From Counter-Strike to Counter-Statement:

Using Burke’s pentad as a tool for analyzing video games

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Abstract

As video games increasingly become an important frame of reference and as they are more and more taken seriously in education and research, there is a growing need for a methodological tool for video game analysis. In this paper, rhetorical theory in general and pentadic analysis in particular are introduced as a useful approach to stimulate a critical approach of video games. A case study is presented in which a popular video game (BIOSHOCK) is analyzed using this rhetorical approach. It is argued that pentadic analysis can overcome a number of binary discussions within the contemporary field of video game criticism, and that it offers interesting perspectives for research and education (e.g. as a reflection tool).

KEYWORDS: commercial video games; digital game-based learning; dramatism; education; media literacy; methodology; new rhetoric; pentad; reflection; rhetoric; symbol-wise; video game analysis; video game literacy
Introduction – Games and procedural rhetoric

As video games are more and more taken seriously in education and research, there are growing concerns about the underlying meaning-making processes in games (Gee, 2010). An important theory within this field is developed by video game researcher and designer Ian Bogost. In *Persuasive Games* (2007) he argues that video game players are subject to a new type of persuasion which he refers to as *procedural rhetoric*. This new type of rhetoric is based on meaning making through the selective simulation of specific rules. Games do not as much persuade players by telling them things (games as representations), but rather by confronting them with the results of their actions through the game rules. Therefore, games provide a perspective on, as Bogost explains, “how things work” (2007, p. 57).

According to game scholars that stress the strong influence of the game rules and procedures, players voluntarily submit to the game rules in order to immerse in the game. In other words, they are “being persuaded to think within the constraints of the game” (McAllister, 2004, p. 161). Current research in game-based learning (Buckingham & Burn, 2007; Hsu & Wang, 2009; Pelletier, 2005) therefore focuses on how people can become more reflective and critical about the meanings in games in order to learn something about the dynamics of systems and domains like economy, ecology, history and science (Gee, 2010). While Bogost has contributed to the theoretical understanding of these processes, he did not himself offer a practical tool for such critical analysis, although he did point in the direction of the American rhetorician and literary critic Kenneth Burke [1897-1993]. Based upon these suggestions (Bogost, 2007, 2008) and the work of numerous other authors (Bourgonjon, 2008; Gee, 2006; McAllister, 2004; Thompson, 2009; Walz, 2005), this article examines the
potential of Kenneth Burke’s theory of dramatism and his dramatistic pentad as a methodological tool to critically analyze perspective taking and meaning making in video games. Firstly, rhetorical theory is explored as a framework for understanding video games as a mode of human symbol use. Secondly, Burke’s Pentad (1969a) is suggested as a tool for analyzing video games. Thirdly, this strategy is applied to a popular commercial video game, BIOSHOCK. Fourthly, the benefits of this particular methodology are discussed in relation to (a) other methodological approaches and (b) educational perspectives. Finally, suggestions for future research are formulated.

Kenneth Burke and video games

New Rhetoric

Kenneth Burke is often considered as one of the founding fathers of the “new rhetorical tradition” (Enos & Brown, 1994; Foss, 2004). This tradition proposes a change in perspective from rhetoric as the practice of “mere” persuasion to rhetoric as “the human use of symbols to communicate” (Foss, 2004, p. 4). Burke described humans as “symbol-using animals” (Burke, 1966, p. 16) to indicate that all human action is fundamentally rhetorical, because “when we speak, act, dress, eat, and generally conduct our lives we communicate and, in doing so, persuade others, including ourselves” (Gussfield, 1989, p. 17). Persuasion is inevitable, since using symbols implies selecting some and not other, and this selection involves a choice that is not without consequences – every way of describing a situation or phenomenon (e.g. how things work) is an indication of “how we are perceiving it, the choices
we see available to us, and the action we are likely to take in that situation” (Foss, 2004, p. 384).

