of literacies any one of which may inform meaning making and conflict with another Discourse.

Gee's (1990, 1996, 1999) articulation of Discourse figures prominently in Rogers's (2004a) articulation of critical discourse analysis. In her discussion she acknowledged the potential for Discourses to align or conflict with one another situating such *crucies* as sites of resistance. However, Rogers uses *resistance* to define that which is *only* oppositional to a Discourse's social valuation practices. For this study I used Highmore's (2006) characterization of resistance as a human "property" which may inhibit, regulate, or assist power because this articulation not only instantiates any particular human as agentive in her or his own life but

loosens the constraints of a compliance-opposition binary. This allowed me to trace the trajectories of Strategic and Tactical (Certeau, 1984) practices as ongoing and multidirectional and, at times, contradictory in their purpose and / or rationale but nevertheless participant in the agonistic flows of power relationships (Foucault, 1982, 1996; Foucault, Fontana & Pasquino, 1979).

Agonistic Territorializations and Transformations amid *Magic: The Gathering*

Deleuze (1991; Deleuze & Parnet, 1987) used the metaphor of the wasp and the orchid to represent ongoing and mutually beneficial transformations between unlike entities: An animal species and a plant species. The relationship between the wasp and the orchid in the natural world is an example of each species transforming itself in order to obtain a beneficial condition that enhances its own reproductive cycle. Through the course of time the orchid's odor and outward appearance transformed to mimic the female wasp and in each generation some male wasps developed *discernment* between the plant-based simulation and the female of its species (Peakall, 1990). It is the transformations or "becomings" (Deleuze, 1991) of both the orchid AND the wasp that constitute the relationship as symbiotic. The orchid's territorialization of the wasp's reproductive cycle is countered by a reterritorialization of the cycle by some wasps due to *discernment*. As these particular transformations have taken place over millennia humans at this time have little insight into the territorial *becomings* that were moribund. Moreover, complete "success" in territorialization by either the wasp or the orchid would have result in the mutual extinction of the plant and animal species.

Although Foucault (1994a, 1997; Foucault, Fontana, & Pasquino, 1979; Foucault & *Revolted Logiques* Collective, 1979) and Certeau (1984) used the military metaphors Strategy and Tactics to characterize particular actions within the social, Foucault (1982) observed that

power relationships are not a “zero-sum game” (p. 217) with one person or group holding all the power and another person or group having no power whatsoever. Rather, the Strategies and Tactics that people employ are ongoing maneuvers designed to affect the status quo of the power relationships. Strategies AND Tactics are co-joined responses to one another. Like the wasp and the orchid, the implementation of these maneuvers involve the transformation of the bases upon which people will interact with one another but also involve the transformation of the enjoined parties. Some of the transformative territorializations, reterritorializations and deterritorializations (Deleuze 1991; Deleuze & Parnet, 1987) will benefit both parties and others will be moribund because their benefits are transient or ephemeral or they produce no benefit to either party. In the following subsections I draw together particular Strategic and Tactical maneuvers in order to discuss them as acts of territorializations, reterritorializations and deterritorializations and my assessment of their effectiveness in transforming *Magic: The Gathering*, *Magic* game space, and *Magic* aficionados.

Company Identity and Poaching

The discourse analysis of the fifteen card booster pack established that *Wizards of the Coast* is participating in a number of powerful discursive formations such as copyright and trademark law, international trade, publishing, ecology, child safety and manufacturer standardization. For as much as this *differentiates* (Foucault, 1982) *Wizards of the Coast* as a company from other game manufacturers, projects a *responsible* image of environmental concern and child safety and secures legal protect from competitors it is also the Strategic “apparatus” (Foucault, 1979, 1980) demarcating the company’s territory.

The poaching (Certeau, 1984) of the image of the *Serra Angel* for the purpose of bathroom signage is a direct infringement of *Wizards of the Coast*’s copyright privileges and a

Tactical maneuver predicated on the logic that using a game-related meaningful image enhances the décor of the local surroundings. It is an individual “becoming” (Deleuze, 1991) with local significance. Although its production represents an affinity (Gee, 2005c) with *Magic* and was no doubt personally pleasurable (Foucault, 1988e) to produce, its effect as a *territorialization* of *Wizards of the Coast*’s prerogatives is miniscule. Its production does not represent a challenge to *Wizards*’ commercial objectives but rather informally enhances *Wizards*’ marketing objectives of presenting *Magic* as an attractive game milieu. Were the artificer of the bathroom signage to decide to manufacture and sell similar signage *Wizards of the Coast*’s response would most likely be a *reterritorialization* of its discursive privileges through legal action. As the situation now stands the transformation is mutually beneficial.

Cashong’s (2008) “re-imagining” of *Jace Beleren* with an enormous scythe was not a Discourse (Gee, 1997, 1999) meaningful image in its design phase as Cashong was not a *Magic* aficionado and had little knowledge of the “elements” of signification (Kress, 2000). The artwork was, according to the artist, conceived for another purpose. Poaching (Certeau, 1984) of the item from a publicly available web site by a *Magic* player following the February, 2010 release of a new *Jace* – *Jace, The Mind Sculptor*, is an act of personal meaning making. The *Magic* player christened the image “Jace, The Scythe Master” and made it the cover art for a trade binder. Therefore it is the *Magic* player who is responding to the production of a particular card by *Wizards of the Coast*.

Wizard’s release of *Jace, The Mind Sculptor* in the WorldWake expansion set may be seen as a Deleuzian (1991; Deleuze & Parnet, 1987) transformation of its territory or an intended *reterritorialization* of its territory predicated on the position that the addition of new cards with new abilities acts as a stimulating factor in game play. The *Magic* player’s actions are a personal

response to that transformation apparent at the local level. Ironically, *Jace, The Mind Sculptor* does not “need” a weapon as the card’s four abilities manipulate an opponent’s capacity to mount a combat offense. With his cowl and scythe Jace, The Scythe Master’s image is *dialogically* responding (Bakhtin, 1981, 1986) to centuries old personifications of death as the grim reaper. It is personally meaningful to the player because it is a reflection of the effectiveness of the card *Jace, The Mind Sculptor*’s mechanisms in game play. Tactically this act of resistance (Highmore, 2006) assists *Wizard*’s territorial Strategies by emphasizing their beneficial aspects.

Both instances of poaching (Certeau, 1984) involve infringement of *Wizards of the Coast*’s copyright but in minor ways. Pursuit of legal indemnification for these breeches would be expensive in terms of money and good will within the Discourse (Gee, 1996, 1999) of game aficionados. Further, any such legal action would most likely be ruled *fair use* under the terms of United States copyright law as neither forms of poaching comprise a substantial amount of the original expansion sets and were not generated for the purpose of commercial gain (Copyright Act of 1976, 17 U. S. C. § 107, 1976). Rather such poaching acts as informal advertising for *Wizards of the Coast* and builds enthusiasm for the game. Thus, it is in *Wizards of the Coast*’s best interests to ignore local *territorializations* (Deleuze, 1991; Deleuze & Parnet, 1987) that do not compromise its position of power.

Modding Rules and Tournament Regulation

The Gentlemen’s Mulligan also known as a *G-Mull* or *Casual Mull* is an in-game practice in which both participants independently deem their seven-card opening hand to be non-viable for game play but *collaboratively* decided that each will shuffle the non-viable hand back into her or his library and draw a new seven card opening hand. As the excerpts from Curtis and

Mark's interview transcripts attest the Gentlemen's Mulligan is common practice in *casual* game play because there are no points to be awarded or lost as a result of a win, loss or draw. Research participants Curtis, Wilbert and Mark exhibited different *logics* (Certeau, 1984) for their responses to the Gentlemen's Mulligan. For example, Curtis used the logic of advantage-disadvantage in his *internally persuasive discourse* (Bakhtin, 1981, 1986) to justify the practice of drawing an original hand size of seven. Wilbert used the logic of good deck design in his *internally persuasive discourse* to justify his position that he personally wouldn't need to engage in a Gentlemen's Mulligan in tournament play because his decks are more playable even with a less than stellar opening hand. Certified judge Mark used the logic of personal ethics in his *internally persuasive discourse* to refuse the offer of a Gentlemen's Mulligan which he characterized as a lack of knowledge about the rules on his opponent's part.

All of the participants I interviewed knew what a Gentlemen's Mulligan was and several of them reported occasionally seeing the practice during *Friday Night Magic* events but not during mid-level tournament events such as Pro-Tour Qualifiers. However, it would be a facile assumption to say that the Gentlemen's Mulligan is an example of the casual game play standards *territorializing* (Deleuze, 1991; Deleuze & Parnet, 1987) and subverting the tournament game play standards of *Friday Night Magic*.

As most, if not all, *Magic* players learned to play the game under *kitchen table casual* conditions the case could be made that a new player is inadvertently breaking the rules of tournament play. The new player learned to play the game through their friends' oral recitation of the rules or from reading a promotional item such as the *Magic: The Gathering Basic Rulebook* (2009) in which the procedures for a mulligan are delineated as:

Each player shuffles his or her deck, then draws a hand of seven cards to start. If you don't like your opening hand, you can *mulligan*. Shuffle your hand back into your deck and draw a new hand of six cards. You can keep doing this, drawing a hand of one fewer cards each time, until you decide to keep your cards (Wizards of the Coast, 2009, p. 15).

As "each player" becomes the "you" in the reading of the *Basic Rulebook* she or he might construe that everyone playing the game may mulligan as much as she or he wishes. This sets up the condition in which the *internally persuasive discourse* (Bakhtin, 1981, 1986) of advantage-disadvantage produces the rhetorical questions, "Why should we both be disadvantaged?" and "Who is it hurting if we both go back up to seven?" Use of the word "Gentlemen" in the term Gentlemen's Mulligan suggests that the practice is a courteous act of a *good sport* and going back up to a seven-card opening hand appears to benefit both players.

As Mark's utterance acknowledges in tournament conditions if both players have non-viable opening hands they as agents constitute it a draw and move on to the next game. In effect the act of pronouncing a draw (Austin, 1962) means one person must win two matches in order for there to be a winner. If both players win a game following a draw the result is a score of "1-1-1." There is no winner. The supposition that the Gentlemen's Mulligan is offered by those who do not care about their rating is counterbalanced by the supposition that it is offered by those who are unsure they can defeat their opponent in two rounds of game play and want to maintain a tie-breaking third round.

Although use of the term Gentlemen's Mulligan was not exclusive to either of the locations in this study and can be found on aficionado websites it would be more appropriate to say the *term* has currency within the Discourse (Gee, 1996, 1999) but the *practice* of the Gentlemen's Mulligan does not. *Wizards of the Coast's* act of producing comprehensive game

rules, tournament rules and an infraction procedure guide, together with an ongoing program for the certification of judges is a Strategic maneuver designed to establish the time-space-endeavor boundaries of game play. It is a primary *territorialization* (Deleuze, 1991; Deleuze & Parnet, 1987) of the *context* of game play that may be transposed to all local instances of tournament *Magic* play. Notwithstanding the particular individual motivations for engaging in a Gentlemen's Mulligan the act of suggesting the use of the *G-Mull* is a Tactical (Certeau, 1984) bid to circumvent the rules and regulations of tournament game play. It is in its suggestion an attempt to temporarily *territorialize* the *context* for personal gain. It is not a Strategic maneuver performed with the intent of redefining the *context* of tournament play for the overall benefit of all *Magic* players. Those players engaging in a Gentlemen's Mulligan run the risk of being cited for the game play error of "Improperly Drawing at the Start of the Game" or for fraud, a form of cheating defined in the *Magic Infraction Procedure Guide* (Wizards of the Coast, 2010b), and suffering the consequences of their actions. If the practice of indulging in the Gentlemen's Mulligan was capable of *territorializing* the rules and regulations of tournament game play it would be at the local level only and would require a consensus among the players, judges and tournament organizers to engage in group collusion. For the Gentlemen's Mulligan to successfully *territorialize* the rules and regulations of tournament game play at the regional, national or international levels another type of campaign (Clausewitz, 1984/1832) would be necessary that could demonstrate a mutual and long term benefit to be derived from the change. Competitors in mid-range tournaments exhibit a form of resistance (Highmore, 2006) that supports tournament rules and regulations at the *Friday Night Magic* level of competition.

Modding the Mod, Game Design and Game Governance

Ludologists Zimmerman (2009) and Salen (2007) advanced the proposition that it is a common occurrence for game players to modify or break game rules. They also acknowledged that game players *play with* games. That is to say some gamers engage in the practice of *modding* the play structure of a game. Literacy scholar Gee (2003) claimed “game companies actively encourage” these practices. In the case of the non-tournament or *casual* variant Elder Dragon Highlander (EDH) the modding of EDH by research participants Curtis, Marlene and Mark represents *territorializations* (Deleuze, 1991, Deleuze & Parnet, 1987) active in each of their local *casual* game play situations. The modifications involve minor adjustments to game rules and game play that do not challenge *Wizards of the Coast’s* terrain as game designer and manufacturer or as the promulgator and enforcer of game rules, tournament rules and policy regulations. Casual variants of *Magic* such as Elder Dragon Highlander, Mana Bomb and Mental Magic among others are an ‘area’ that heretofore *Wizards of the Coast* have left “unterritorialized.”

As a player produced variant rather than a game designer built game Elder Dragon Highlander is an example of *territorialization* (Deleuze 1991; Deleuze & Parnet, 1987) operating at a different level than an adjustment to existing rules and game play. Ludology and literacy scholars would deem it a “mod” but the work of *Magic* players David Phifer and Adam Staley involved a close examination of the internal mechanisms and architecture of *Magic* prior to the development of EDH. The production of EDH is an act of “transformation” which Kress (2000) described as “the capacity” to “(re-)shap[e] the potentials of existing resources” (p. 156). For Deleuze and Parnet the work of Phifer and Staley is a transformation or “becoming” in which they, in transforming a game, *became* designers.

The establishment of a rules committee (Duval & Menery, 2010), the incorporation of rules specific to EDH into the *Comprehensive Rules* (Gottlieb, 2009; Wizards of the Coast, 2010d), the announcement that henceforth the variant known as Elder Dragon Highlander would be called Commander, and that *Wizards of the Coast* would produce new cards specifically for the casual variant (Forsythe, 2010) indicate that *Wizards of the Coast* is territorializing (Deleuze, 1991; Deleuze & Parnet, 1987) the casual play Discourse (Gee, 1997, 1999). As playing Elder Dragon Highlander / Commander is a popular activity among tournament players prior to and after sanctioned tournament play the centralization of authoritative rules could be seen as a transformation beneficial to *Magic* players who play in many mid-level tournaments as oppose to a single *Friday Night Magic* locale. However, the rhetorical question arises, are the newly formulated rules enforceable within the privacy of *kitchen table casual* play? For the rules of Commander to permeate the everyday practices (Certeau, 1984) of casual play *Magic* players would need to individually and in small play groups consensually agree that the “re-modding” is beneficial to game play.

Company Prerogatives and Self-Annihilation

In its online newsletters and within its website (www.wizards.com) *Wizards of the Coast* has situated itself as *the source* of information and *knowledge* (Foucault, 1977, 1980) about *Magic*. In its participation in a variety of powerful discursive formations *Wizards* has defined itself as a copyright holder, a trademark holder, a patent holder, a publisher, and a manufacturer with the legal wherewithal to oppose competitors who would infringe upon their rights. As noted earlier these actions are a primary *territorialization* (Deleuze, 1991; Deleuze & Parnet, 1987) of *Wizards'* terrain which, in the case of *Magic*, is bounded by the Strategic apparatus (Foucault, 1979, 1980) of comprehensive rules and tournament rules and regulations. In the newsletter of

February 2010, which was analyzed in Chapter Four, relations between *Wizards of the Coast* and various aficionado websites appeared to be *differentiated* (Foucault, 1982) in terms of ascribed authority but otherwise cordial. The farewell notice posted on deckcheck.net by site master “EvilBernd” indicates two actions by *Wizards of the Coast* that motivated his voluntary decision to permanently shut down his website: The forced closure of the aficionado website magicdraftsim.com and the reorganization of Wizards’ Play Network (WPN) levels privileging concrete game stores over organized tournaments taking place in coffee shops, mall food courts and so forth. Actions such as these may be viewed as examples of *Wizards of the Coast* exercising its company prerogatives to protect its proprietary right to copyrighted material and the manner in which it is displayed. However, these actions may also be viewed as a Strategic reterritorialization of its own terrain in areas for which the “boundary markers” may have become “fuzzy” or “illegible.”

