INTRODUCTION

Video game playing is a popular leisure activity that has been the subject of an increasing amount of empirical research. This research has highlighted both the positive and potentially negative effects (e.g., Greenfield, DeWinstanley, Kilpatrick, & Kaye, 1994; Feng, Spence, & Pratt, 2007; Dill, 2009). The more positive benefits of video games include the fact that they can be educational (e.g., deFreitas & Griffiths, 2007; Griffiths, 2010), socially stimulating (e.g., Cole & Griffiths, 2007; Hussain & Griffiths, 2007) and/or therapeutic (e.g., Griffiths, 2005). The more negative effects of video games are the claims that they can lead to increased aggression (Anderson, Gentile, & Buckley, 2007) and be addictive (e.g., Griffiths, 2000, 2008), especially online videogame playing where the game never ends and has the potential to be a...
24/7 activity (e.g., Ng & Weimer-Hastings, 2005; Chappell, Eatough, Davies, & Griffiths, 2006; Grüsser, Thalemann, & Griffiths, 2007).

Today’s video games have evolved due to technological advance, resulting in high levels of realism and emotional design that include diversity, experimentation, and (perhaps in some cases) sensory overload. Furthermore, video games have been considered as fantasy triggers because they offer ‘what if’ scenarios (Baranowski, Buday, Thompson, & Baranowski, 2008). What if the player could become someone else? What if the player could inhabit an improbable world? What if the player could interact with fantasy characters or situations (Woolley, 1995)? Entertainment media content can be very effective in capturing the minds and eliciting emotions in the individual. Research about novels, films, fairy tales and television programs has shown that entertainment can generate emotions such as joy, awe, compassion, fear and anger (Oatley, 1999; Tan, 1996; Valkenburg Cantor & Peeters, 2000, cited in Jansz et al., 2005). Video games also have the capacity to generate such emotions and have the capacity for players to become both immersed in, and dissociated from, the video game.

**Dissociation and Immersion**

It is clear that dissociation is a somewhat “fuzzy” concept as there is no clear accepted definition of what it actually constitutes (Griffiths, Wood, Parke, & Parke, 2006). Most would agree that dissociation is a form of altered state of consciousness. However, dissociative behaviours lie on a continuum and range from individuals losing track of time, feeling like they are someone else, blacking out, not recalling how they got somewhere or what they did, and being in a trance like state (Griffiths et al., 2006). Studies have found that dissociation is related to an extensive involvement in fantasizing, and daydreaming (Giesbrecht, Geraerts, & Merckelbach, 2007). Dissociative phenomena of the non-pathological type include absorption and imaginative involvement (Griffith et al., 2006) and are psychological phenomena that can occur during video game playing. Anyone can, to some degree, experience dissociative states in their daily lives (Giesbrecht et al., 2007). Furthermore, these states can happen episodically and can be situationally triggered (Griffiths et al., 2006).

When people become engaged in games they may experience psychological absorption. More commonly known as ‘immersion’, this refers to when individual logical integration of thoughts, feelings and experiences is suspended (Funk, Chan, Brouwer, & Curtiss, 2006; Wood, Griffiths, & Parke, 2007). This can incur an altered state of consciousness such as altered time perception and change in degree of control over cognitive functioning (Griffith et al., 2006). Video game enjoyment has been associated with absorption and immersion experiences (IJsselsteijn, Kort, de Poels, Jurgelionis, & Belotti, 2007). How an individual can get immersed in video games has been explained by the phenomenon of ‘flow’ (Csikszentmihalyi, 1988). Flow refers to the optimum experience a person achieves when performing an activity (e.g., video game playing) and may be induced, in part, by the structural characteristics of the activity itself. Structural characteristics of video games (i.e., the game elements that are incorporated into the game by the games designers) are usually based on a balance between skill and challenge (Wood et al., 2004; King, Delfabbro, & Griffiths, 2010), and help make playing video games an intrinsically rewarding activity (Csikszentmihalyi, 1988; King, et al. 2010).

**Studying Video Game Playing**

Studying the effects of video game playing requires taking in consideration four independent dimensions suggested by Gentile and Stone (2005): amount, content, form, and mechanism. The amount is understood as the time spent playing and gaming habits. Content refers to the message and topic delivered by the video game. Form focuses on the types of activity necessary to perform in the video game. The mechanism refers to the input-output devices used, which
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