BioShock: Infinite: A game about a fictional, flying city, set in an alternate reality, populated by a hyper-violent citizenry created only to die en masse and on screen for entertainment value. Could such a game really offer any valuable insights into American culture, aside from the fact that graphic violence sells games? This paper explores the role of video games as a relatively new form of cultural text, with BioShock: Infinite as a case study of how video games can be culturally analyzed. First, a review of scholarly material regarding video games (and their convergence with other media) establishes the basis for treating video games as significant works, specifically citing the growth of video games from simple arcade games to complex and interactive narratives, as well as previous examples of how underlying cultural assumptions can shape even the basic mechanics of a game. From there, the focus turns towards conducting an analysis of the theme of class tension as portrayed in BioShock: Infinite, based on firsthand gameplay. The paper concludes that the game provides a complex cultural narrative – presenting an unusually positive image of the working class, while simultaneously recognizing that no class is immune to the lure of power and the temptations of vengeance.