New Rhetoric and video games

Within the field of video game studies, scholars have already picked up and adapted Burke’s rhetorical perspective to discuss the identification processes between gamers and their games (Boone, 2008; Walz, 2005) and to study the ecosystem of creation and play (McAllister, 2004). More recently, scholars are turning to Burke’s concept of literature and drama as “proverbs writ large” (Burke, 1973), to examine whether video games too can help us to name recurrent situations and provide us with strategies for dealing with them (Bourgonjon, 2008; Gee, 2006; Voorhees, 2009). Bourgonjon (2008), for example, argued that games can be studied as tools that provide culturally dominant views on social conflicts and ethical dilemmas. In addition, Voorhees (2009) demonstrated that role-play games like FINAL FANTASY can be understood as simulations that “allow players to experiment with different responses to cultural difference” (abstract). From this perspective, video games can perhaps be described as an “equipment for living” (Burke, 1973).

The dramatistic pentad

To analyze how the use of symbols name recurrent situations and provide strategies for dealing with them, Burke (1966, 1969a, 1969b) developed the *dramatistic pentad*. He demonstrated how the five basic elements of drama (*act, agent, agency, scene, and purpose*)
constitute a pentad of terms that people refer to when they try to explain the world and offer interpretations about their motives for what they are doing. He showed that any mode of human symbol use can be analyzed by answering the questions *who, what, when, where* and *why* in general, but also that such an analysis will become more powerful if these key terms are combined in order to construct *ratios*. These ratios are pairings of two or more terms, that explore the influence of one term on another. By systematically combining terms in ratios, it becomes clear which term determines the nature of the other, and thus which term is dominant. In addition, these ratios help to open up a text to multiple perspectives (Blakesley, 2002).

**The dramatistic pentad and video games**

Even though Burke developed the pentad based on the study of literature and drama, he did not limit the use of the dramatistic pentad to verbal and written language (Brummett, 2006). Instead, he opened up the domain of rhetoric to “include nonverbal domains known and yet to be invented or discovered” (Bogost, 2008, p. 124). He suggested that the pentad provides an answer to the question of “what is involved when we say what people are doing and why they are doing it?” (Burke, 1969a, p. xv) and it is precisely this focus on people’s “talk about” (Burke, 1969a, p. 67) that can be read as a stimulus to analyze new media in general and video games in particular (Thompson, 2009, p. 67). Not surprisingly, the pentad is increasingly considered as a useful tool for critically examining video games (Bourgonjon, 2008; Shields, 2009; Thompson, 2009). This is also due to the fact that the pentad fits the theory of procedural rhetoric (Bogost, 2007), since it enables a comparison between the game world rules with real world issues. According to Voorhees, “Burke encourages us to look for
An important concept in the dramatistic model that supports the search for these linkages is that of circumference (Burke, 1969a). Burke uses the concept of circumference to suggest that the scope of an analysis can be shifted, enlarged or reduced (Rutten, 2010). Therefore, “one could easily imagine [studies] in which the Pentadic analyses were gradually telescoped out, from the game, to the playing of the game, to the reading about the playing of the game, to the analysis of readings that talk about the playing of the game, ad infinitum” (Thompson, 2009, p. 281). Changing the circumference adds both complexity and ambiguity to the analysis, since it may cause a radical shift in each of the ratios – and thus in the interpretation as well. According to Burke this ambiguity is necessary in order to understand the meaning and the range of an isolated argument, because “what we want is not terms that avoid ambiguity, but terms that clearly reveal the strategic spots at which ambiguities necessarily arise” (Burke, 1969a, p. xviii).

The pentad’s ability to deal with ambiguity makes it an interesting tool for use in the field of video game studies. Not only can it help to identify the ideological content and thus engender critical awareness about video games, but the systematic pairing of elements can also help to open up the interpretation of the game to perspectives that would otherwise be ignored: “dramatism enables us to see not only the grounds of these interpretations, but to enable alternative ones by forcing categorical expectations to shift and thus generate new ways of seeing” (Blakesley, 2002, p. 41). In what follows, a case study is presented in which a popular video game – BIOSHOCK – is described and then analyzed using Burke’s
dramatistic pentad, illustrating its potential as a tool for dealing with ambiguity and stimulating critical reflection.

