

Acknowledgements

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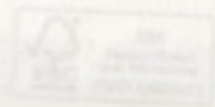
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Robert Houghton

1 Introduction: Teaching the Middle Ages through Modern Games

The scholarship which addresses the interaction between history and modern games is growing rapidly both in terms of volume and of approach. While academic critiques of games on the basis of historical inaccuracies represent a shrinking minority of this scholarship, lively debate continues around what exactly historical accuracy and authenticity mean in popular media in general,¹ and what they mean within games.² The role of historians and historical research in the production of games is increasingly well documented³ and corresponds with a

1 Christoph Classen and Wulf Kansteiner, "Truth and Authenticity in Contemporary Historical Culture: An Introduction to *Historical Representation and Historical Truth*," *History and Theory* 48, no. 2 (May 2009): 1–4, <https://doi.org/10.1111/j.1468-2303.2009.00495.x>; Konstantinos Andriotis, "Genres of Heritage Authenticity: Denotations from a Pilgrimage Landscape," *Annals of Tourism Research* 38, no. 4 (October 2011): 1613–33, <https://doi.org/10.1016/j.annals.2011.03.001>; Karl Alvestad and Robert Houghton, eds., *The Middle Ages in Modern Culture: History and Authenticity in Contemporary Medievalism* (2021), https://doi.org/10.5040/9781350167452?lo_catt=label:secondary_bloomsburyCollections.

2 Andrew J. Salvati and Jonathan M. Bullinger, "Selective Authenticity and the Playable Past," in *Playing with the Past: Digital Games and the Simulation of History*, ed. Matthew Kapell and Andrew B. R. Elliott (New York: Bloomsbury Academic, 2013), 153–67; Tim Raupach, "Towards an Analysis of Strategies of Authenticity Production in World War II First-Person Shooter Games," in *Early Modernity and Video Games*, ed. Tobias Winnerling and Florian Kerschbaumer (Newcastle upon Tyne: Cambridge Scholars, 2014), 123–38; Robert Houghton, "It's What You Do With It That Counts: Factual Accuracy and Mechanical Accuracy in Crusader Kings II," *The Public Medievalist* (blog), September 30, 2014, <https://www.publicmedievalist.com/ckii-houghton/>; Tara Jane Copplestone, "But That's Not Accurate: The Differing Perceptions of Accuracy in Cultural-Heritage Videogames between Creators, Consumers and Critics," *Rethinking History* 21, no. 3 (2017): 415–38, <https://doi.org/10.1080/13642529.2017.1256615>; Martin Lorber and Felix Zimmermann, eds., *History in Games: Contingencies of an Authentic Past*, Studies of Digital Media Culture 12 (Bielefeld: Transcript-Verl, 2020); Robert Houghton, "If You're Going to Be the King, You'd Better Damn Well Act like the King: Setting Objectives to Encourage Realistic Play in Grand Strategy Computer Games," in *The Middle Ages in Modern Culture: History and Authenticity in Contemporary Medievalism*, ed. Karl Alvestad and Robert Houghton (IBTauris, 2021), 186–210.

3 Stephen Totilo, "One Man's Year Making Assassin's Creed II," *Kotaku* (blog), December 21, 2009, <https://kotaku.com/5431098/one-mans-year-making-assassins-creed-ii>; Matthew Nicholls, "Digital Visualisation in Classics Teaching and Beyond," *Journal of Classics Teaching* 17, no. 33 (2016): 27–30, <https://doi.org/10.1017/S2058631016000076>; Lori Folder, "Thrones of Britannia – Campaign Map Reveal," *Total War Blog* (blog), November 12, 2017, <https://www.total>