As Buchanan (1997) noted those in a less powerful position who operate in a Strategic rather than a Tactical manner run the risk of “annihilation” (p. 189) and such *may be* the case of magicdraftsim.com. Whereas magicdraftsim.com was “offline” for a number of months during 2010, it reappeared online in 2011. This rebirth may be a case of magicdraftsim.com accepting the discipline (Foucault, 1979) of *Wizards of the Coast*. Speaking on the issue of power relationships Foucault said,

For if there were no possibility of resistance – of violent resistance, of escape or ruse [tactics], of strategies that reverse the situation – there would be no relations of power (Foucault et al, 1988, p.12).

EvilBernd’s self-imposed annihilation of deckcheck.net from the Internet is an example of violent resistance or the “ultimate escape” – self-directed violence in order to achieve non-

existence. In Deleuzian terms (1991; Deleuze & Parnet, 1987) it is a complete *deterritorialization* of a website. However, deckcheck.net's obliteration from the Internet may not be the demise of EvilBernd's database as it has apparently morphed into a twitter account. The act of moving the *Magic*-related data to another communication form may be seen as a Tactical (Certeau, 1984) territorial act designed to subvert *Wizards of the Coast's* Strategic influence. The viability of this ruse is undeterminable at this time.

Although not nearly as dramatic as EvilBernd's actions research participant Jeska's self-annihilation exhibits a similar opposition to *Wizards of the Coast's* transformations (Deleuze, 1991; Deleuze & Parnet, 1987) of the Discourse (Gee, 1997, 1999). In articulating his decision to cease playing competitive *Magic* Jeska expressed the *internally persuaded discourse* (Bakhtin, 1981, 1986) position that *Wizard's* changes to the rules and mechanisms of game play were personally intolerable as they thwarted creativity. Jeska's decision to "drop out" of competitive play is a transformation of self. It occurred at a moment of cruces (Rogers, 2004a) between changes in the Discourse and his care of the self (Foucault, 1988a).

Knowledge and Respect

In his discussion of affinity spaces Gee (2005c) asserted that they were sites in which masters and "newbies" (p. 225) share common space in a manner that deemphasizes potential hierarchies of experience and knowledge. Although Gee (2003) acknowledged that producers provide strategy guides and tutorials for their particular game neither he nor Steinkuehler and Williams (2006) consider game producers to be participant within an affinity space nor addressed power relations other than those between a raw beginner and an experienced player.

In the case of *Magic: The Gathering* the game's producers, *Wizards of the Coast*, have engaged in the primary Strategic maneuvers of creating various *apparatus* (Foucault, 1979,

1980) by which they self-authorize themselves as the source of “truth” concerning *knowledge* (Foucault, 1972, 1980, 1994a; Foucault, Fontana & Pasquino, 1979) of the game, the manner in which it is to be played, and who may speak authoritatively on in-game issues in tournament play. Examples of these apparatus would be the *Comprehensive Rules*, the *Tournament Rules* and the *Magic Infraction Procedure Guide* (Wizards of the Coast, 2010b, 2010d, 2010g). Further, their various above-mentioned apparatus support a tournament system of ELO-based rankings and ratings that determine entry into higher level tournament play as well as player pairings at the local level which have the *potential* to affect status attributions.

As the analyses of research participants Alex, Boris, Wilbert and Sean demonstrate respect rather than status was accorded to Sean on the basis of his various *knowledges* (Foucault, 1977, 1980). To be sure some of the knowledge is/was based on resources produced by *Wizards of the Coast* such as the *Comprehensive Rules* or *The Gatherer* card database. Likewise, some of the *knowledge* is/was based on experience of tournament game play at the Pro Tour level. But neither of these *knowledges* is/was an instance of rote-memory of facts. Rather the “facts” operate as the scaffold for Sean’s *knowledge* production. Squire (2005b) has typified the learning within games as the acquisition of functional knowledge or *how to perform* rather than declarative or fact-based knowledge. However, as the interview extracts demonstrate Sean’s knowledge formation exceeds the concept of how to perform such *Magic* tasks as building a deck, playing without game errors or evaluating archetypal deck strategies, to how to perform as a human source of information, and how to perform as a mentor. This is a transformation or *becoming* (Deleuze, 1991; Deleuze and Parnet, 1987) than benefits the local *Magic* aficionados but cannot be found in a rulebook or on a website.

Discourse, Smack Talk and Governance

Gee's (1997, 1999) enunciation of 'Big D' Discourse emphasizes the sociocultural aspects of humans' language use, thinking processes and ways of valuing people and objects among other things. As each person moves beyond her or his primary Discourse of the family she or he is socialized into the ways of the new secondary Discourses. An aspect of "doing and being a part of" a secondary Discourse (Gee, 1999, p. 30) is transforming self (Deleuze, 1991; Deleuze & Parnet, 1987), adjusting language use, gestures, actions and so forth in order to be "recognizable" (Gee, 1999) as a participant in the Discourse by other participants in the Discourse. Additionally, "doing and being a part of" a Discourse is addressing the power relationships (Foucault, 1982) of the Discourse.

As my participant observations and interview analyses demonstrate the use of smack talk is common practice in both Montville and Sweetbriar. However, the motivations for using smack talk vary. For example, Jeska's interview extract suggested that some smack talk is intended to be a form of wry or witty conversation designed to build social connections (Steinkuehler & Williams, 2006) but Boris's interview extract suggested that some smack talk is intended to emotionally upset an opponent to such an extent that they are "on tilt" (Caro, 2003) and do not play the game at hand to the best of their ability. In this latter case the objectives of the game and the discourse of competition have *territorialized* (Deleuze, 1991; Deleuze & Parnet, 1987) the language use of the local game space.

Mark's pronouncement that aggressive smack talk is a "tech-mistake" indicates *Wizards of the Coast* has foreseen the possibility of the culture of competition adversely affecting the Discourse (Gee, 1997, 1999) of tournament play. The Magic Infraction Procedure Guide (Wizards of the Coast, 2010b) indicates a sliding form of governance and enforcement (Foucault,

1994, 1996, 2007) depending upon the level of the tournament play. At the lowest level of tournament play, *Friday Night Magic*, the Rules Enforcement Levels (RELs) (Wizards of the Coast, 2010b, 2010g) provide greater latitude for different types of smack talk than would be tolerated at major tournament events such as Grand Prix Qualifiers or Pro Tour challenges. The likelihood of casual or *Friday Night Magic* standards of smack talk territorializing or transforming (Deleuze, 1991; Deleuze & Parnet, 1987) higher levels of game play are negligible because the penalties for infraction of the code of conduct are severe. Those who would participate in higher level tournaments discipline themselves (Foucault, 1979) so as not to be disciplined by the agents of governance.

Concluding Remarks

My research study was conducted in two locations set in two southeastern states and included eight research participants and several key informants who engage in *Magic: The Gathering* game play and game space organization. As a research study it is small, partial, and locally bounded. It is not, nor was it intended to be, the definitive research study of *Magic: The Gathering* that would answer all questions once and for all time. Prior to this study academic research into *Magic: The Gathering* was conducted by Williams (2006) and Weninger (2006). Williams's study examined consumption of game pieces as a status-producing practice in the games *Magic: The Gathering* and *Mage Knight*. Weninger's study focused on the semiotic aspects of a two-person *casual* game of *Magic* as it transpired on one evening. Neither of these studies examined the range of power relationships in the game or its game space. Hopefully, this research study opens the door for future qualitative research into *Magic: The Gathering* and other games, however mediated, as sites of language and literacy practices *and* power relationships.

Strategy AND Tactics as a Research Methodology

My articulation of Strategy AND Tactics as a methodology for qualitative research was predicated on the position that human practices do not exist in a vacuum but are motivated for a purpose. Although a research study that focused solely on the practices of *Magic* players would contribute to current work in the field it would not address some of the motivations for those practices nor capture them as *responses* to other human practices. For this study of power relationships amid a commercially-produced game I drew on the various theoretical works of Foucault, Certeau, Bakhtin and Deleuze, drawing them through my research methods and analyses. This necessitated the collection and examination of materials that transcended a single mediation form and a multilayered analysis. Such a research process might not translate well to a large scale research project with numerous researchers in a multitude of locations. Nevertheless, I consider the methodology of Strategy AND Tactics to be a contribution to the field of academic research.

The use of Strategy AND Tactics for academic research of computer-based and online games would be challenging because such things as *rules* do not “appear” as rules in the digitally mediated. Salen and Zimmerman (2004), who describe games as a “formal system of rules” (p. 53), acknowledge that although programming code is “part of the medium that embodies the game...it is not the same thing as its rules” (p. 142). Game rules are constitutive, operational, explicit and sometimes implicit. “...But with a digital game, the rules are buried in layers of program code and are often difficult to identify” (p. 148). For the would be academic researcher who wanted to use Strategy AND Tactics as a methodology for the investigation of digital games this would require familiarity with programming code.

Power and Games vis-à-vis Literacy

In contemplating a research study of a game and its game space it was important to me to examine theoretical works about games, gaming and game space by people within the literacy community such as Gee and Steinkuehler and people within the “ludology” (Aarseth, 1997) community such as Juul and Salen and Zimmerman. Although much of the recent academic research and theorization about games has focused on the digitally-mediated, Juul (2005) and Salen and Zimmerman’s (2004) definitions of a game as a rule-bound formal system is not condition by mediation form. In developing their respective definitions of a game these ludological theorists drew on a number of other game theorists including mid-twentieth century theorists Johan Huizinga and Roger Caillois. Huizinga’s (1970/1938) definition of a game as a voluntary, sensible, pleasurable, rule-bound and orderly activity was instrumental in my forwarding the position that being a gamer is a “voluntary” subjectivity unrelated to such subjectivity producing things as physical gender or ethnicity. Callois’s (2001/1958) reference to ludus (gaming) as oppose to paidia (playing) highlights the conceptualization that games, per se, have rules and play, per se, is free improvisation. Callois, however, did not set games and play as dichotomous opposites but rather acknowledged that there was the potential for “free play” within games just as there was potential for “rule-like governance” in play, thus the boundaries between paidia and ludus are blurred. For me such a conceptualization acknowledges the potential for power relationships even in the simplest forms of young children’s play. Juul (2005), Smith (2004), Salen (2007), and Zimmerman’s (2009) discussions of players modding (modifying) games, pushing against rules, developing implicit rules, or reacting to game mechanisms are not only an acknowledgment of *free play* within games but also an acknowledgment of power relationships within games. I characterized these actions as examples

of *territorialization, deterritorialization* and *reterritorialization* (Deleuze, 1991; Deleuze & Parnet, 1987). They are everyday people's (Certeau, 1984) responses to "governmentality" (Foucault, 1994).

The academic research and theorization of literacy scholars such as Gee (2003, 2004, 2005a, 2005b) and Steinkuehler (2004, 2006; Steinkuehler & Chmiel, 2006; Steinkuehler & Williams, 2006) have contributed to an expanded conceptualization of literacy as multimodal (Kress, 2000, 2003; Kress & van Leeuwen, 1996) and "dignified" the literacies brought to bear in leisure activities such as games. They have also articulated games as sources of learning and the generator of aficionado web pages, fanfiction novelizations and fanart. Research in this area should continue. However I forward the position that the literacy community does itself a disservice when it does not communicate with or respond to the work of the ludology community

One example of recent miscommunication among scholars is / was the "narrantology versus ludology" debate. At issue among the scholars involved was whether narrative was an apt construct for conceptualizing games and game play. Although a number of scholars have weighed in on the issue the upshot of their discussions, as manifested in editors Wardrip-Fruin and Harrigan's (2004) *First Person: New Media as Story, Performance and Game*, is that although narrative elements are strong in some games not all games have a storyline, fully-developed characters that drive the narrative, or a single climax, resolution, denouement ending. Juul (2004, 2005) noted that games that are too literally derived from narrative sources such as books and films become "uninteresting" for players once their avatar has succeeded in meeting all the challenges within the storyline and arrived repeatedly at the exact same end. He also said narrative as a "lens that emphasizes character, graphical production value, and retrospection [can become a means that] hides player activity, game play and replayability" (2004, p. 156). A more

fruitful approach to the issue of narrative within games would be for scholars to recognize that narrative in games exists on a continuum from the nearly nonexistent to the almost formulaic or structured format of a novel or film. Pearce (2004) suggested that scholars adopt a “play-centric” (p. 144) conceptualization to the investigation of games because it acknowledges that rules and interactivity are defining aspect of games. This is one area which future research might explore.

Future Research

In addition to addressing power as integral to games and games space future research should consider ways in which game producers attract people to their product and motivate them to take up the voluntary subjectivity of player. In the case of my study of *Magic*, I acknowledged that it was a commercially-produced game. Commercial organizations have marketing departments that are skilled at attracting consumers. But neither a talented marketing department nor a skilled sales clerk at a game store can make a person take up the subjectivity of player. As the gaming industry has learned flashy graphics are not enough to make a person play a poorly designed game. So, prior to placing games into educational facilities the academic research community should give consideration to this issue. Likewise future research should examine the ways game mechanics, decision making and player interaction affect people’s learning trajectories or paths to mastery.

Contributions to Literacy Education

This research study of the power relationships amid *Magic: The Gathering* game space drew on the works of Foucault, Certeau, Bakhtin and Deleuze in order to articulate an ongoing engagement of Strategic and Tactical maneuvers. Foucauldian scholars might object to the proposition that I conducted this study with an *ideological model* (Street, 1984) of literacy because this might construe a limitation of the study. However, the *autonomous model* (Goody,

1968; Goody & Watt, 1968; Ong, 1988) would construe a limitation as well. According to Purvis and Hunt (1993),

a discourse is a system or structure with variable open boundaries between itself and other discourses. This suggests the idea that discourses ‘channel’ rather than ‘control’ the discursive possibilities, facilitating some things being said and others being impeded (p. 486).

The notion of open or porous boundaries authorizes us to discuss what Foucault (1980) characterized as the “ideological effects” of power. Certeau’s (1984) description of Tactics as *logics* for coping with power relationships indicates the possibility that various ideologies may fuel “believing and making people believe” (p. 177).

Street (1984), who coined the term *ideological model*, forwarded the position that literacy should be understood “in terms of concrete social practices and ...theorize[d] in terms of the ideologies in which different literacies are embedded” (p. 95). Prior to the advancement of Street’s *ideological model* of literacy, the conception of literacy was dominated by the theorizations of esteemed Cambridge University anthropologist Jack Goody and professor of literature Walter Ong, who promoted what Street has termed an *autonomous model* of literacy. This model held that spoken language was inferior to written language in promoting cognitive development and could not transcend the vicissitudes of time and space. The *autonomous model* of literacy defined literacy education during the mid-twentieth century.

Autonomous model. Goody (1968; Goody & Watt, 1968), editor of and co-contributor to *Literacy in Traditional Societies*, advanced the position that whereas people in “traditional cultures” pass on “the best of their intellectual capital” through “face-to-face contact,” the accumulation of which is “stored only in human memory” (p. 28-29), people in “advanced”

cultures that have writing systems are capable of transmitting speech in “material form” over space and “preserved over time,” so that “what people say and think can be rescued from the transitoriness of oral communication” (p.1). It was Goody’s thesis that writing is “[t]he technology of the intellect” (p. 1) whereby abstract concepts achieve “thing-ness” or are reified.

Likewise Walter Ong (1988), an esteemed professor of literature, held that writing is a technology of the mind or “human consciousness” (p.1). His stated purpose in writing *Orality and Literacy: Technologizing of the Word* was to present a *synchronic* and *diachronic* examination of the differences between orality and literacy, free of “our biases,” that would substantiate “the differences in ‘mentality’ between oral and writing cultures,” which, in turn, would validate the premise that “the technology of writing” produced an evolutionary change in human consciousness “not directly native to human existence” (pp. 1-3). Although both Goody (1968) and Ong held that writing produced the ability for humans to engage in logical thinking, Ong forwarded the position that “writing establishes what has been called ‘context free’ language” (p. 78) and, further, that “writing ...serves to separate and distance the knower and the known and thus to establish objectivity” (pp. 113-114). In saying that writing makes language *context free* and *objective* what Ong was asserting was that written codification of any particular word or words ensured that the reader understood the writer’s *exact* meaning and that this meaning did not or could not have *ideological* purpose(s). The *autonomous model* of literacy precludes the possibility that there could ever be situated usage and situated meaning for any particular word or words. Likewise, it precludes the possibility of *resistant* readings.