Object of analysis

Selection of the game BioShock

For this case study, BIOSHOCK was chosen as the object of analysis, mainly for two reasons. The first reason is the popularity of the game. Judging by the awards the game has won, its impressive sales figures, and its ranking in the charts, it is safe to conclude that BIOSHOCK is a very popular game and thus a representative case. The second reason for selecting BIOSHOCK is that it belongs to the genre of the first person shooter. This genre is notorious because it is argued that exposure to this kind of games would lead to an increase of aggressive behavior. Games like DOOM and COUNTER-STRIKE are blamed for evoking an epidemic of youth violence, as reflected in the massacres in Columbine (United States) and Erfurt (Germany). A lot of these accusations stem from the observation that these games combine fast paced action with graphically explicit violence, all of which is perceived from a first person perspective: the player is looking through the eyes of the main character. Therefore it is not surprising that BIOSHOCK, like most first person shooters, is sold in Europe with an 18+ rating and a warning for blood shedding, drug references, intense violence, sexual themes and foul language use. Precisely the combination of BIOSHOCK’s popularity and the controversy surrounding its genre is what makes this game such an interesting case for a rhetorical analysis of the underlying processes in video gaming.
**Synopsis of BioShock**

In BIOSHOCK, players take on the role of Jack, a sole survivor of a plane crash in the Atlantic ocean. While swimming, the players discover a submarine that takes them to the underwater city of Rapture. This city, which is founded by a devotee of the philosophy of objectivism, Andrew Ryan (hence the reference to Ayn Rand who is often referred to as the founder of objectivism, a theory/philosophy of ethical egoism that focuses on humans as self-interested agents), offered a forum to the best scientists, artists and medical doctors to work in absolute freedom. When players enter the city, it becomes clear that something has gone terribly wrong. By means of writings on the walls, radio messages and audio diaries that have been left behind, the players become immersed in the story of Rapture’s demise. Whether this collapse was due to an overdose of objectivism, or due to not rigorously following this philosophy, is unclear to the players. The only certainty they have, is that they find themselves trapped in a maze filled with genetically manipulated and ultraviolent villains. To survive, they will have to equip a good share of fire arms and fight their way through Rapture. But as in most other games, each villain is a little bit stronger than the previous one. In order to keep up with these more powerful enemies, the players are taught how to acquire super powers by injecting themselves with a substance that alters their genetic code: Adam. To become extra powerful, the players will need increasingly more Adam, which – shockingly – can only be found in little girls. When players are confronted with one of these girls, they have to choose whether they want to harvest or rescue them. Harvest is a euphemism for killing the girl and extracting a maximum amount of Adam in the process, whereas rescue stands for keeping the girl alive, but by doing so receiving only a tiny drop of Adam.
Pentadic analysis

In the next section the confrontation with the little girls is analyzed from both a developer and a gamer perspective, as reflected in weblogs, in interviews and on message boards of popular game websites, based on the concept of circumference. The terms of the pentad are named and combined with each other in order to analyze meaning-making processes and dominant cultural beliefs in people’s talk about videogames.

Game perspective

The first part of the pentadic analysis is based on a number of interviews with members of the 2K Boston/2K Australia team (now Irrational Games), lead by Ken Levine (agents). The scene in which these developers operate is the video game industry, which has become an important and very competitive sector within the global economic system. With BIOSHOCK, Levine and his team wanted to provide the players an exceptional experience in the genre (purpose). For this critical analysis, it is interesting to focus on what the developers say they have done in order to create this particular experience (act), and what techniques they have used (agency). In this analysis, the focus is on both the representational and on the procedural level. Both can be read as two interesting developer agencies that are used to intensify the confrontation with the Little Sisters. With regards to the representational agency, the focus of the analysis is on the dramatistic dialogue that is staged for the players before they make their first decision whether to harvest or rescue the Little Sisters. The
conclusions of this analysis are then confronted with the procedural agency, the game rules that regulate the consequences of the players’ choices.

