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EDITORS' NOTE

A memorable summer recedes behind us, with much to report. Our move to eScholarship¹ has improved our journal's discoverability tremendously, as has our release of the *Analog Game Studies* "back catalog" of volumes 10-12,² leaving only volumes 5-9 in the pipeline. Past AGS authors are already seeing the effects in their Google Scholar and ResearchGate profiles: their work is finally visible far beyond the unintentionally walled garden of WordPress (RIP WordPress). We know what we edit and produce is of high quality, and we want the next generations of scholars to find this material in perpetuity, too. That is also why you can find all of this year's (as well as previous years') Generation Analog recordings on that other giant human brain trust, YouTube.³ You can put on some high-quality research presentations as you go about your day and catch up with the latest in analog games research. And if you are thinking about *contributing* to that body of research, you still have time to submit to our Special Issue on Environmental Analog Game Studies⁴ edited by Alenda Y. Chang or the Game In Lab Call for Proposals,⁵ which could provide support for your work.

In this issue, *Analog Game Studies* addresses a variety of different topics in analog gaming, from specific genres to the field as a whole. In "The Separation of Analog and Digital Game Studies," Evan Torner directly addresses the dominance of video games in the field, including how higher education's profit motive has directed the field's attention away from momentous design leaps in analog games and toward screen media. This re-printed essay⁶ also coincides with the initiative for Society of Cinema and Media Studies' Video Game Studies Special Interest Group to change the first part of its name to simply "Game Studies" to reflect efforts against this now-systemic bias.

¹ See "Analog Game Studies Joins eScholarship Publishing," *Office of Scholarly Communication*, University of California, May 19, 2026, <https://osc.universityofcalifornia.edu/2026/05/analog-game-studies-joins-escholarship-publishing/>.

² See "Analog Game Studies," *Play Story Press*, <https://playstorypress.org/analog-game-studies/>.

³ "Generation Analog 'GREEN' 2026" playlist, *YouTube*, July 20, 2026, <https://www.youtube.com/playlist?list=PLfu1pA2Lb-jo>.

⁴ "CFP: Analog Game Studies Special Issue: 'Environmental Analog Game Studies,'" *Analog Game Studies*, July 3, 2026, <https://analoggamestudies.org/cfp/#eags>.

⁵ "Call for Projects 2026 - FAQ," *Game in Lab*, June 6, 2026, <https://www.game-in-lab.org/en/news/call-for-projects-2026-faq/>.

⁶ See *Historiographies of Game Studies: What It Has Been, What It Could Be*, edited by Alisha Karabinus, Carly A. Kocurek, Cody Mejeur, Emma Vossen, Punctum Books, 2025, <https://punctumbooks.com/catalog/10.53288/0441.1.00>.

In “Good Play Isn’t the Same Thing as Good Storytelling: An Interview with Alex Roberts,” Stephen Shapiro asks the acclaimed designer of *For the Queen* (2019) about the nature of their games, drawing on layers of both design thinking and everyday psychology. Roberts is also the creator of *Star Crossed* (2019), which received the 2019 Diana Jones Award for Excellence in Gaming, *Our Time on Earth* (2020), *Rat Trash Party* (2021), as well as *And To All a Good Night* (2022).

In “Edge Cases: Deckbuilding as Gameplay in *On The Edge*,” Cameron Kunzelman, Lucy Roach, and Kathryn Volz take on a 1990s-era collectible card game that expands our notions of gameplay. If you needed one written piece to prove that the act of building a card deck is, in of itself, gameplay, this would be the one. “By paying close attention to the experiential components of gameplay and reading carefully through both the game design and game studies literature surrounding card games,” Kunzelman, Roach, and Volz argue, “that deckbuilding is a productive edge case through which we can produce a more expansive vision of where gameplay happens.”

Finally, in “Roleplaying Fascism? *Secret Hitler* and the Politicizing Potential of a “Light-Weight” Social Deduction Game,” Helen Roche addresses one of the more popular titles of our past decade with a critical look at player behavior with respect to the game’s political-educational aspirations. In particular, the essay argues that “even more ‘light-weight’ types of analog games may still touch upon serious political and historical issues and shed light on the ways that board-gaming communities can be politicized.” In fact, casting players as fascists may, indeed, have had unintended consequences, despite the social-deduction game otherwise attempting to illustrate how democracies can fail with disastrous consequences.

As fall approaches and the semester looms, we appreciate you taking the time and reading this body of work. Our efforts to bring you the best in analog games scholarship continue year-round, and the dialogue that these essays spark among scholars and communities makes it all worth it.

–The Editors, September 7, 2026