For Street (1984), Goody (1968) and Ong’s (1988) premise that literacy is a *neutral* technology that will promote “logic, problem-solving abilities and other ‘cognitive’ skills” (p. 184), is or has been a linchpin affecting supranational agency and national funding for adult

literacy programs. Street asserted that the goal of supranational agencies, as typified by UNESCO in the mid-20th century, was to provide a “functional” level of literacy to *males* that would be directed “towards his own and the community’s development” (p. 183). He further asserted that the positioning of literacy as a *neutral* technology obscured Western political and economic ideologies that assume “that productivity and profits could be raised if ‘literacy levels’ were raised” (p. 184).

Ideological model. Although neither Goody (1968; Goody & Watt, 1968) nor Ong (1988) conducted fieldwork to see *how* literacy was used in various societies prior to publishing their conceptions of literacy, Street (1984) looked across various research studies of the *everyday* (Certeau, 1984) literacy practices of people. These studies demonstrated that in communities with both a written *and* oral literacy tradition the written word was not always privileged as authoritative. That is to say for some communities oral literacy was considered immutable and written literacy was considered to be “volatile and malleable” (p. 99). Further, the various research studies demonstrated that the medium of transmission was not *neutral* but also advanced an *ideological* message. For Street, a technology, or more precisely technologies, is/are a “material feature” through which communication is accomplished. He said, “No one material feature serves to define literacy itself” (p. 97). Likewise, no particular technology such as writing is *neutral* but is “the outcome of ... social processes and ‘choices’” (p. 96).

Educational policy. Lankshear (1998) typified the construction of “literacy” in educational reform movements in the Anglophone nations of the United States, Canada, Britain, Australia, and New Zealand as falling into four types: “‘lingering basics,’ the ‘new basics,’ ‘elite literacies,’ and ‘foreign language literacy’” (n.p.). According to him, *lingering basics* reform proposals are designed to *recover* “‘marginals’ for baseline incorporation” into the existing

“economic and social mainstream” by providing them with “functional competencies or ‘life skills’” that emphasize the ability to “perform specific literacy-related tasks in the context of work, family and other ‘real-life’ situations” (n.p.). The *new basics* are designed to equip people with critical thinking and problem-solving skills so that they can become more productive team players in “new times” workplaces. *Elite literacies*, which “comprise high level mastery of subject or discipline literacies,” are reserved for those people who will become the “scientists, historians, architects, software designers, composers, management theorists, and electronic engineers” who will innovate and provide the *value-added knowledge* to keep the nation economically ahead of other nations. Lankshear said that *foreign language literacy* is frequently justified in humanist terms as a means for greater world understanding but that its values are economically “capitalist” such that foreign language literacy is designed to empower the nation to better compete in world markets. One of Lankshear’s critiques of the aforementioned reform movements is that literacy is conceived as an individualized possession. Lankshear cited Popkewitz’s (1991) *A Political Sociology of Educational Reform* as typifying the “liberal conception” that people are “proprietors of their own capabilities” and that personal development will *revitalize* national economic “efficiency ...competitiveness, cultural cohesion and national allegiance” (Lankshear, 1998, n.p.). This theory is reminiscent of the “agency” theory popular in the 1960s that Street (1984) adjudged hegemonic in practice. Another of Lankshear’s critiques of educational reform proposals is the use of benchmarks and accountability criteria that attempt to “standardize literacy performance” and frequently resulting in “teaching to the test” (n.p.).

As Lankshear’s (1998) assessment demonstrates educational policy in any particular nation is *ideological* based. Concomitant with the various educational reform policies currently in place is the policy that educational institutions should include greater use of new technologies

such as the Internet. Although Coiro, Knobel, Lankshear and Leu (2008) described literacy research as varied in topic, demonstrative of many kinds of literacies, and supportive of the incorporation of new technologies into schools, they typified “most policy responses to the Internet [as being] framed in terms of older, more traditional notions of print literacy...[and] policy makers [as]...sometimes the last ones to ‘get’ the Internet or to engage systematically and intensively in its use” (p. 8). Despite this characterization of policy makers, Coiro et al make some claims concerning new technologies and literacies that are disquieting: new technologies such as the Internet are situated as *sources* of “information and communication” (p. 14) but not necessarily sources of *ideologically* affected knowledge (Foucault, 1980); Acquisition and use of Internet *literacies* are conceived as “central to full civic, economic and personal participation in a world community” (p. 14). This is an *ideological* statement defining specific purposes for literacy and outcomes that can be anticipated. If as Street (1984) said no one material feature such as print or graphic or orality can serve “to define literacy itself” (p. 97) neither can a particular technology used in educational facilities be apprehended to be *neutral* or to transmit *only* the *ideology* of the subject matter or *only* “desired” *ideologies* such as civic responsibility.

As I asserted in the first chapter the investigation of games and game culture by literacy scholars such as Gee (2003) and Steinkuehler (2006a, 2006b) has focused on games that are digitally mediated obscuring the concomitant popularity of face-to-face games such as *Dungeons and Dragons*, *Magic: The Gathering*, *Settlers of Catan*, *Yu-Gi-Oh* and *Pokemon* and their respective language, literacy and learning practices. My research study of the power relationships amid *Magic: The Gathering* demonstrated that the game’s producers, *Wizards of the Coast* and their agents utilized a variety of *technologies* to communicate with *Magic* aficionados. Likewise, *Magic* aficionados utilized a variety of *technologies* to communicate with one another and with

Wizards of the Coast. Although it may be said that the system of tournament regulation relies heavily on unembellished printed text for its manifestation, its method of enforcement relies on orality. That is to say that what tournament judges say is, as Austin (1962) described, performative in constituting meaning (illocutionary), has force (illocutionary) and achieves effect (perlocutionary). Likewise *Magic* players engage in Austin's speech acts when they declare a draw. As no *single* technology defines the language and literacy practices of *Magic: The Gathering* space it follows that the space may be described as one in which many technologies are utilized singly and in concert with one another.

Although the focus of my research study was the power relations amid *Magic: The Gathering* and not the *ideologies*, per se, of *Magic* it would be remiss not to address the *ideological affects* (Foucault, 1980; Purvis & Hunt, 1993) I encountered in my examinations of the language and literacy practices of the game's producers and aficionados. For example, in my examination of items produced by *Wizards of the Coast* there was a concomitant strain of the *ideologies* of capitalism, commercialism and consumerism. Likewise, the acts of *Magic* aficionados demonstrated a concomitant strain of these same *ideologies*. The rules and regulations of the game bespoke the *ideologies* of fair play, sporting conduct, and competition just as the acts of *Magic* players responded to these same *ideologies*. As the focus of this research study was power relationships and not *ideological affects*, this is an area for further research study. In *Literacy in Theory and Practice* Street (1984) said:

Literacy is more than just the 'technology' in which it is manifest. No one material feature serves to define literacy itself. It is a social process, in which particular socially constructed technologies are used within particular institutional frameworks for specific

social purposes. We cannot predict the social concomitants of a given practice from a description of the particular technological concomitants (p. 97).

So, if there is to be a summation of the ways in which this particular research study contributes to language and literacy education I would say that it is an appeal for continual *resistance* to a sutured, concretized, and autonomous conception of literacy because “the game is still in play.”

REFERENCES

- Aarseth, E. J. (1997). *Cybertext: Perspectives on ergodic literature*. Baltimore: Johns Hopkins University Press.
- Abt, C. C. (1970). *Serious games*. New York: Viking Press.
- Altheide, D. L. (2000). Tracking discourse and qualitative document analysis. *Poetics*, 27, 287-299.
- Austin, J. L. (1962). *How to do things with words*. Cambridge, MA: Harvard University Press.
- Avedon, E. M., & Sutton-Smith, B. (1971). *The study of games*. New York: John Wiley & Sons.
- Bakhtin, M. M. (1981). *The dialogic imagination* (C. Emerson & M. Holquist, Trans.). Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1986). *Speech genres and other late essays* (V. W. McGee, Trans.). Austin, TX: University of Texas Press.
- Bellis, M. D. (2008). Statutory structure and legislative drafting conventions: A primer for judges, Available from [http://www.fjc.gov/public/pdf.nsf/lookup/draftcon.pdf/\\$file/draftcon.pdf](http://www.fjc.gov/public/pdf.nsf/lookup/draftcon.pdf/$file/draftcon.pdf)
- Bereiter, C., & Scardamalia, M. (1993). *Surpassing ourselves: An inquiry into the nature and implications of expertise*. Chicago: Open Court.
- Black, R. W. (2007). Fanfiction writing and the construction of space. *E-Learning*, 4(4), 384-397.
- Bordenet, M. (2000). *An introduction into the world of gaming and how one achieves the identity of gamer*. Unpublished master's thesis, West Virginia University, Morgantown, WV.
- Bourdieu, P. (1977). *Outline of a theory of practice* (R. Nice, Trans.). New York: Cambridge University Press.

Bourdieu, P. (1984). *Distinction: A social critique of the judgment of taste* (R. Nice, Trans.).

Cambridge, MA: Harvard University Press.

British Toy and Hobby Association (2010). The lion mark, Available from

<http://www.btha.co.uk/work/template.php?id=198>

Brodkey, L. (1992). Articulating poststructural theory in research on literacy. In R. Beach, J. L.

Green, M. L. Kamil & T. Shanahan (Eds.), *Multidisciplinary perspectives on literacy*

research (pp. 293-318). Urbana, IL: National Conference on Research in English and the

National Council of Teachers of English.

Brougere, G. (2004). How much is a Pokemon worth?: Pokemon in France. In J. Tobin (Ed.),

Pikachu's global adventure: The rise and fall of Pokemon (pp. 187-210). London: Duke

University Press.

Buchanan, I. (1997). De Certeau and cultural studies. *New Formations*, 31(Spring/Summer),

175-188.

Buchanan, I. (2000). *Michel de Certeau: Cultural theorist*. Thousand Oaks, CA: Sage.

Caillois, R. (2001). *Man, play and games* (M. Barash, Trans.). Chicago: University of Illinois

Press. (Original work published in 1958).

Caro, M. (2003). *Caro's book of poker tells*. New York: Cardoza.

Cashong (2008). Jace Beleren, Available from

<http://browse.deviantart.com/?qh=§ion=&global=1&q=jace+magic#/d1nw9y8>

Certeau, M., de. (1986a). *Heterologies: Discourse on the Other* (B. Massumi, Trans.).

Minneapolis, MN: University of Minnesota.

Certeau, M., de (1984). *The practice of everyday life* (S. F. Rendall, Trans.). Berkeley, CA:

University of California Press.

- Certeau, M., de, Giard, L., & Mayol, P. (1998). *The practice of everyday life: Volume 2: Living and cooking* (T. J. Tomasik, Trans. Revised ed.). Minneapolis, MN: University of Minnesota Press.
- Certeau, M., de, Julia, D., & Revel, J. (1986). The beauty of the dead: Nisard (B. Massumi, Trans.). In *Heterologies: Discourse on the other* (pp. 119-136). Minneapolis, MN: University of Minnesota Press.
- Charles, G., Burrows, J., & Charles, L., (Producers) (1982-1993). *Cheers* [Television series]. New York: NBC.
- Chinn, C. A., & Malhotra, B. (2002). Epistemologically authentic inquiry in schools: A theoretical framework for evaluating inquiry tasks. *Science Education*, 86(2), 175-218.
- Chouliaraki, L., & Fairclough, N. (1999). *Discourse in late modernity: Rethinking critical discourse analysis*. Edinburgh, Scotland: Edinburgh University Press.
- Clausewitz, C., von. (1984/1832). *On war* (M. Howard & P. Paret, Trans.). Princeton, NJ: Princeton University Press. (Original work published in German in 1832).
- Coiro, J., Knobel, M., Lankshear, C., & Leu, D. J. (2008). Central issues in new literacies and new literacies research. In J. Coiro, M. Knobel, C. Lankshear & D. J. Leu (Eds.), *Handbook of research on new literacies* (pp. 1-21). New York: Lawrence Erlbaum Associates.
- Collins English dictionary: Complete & unabridged*. (2009). (10 ed.). New York: Harper Collins Publishers.
- Competition Bureau Canada / Bureau de la concurrence Canada (1999). Guide to the *Consumer Packaging and Labelling Act* and regulations, Available from <http://www.competitionbureau.gc.ca/eic/site/cb-bc.nsf/eng/01248.html>

- Cook, J. (2003, October 11). It's Wizards vs. Pokemon as ex-partners square off. *Seattle Post-Intelligencer Reporter*, from http://www.seattlepi.com/business/143467_pokemon11.html
- Copyright Act of 1976, 17 U. S. C. § 107, (1976).
- Costikyan, G. (1998, May 4-8). *Don't be a vidiot: What computer game designers can learn from non-electronic games*. Paper presented at the Game Developers Conference, Long Beach, CA. Retrieved from <http://www.costik.com/vidiot.html>.
- Costikyan, G. (2006/1998). I have no words and I must design. In K. Salen & E. Zimmerman (Eds.), *The game design reader: A rules of play anthology* (pp. 192-211). Cambridge, MA: MIT Press. (Original work published in 1998).
- Crawford, C. (1997/1982). The art of computer game design, Available from <http://www.vancouver.wsu.edu/fac/peabody/game-book/Coverpage.html> (Original work published in 1982)
- Crawford, C. (2004). Response. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First person: New media as story, performance, and game* (pp. 154-155). Cambridge, MA: The MIT Press.
- Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. London: Sage Publications.
- Deleuze, G. (1991). *Empiricism and subjectivity: An essay on Hume's theory of human nature* (C. V. Boundas, Trans.). New York: Columbia University Press.
- Deleuze, G., & Parnet, C. (1987). *Dialogues* (H. Tomlinson & B. Habberjam, Trans.). New York: Columbia University Press.
- deMarrais, K. (2004). Qualitative interview studies: Learning through experience. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in*

- education and the social sciences* (pp. 51-68). Mahwah, NJ: Lawrence Erlbaum Associates.
- deMarrais, K., & Lapan, S. D. (2004). Introduction. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 1-11). Mahwah, NJ: Lawrence Erlbaum Associates.
- Duvall, A., & Menery, S. (2010). An interview with the godfather, Sheldon Menery, Available from <http://puremtgo.com/articles/interview-godfather-sheldon-menery>
- European Commission: Enterprise and Industry (2010). Directive 88/378/EEC, Available from <http://ec.europa.eu/enterprise/policies/european-standards/documents/harmonised-standards-legislation/list-references/toys/>
- Fairclough, N. (1992). *Discourse and social change*. Cambridge, MA: Polity.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. New York: Longman.
- Fairclough, N. (2004). Semiotic aspects of social transformation. In R. Rogers (Ed.), *An introduction to critical discourse analysis in education* (pp. 225-235). Mahwah, NJ: Lawrence Erlbaum Associates.
- Fairclough, N. (2005). Discourse analysis in organization studies: The case for critical realism. *Organizational Studies*, 26(6), 915-939.
- Federal Trade Commission (2001). FTC Business Alert: Selling 'American-made' products? What businesses need to know about making Made in USA claims, Available from <http://www.ftc.gov/bcp/edu/pubs/business/alerts/alt101.shtm>
- Fine, G. A. (1983). *Shared Fantasy: Role-playing games as social worlds*. Chicago, IL: University of Chicago Press.

- Fiske, J. (1988). Popular forces and the culture of the everyday life. *Southern Review*, 21(3), 288-306.
- Fiske, J. (1989a). *Reading the popular*. Boston: Unwin Hyman.
- Fiske, J. (1989b). *Understanding popular culture*. Boston: Unwin Hyman.
- Forsythe, A. (2010). Magic: The Gathering commander, Available from <http://www.wizards.com/magic/magazine/article.aspx?x=mtg/daily/feature/119k>
- Foucault, M. (1972). *The archaeology of knowledge* (A. M. Sheridan Smith, Trans.). New York: Pantheon Books.
- Foucault, M. (1973a). *The birth of the clinic: An archaeology of medical perception*. New York: Pantheon Books.
- Foucault, M. (1973b). *The order of things: An archeology of the human sciences*. New York: Vintage Books.
- Foucault, M. (1977). *Language, counter-memory, practice: Selected essays and interviews* (D. F. Bouchard & S. Simon, Trans.). Ithaca, NY: Cornell University Press.
- Foucault, M. (1979). *Discipline and punish: The birth of the prison* (A. Sheridan, Trans.). New York: Vintage Books. (Original work published in 1975).
- Foucault, M. (1980). *Power/knowledge: Selected interviews and other writings 1972-1977* (C. Gordon, L. Marshall, J. Mepham & K. Soper, Trans.). New York: Pantheon Books.
- Foucault, M. (1982). Afterword: The subject and power (L. Sawyer, Trans.). In H. L. Dreyfus & P. Rabinow (Eds.), *Michel Foucault: Beyond structuralism and hermeneutics* (pp. 208-226). Chicago: University of Chicago Press.
- Foucault, M. (1986). Of other spaces (J. Miskowiec, Trans.). *Diacritics*, 16(1, Spring), 22-27.