Representational level. At the representational level, Irrational Games tells the story of BIOSHOCK using conventional methods (cutscenes) and methods that were previously unexplored in the video game genre (there are opportunities for eavesdropping, the player can pick up and listen to audio diaries that have been left behind, etc.). Particularly interesting is the dialogue that is staged for the players when they have to decide over the fate of the Little Sisters for the very first time. It is quite clear that the purpose of this dialogue between “Atlas” and “Tenenbaum” is to confront the players with the likely repercussions of their choice. From a rhetorical perspective, it is interesting to analyze how this dialogue is staged, by examining the arguments and physical appearance of the protagonists, Atlas and Tenenbaum.

Atlas – who has been the guide of the player from the beginning of the game – speaks to the players through a radio. He warns the players that they will need all the Adam they can find, given the extreme circumstances of Rapture being under attack by ultraviolent creatures. Therefore the players should harvest all of the Little Sisters they can find. After all, as Atlas explains, looks can be deceiving and these girls are not what they look like – they are “nothing but a means to transport Adam”. Before the player can blindly follow Adam’s advice, a woman named Tenenbaum appears on a balcony with an entirely different story. She appeals to the humanity of the players and begs the players to keep the little girls alive. As an extra incentive, she promises that saving the girls will be worthwhile.
A pentadic analysis here reveals the dominant perspectives in the argumentation of both Tenenbaum and Atlas. Tenenbaum’s argument is based on a **purpose-act ratio**. She asks the players to use a moral perspective – humanity – as their guide in making the decision to either kill or rescue the little girl. Therefore, Tenenbaum appears to be morally superior, which is an idea that the game developers have tried to reinforce by addressing a number of culturally accepted dominant beliefs. For example, the developers put Tenenbaum in the same room as the players. Because of her presence, the players can watch her facial expressions, her non-verbal behavior, etc. This makes her story much more personal than Atlas’s, who only addresses the player through radio. In addition, Tenenbaum expresses dominant beliefs in her argumentation as well – based on the dominance of the purpose. First of all, she promises the players she will make it worthwhile to save the Little Sisters, which of course resembles the dominant (religious) discourse of future rewards, that choosing to do what is right will yield greater rewards in the future, even if it means that the present is made more difficult. In most religions short term thinking is condemned, whereas a **long term vision** is applauded and rewarded. A second dominant belief expressed by Tenenbaum is that it seems hard to resist the myth of the *innocence of childhood*, which refers to the symbolic value (“children are sacred”, “children are priceless”) that was attributed to children at the time when they were removed from the labor market and thus when they lost their economical value (Zelizer, 1985).

While Tenenbaum is implicitly pointed at as “good”, the position of Atlas is implicitly condemned for being “bad”. He guides the players through Rapture, hoping that the player will rescue his family in return. When he tells the players to harvest the little girls, he falls back to both a **scene-act** (these extreme circumstances demand an extreme act) and a **purpose-agency ratio** (the goal justifies the means). Even though the situation is somewhat
more complex, as Atlas presents himself as a family man whose wife and daughter have been kidnapped, these ratios will leave the players with a more negative impression of Atlas as a character. This is further reinforced by his alternative perspective of opting for a short-term solution, and the violation of the positive symbolic value of little children.

Procedural level. Given the specificity of video games, it is important to take a look at the game mechanics regarding the harvest-rescue dilemma as well. The Adam distribution rules are very straightforward, each time the players harvest a little girl they yield 160 Adam, but when they choose to rescue them, they only receive 80 Adam. While the extra Adam can make the game a lot easier, certainly in the early stages of the game, the difference in rewards is reduced to a minimum because the players get an additional reward of 200 Adam (and some exclusive but non-aggressive extras) each time they save three little girls. Killing the girls thus earns the player 480 Adam, while saving them results in 440 Adam plus extras.

Although the game mechanics support the purpose-driven rationale which was expressed in the storyline (although it could actually be the case that it is the other way around, that the storyline supports the game mechanics), the pentad reveals an agency-act ratio in the game rules. The central theme is not about morality nor objectivism, but about the choice of weapons. Both the Adam and the extras can be used to obtain plasmids and gene tonics, which strengthen the player and – more importantly – improve the range of weapons to their disposal. Even though the developers have integrated three different endings to the game (good, bad and slightly better) which depend on the decisions of the players regarding the Little Sisters, and even though this might lead to the impression that the game is about morality and ethical decision making, the game is all about what the player can and cannot do in the game.
Player perspective

The second part of this pentadic analysis is based on players’ talk about playing the game – in particular their talk about the harvesting or rescuing the Little Sisters – as can be read on various internet discussion and personal weblogs. What is interesting is that majority large group of players report a change in motivation and actions for their choice between harvest or rescue over time.