- Foucault, M. (1988a). *The care of the self: Volume 3 of the history of sexuality* (R. Hurley, Trans.). New York: Vintage Books.
- Foucault, M. (1988b). *The history of sexuality: Volume 1: An introduction*. New York: Vintage Books.
- Foucault, M. (1988c). *Madness and civilization: A history of insanity in the age of reason* (R. Howard, Trans.). New York: Random House. (Original work published in 1972).
- Foucault, M. (1988d). Technologies of the self. In L. Martin, H. Gutman & P. Hutton (Eds.), *Technologies of the self: A seminar with Michel Foucault*. Amherst, MA: University of Massachusetts Press.
- Foucault, M. (1988e). *The use of pleasure: Volume 2 of the history of sexuality* (R. Hurley, Trans.). New York: Vintage Books.
- Foucault, M. (1994). Governmentality (R. Hurley, Trans.). In J. D. Faubion (Ed.), *Power: The essential works of Foucault 1954-1984* (Vol. 3, pp. 201-222). New York: The New Press.
- Foucault, M. (1994). Technologies of the self (R. Hurley & others, Trans.). In P. Rabinow (Ed.), *Ethics: Subjectivity and truth* (pp. 223-251). New York: The New Press.
- Foucault, M. (1996a). Talk show (P. Aronov & D. McGrawth, Trans.). In S. Lotringer (Ed.), *Foucault live: Collected interviews, 1961-1984* (pp. 133-145). New York: Semiotext(e).
- Foucault, M. (1996b). What calls for punishment? (L. Hochroth & J. Johnston, Trans.). In S. Lotringer (Ed.), *Foucault live (Interviews, 1961-1984)* (pp. 423-431). New York: Semiotext(e).
- Foucault, M. (1997). Polemics, politics and problematizations (L. Davis, Trans.). In P. Rabinow (Ed.), *Essential works of Foucault* (Vol. 1, *Ethics*). New York: New Press.

- Foucault, M. (2007). *Security, territory, population: Lectures at the College de France, 1977-78* / *Michel Foucault* (G. Burchell, Trans.). New York: Palgrave Macmillan.
- Foucault, M., Fontana, A., & Pasquino, P. (1979). Truth and power: Interview with Alessandro Fontana and Pasquale Pasquino (P. Patton, M. Morris & C. Gordon, Trans.). In M. Morris & P. Patton (Eds.), *Michel Foucault: Power, truth, strategy* (pp. 29-48). Sydney, Australia: Feral Publications.
- Foucault, M., Fornet-Betancourt, R., Becker, H., & Gomez-Muller, A. (1988). The ethic of care for the self as a practice of freedom: an interview with Michel Foucault on January 20, 1984 (J. D. Gauthier, Trans.). In J. Bernauer & D. M. Rasmussen (Eds.), *The final Foucault* (pp. 1-20). Cambridge, MA: The MIT Press.
- Foucault, M., & *Revoltes Logiques* Collective. (1979). Powers and strategies: An interview with Michel Foucault conducted by the *Revoltes Logiques* collective (W. Suchting, Trans.). In M. Morris & P. Patton (Eds.), *Michel Foucault: Power, truth, strategy* (pp. 49-66). Sidney, Australia: Feral Publications.
- Freire, P. (1993). *Pedagogy of the oppressed* (M. B. Ramos, Trans. New Revised ed.). New York: Continuum.
- Freire, P., & Macedo, D. (1987). *Literacy: Reading the world and the world*. South Hadley, MA: Bergin and Garvey.
- Garfield, R. (1997). United States Patent No. 5662332: United States Patent and Trademark Office.
- Garfield, R. C. (2004). United States Patent No. RE37957: United States Patent and Trademark Office.
- Gee, J. P. (1990). *Social linguistics and literacies: Ideology in discourses*. New York: Falmer.

- Gee, J. P. (1996). *Social linguistics and literacies: Ideology in discourses*. Bristol, PA: Taylor & Francis.
- Gee, J. P. (1999). *An introduction to discourse analysis: theory and method*. New York: Routledge.
- Gee, J. P. (2000/2001). Identity as an analytic lens for research in education. *Review of research in education*, 25(1), 99-125.
- Gee, J. P. (2002). Literacies, identities and discourses. In M. J. Schleppegrell & M. C. Colombi (Eds.), *Developing advanced literacy in first and second languages: Meaning with power* (pp. 159-176). Mahwah, NJ: Lawrence Erlbaum.
- Gee, J. P. (2003). *What video games have to teach us about learning and literacy*. New York: Palgrave Macmillan.
- Gee, J. P. (2004a). Discourse analysis: What makes it critical. In R. Rogers (Ed.), *An introduction to critical discourse analysis in education* (pp. 19-50). Mahwah, NJ: Lawrence Erlbaum Associates.
- Gee, J. P. (2004b). Learning by design: Games as learning machines. *Interactive Educational Multimedia*(8), 15-23.
- Gee, J. P. (2005a). Good video games and good learning. *Phi Kappa Phi Forum*, 85(2), 33-37.
- Gee, J. P. (2005b). Learning by design: Good video games as learning machines. *E-Learning*, 2(1), 5-17.
- Gee, J. P. (2005c). Semiotic social spaces and affinity spaces: From *The Age of Mythology* to today's schools. In D. Barton & K. Tusting (Eds.), *Beyond communities of practice: Language, power and social context* (pp. 214-232). New York: Cambridge University Press.

- Gee, J. P. (2005d). *Why are video games good for learning?* Retrieved from <http://www.mackenty.org/images/uploads/MacArthur.pdf>.
- Gee, J. P. (2006). *Games and learning: Issues, perils and potentials: A report to the Spencer Foundation*. Chicago: Spencer Foundation. Retrieved from http://www.instituteofplay.org/content/Gee_Spencer_report_2006.pdf.
- Gee, J. P. (2007). *Good video games + good learning: Collected essays on video games, learning and literacy*. New York: Peter Lang.
- Gee, J. P., Hayes, E., Torres, R. J., Games, I. A., Squire, K. D., & Salen, K. (2008, June). *Playing to learn game design skills in a game context*. Paper presented at the 8th International Conference for the Learning Sciences, Utrecht, The Netherlands.
- Glesne, C. (1999). *Becoming qualitative researchers: An introduction*. New York: Longman.
- Goody, J. (1968). Introduction. In J. Goody (Ed.), *Literacy in traditional societies*. Cambridge: Cambridge University Press.
- Goody, J., & Watt, I. (1968). The consequences of literacy. In J. Goody (Ed.), *Literacy in traditional societies*. Cambridge: Cambridge University Press.
- Gottlieb, M. L. (2009). Late September 2009 update bulletin, Available from <http://www.wizards.com/magic/magazine/article.aspx?x=mtg/daily/feature/58a&page=5>
- Green Dot North America (2010). What is the green dot?, Available from <http://www.greendot.ca/>
- Greenfield, P. M., & Cocking, R. R. (1996). *Interacting with video*. Norwood, NJ: Ablex Publishing.

- Gruneau, R. (1984). Leisure, the state and freedom. In A. Tomlinson (Ed.), *Leisure: Politics, planning and people: Vol 1. Plenary papers* (pp. 124-139). Eastbourne, England: Leisure Studies Association.
- Gruneau, R. (1999). *Class, sports and social development*. Champaign, IL: Human Kinetics.
- GS1 (2010). What is GS1?, Available from
http://www.gs1.org/sites/default/files/docs/what_is_gs1.pdf
- Halter, E. (2006). *From Sun Tzu to Xbox: War and videogames*. New York: Thunder's Mouth Press.
- Haraway, D. (1988). Situated knowledges: The science question in feminism and the privilege of partial perspective. *Feminist Studies*, 14, 575-599.
- Hays, P. A. (2004). Case study research. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 217-234). Mahwah, NJ: Lawrence Erlbaum Associates.
- Hegel, G. W. F. (1988). *Introduction to the philosophy of history: with selections from the philosophy of right* (L. Rauch, Trans.). Indianapolis, IN: Hackett Publishing.
- Highmore, B. (2006). *Michel de Certeau: Analysing culture*. New York: Continuum International.
- Hobbes, T. (1651/1996). *Leviathan*. New York: Cambridge University Press.
- Huizinga, J. (1970/1938). *Homo ludens: A study of the play element in culture* (J. Huizinga & others, Trans.). New York: Harper & Row. (Original work published in 1938).
- Jenkins, H. (1992). *Textual poachers: Television fans and participatory culture*. New York: Routledge.

- Jenkins, H. (2004). *Fans, bloggers and gamers: Exploring participatory culture*. New York: New York University Press.
- Jenkins, H. (2004). Game design as narrative architecture. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First person: New media as story, performance and game* (pp. 118-130). Cambridge, MA: The MIT Press.
- Jenkins, H. (2008). *Convergence culture: Where old and new media collide*. New York: New York University Press.
- Juul, J. (2001). Games telling stories?: A brief note on games and narratives. *Game Studies*, 1(1), n.p. Retrieved from <http://userpages.umbc.edu/~mcdo/380/reading/JuulTellingStories.pdf>.
- Juul, J. (2004). Unruly games. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First person: New media as story, performance, and game* (pp. 155-157). Cambridge, MA: The MIT Press.
- Juul, J. (2005). *Half-real: video games between real rules and fictional worlds*. Cambridge, MA: MIT Press.
- Kirriemuir, J., & McFarlane, A. (2004). *Literature review in games and learning*. Bristol, UK: NESTA Futurelab. Retrieved from <http://www.futurelab.org.uk/resources/publications-reports-articles/literature-reviews/Literature-Review378/>.
- Koster, R. (2006). Declaring the rights of players. In K. Salen & E. Zimmerman (Eds.), *The game design reader: A rules of play anthology* (pp. 788-813). Cambridge, MA: MIT Press.
- Kress, G. (2000). Design and transformation: New theories of meaning. In B. Cope & M. Kalantzis (Eds.), *Multiliteracies: Literacy learning and the design of social futures* (pp. 153-161). New York: Routledge.

- Kress, G. (2003). *Literacy in the new media age*. London: Routledge.
- Kress, G., & van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. New York: Routledge.
- Kristeva, J. (1996). Intertextuality and literary interpretation. In M. Waller (Ed.), *Julia Kristeva interviews* (pp. 188-203). New York: Columbia University Press.
- Lankshear, C. (1998). Meanings of literacy in contemporary educational reform proposals. *Educational Theory*, 48(3), 351-373.
- Lankshear, C., & Knobel, M. (2006). *New literacies: Changing knowledge in the classroom*. Philadelphia: Open University Press.
- Lave, J. (1988). *Cognition in practice: Mind, mathematics, and culture in everyday life*. New York: Cambridge University Press.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. New York: Cambridge University Press.
- Levi-Strauss, C. (1966). *The savage mind*. Chicago: University of Chicago Press.
- Lincoln, Y. S., & Guba, E. G. (2007). But is it rigorous? Trustworthiness and authenticity in naturalistic evaluation. *New Directions for Evaluation*, 114, 15-25.
- Locke, J. (1689/1953). *Two treatises of civil government*. New York: Dutton.
- Lopez, J. M. (1995). Elder dragon legend wars. *The duelist* (July), 52. Available from <http://mtgcommander.net/Forum/viewtopic.php?f=14&t=3734>.
- Lucas, G. (Director) (1977). *Star wars (Episode IV: A new hope)*. United States: 20th Century Fox.
- McCloud, S. (1993). *Understanding comics: The invisible art*. Northampton, MA: Kitchen Sink Press.

- Miller, G. (1997). Contextualizing texts: Studying organizational texts. In G. Miller & R. Dingwall (Eds.), *Context and method in qualitative research* (pp. 77-91). London: Sage
- National Institute of Standards and Technology (U. S. Department of Commerce) (2005). National Institute of Standards and Technology special publication 1020-3: Consumer package labeling guide: Selling by count, Available from http://ts.nist.gov/WeightsAndMeasures/upload/labeling_guides-count.pdf
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-93.
- New London Group. (2000). *Multiliteracies: Literacy learning and the design of social futures*. (Cope, B. & Kalantzis, M., Eds.). New York: Routledge.
- Occupational Information Network. (2009). *Summary report for: 35-3011.00 - Bartenders*. Washington, DC: Bureau of Labor Statistics, US Department of Labor. Available from <http://online.onetcenter.org/link/summary/35-3011.00>.
- Oldenburg, R. (1999). *The great good place: Cafés, coffee shops, community centers, beauty parlors, general stores, bars, hangouts, and how they get you through the day*. New York: Marlowe & Co.
- Ong (S.J.), W. J. (1982). *Orality and literacy: The technologizing of the word*. London: Routledge.
- Parlett, D. (1999). *The Oxford history of board games*. New York: Oxford University Press.
- Peakall, R. (1990). Responses of male *zaspilothynnus trilobatus* turner wasps to females and the sexually deceptive orchid it pollinates. *Functional Ecology*, 4(2), 159-167.

- Pearce, C. (2004). Towards a game theory of game. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First person: New media as story, performance and game* (pp. 143-153). Cambridge, MA: The MIT Press.
- Popkewitz, T. S. (1991). *A political sociology of educational reform: Power/knowledge in teaching, teacher education and reasearch*. New York: Teachers College Press.
- Preissle, J., & Grant, L. (2004). Fieldwork traditions: Ethnography and participant observation. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 161-180). Mahwah, NJ: Lawrence Erlbaum.
- Publication manual of the American Psychological Association*. (2001). (5 ed.). Washington, DC: American Psychological Association.
- Purvis, T., & Hunt, A. (1993). Discourse, ideology, discourse, ideology, discourse, ideology... *The British Journal of Sociology*, 44(3), 473-499.
- Putnam, R. D. (2000). *Bowling alone: The collapse and revival of American community*. New York: Simon & Schuster.
- R. R. Bowker. (2010). FAQs:ISBN (international standard book number). from <http://www.bowker.com/index.php/supportfaq-isbn/384-faqs-isbn-intl>
- Rapley, T. (2007). *Doing conversation, discourse and document analysis*. Thousand Oaks, CA: Sage.
- Rogers, R. (2004a). A critical discourse analysis of literate identities across contexts: Alignment and conflict. In R. Rogers (Ed.), *An introduction to critical discourse analysis in education* (pp. 51-78). Mahwah, NJ: Lawrence Erlbaum Associates.

- Rogers, R. (2004b). Setting an agenda for critical discourse analysis in education. In R. Rogers (Ed.), *An introduction to critical discourse analysis in education* (pp. 237-254). Mahwah, NJ: Lawrence Erlbaum Associates.
- Rousseau, J.-J. (1762/1968). *The social contract* New York: Penguin
- Salen, K. (2007). Gaming literacies: A game design study in action. *Journal of Educational Multimedia and Hypermedia*, 16(3), 301-322.
- Salen, K., & Zimmerman, E. (2004). *Rules of play: Game design fundamentals*. Cambridge, MA: MIT Press.
- Salomone, R. C. (1996). Common schools, uncommon values: Listening to the voices of dissent. *Yale Law & Policy Review*, 14, 169-235.
- Salomone, R. C. (1997). Struggling with the devil: A case study of values in conflict. *Georgia Law Review*, 32, 633-697.
- Scheurich, J. J. (1997). *Research method in the postmodern*. Washington, DC: The Falmer Press.
- Schon, D. A. (1963). *Displacement of concepts*. London: Tavistock Publications.
- Schon, D. A. (1991). *The reflective practitioner: How professionals think in action*. New York: Basic Books.
- Sefton-Green, J. (2004). *Literature review in informal learning with technology outside school*. Bristol, UK: Nesta Futurelab. Retrieved from http://www.futurelab.org.uk/resources/documents/lit_reviews/Informal_Learning_Review.pdf.
- Sheldon, J. H. (1994). *Handbook for technical writing*. Lincolnwood, IL: NTC Business Books.

Smith, J. H. (2004, September). *Playing dirty - understanding conflicts in multiplayer games*.

Paper presented at the 5th Annual Conference of The Association of Internet

Researchers, University of Sussex, UK.

Spielberg, S., di Bonaventura, L., Bryce, I., DeSanto, T., Murphy, D., (Producers), & Bay, M.,

(Director). (2007). *Transformers* [Motion picture]. United States: Paramount Pictures.

Squire, K. D. (2002). Cultural framing of computer/video games. *Game Studies*, 2(1), n.p.

Retrieved from <http://www.gamestudies.org/0102/squire/>.

Squire, K. D. (2003). *Replaying history: Learning world history through playing Civilization III*.

Unpublished dissertation, Bloomington, IN: Indiana University, Bloomington.

Squire, K. D. (2005a). Changing the game: What happens when video games enter the

classroom? *Innovate*, 1(6), n.p. Retrieved from

<http://www.innovateonline.info/index.php?view=article&id=82>.

Squire, K. D. (2005b). Educating the fighter: Buttonmashing, seeing, being. *On The Horizon*,

13(2), 75-88.

Squire, K. D. (2006). From content to context: Videogames as designed experience. *Educational*

Researcher, 35(8), 19-29.

Squire, K. D., & Jenkins, H. (2003). Harnessing the power of games in education. *InSight*, 3(1),

n.p. Retrieved from http://www.edvantia.org/products/pdf/InSight_3-1_Vision.pdf.

St. Pierre, E. A., & Pillow, W. S. (Eds.). (2000). *Working the ruins: Feminist poststructural*

theory and methods in education. New York: Routledge.

Steinkuehler, C. A. (2004, July 22-26). *Learning in massively multiplayer online games*. Paper

presented at the 6th International Conference on Learning Sciences, Santa Monica, CA.

- Steinkuehler, C. A. (2006a). Massively multiplayer online video gaming as participation in a discourse. *Mind, Culture, and Activity*, 13(1), 38-52.
- Steinkuehler, C. A. (2006b). Why game (culture) studies now? *Games and Culture*, 1(1), 97-102.
- Steinkuehler, C. A., & Chmiel, M. (2006, June 27 - July 1). *Fostering scientific habits of mind in the context of online play*. Paper presented at the 7th International Conference on Learning Sciences, Bloomington, IN
- Steinkuehler, C. A., & Williams, D. (2006). Where everybody knows your (screen) name: Online games as "third places". *Journal of Computer-Mediated Communication*, 11(4), 885-909.
- Suits, B. (1990). *Grasshopper: Games, life and utopia*. Boston, MA: David R. Godine.
- Sutton-Smith, B. (1997). *The ambiguity of play*. Cambridge, MA: Harvard University Press.
- Tisdale, K. (2004). Being vulnerable and being ethical with/in research. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 13-30). Mahwah, NJ: Lawrence Erlbaum Associates.
- Transana. (2009). Transana (Version 2.30) [Computer software]. Madison, WI: Open source.
- Tremblay, M.-A. (1982). The key informant technique: A non-ethnographic application. In R. G. Burgess (Ed.), *Field research: A sourcebook and field manual* (pp. 98-104). London: George Allen & Unwin.
- United States Copyright Office (2010). Circular 3: Copyright notice, Available from <http://www.copyright.gov/circs/circ03.pdf>
- United States Patent and Trademark Office (2010a). 35 U.S.C. 287 Limitation on damages and other remedies; marking and notice, Available from http://www.uspto.gov/web/offices/pac/mpep/documents/appxl_35_U_S_C_287.htm

- United States Patent and Trademark Office (2010b). Do federal regulations govern the use of the designations "TM" or "SM" or the ® symbol?, Available from http://www.uspto.gov/faq/trademarks.jsp#_Toc275426672
- Wardrip-Fruin, N., & Harrigan, P. (Eds.). (2004). *First person: New media as story, performance and game*. Cambridge, MA: The MIT Press.
- Weedon, C. (1998). Feminism & the principles of poststructuralism. In J. Storey (Ed.), (2 ed., pp. 172-184). Athens, GA: University of Georgia Press.
- Wenger, E. (1998). *Communities of practice: Learning, meaning and identity*. New York: Cambridge University Press.
- Weninger, C. (2006). Social events and roles in Magic: A semiotic analysis. In J. P. Williams, S. Q. Hendricks & W. K. Winkler (Eds.), *Gaming as culture: Essays on reality, identity and experience in fantasy games* (pp. 57-76). Jefferson, NC: McFarland & Company.
- West's encyclopedia of American law*. (1998). Minneapolis / St. Paul, MN: West Publishing
- Williams, J. P. (2006). Consumption and authenticity in the collectible strategy games subculture. In J. P. Williams, S. Q. Hendricks & W. K. Winkler (Eds.), *Gaming as culture: Essays on reality, identity and experience in fantasy games*. Jefferson, NC: McFarland & Company.
- Williamson, B., & Facer, K. (2004). More than 'just a game': The implications for schools of children's computer games communities. *Education, Communication & Information*, 4(2/3, May), 255-270.
- Wizards of the Coast (2007). Tournament organizer's handbook, Available from http://www.wizards.com/dci/downloads/TOHndBk_Feb_5_07.doc

Wizards of the Coast. (2008). Magic: The Gathering. from

<http://www.wizards.com/magic/Magazine/Default.aspx>

Wizards of the Coast (2009a). Judge uniform policy, Available from

<http://www.wizards.com/Magic/TCG/Events.aspx?x=judge/resources/shirt>

Wizards of the Coast. (2009b). *Magic: The Gathering basic rulebook*. Renton, WA: Wizards of the Coast.

Wizards of the Coast. (2009c). What's that symbol. *Daily MTG*. Available from

<http://www.wizards.com/magic/magazine/article.aspx?x=mtg/daily/arcana/208>

Wizards of the Coast (2010a). The gatherer, Available from

<http://gatherer.wizards.com/Pages/Card/Details.aspx?multiverseid=270>

Wizards of the Coast. (2010b). Magic infraction procedure guide. Renton, WA: Wizards of the Coast. Retrieved from

http://www.wizards.com/dci/downloads/MTG_IPG_1Oct10_EN.pdf.

Wizards of the Coast (2010c). Magic rules, Available from

<http://www.wizards.com/Magic/TCG/Article.aspx?x=magic/rules>

Wizards of the Coast. (2010d). Magic: The Gathering comprehensive rules. Renton, WA:

Wizards of the Coast. Retrieved from

http://www.wizards.com/magic/comprules/MagicCompRules_20101001.pdf.

Wizards of the Coast. (2010e). The Magic: The Gathering newsletter. Renton, WA: Wizards of the Coast.

Wizards of the Coast (2010f). *Magic: The Gathering* premier event invitation policy, Available

from http://www.wizards.com/dci/downloads/MTG_PEIP-10_10Feb01_EN.pdf

Wizards of the Coast. (2010g). Magic: The Gathering tournament rules. Renton, WA: Wizards of the Coast. Retrieved from

http://www.wizards.com/dci/downloads/MTG_MTR_1Jan10_EN.pdf

Zimmerman, E. (2000). Against hypertext. *American Letters & Commentary*(12), 77-82.

Zimmerman, E. (2004). Narrative, interactivity, play, and games: Four naught concepts in need of discipline. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First person: New media as story, performance, and game* (pp. 154-164). Cambridge, MA: The MIT Press.

Zimmerman, E. (2009). Gaming literacy: Game design as a model for literacy in the twenty-first century. In B. Perron & M. J. P. Wolf (Eds.), *The video game theory reader 2* (pp. 23-32). New York: Routledge.

Appendix A

Overview of *Magic: The Gathering* as a Game

Magic: The Gathering is a strategy collector card game. Like more traditional strategy games such as chess or the more modern game of Warhammer it is an abstract form of 'kriegsspiel' or war game. However unlike chess or Warhammer it is not played with game pieces on a board nor is it a game in which control of key spaces or squares drives in game strategy.

Set within an overarching fantasy-world motif the player is cast as a powerful wizard or planeswalker who marshals an army of fantasy-based beings and uses powerful magic spells to defeat her or his opponent. The various combat forces and spells that the wizard commands are represented by cards specifically designed for use in this game alone. The cards cannot be transposed to other card games such as poker or bridge.

Unlike traditional 4-suited playing cards used in poker or bridge Magic cards are grouped in five colors: White, Blue, Red, Black and Green. The cards in each color emphasize a different strategic approach to winning the in-game battle. White combat cards represent an orderly and defensive approach to combat with hierarchal troops that gain strength from one another. Blue cards though frequently weak in combat strength are powerful in magic abilities. They emphasize a strategy that shuts down an opponent's ability to mount an offensive or engage in game activities such as drawing cards or participating in combat phases. Red cards emphasize an aggressive attack strategy capable of dealing combat damage to an opponent's combat forces and / or an opponent's life total. Black cards emphasize a strategy that suffers sacrifice in terms of combat forces or life points in order to inflict greater loss in terms of combat forces or life points on an opponent. Green cards emphasize a strategy that multiplies land resources in order to bring in a single colossal combatant capable of dealing lethal damage to any one of an opponent's combat forces.

Each player constructs or builds a deck of cards from which only she or he will draw cards. Decks may be mono colored or combine two or more colors. Approximately two-thirds of any deck will be comprised of cards that represent combat forces or cards that represent magic abilities. Unless otherwise directed by rule-like abilities on cards the maximum number of any individual combat card or magic ability card in a deck is four. One-third of any deck will be comprised of land cards. Land or 'mana' cards are necessary resource elements that must be put into play before combat force cards or magic ability cards can be placed onto the battlefield. Each combat force card or magic ability card has a specific casting cost located in the upper right-hand corner of the card. Decks with cards from two or more colors must include mana cards of corresponding colors.

There are two main variants of tournament Magic game play: Constructed and Limited. For Constructed game play the deck is prepared beforehand and must contain a minimum of sixty cards. For Limited game play assorted cards are supplied to players by the tournament organizer. All players are given a set amount of time to put together a viable deck on the spot from whatever cards each has been given. Each player's deck must contain a minimum of forty cards.

The object of the game is to reduce the opponent's life total to zero or shut down the opponent's ability to follow game rules. Players start the game with equal life totals that are raised and lowered throughout the game as a result of magic abilities or combat damage. For Constructed and Limited games players start with a life total of twenty. For the multiplayer casual variant Elder Dragon Highlander (Commander) all players start with a life total of forty. The minimum number of players for any Magic game is two.

Prior to the commencement of the game each player shuffles her or his deck and presents it to her or his opponent to be cut. Players roll dice or flip a coin to determine who will play first. Like chess Magic game play is turn based. Each player draws an opening hand of seven cards. Each player will examine the cards in their opening hand in order to make a judgment whether there are sufficient lands, combat forces and magic abilities for her or him to consider it a viable hand. If a player considers the hand to be non-viable she or he may declare a *mulligan*. The cards from the hand are shuffled back into the deck, presented to the opponent to be cut, and a new opening hand of one-less card is drawn. Any one player may mulligan as many times as she or he wishes, provided they draw one less card each time they mulligan. However in tournament play if all players have non-viable opening hands the opening match is considered a draw. Both players shuffle their respective decks, draw seven cards and start a new game.

Any single player's turn consists of five distinct phases:

1. Beginning Phase in which the active player *will*
 - a) 'untap' cards,
 - b) perform particular actions 'triggered' by cards already on the field to occur at 'the beginning' of the turn and
 - c) draw a card.
2. First Main Phase in which the active player *may*
 - a) add another land card to their 'mana pool' and / or
 - b) put combatant cards or magic ability cards into play.
3. Combat Phase in which players
 - a) cast 'instant' speed magic ability cards,
 - b) activate abilities on cards already in play,
 - c) declare attackers,
 - d) declare blockers,
 - e) assess combat damage
 - f) play additional 'instant' speed magic ability cards
 - g) remove used or 'destroyed' cards from the battlefield
4. Second Main Phase in which the active player *may*
 - a) Add another land card to their 'mana pool' *if* they did not play one in the First Main Phase, and / or
 - b) Put combatant cards or magic ability cards into play
5. Ending Phase in which
 - a) The active player *will* perform particular actions 'triggered' by cards already on the field to occur 'at the end' of the turn.
 - b) All players *may* play 'instant' speed magic ability cards or activate abilities on cards already in play,
 - c) The active player *will* discard cards until their hand has no more than seven cards.

Appendix B

CONSENT FORM

I, _____, agree to participate in a research study entitled "Strategies and Tactics: A Poststructural/Postmodern examination of the Power Relationships in the Strategy Collector Card Game Space of *Magic: The Gathering*" conducted by Kathleen T. Waugh from the Department of Language and Literacy Education at the University of Georgia, (706-###-####), under the direction of Dr. Donna Alvermann, (706-542-2718) and Dr. Linda Harklau, (706-542-5674), of the Department of Language and Literacy Education at the University of Georgia. I understand that my participation is voluntary. I can refuse to participate or stop taking part at anytime without giving any reason, and without penalty. I can ask to have all of the information about me returned to me, removed from the research records, or destroyed.

The reason for this study is to examine the manner in which power relationships infuse the emeshed elements of *Magic: The Gathering* strategy collector card game play and game space.

If I volunteer to take part in this study, I will be asked to answer questions in two 1 – 1 ½ hour audio / video recorded interviews and agree to be filmed during one instance of naturally occurring tournament level game play.

- 1) In the first meeting I will be ask to tell about how I was drawn into playing *Magic*, my game playing / game space practices such as metagaming, what activities or interpersonal traits in other players engenders my respect and what activities and traits engenders my disrespect and relate an experience in which I was motivated to contact either the game producers or game officials and describe my level of satisfaction with the response I received.
- 2) In the second meeting I will review the researcher's initial analysis of my interview session and I will have the opportunity to clarify or amend any of my previous statements and make suggestions that may enhance the researcher's exploration of the data.
- 3) For the filming of the naturally occurring game play the camera angle will be adjusted to capture only my hands and the cards in play. Any individually identifying features such as my face will be excised from the recording.

I can choose to participate in any or all of these activities and still be considered a participant in the study. I can skip any questions to which I don't feel comfortable giving a response. My participation in the study will span a total of 4-6 months.

This study will provide me with the opportunity to develop reflective game play and game space practices. The knowledge generated from this study may provide insight into what makes commercially-produced games compelling to play, affect the future design of games produced for educational purposes, influence literacy scholars' conceptualizations of 'text' and 'everyday' learning practices and contribute to the field's understanding of power relationships within games and game space.

There are no foreseeable risks or discomforts associated with this research.

No individually-identifiable information about me or provided by me during the research will be shared by the researcher with others without my written permission. The results of this participation will be confidential, and will not be released. I will self-select or be assigned a pseudonym, and my identity will not be linked to my responses in interviews or recorded game play. The signed consent form will remain with the researcher in a locked file cabinet in the researcher's home office. The audio / video files will be

converted to 1 CD master and 1 working copy CD. Both CDs will be stored in the researcher's locked file cabinet when not in use. Digital transcripts generated from the working copy CD will be stored on the researcher's personal computer during the research process. All recordings and transcripts will be destroyed three (3) years after the completion of the study. Names and background information that could lead to identification will be changed for the audio / visual files, in transcripts and in any research report so that confidentiality is guaranteed. I can confirm or refute this measure of confidentiality during follow-up meetings.

The investigator will answer any further questions about the research, now or during the course of the project (706-###-####).

I understand that I am agreeing by my signature on this form to take part in this research project and understand that I will receive a signed copy of this consent form for my records.

Kathleen T. Waugh		
<i>Name of Researcher</i>	<i>Signature</i>	<i>Date</i>
<i>Telephone: 706-###-####</i>		
<i>E-Mail: #####@gmail.com</i>		
<i>Name of Participant</i>	<i>Signature</i>	<i>Date</i>

Please sign both copies, keep one and return one to the researcher.

Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu

Appendix C

Venue-Operators Participation Agreement

Institutional Review Board
University of Georgia
612 Boyd Graduate Studies Research Center
Athens, GA 30602-7411

Re: “Strategies and Tactics: A Poststructural / Postmodern Examination of the Power Relationships in the Strategy Collector Card Game Space of *Magic: The Gathering*.”

To Whom It May Concern:

I, _____ the owner/operator of _____ in _____ give Kathleen Waugh, a graduate student in the Department of Language and Literacy Education at the University of Georgia, permission to conduct research into the language and literacy practices of *Magic: The Gathering* game players at my facility. I understand that the specific name of my game store/gaming venue will be confidentially protected by the use of a pseudonym in all published accounts of her research entitled, “Strategies and Tactics: A Poststructural / Postmodern Examination of the Power Relationships in the Strategy Collector Card Game Space of *Magic: The Gathering*.”

I understand that Ms. Waugh intends to video-record instances of game play and conduct interviews with *Magic* players. She has provided me with a blank copy of the Consent Form she will have each participant sign before conducting the research. In this document she has declared her intent to confidentially protect the identity of each participant with a pseudonym and select male or female non-vulnerable persons 18 years old or older (Adult) for participation in the study.