In pentadic terms the players’ adventure can be described as a dramatic situation. The players (agents) find themselves in the ravaged underwater city of Rapture, constantly under constant threat of being killed by villains (scene). As they want to survive and advance (purpose), they need enough Adam in order to keep up with the enemies that get stronger as the player progresses through the game. This requires the players to choose between harvesting or rescuing the little girls on their path (act), since these girls are supposed to be the only resource of Adam. In this sense, the girls are no longer considered as (counter)agents, but rather as an agency; the means the players use to advance in the game.

At first the players seem to respond very emotional, grounding their argumentation on an agent-act ratio. Players explain how they decided to save the girls because it’s “not in their nature” to kill little children. In other words, the game has become personal for these players. For example, the catholic priest Josh Miller reports on his blog how he was unable to harvest one single girl in the game both as a human being and as a priest. For him, the idea
that other people might choose the role of the merciless executioner even makes him feel
“uneasy” (Miller, 2007, August 31, ¶ 8).

However, when players comment on their experience in Rapture, they not only situate
their choice for rescuing or harvesting the little girls in the *game world scene*, but in the *real
world scene* as well. For example, some players argue that the choice between harvest and
rescue was indeed emotionally moving at first, but that the emotion was subdued by the
curiosity of what would happen next if they had chosen the alternative option. By shifting the
scope of the analysis (*circumference*), a different pentad can be described labeling the terms
from this real world perspective instead of an in-game point of view, which makes it easier to
interpret the ambivalent emotional response of the players.

In the real world circumference, the *act* remains the choice between harvest and
rescue, the *scene* changes from the city of Rapture to the room where the player (*agent*) is
sitting behind his screen. The agents are playing perhaps because they want to escape
everyday routine, because they want to experience certain emotions, or simply because they
want to be entertained (*purpose*). Therefore, they use their keyboard and mouse, or simply a
controller (*agency*). From within this circumference, the scene clearly dominates the purpose
of the player (*scene-purpose ratio*). The choice between harvesting or rescuing the little girls
then appears noncommittal since of course no real child will die every time the players press
the harvest button. In this sense, Atlas’ statement: “She is not what she looks like,” can be
interpreted as an example of intertextuality, or to rephrase René Magritte famous quote: “Ceci
n’est pas une petite fille”.
It appears that the relative ease of choosing between harvest or rescue – a single mouse click, and the knowledge gathered from the discussion fora certainly affects the players’ choice. **Agency** becomes the dominant term in their reasoning: what weapons influence the game in such a way that it becomes more fun?

**Discussion**

This article started from the perspective that video games open up a new domain for persuasion (Bogost, 2007). It was argued that video games can perhaps constitute an “equipment for living” (Burke, 1973), because they can help us to name recurrent situations and provides us with strategies for dealing with them. Pentadic analysis (1969b) was introduced as a tool for reflecting critically on the meaning of video games, and for analyzing how the use of symbols influences people’s thoughts and behavior.

A pentadic analysis of BIOSHOCK was presented, not to suggest the most “appropriate” reading of BIOSHOCK, but rather as a case study of how the pentad allows to analyze a game from multiple, sometimes conflicting perspectives. In addition, the case study illustrated how the pentad enables a confrontation between what happens in the game with real world issues and the culturally dominant accepted ways of dealing with them. Using the concept of circumference, the talk-about of both the game developers of BIOSHOCK and its players were analyzed. A mismatch was found between the representational and the procedural level of the game. It was found that the developers explain and market BIOSHOCK as a “proverb writ large” that names a situation where morality (purpose) is weighed up against the precariousness of the situation (scene), but that the game experience
itself revolves more around agencies, around finding the best combination of weapons to eliminate the enemies and to create a joyful player experience. By consulting the players’ talk-about this game as well, it was found that the players’ discussions reflect a similar pattern of complexity. At first, players ground their motives for either harvesting or rescuing the Little Sisters in their own nature (agent), but it’s not long before they act counterintuitively, not just out of curiosity about what would happen with the little girls, but rather because they want to experience the game using a different set of weaponry. In other words, agency becomes the central focus of the game for the players as well.