I further understand that if there are any problems or I have any questions I may contact Ms. Waugh by mail at (specific address provided), email at (specific email provided) or by telephone at (specific telephone number provided) or I may direct my questions or concerns to The Chairperson, Institutional Review Board, University of Georgia, 612 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411, by email at irb@uga.edu or by telephone at (706) 542-3199.

Sincerely,

Appendix D

Initial Interview Guide

Session 1

Introduction to the Magic Community

1. Tell me the story of how you were drawn into playing *Magic*.
2. Can you describe the first deck you ever constructed for Friday Night Magic?
3. How did the regulars at your first Friday Night Magic venue treat you when you starting playing?
4. This is a two part question. a) What activities or interpersonal traits do you find admirable in a *Magic* player? And, b) What activities or interpersonal traits cause you to lose respect for a *Magic* player?
5. In the game of poker they talk about people having an unreadable facial expression or “poker face” and also looking for their opponents’ “tells”. When you are playing *Magic* do you engage in activities such as these?

Metagaming and Learning

6. Tell me about how you go about putting a deck together. (i.e. Do you netdeck for ideas, talk with people whose opinions you respect, consult particular websites, build around particular cards or in response to the prevalent metagame?).
7. Tell me which websites or people you find provide you with the most reliable information or ‘spark’ your imagination when you are metagaming
8. Tell me about a time during game play in which your opponent’s use of a particular card or cards provided you with an “ah-ha moment” on strategy that you subsequently adopted?

9. Tell me about a time when an article you read or a person you talked with caused you to reinterpret the meaning of a card's text.
10. What formats other than standard constructed do you play and are your deck construction or metagaming practices different for these formats? In what way?
11. In what ways are your metagaming practices different from the techniques you might have used in high school to learn a particular subject?(Chouliaraki & Fairclough, 1999)

Authority and Learning

12. Tell me about a time in either casual or tournament play when you or your opponent suggested modifying game rules or mechanics. (.i.e. gentlemen's mulligan, playing without mana).
13. Tell me about a time when you or your opponent called for a judge's ruling.
14. Tell me why (or why not) you would be interested in becoming a judge?
15. Tell me about a time when you were motivated to contact Wizards of the Coast or DCI.
What were your concerns and how satisfied were you with their response?
16. What issues haven't I asked you about that you think would contribute to a better understanding of *Magic* players or the world of *Magic* game play?

Session Two: Member Check

- Start with any clarifications from Session One.
- Review current analyses for insights, clarifications, and corrections.
- Solicit suggestions from the participant for what she or he considers to be the most significant insights his or her participation has contributed to the study.

Appendix E

Revised Interview Guide

Session I

Introduction to the Magic Community

17. Tell me the story of how you were drawn into playing *Magic*.
18. Can you describe the first deck you ever constructed for Friday Night Magic?
19. How did the regulars at your first Friday Night Magic venue treat you when you starting playing?
20. This is a two part question. a) What activities or interpersonal traits do you find admirable in a *Magic* player? And, b) What activities or interpersonal traits cause you to lose respect for a *Magic* player?
21. In the game of poker they talk about people having an unreadable facial expression or “poker face” and also looking for their opponents’ “tells”. When you are playing *Magic* do you engage in activities such as these?
22. Tell me about your use of or reaction to Smack Talk?

Metagaming and Learning

23. Tell me about how you go about putting a deck together. (i.e. Do you netdeck for ideas, talk with people whose opinions you respect, consult particular websites, build around particular cards or in response to the prevalent metagame?).
24. Tell me which websites or people you find provide you with the most reliable information or ‘spark’ your imagination when you are metagaming

25. Tell me about a time during game play in which your opponent's use of a particular card or cards provided you with an "ah-ha moment" on strategy that you subsequently adopted?
26. Tell me about a time when an article you read or a person you talked with caused you to reinterpret the meaning of a card's text.
27. What formats other than standard constructed do you play and are your deck construction or metagaming practices different for these formats? In what way?
28. In what ways are your metagaming practices different from the techniques you might have used in high school to learn a particular subject?(Chouliaraki & Fairclough, 1999)

Authority and Learning

29. Tell me about a time in either casual or tournament play when you or your opponent suggested modifying game rules or mechanics. (.i.e. gentlemen's mulligan, playing without mana).
30. Tell me about a time when you or your opponent called for a judge's ruling.
31. Tell me why (or why not) you would be interested in becoming a judge?
32. Tell me about a time when you were motivated to contact Wizards of the Coast or DCI.
What were your concerns and how satisfied were you with their response?
33. Why do you play *Magic*? (Do you play to have fun, do you play to win and increase your rankings, or for some other reason?)
34. What issues haven't I asked you about that you think would contribute to a better understanding of *Magic* players or the world of *Magic* game play?

Session Two: Member Check

- Start with any clarifications from Session One.
- Review current analyses for insights, clarifications, and corrections.
- Solicit suggestions from the participant for what she or he considers to be the most significant insights his or her participation has contributed to the study.

Appendix F

Expanded Biographical Representations of Participants

Alex – Celebrating his nineteenth birthday during my time in the field Alex is the youngest of my interview participants. He is of European ancestry and particularly fond of wearing a small fedora, sunglasses and a blue ‘hoodie’ for all social occasions. The blue hoodie is the subject of much humorous banter among Alex’s fellow gamers. His favorite *Magic* formats are draft and sealed limited because they call upon the player to build a deck in a short period of time out of a pool of cards that are at hand. Building such a deck *well* is analogous to the ‘legerdemain’ involved in ‘making do’ (Certeau, 1984; Certeau, Giard & Mayol, 1986) on the job or in the home. At the time of our initial interview Alex was a senior in high school and ardently looking forward to graduation. For his senior project he designed a multimedia presentation about his participation in game space and named ‘Zach’ (a pseudonym), the venue owner-operator, as a person who has acted as a mentor to him over several years. Alex told me he was twelve years old when he first starting playing *Magic* but he is renowned among the gamers at his location for being an experienced and adept *Yu-Gi-Oh!* player. He is Zach’s go-to-guy if a *Magic* event is shy of a player to meet DCI requirements as he is frequently to be found at a back table with his personal computer. During my fieldwork observations it was always a bit of a mystery whether Alex was working on his senior project or playing *World of Warcraft*, one of his favorite online games. Raised in a single-parent household Alex’s everyday language use effortlessly moves from ‘traditional’ politeness conventions to cutting smack talk and back again throughout any particular day.

Wilbert – At nearly forty Wilbert is the oldest participant in my study. He is of European ancestry and at 6’7” tall quite easily spotted in any social configuration. Both he and

his wife work full time jobs although their working schedules aren't always 'in sync' for socializing together with family and mutual friends. Wilbert works from home for a major online vendor in a technical services problem solver capacity. He has put his computer skills to use in *Magic* space by setting up a 'bot' to buy and sell *Magic* cards for him while he is otherwise engaged. Wilbert's strong science background, facility with measurement apparatus and curiosity resulted in his conducting a private study to determine the best manner to shuffle cards in order to do the least amount of damage to the cards. His conclusion was riffle shuffling was the most likely to permanently bend cards and 'friction lock' them together negating attempts at randomization. Gently and repeatedly interleaving the cards did the least amount of damage and resulted in the most efficacious card mix. Wilbert also conducted a statistically-based inquiry into popular *Magic* deck types. Utilizing three months worth of local win-loss data he predicted the win probability for any particular deck against the others in the local field. Wilbert's endeavors are appreciated by his fellow players as a form of community building. Perhaps the least likely to engage in overt smack talk Wilbert's wry sense of humor expressed in piquant observations frequently fly over the heads of younger players.

Jeska - A self-proclaimed Vorthos, Jeska is strong in science and mathematics and a voracious reader. He is an unmarried male of Mohawk ancestry in his early twenties who attends university in a location other than his hometown and pops into the local game store to purchase cards for his Elder Dragon Highlander deck or to catch up with *Magic* players who have been his friends since middle school. Acknowledging that his earliest game playing activities included face to face games such as *Pokémon* and computer games such as *Zelda*, Jeska, as a Vorthos, not only reads the *Magic* novels produced by *Wizards of the Coast* but builds decks that harmonize with the overarching themes of the novels which are exterior to actual game play. Jeska is critical

of recent plot devices utilized in *Magic* novels claiming they are not only illogical but refute previously written materials describing the powers of planeswalkers or the allegiances of game characters. Although he played *Friday Night Magic* for many years locally, staking out a table position as his own spot and mentoring newer players with discussions of rogue deck building possibilities, Jeska has taken his disdain for *Wizard's* changes to the rules governing combat damage to another level. He refuses to participate in *Friday Night Magic* events and will now only play *Magic* casually with friends. Although his language use and demeanor have always remained pleasantly civil with all *Magic* players he is privately scornful of the aggressiveness of Spikes, abhors those who engage in netdecking in order to win games locally, and disparages those players who cannot or will not engage in conversation during game play. Jeska is articulate, thoughtful and waggishly humorous in his interactions with other people.

Marlene - Marlene is a college student and during the time of my fieldwork was working part-time for the US Census Bureau. She is a female of European ancestry in her early twenties and unmarried. Although she learned the basics of *Magic* while she was a sophomore in college studying computer technology she did not become a *Friday Night Magic* player until she accompanied her significant other to an event as a spectator. She enjoys reading the *Magic* novels and displays a Vorthos-like appreciation for the fantasy-based mythos of the game. Not unlike Jeska she is critical of some of the plot devices utilized in the novels and on one occasion spotted a typo in the spelling of a favorite card character's name in a promotional sample chapter that piqued her ire. Marlene's move from self-described *Magic* 'mascot' to *Magic* player was, as she tells it, greeted with approval by the regular players who she had once only observed. Taking advice on deck building strategy primarily from players she trusted, Marlene's decks derive much of their synergy by skillfully employing game-internal mechanisms to their best advantage.

The social aspects of game space are important to her and she contributes to its ‘atmosphere’ in small but meaningful ways such as picking up snacks for her friends or ‘gifting’ people with low cost *Magic*-related items such as token cards or heavy-duty paper deck-boxes she manufactures with the assistance of her computer.

Sean – A self-described gamer, Sean has been playing *Magic* since the mid-1990s. He is a tall, lean man of European ancestry in his late thirties. He enjoys calling himself a “gentleman farmer”. As both he and his wife have nine-to-five jobs during the week, they only get to work on their berry farm during the weekends. Sean is also a “retired” *Magic Pro-Tour* player who, perhaps uncharacteristically, cares very little for his DCI rating or ranking but plays primarily for fun. During his pro-tour days he would go online to look at the winning deck types, analyze them for potential weaknesses and then build a deck that would exploit the weaknesses he found. He would follow up this metagaming procedure by building “proxy” equivalents of the major decks in the pro-tour field and play testing them against his own newly constructed deck. Although he occasionally tried to mentally imagine the interaction between his newly constructed deck and the other decks in the field he found play testing with his local *Magic* players under casual conditions to be the most helpful. Although I was able to verify Sean’s participation in Pro-Tour events through the archival function of *Wizards of the Coast’s* website his demeanor at the local game shop bears NO relation to the “look-a-me-because-I’m-a-star” caricature one might expect. Sean is quiet, laid back and unassuming; He rarely displays his play mat that is festooned with *Top-Eight* pins preferring to play most games with no play mat at all. For those players who have known Sean for several years he is renowned not only for his approachability for guidance but also for the humorously pithy manner in which he imparts *Magic* wisdom – “You can’t kill someone with a *Harmonize*”.

Mark – Changing into his official black long-sleeved judge shirt upon his arrival at a mid-range (16k) *Magic* event at a local venue Mark looked every inch the professional. He is a married man of European ancestry who ‘loves’ *Magic* as a strategy-type game that produces convivial social spaces in which *Magic* aficionados can interact with one another. Modestly describing himself as at times a less than stellar player Mark finds being a judge a pleasantly productive way to contribute to the *Magic* community. Speaking about the ‘judges’ philosophy’ for rules infractions he characterized *Friday Night Magic* events as spaces in which the judge’s actions are primarily guided by the ethos of being educational in nature but for midrange and premier events the judge’s actions are primarily guided by the ethos of maintaining sporting conduct (e.g. sportsmanship, integrity, honesty) among players. As a judge Mark participates in a number of judge-related educational and social activities in which senior level judges mentor and advise lower level judges not only on appropriate conduct for judges but scaffold the learning of *Magic* knowledge that takes into account the multitude of potential card interactions that, like the proverbial Gordian Knot, may require a judge’s professional vision (Goodwin, 1994) to unravel. Whether he is wearing his official black shirt or not Mark’s demeanor and language use are amiable, thoughtful and thought filled.

Curtis – Soft-spoken, be-speckled, and powerfully built Curtis’s everyday amiable and easy-going manner might gull the unsuspecting *Magic* player into the false hope that his decks are as friendly as the man himself; Rather Curtis’s decks derive their lethal synergy through the skillful combination of cards that interact with one another to produce powerful tactical effects. Curtis is an unmarried man in his late twenties of African ancestry who learned to play *Magic* in a casual format from his colleagues at a computer software company. Not unlike a number of *Magic* players who learned the game while they were in military service Curtis sought out a

Friday Night Magic venue at which he could continue to play after his colleagues lost interest in the game. Curtis usually has a number of decks in the works at any given time and enjoys not only poring over his fellow players' trade binders for just the right card for one of his decks but also talking over the utility of a particular card in a particular deck with his friend and fellow *Magic* player Spencer (a pseudonym) who shares in Curtis's elation when the skillful use of that particular card contributes to a match win.

Boris – In his everyday life Boris is a married man in his mid-thirties of European ancestry who provides social services to males incarcerated in the local prison system. He and his wife have recently purchased a house and are making plans for a family in the near future. He holds advanced university degrees in psychology and admires those *Magic* players who can remain “cool, calm and collected” no matter what transpires in any particular game. He learned to play *Magic* during his undergraduate years at a southern state university and, being single at the time, he remarked rather humorously that in retrospect he would have enjoyed seeing more women his own age playing the game. The psychological aspects of game play intrigue Boris and, although he mentally catalogues the things that will throw a player “on tilt” (Caro, 2003), he is much more likely to observe his opponent for minute signs of confusion or bluffing while at the same time presenting a pleasant but inscrutable expression to all challengers.

Appendix G

Participant Observation Schedule – April – December, 2010

Date	Time	Event	Format
4 / 9	7:00 – 12:00	Friday Night Magic	Standard Constructed
4/17	1:00 – 6:00	Prerelease -Rise of the Eldrazi	Limited Sealed
4/23	1:00 – 6:00	Launch Party – Rise of the Eldrazi	Limited Sealed
4/30	7:00 – 12:00	Friday Night Magic	Standard Constructed
5/7	7:00 – 12:00	Friday Night Magic	Limited Draft
5/8	1:00 – 6:00	San Juan Championship Qualifier	Extended Constructed
5/9	1:00 – 6:00	Limited tournament	Limited Draft
5/14	7:00 – 12:00	Friday Night Magic	Standard Constructed
5/15	1:00 – 6:00	Win a box tournament	Standard Constructed
5/16	1:00 – 6:00	Limited tournament	Limited Draft
5/21	7:00 – 12:00	Friday Night Magic	Standard Constructed
5/22	1:00 – 6:00	Win a box tournament	Standard Constructed
5/23	1:00 – 6:00	Limited tournament	Limited Draft
5/28	7:00 – 12:00	Friday Night Magic	Standard Constructed
5/29	1:00 – 6:00	Win a box tournament	Standard Constructed
5/30	1:00 – 6:00	Limited tournament	Limited Draft
6/4	7:00 – 12:00	Friday Night Magic	Standard Constructed
6/5	1:00 – 6:00	Win a box tournament	Standard Constructed
6/6	1:00 – 6:00	Limited tournament	Limited Draft
6/11	7:00 – 12:00	Friday Night Magic	Standard Constructed
6/12	1:00 – 6:00	Win a box tournament	Standard Constructed
6/13	1:00 – 6:00	Limited tournament	Limited Draft
6/18	7:00 – 12:00	Friday Night Magic	Standard Constructed
6/19	1:00 – 6:00	Win a box tournament	Standard Constructed
6/20	1:00 – 6:00	Limited tournament	Limited Draft
6/25	7:00 – 12:00	Friday Night Magic	Standard Constructed
6/26	1:00 – 6:00	Sanctioned 16k Extended tournament	Extended Constructed
6/27	1:00 – 6:00	Limited tournament	Limited Draft
7/9	7:00 – 12:00	Friday Night Magic	Standard Constructed
7/16	7:00 – 12:00	Friday Night Magic	Standard Constructed
7/23	7:00 – 12:00	Friday Night Magic	Standard Constructed
7/30	7:00 – 12:00	Friday Night Magic	Standard Constructed
8/6	7:00 – 12:00	Friday Night Magic	Standard Constructed
8/13	7:00 – 12:00	Friday Night Magic	Standard Constructed
8/20	7:00 – 12:00	Friday Night Magic	Standard Constructed
8/27	7:00 – 12:00	Friday Night Magic	Standard Constructed

Date	Time	Event	Format
9/2	7:00 – 12:00	Friday Night Magic	Standard Constructed
9/10	7:00 – 12:00	Friday Night Magic	Standard Constructed
9/17	7:00 – 12:00	Friday Night Magic	Standard Constructed
9/25	1:00 – 6:00	Prerelease - Scars of Mirrodin	Limited Sealed
10/1	7:00 – 12:00	Launch Party – Scars of Mirrodin	Limited Sealed
10/8	7:00 – 12:00	Friday Night Magic	Standard Constructed
10/15	7:00 – 12:00	Friday Night Magic	Standard Constructed
10/22	7:00 – 12:00	Friday Night Magic	Standard Constructed
10/29	7:00 – 12:00	Friday Night Magic	Standard Constructed
11/5	7:00 – 12:00	Friday Night Magic	Standard Constructed
11/12	7:00 – 12:00	Friday Night Magic	Standard Constructed
11/19	7:00 – 12:00	Friday Night Magic	Standard Constructed
11/26	7:00 – 12:00	Friday Night Magic	Standard Constructed
12/3	7:00 – 12:00	Friday Night Magic	Standard Constructed
12/10	7:00 – 12:00	Friday Night Magic	Standard Constructed
12/17	7:00 – 12:00	Friday Night Magic	Standard Constructed
12/24		<Holiday – No Event>	
12/31		<Holiday – No Event>	

Appendix H

Video Documents Log – Naturally Occurring Events

Date	Event - Format	Camera Angle (Duration - Minutes:Seconds)
5/7	FNM – Limited Draft	<ol style="list-style-type: none"> 1. Wide angle establishing shot (1:55) 2. Mid-range shot players drafting cards for decks. (19:25) 3. Mid-range shot round 1 game play (16:51) (Note: Smack Talk) 4. Close up of round 2 game play (5:47) 5. Close up of trade negotiations (15:43) 6. Mid-range shot of round 3 game play (24:45)
5/8	San Juan Championship Qualifier – Extended	<ol style="list-style-type: none"> 1. Establishing shot – tournament signage (0:12) 2. Mid-range shot round 1 game play (26:05) 3. Mid-range shot round 2 game play (15:19) 4. Mid-range shot round 3 game play (13:07) 5. Overhead shot round 4 feature match (37:17)
5/14	FNM – Standard Constructed	<ol style="list-style-type: none"> 1. Overhead shot round 1 feature match (13:11) 2. Overhead shot round 2 feature match (44:10) 3. Overhead shot round 3 feature math (34:57)
5/16	Limited Draft	<ol style="list-style-type: none"> 1. Overhead shot single participant drafting (31:28) (Note: Smack Talk) 2. Mid-range shot of house rules signage (0:08) 3. Overhead shot round 1 feature match (7:09)
5/21	<None>	<ol style="list-style-type: none"> 1. Wide Angle exterior shots Magic advertising - general 2. Mid-range exterior shots Magic advertising - general 3. Close up exterior shots of individual Magic advertising for Rise of the Eldrazi
5/28	FNM – Standard Constructed	<ol style="list-style-type: none"> 1. Close up bathroom signage – “Ladies” 2. Close up bathroom signage – “Gentlemen” 3. Overhead shot “Power Nine” playing table 4. Overhead shot round 4 feature match (24:59)
5/30	Limited Draft	<ol style="list-style-type: none"> 1. Overhead shot round 1, game 1 feature match (10:59) 2. Overhead shot round 1, game 2 feature match (12:34) 3. Overhead shot round 1, game 3 feature match (11:55) 4. Overhead shot round 2, game 1 feature match (9:48) 5. Overhead shot round 2, game 2 feature match (6:38) <p>Overhead shot round 2, game 3 feature match (14:04)</p>

Date	Event - Format	Camera Angle (Duration - Minutes:Seconds)
6/11	FNM – Standard Constructed	1. Mid-range shot round 1 (26:49)
6/13	Limited Draft	1. Overhead shot round 3 (20:01)
6/26	Sanctioned 16k Extended Tournament	1. Judge conferring with Registrar/Scorekeeper (3:06) 2. Mid-range round 1 (48:10) (Note: Judge calls on card interaction and rule infraction) 3. Judge – Scorekeeper conference (2:43) 4. Overhead round 2 feature match (17:51)
10/15	FNM – Standard Constructed	1. Mid-range angle preliminary pairings and round 1 (55:02) (Note: Judge call on card interaction) 2. Mid-range between match activities: casual play (Note: smack talk), card trading, Jace binder cover (18:01): 3. Mid-range angle round 2 (53:48)
10/22	FNM – Standard Constructed	1. Mid-range angle round 1 (13:14) 2. Mid-range deck building advice following round 2 (14:25) 3. Mid range angle round 3 (21:13) 4. Overhead shot of deck building advice (6:18) 5. Overhead shot round 4 feature match (24:21) 6. Interior shots Magic merchandise display (0:10) 7. Interior shots Magic posters, neon sign, Black Lotus (0:20) 8. Close up trade binder cover (0:10)
11/15	FNM – Standard Constructed	1. Overhead shot round 1, game 1 (20:44) 2. Overhead shot round 1, game 2 (19:28) 3. Overhead shot round 2, game 1 (15:02) 4. Overhead shot round 3, game 1 (24:31) 5. Overhead shot round 4, game 1 (26:04) 6. Close up scorekeeper's computer screen (0:24)

Appendix I

Video Document Log - Computer Based Materials

Item:	Medium:
Magic: The Gathering Basic Rulebook	PDF
Magic: The Gathering Comprehensive Rules	PDF
Magic: The Gathering Tournament Rules	PDF
Magic: The Gathering Premier Event Invitation Policy	PDF
Magic Infraction Procedure Guide	PDF
DCI Certified Judge's Handbook (Rules Enforcement Levels)	PDF
The Magic: The Gathering Newsletter (links to online sites)	E-Mail Based Newsletter
The Gatherer	Database Search Engine
Daily MTG (columns, feature articles & video segments)	Online Newspaper & Archive
Learn to Play the Magic Game	CD-Rom
Learn to Play Magic – Part I: Welcome	Online Video Tutorial
Learn to Play Magic – Part II: The Five Colors of Mana	Online Video Tutorial
Learn to Play Magic – Part III: Game Zones & Parts of a Card	Online Video Tutorial
Learn to Play Magic – Part IV: Card Types	Online Video Tutorial
Learn to Play Magic – Part V: Parts of a Turn	Online Video Tutorial
Learn to Play Magic – Part VI: Constructing a Deck	Online Video Tutorial
Planeswalker's Primer: Planeswalkers	Online Video Tutorial

Appendix J

Concrete Documents Inventory Log

Producer – Item:	Medium:	Notes:
1. WTC - How to play (3 copies)	Glossy paper 1-sheet 14" X 22"	Included in Fat Pack packaging for M11
2. WTC – How to play (2 copies)	Glossy Paper 1-sheet 14" X 22"	Included in Fat Pack packaging for M10
3. WTC – 15 card booster pack wrapping (multiple copies – many expansion sets)	Foil 4 ¾" X 2 ½" X ¼" (closed)	From World Wake expansion set. Consistent in form for booster packaging over the past two years. Includes Wizards logo, copyright, trademark, lion in triangle, CE, recycling symbol, ISBN no., lot no.
4. WTC – Fat Pack box band (2 copies)	Heavy duty cardboard 6" x 16" – when sealed	From Rise of the Eldrazi and World Wake expansion sets. Illustrated on both sides. Exterior includes Wizards logo, copyright, trademark, lion in triangle, CE, recycling symbol, ISBN no., lot no Contents information,
5. WTC – Fat Pack Box (3 copies)	Extra Sturdy 3" X 4" X 6" cardboard box Lid is illustrated, Matte finish	World Wake, Rise of the Eldrazi, Core Set M11
6. WTC – Fat Pack Player's Guide (6 copies)	36 page booklet 6" X 5" (closed) Matte finish covers; glossy paper pages	Zendikar, World Wake, Rise of the Eldrazi, Core Set M11, Scars of Mirrodin. Includes visual spoiler Card Encyclopedia, Card Checklist, one paragraph Planeswalker backstory, Ten Coolest Cards,
7. WTC – Fat Pack – Sample Chapter (4 copies)	3 ½" X 5 ½" (closed) booklet; Cover illustrated; Pages	Titles: <i>In the Teeth of Akoum</i> (2) sample chapter; <i>In the Teeth of Akoum</i> supplementary sample chapter; <i>Test of Metal</i> - a planeswalker novel sample chapter

Producer – Item:	Medium:	Notes:
	conventional text	
8. WTC – Booster Boxes (7 copies)	Illustrated 4” X 2 ¼ “ X 6” ½ box	Display box suitable for store. Shadowmoor, Alara Reborn, Zendikar, Worldwake, Rise of the Eldrazzi, M11 Core Set, Scars of Mirrodin Contents: “This display box contains 36 booster packs, each with 15 randomly inserted game cards. Rulebook not included”
9. WTC – Booster Box inserts (3 copies)	Glossy paper, 3 ¼ “ X 6 ½ “	Two specifically for expansion sets (World Wake, M11 Core Set) One describing Magic: The Gathering Tactics online version with 3 dimensional creatures and spells. The back of all three inserts encourage players to join the Wizards play network and provide web address for WPN.
10. WTC – Rise of the Eldrazi Intro Pack	Matte heavy duty cardstock 8” X 3 ¾” X 1 ¼”	Containing cards for two 40 card decks. Internal mechanism highlighted is Totem Power
11. WTC - MTG Basic Rule Book Copyright July 2009	Glossy paper, Graphical Illustrations, chart, glossary 8 ½” X 5 ½” (closed)	Sections on Game basics, types of cards, game play, procedures different formats
12. WTC - MTG 9 th ed. Core Game	Combination of matte and glossy finish paper stock	Contents 2 decks, 2 player guides, abbreviated rulebook, paper playmates, CD-Rom for interactive tutorial
13. WTC – Planeswalker Poster Copyright Feb 2009	Glossy stock 15” X 11” Full color	Features Nicol Bolas, Solken Vol, Ajani, Elspeth Knight-Errant and Tezzeret
14. WTC Rules Tips Cards	3 ½” X 2 ½” cards from booster packs	Info on leveling up, etc. mechanisms from WorldWake

Producer – Item:	Medium:	Notes:
15. WTC – Magic Table seating position indicator for Conflux world wide prerelease tournament Jan 31 – Feb 1 2009	Glossy stock Flat. When folded it will stand up tent like on table	Conflux Angel
16. WTC – Advertising Poster for Scars of Mirrodin Worldwide Prerelease Tournament Sept 25-26, 2010	Glossy Stock, Lavishly illustrated 22” X 28”	Sunblast Angel
17. WTC - Advertising Poster for 2011 Core Set Release Tournament July 16-19 2010	Same as 15	Admonition Angel Tag line: Here I Rule
18. WTC – Advertising Poster 2011 Core Set (No Tournament)	Same as 15	Guideon Jura Tag line: Be a Planeswalker
19. WTC – Advertising Poster Magic 2011 Core Set Prerelease Tournament July 10-11	Same as 15	Hellkite Dragon Tag line: Here I rule
20. WTC – Advertising Poster WorldWake Prerelease Tournament	Same as 15	Ascendent Angel Tag line: Here I rule
21. WTC – Advertising Poster Scars of Mirrodin	Same as 15	Indomitable Archangel No tag line
22. WTC - MTG merchant give-away sample “Planeswalker” decks for perspective or new players	Card Pack size 3 ¾ “ X 2 ½ “ X ¾ “ (Blue)	Includes: mana and cards for 40 card deck BUT NO Planeswalker card. Cards are from Xth edition and older expansions. How to play guide. Also have similar packs for Red, White, Green, Black Tag line: You are a Planeswalker
23. WTC – Pro Tour winners card – from	3 ¼ “ X 2 ½ “	Features photograph of winner on front and game stats on back.

Producer – Item:	Medium:	Notes:
booster packs (two examples)		
24. Player produced 'counterfeit' card	3 ¼ X 2 ½	Full color 'Nobel Hierarch' pasted on to token card. Deceptive as Nobel Hierarch if sleeved during game play. Possibly produced for proxy deck.
25. Player produced abacus scoring device	3 ¼ X 2 ½ X ¼"	Made from Serra Angel cards – Angel is cut from card and suspended midway in depth. Text box of all but bottom card have been cut away. Tiny beads strung on fishing line inserted in text box area. Capable of registering scores higher than are likely to actually happen.
26. Player produced Deck Box	Large enough to hold 60 unsleeved cards. Matte Finish	Features Student of War as centerpiece of cover and MTG card back on backcover. Made to resemble a small hard cover book.
27. Player produced Painted card - Mulldrifter	Matte finish Card size	Playable in tournaments but made for collection purposes
28. WTC – DCI Recorder V3 pairings list for Sweetbriar Games	8 ½" X 11" white paper	Lists full names of thirty-six tournament participants. Table positions assigned in descending order according to previous rounds win-loss record.
29. WTC – Mirrodin Besieged stand-up poster (2)	8 ¾" X 13" glossy finish	Mirran Crusader – Tag line "We will Endure"; Phyrexian Crusader – Tag line "All for One"
30. Player produced – Jace, The Scythe Master . Alternative image of Planeswalker Jace	8 ½" X 11" matte finish	Jace is depicted holding a scythe much like the grim reaper. Acknowledgement of how powerful Jace is in game play.
31. WTC - Magic Pins	1" X 2" enamel over metal	Not to be confused with TOP 8 pins. Features Magic Logo and creature image. One of many give away pins of similar size and subject
32. WTC – Official decklist form for	8 ½ X 11	Magic Logo. Places for listing cards in deck and sideboard. Name, Card No. Deck name. Places

Producer – Item:	Medium:	Notes:
registering decks for major tournaments		for judge’s comments that deck has been verified against decklist, cards are viable for tournament format, etc.
33. WTC – Magic T-shirt	X-Large Black Lorwyn left Front Ashling, the Pilgrim Card Full-Color on Back	Available from card distributors to retail merchants of Magic cards. Given as Prize for FNM win. Copies 2
34. WTC – Mirroden Besieged drink coasters	Round 4” diameter, full- color, matte finish	Illustrated on both sides; Mirran tag line “We will endure” on one side; Phyrexian tag line “All for one” on other side.