Burke’s pentad helped to uncover dominant ways of seeing in BIOSHOCK and in the players’ responses to these issues (e.g. innocence of childhood, the morality in long term thinking…). In addition, it opened up the game to different perspectives. In what follows, the pentad is discussed in relation to methodological suggestions made within the field of video game criticism, after which the merits of using the pentad as a reflection tool in education are elaborated upon.

**Burke’s pentad compared to existing methodologies**

Over the years, numerous methodological suggestions to study video games have been made. Konzack (2002), for example, argued that an analysis of a video game should include a discussion of at least seven distinct layers: hardware, program code, functionality, gameplay, meaning, referentiality and socio-cultural aspects. Similarly, Consalvo and Dutton (2006) suggested a blueprint for analysis, based on four potentially important perspectives: object
inventory, interface study, interaction map and gameplay log (2006, Game analysis, ¶ 10). A description of all layers would then lead to a deeper understanding of the game.

However, within video game criticism there is a shift from mere describing game elements to the analysis of actual player experiences. Aarseth (2003) pointed out that a sound methodology requires a clear focus on player experience as well. He therefore proposed three ways to gather knowledge of games: (1) through the creators of the game, (2) through observation of players, and (3) by playing the game. He suggested to focus on the different roles players can take on to counter issues of subjectivity resulting from the single reading of a game session. Similarly, Malliet (2006) suggested to take into account derivative texts such as walkthroughs and forum discussions, because “it becomes very difficult to define what belongs to the ‘text’ of a game and what not, and consequently, what will be the boundaries of the object of analysis” (2006, The Issue of Irreducibility, ¶ 4).

The boundaries of the game constitute a key issue here. Video game scholars face a number of dilemmas due to the dynamic character of video games. Should they analyze the game as it is designed or as it is played (Aarseth, 2003)? Do they have to consider games as representations or as simulations (Konzack, 2002; Malliet, 2006)? Should an analysis stick to the game or does it have to include derivative texts (Malliet, 2006)? Does video game criticism limit itself to the boundaries of the Magic Circle (Huizinga, 1938 [1952]) or can it address issues within the broader social and cultural context as well (Salen & Zimmerman, 2004)? An analysis of video gaming as a mode of human symbol use can help to transcend these discussions since the pentad offers “terms that clearly reveal the strategic spots at which ambiguities arise” (Burke, 1969a, p. xviii).
Kimberling (1982) compares the effect of a pentadic analysis with that of a prism, “bending rays of light in a variety of directions” (Kimberling, 1982, p. 19). This ever changing focus has been pointed at as one of the main difficulties in Burke’s theory. However, in the case of video games the multiperspectivism is an advantage, as a pentadic analysis does not try to resolve the many discussions in game studies (narratology vs. ludology, representation vs. simulation, reality vs. virtual reality), but rather works with the ambiguities that arise when confronting video games. The case study of BIOSHOCK clearly shows that the pentad can shed some light on the relation between in-game and real world-actions, between intended play behavior and actual behavior, between the game and what happens in the broader social context, and between game rules and representation; precisely because it stimulates the analysts to consider their behavior from different perspectives. By describing the game itself as an act, it allows for the combination of elements from all different layers that influence the game experience, while addressing the inherent complexity and ambiguity of integrating all these perspectives, which answers the call of Pelletier (2005) for a more dynamic approach of video game criticism.