Appendix K

Transana Analytics

I. MAGIC COMMUNITY

A. To Be

1. Subjectivity
 - Player (keyword)
 - Judge (keyword)
 - Official (keyword)
2. Psychographic Identities (keyword – links to other major headings)
 - Spike (keyword)
 - Timmy (keyword)
 - Johnny (keyword)
 - Melvin (keyword)
 - Vorthos (keyword)
 - Anti-Grokk (keyword)
 - Additional Keyword Descriptors (1-2 above):
 - Admirable (Player – Official's perception of others)
 - Repugnant (Player – Official's perception of others)
 - Personal Ethics (as espoused or demonstrated)
 - Social (as espoused or demonstrated)
3. Self Expression
 - Keyword Descriptors
 - Ambition (keyword)
 - Creativity (keyword)
 - Modding (keyword)
 - Pleasure (keyword)

B. To Build a Deck

1. How or from whom it was learned
 - Keyword Descriptors:
 - First Deck (keyword)
 - Self-taught (keyword)
 - Game Venue Personnel (keyword)
 - Friend (e.g. peer, near-peer, mentor) (keyword)
 - Internet (keyword)
 - Skill – knowledge (keyword)
2. Contents
 - Keyword Descriptors
 - Good Cards (keyword)
 - Synergy (keyword)

C. To Play

1. How or from whom it was learned
 - Keyword Descriptors:
 - Buddy (e.g. friend, peer, near-peer, mentor) (keyword)

- Tutorials online (keyword)
 - Tournament Level Venue (keyword)
 - Memisis (keyword)
 - Reading – Studying (keyword)
 - Interacting (keyword)
- 2. Rules - House Rules – Ethos (Links to other major headings)
 - Keyword Descriptors:
 - Rules (keyword) (See also link under Metagaming)
 - House Rules – Ethos (keyword)
 - Modding Rules (keyword)
 - Appropriateness (keyword)
 - Creativity (keyword)
 - Education – Enforcement (keyword)
 - Mind Tricks (keyword)
 - Social (keyword)
 - External Factors (keyword)
- 3. Motivation to play (keyword)
 - Keyword Descriptors:
 - Psychographic Identities Influence (link to A above)
 - Fun
 - Winning (keyword – See also Psychographic Identities)
 - Social (keyword – See also Psychographic Identities)
 - External Factors (Keyword – See also Marketing)

D. Card Acquisition

1. Collecting (keyword)
2. Trading (keyword)
3. Purchasing (keyword)

E. Friday Night Magic

1. Play (keyword)
2. Ethos (keyword)
3. Community Building (keyword)
4. Social Interaction (keyword)

II. Metagaming (Keyword)

A. “the knowledge” (keyword)

1. Online
 - Official (keyword)
 - Aficionado Sites (keyword)
 - Netdecking (keyword)
2. Offline
 - Good Players (keyword)
 - Playtesting (keyword)
3. Additional Keyword Descriptors for A:
 - How (keyword)
 - What (keyword)
 - When (keyword)

- Where (keyword)
 - Why (keyword)
- B. School – Metagame Connection (keyword)
 - Keyword descriptors:
 - Groking (intuitive knowledge) (keyword)
 - Rote Memory (keyword)
 - Promisingness (keyword)
 - Experience (keyword)
 - Cause and Effect (keyword)
 - Ah-Ha moment (keyword)
- III. Authority
 - A. Casual Play (keyword)
 1. Establishing who is authoritative
 2. Establishing criteria by which to speak
 - B. Tournament Play (keyword)
 1. Official Positions (e.g. Scorekeeper)
 2. Judge (Keyword)
 - Keyword descriptors
 - Becoming a judge (keyword)
 - Calling for a judge (keyword)
 - Judge Inner Circle (keyword)
 - Loss of game state (keyword)
 - Card interaction (keyword)
 - Cheating / unsporting conduct (keyword)
 - C. Wizards/DCI (Keyword)
 1. Magic as game (keyword):
 - Keyword descriptors:
 - Accrediting / Sanctioning
 - Codifying Rules (keyword – See link to rules under Magic Community)
 - Expansion sets – Internal mechanisms (keyword)
 - External Discourses
 - Marketing (keyword)
 - Relations with Players (keyword)
 - Rules Changes (keyword)
 - Changes – Other (keyword)
 - Color Power Disparity (keyword)
 - Disqualification (keyword)
 - Player Rewards – Refunds (keyword)
 - Rankings – Ratings (keyword)
 2. Magic as literature / art (keyword)
 - Keyword descriptors:
 - Novels, graphic novels
 - Relations with players (keyword)
- IV. Language Use and Semiotics
 - Keyword Descriptors:

- Constitutive
- Regulative
- Social
- Smack Talk
- Poached
- Written Text
- Spoken language
- Visual Semiotics

Appendix L

Synopsis of Emailed Field Reports

Date	Issues	Affect
April 15	Setting up a schedule of for field reports; Reporting work accomplished since our last face to face meeting – document collection, transcribed 5 learn to play online tutorials, arranged 1 st interview, examined WOC strategies for gaining clients, Ad Slogan Here I rule, Move to Montville sited	Excited to get started
May 3	Work accomplished – transcribed interviews with 1 st participant; recorded & transcribed 2 learn to play videos; Lined up another participants; Reviewed department dissertations for format; Questions about format style; Acknowledgement of compacting time being a great deal longer than expected	Still excited – but a bit concerned about video compacting time
May 15	Excitement for research site; Players are positive about study – That's so cool etc. Work accomplished – snowballing for participants; Recorded and transcribed interview with 2nd participant; videoed 2 game play session, transcribed 1 including Judge ruling; transcribed last Learn to Play tutorial; scheduled 2 more interview session	Remaining optimistic I can get it all done while I'm in Montville
June 1	Work accomplished – Working on draft Chapter 1; Chap 1 out for peer review; Interviewed 3 rd participant; videoed participant 3 videoed more game play sessions; Sent update to other committee members. Report possibility of getting Tournament Judge for participant. Provide Magic T-shirt anecdote	Humorously refer to gnarled & bloodied fingers from transcribing
June 15	Work accomplished-Interviewed Participant 4 – Protour player- transcribed P3 and P4 interviews; document collection Interview scheduling problems for Participant 5. Problem – Returning borrowed computer on June 19; No longer going to have internet connection.	Hmmm. I can weather this.

Date	Issues	Affect
July 6	Bumps – Computer problems; power outage; loss of internet connection. Change in Judge Participant – New Judge became participant 5; recorded and transcribed Judge interview. Downside – Still sanding chapter 2 its throwing my timeline off	Optimistic I can make up time and get back on track with timeline
July 19	Interview Participant 6 – the Vorthos – He will add dimension to study; Interviewed Participant 7 and Participant 8; Continuing to sand Chapter 2; Document collection	Enthusiastic about study but feeling Schizophrenic about tasks – unsure if I should work on transcripts or finish editing Chapter 2; getting scared about timeline
Semester Break	No Update – continued to work on project	
August 18	Turned in Chapter 1 & 2 Drafts. Noted changes made from initial plans for contents of chapters after peer review	Happy to have turned in chapters - finally
September 1	Transcription of last three participants completed; Working on setting time codes in Transana; Reviewing all interview transcripts; Building themes for coding	Happy to have finished all transcription and moved into analysis

Figure Caption

Figure 1. Parts of a Magic: The Gathering card.



(Wizards of the Coast, 2009, p. 4)

Figure Caption

Figure 2. Representation of Strategy AND Tactics as an eternal and infinite flow of agonistic maneuvers affecting the territoriality of game play and game space.

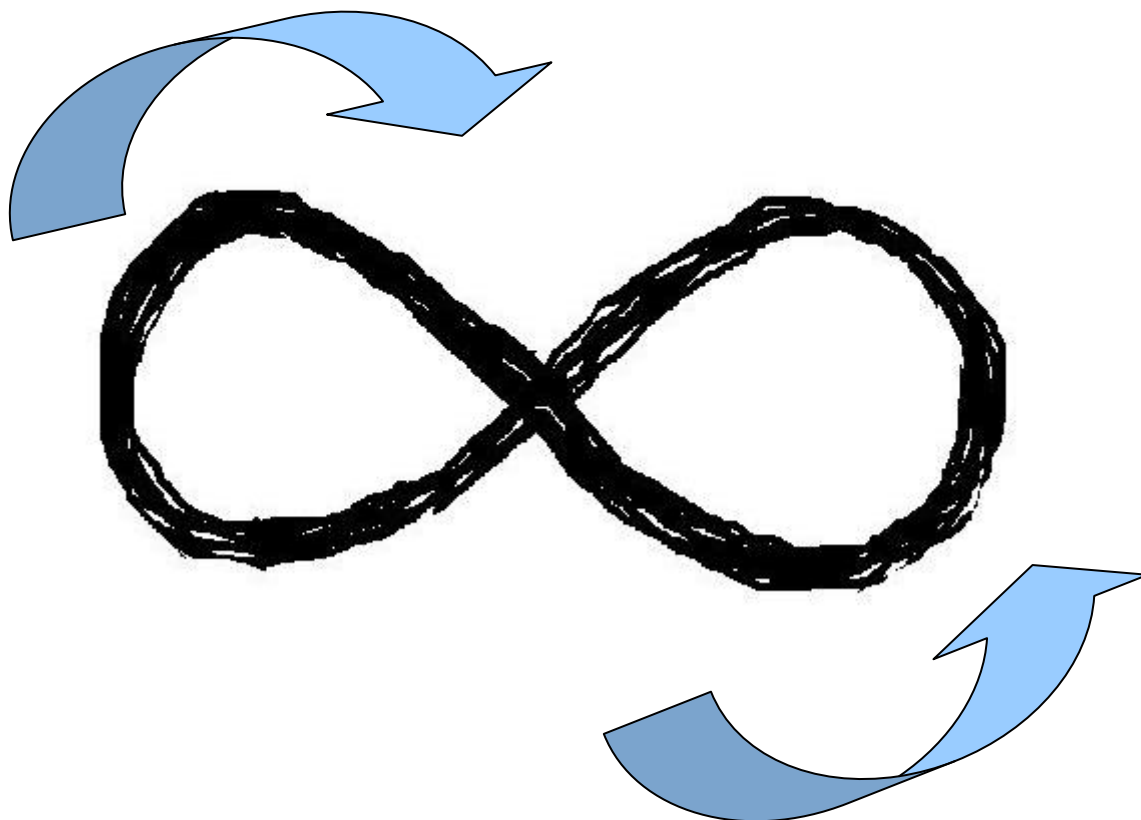


Figure Caption

Figure 3. Example of overhead camera angle for instances of game play.



(Waugh, 2010)

Figure Caption

Figure 4. Overhead camera shot of Montville Games – Table 1, Seat Position 1.



(Waugh, 2010)

Figure Caption

Figure 5. Image of game play with judge leaning in to make a ruling on card interaction.



(Waugh, 2010)

Figure Caption

Figure 6. Floor judge in official black shirt and professional-grade timing device utilized at *Magic: The Gathering* premier tournament events such as Regionals and Pro Tour Qualifiers (PTQs).



(Waugh, 2010)

Figure Caption

Figure 7. Image of the Learn to Play the Magic Game CD-Rom available from Wizards of the Coast, 2007-2008.



(Wizards of the Coast, 2008)

Figure Caption

Figure 8. Screen shot of Learn to Play Magic online video tutorial.



(Wizards of the Coast, 2010)

Figure Caption

Figure 9. Sample of Jeffersonian notation employed in *Transana* software for Jeska's interview, utterance 31, idealized lines 109-122.

109. Cause like when I build a deck I don't build a deck with the Spike (.)I don't build a Spike deck ((*Gestures with both hands as though throwing something away*)) or a Johnny deck or a Timmy deck(.)I build a Vorthos deck.
110. I use cards that flavor-wise build together and are good together because of the flavor. ((*Gestures with hands bringing them together at chest height*))
111. Like Maralen and the Vendilion Clique.In the story Oona gives the Vendilion Clique to Maralen (.)it's just an added bonus that they have a really good crazy fun interaction with each other.
112. But I would play with them either way ((*Gestures with right hand palm up, palm down, palm up*)) And, the whole reason why (.)initially Maralen is an elf wizard
113. when Maralen came out I thought I have to build a deck around her. ((*Gestures with hands palm up in front of chest*))
114. And I only went to the fairies because I said OK what do I know about her in the book?
115. I suspect that she is an avatar or baby Oona (2 seconds)so its either gonna be fairies or elves because she's an elf and she has this weird love thing for Rhys which was also a card so it was I can either do elves and Rhys or fairies.
116. And they have to make room eventually (.)<hmm> (.)well let's look at which one plays together.
117. Rhys gains life which offsets Maralen ((*Gestures with both hand to the right, then moves both hands to the left*)) now that's pretty good (.)
118. OK (.)↑ what do fairies do? ↓
119. Vendilion Clique, a closer tie to Maralyn in the story and has a really great crazy fun interaction with her.
120. So like I was well I have to do that now. ((*Gestures throwing up hands shoulder height palms inward*))
121. I have to have fairies and Maralen cause ((*Gestures with both hands palms facing inward about five inches apart moving in sync from right to left*)) (.)
122. it turns out I was right ((*Gestures with both hands palms upward*)) she was an avatar baby of Oona (.)And, yeah (.)I build decks like that.

Key:

[text]	Overlapping speech	(hhh)	Audible exhalation
=	Break and continuation of single interrupted utterance	>text<	Text delivered more rapidly than usual for speaker
(#)	Time in seconds of a pause in speech	<text>	Text delivered more slowly than usual for speaker
(.)	Micropause of less than 0.2 seconds	°	Whisper or reduced volume speech
↑	Rising pitch or question	CAPS	Shouted or increased volume speech
↓	Falling pitch	(.hhh)	Audible inhalation
-	Abrupt halt in utterance	((<i>Italic</i>))	Annotation of non verbal activity

Figure Caption

Figure 10. Screen shot of layered coding mechanisms within Transana (2009) software. The researcher uses the foremost coding box to insert a definition for a new keyword being added to a preexisting keyword group.

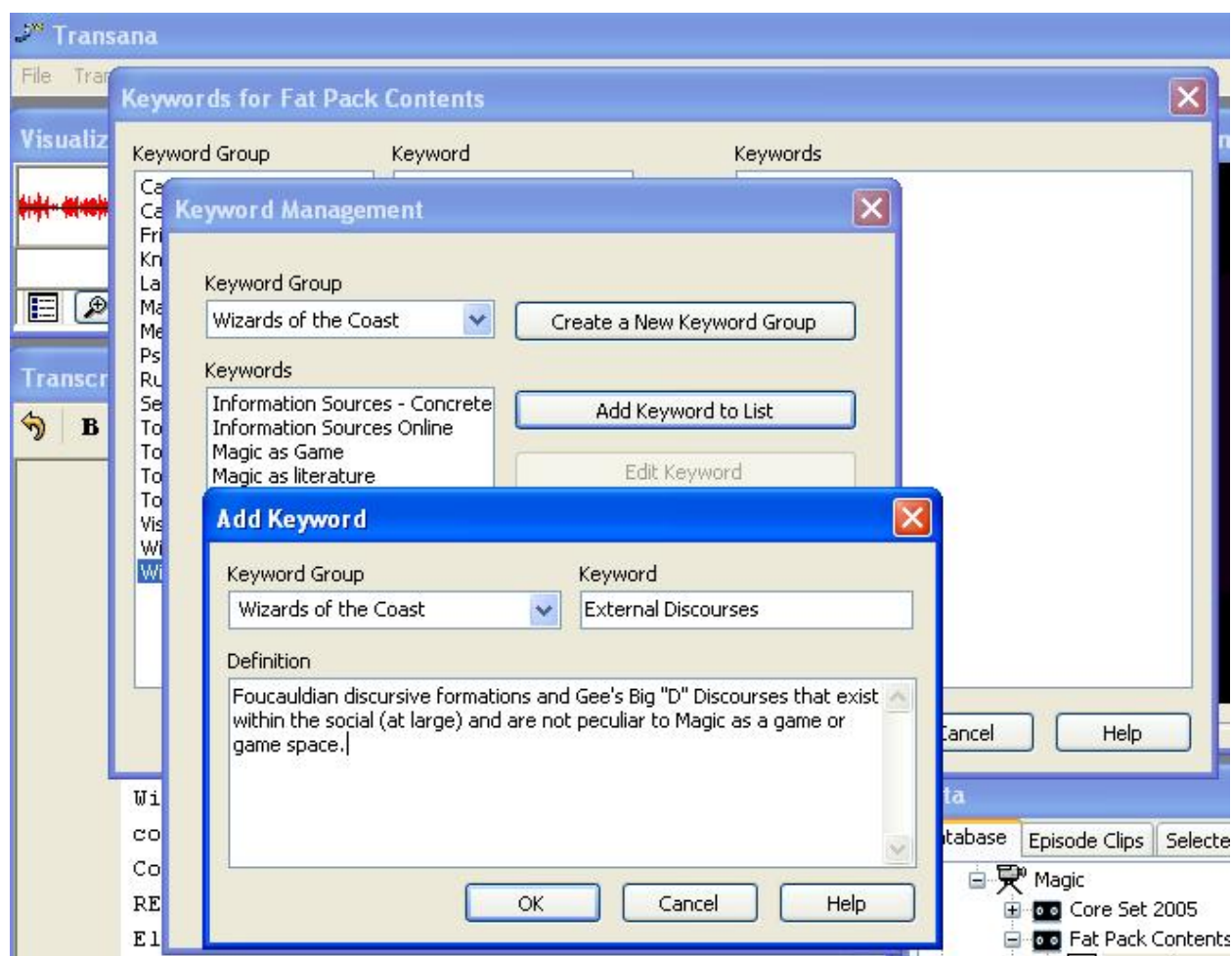


Figure Caption

Figure 11. Example of field notes written on the Interview Guide during the interview with the participant called Boris (a pseudonym).

Figure Caption

Figure 12. Scanned image of *Magic: The Gathering* fifteen card booster pack wrapping from *WorldWake* expansion set.



(Front)



(Back)

Figure Caption

Figure 13. Trade negotiations for a *Magic: The Gathering* card.