**Educational perspectives**

The call for a reflective and dynamic approach to video games is not particularly new in the field of simulation and gaming. On the contrary, it resembles the concept of debriefing: “using the information generated during the experimental activity to facilitate learning for those who have been through the process” (Lederman, 1992, p. 147). The importance of debriefing in an educational context is widely acknowledged (Crookall, 2004; Mayer, Mautone, & Prothero, 2002; Peters & Vissers, 2004). It stimulates transfer by scaffolding the
learning process, by relating the game experience to real-life situations, and by enabling peer
discussion about what skills and knowledge were learned from the game experience (Hsu &
Wang, 2009; Peters & Vissers, 2004). The pentad can be used to achieve these goals. In
addition, it can open the eyes to multiple and confronting perspectives. This is an important
educational merit, because it can make people aware of their customization to familiar ways
of knowing and seeing (Blakesley, 2002, p. 10) and help them to understand that “every way
of seeing is also a way of not seeing” (Burke, 1935, p. 70).

Burke described humans as symbol-users that can approach the world either symbol-
wise or symbol-foolish (1955, p. 260). Becoming symbol-wise then involves an integration
of knowledge, skills, and attitudes in order to understand the “the momentous role that
terminology plays in human thought and conduct” (Enoch, 2004, p. 276). Somebody who is
symbol-wise takes on a reflective attitude by studying all forms of persuasion, in order to
“hesitate before making assessments, judgments, or moves to action” (Enoch, 2004, p. 287).
While Burke (1973) focused on criticism of literature and drama as a way to help students in
becoming symbol-wise, he argued that the critics should “use all that there is to use” (p. 23).
In the digitalized world, this suggestion implies that video games should be considered as
well, because they clearly represent interesting cases of symbolic action.

In education, numerous calls have been made for stimulating a reflective approach to
media in general (Jenkins, Clinton, Purushotma, Robison, & Weigel, 2006) and to video
games in particular (Buckingham & Burn, 2007; Hsu & Wang, 2009). However, if teachers
want to stimulate a video game wise approach, they will need particular strategies – tools –
for integrating such a reflective perspective in teaching and learning (Hsu & Wang, 2009). A
pragmatic advantage of using the pentad as such a tool is that it builds on something that most
teachers and students are already familiar with. Over the years, teachers have discussed events and analyzed mediated messages using instruments such as the medieval \textit{hexameter} (who, what, where, by what means, why and when); and the \textit{journalist’s catechism}: who, what, when, where and how (Overington, 1977; Rutten, 2010). While this does not constitute a full-fledged Burkean analysis on itself, teachers can use it as a foundation to familiarize students with the concept of ratios and circumference.

Because studying games in education requires that the resulting knowledge, skills and attitudes are transferrable to curriculum related issues, the concept of circumference is extremely relevant to education. To stimulate transfer, the circumference of the pentadic analysis can be shifted from the game scene to the real world scene in general, and to a curriculum related scene in particular. Video games can be analyzed using Burke’s pentad, dedicating particular attention to the change in ratios when switching the circumference from the game world to curriculum related fields. In the case of BIOSHOCK for example, teachers might ask students to explore other contexts in which there is a tension between purpose and scene, and relate the incentives for action that are offered in the game to those in the real world situations.

In future research the use of the pentad for analyzing video games will need to be empirically examined, as more insight is needed in the specific attitudinal changes caused by (the repeated use of the) pentad. For example, is the effect of pentadic analysis on students’ reflective stance temporarily or can it be consolidated? Only when there is enough evidence that this attitudinal change is indeed attained, it can be argued that students have moved from mere playing a game to critically examining it.
Conclusion

In this article, Kenneth Burke’s theory and practice of dramatism, which is based on his early work (e.g. Counter-Statement, 1931), is suggested as a useful approach to video game criticism. By analyzing a violent video game like BIOSHOCK, which belongs to the same genre as DOOM and COUNTER-STRIKE, it became clear that Burke dramatistic pentad can serve as a tool for opening up video games to multiple, even conflicting perspectives. Precisely because these conflicts are embraced in the analysis, the pentad transcends a number of binary discussions within the field of video game criticism. Moreover, by serving as an eye-opener, and by enabling discussion, argumentation and debriefing, the pentad appears a useful tool for educational practice. Educators can introduce pentadic video game analysis as a tool to help their students in becoming symbol-wise.

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