DATE 01/21/2012

1. ACADEMIC UNIT: Humanities Art and Cultural Studies [HArCS]

2. COURSE PROPOSED: IAP 294 Introduction to Game Studies 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Theresa Devine Phone: 3125457727
   Mail Code: 2151 E-Mail: tcdevine@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 985-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry—L □
   Mathematical Studies—MA □ CS □
   Humanities, Fine Arts and Design—HU □
   Social and Behavioral Sciences—SB □
   Natural Sciences—SQ □ SG □

   Awareness Areas
   Global Awareness—G □
   Historical Awareness—H □
   Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   This course is, at its core, a humanities course. It is a foundational course that opens the student to the connection of games with the past, present and future. It explores and questions the history, evolution, culture, aesthetics, and ontology of video games and the ways in which they interface with multiple disciplines in the humanities.

   CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: CST 294, EDT 294, ENG 553 [? this is a graduate level course that is very similar], HON 294 [these are all found by searching for ‘game’ on the course catalog], ENG 218

   Is this an unisession course?: □ No □ Yes; Is it governed by a common syllabus? □

Rev. 1/94, 4/95, 7/96, 4/00, 1/02, 10/08
Introduction to Game Studies [new course to become 222] [IAP 294]

Course Description: Examines the history, evolution, culture, aesthetics, and ontology of video games and the ways in which they interface with multiple disciplines in the humanities. This class considers the role of video games in the construction of ethnicity and gender and in the formation of transnational and virtual communities in the globalization movement.
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet **either 1, 2, or 3 and at least one of the criteria under 4** in such a way as to make the satisfaction of these criteria A **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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<tr>
<td></td>
<td></td>
<td><strong>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</strong></td>
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<td><strong>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</strong></td>
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<tr>
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<td><strong>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</strong></td>
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<td><strong>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</strong></td>
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<tr>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted primarily to developing skill in the use of a language — However, language courses that emphasize cultural study and the study of literature can be allowed.
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th><strong>Course Prefix</strong></th>
<th><strong>Number</strong></th>
<th><strong>Title</strong></th>
<th><strong>Designation</strong></th>
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<tbody>
<tr>
<td>IAP</td>
<td>294</td>
<td>Introduction to Game Studies</td>
<td>HU</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
</table>
| 1 Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. | This course is, at its core, a humanities course. It is a foundational course that opens the student to the connection of games with the past, present and future. It explores and questions the history, evolution, culture, aesthetics, and ontology of video games and the ways in which they interface with multiple disciplines in the humanities. | 1 See Syllabus course outline and schedule - discussion of choices and existentialism  
Class 2  
2 See Syllabus course outline and schedule Class 4 History of Video Games Class 6 Video Game Culture, Class 10 Game Analysis  
3 See Syllabus course outline and schedule Class 4 History of Video Games, Class 5V Video Game Aesthetics |
| 2 Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions | | |
| 3 Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development. | This course is, at its core, a humanities course. It is a foundational course that opens the student to the connection of games with the past, present and future. It explores and questions the history, evolution, culture, aesthetics, and ontology of video games and the ways in which they interface with multiple disciplines in the humanities. | a See Syllabus course outline and schedule - Class 2 discussion of choices and existentialism  
b See Syllabus course outline and schedule - Class 2 The video game development process Class 3 What is a game? Class 5 Video Game Aesthetics  
c See Syllabus course outline and schedule Class 6 Video Game Culture, Class 10 Game Analysis  
d See Syllabus course outline and schedule - Class 8 Narrative; Literary Theory and Video Games |
IAP 294: Introduction to Video Game Studies

**Course Description:** Examines the history, evolution, culture, aesthetics, and ontology of video games and the ways in which they interface with multiple disciplines in the humanities. Considers the role of video games in the construction of ethnicity and gender and in the formation of transnational and virtual communities in the globalization movement.

Prerequisites: ENG101

**Course Competencies**

1. Describe video games and explain why they are an appropriate subject for study and scholarship.
2. Define video games studies.
3. Describe the history, evolution, and potential of video games.
4. Compare and contrast two or more iterations of a video game and explain how changes in technology and culture are reflected in them.
5. Describe, define, and differentiate video games genres.
6. Define video games aesthetics (the total player experience) and apply them in the analysis of at least one video game.
7. Compare and contrast linear and non-linear forms of media and narrative.
8. Describe and explore models for video games studies deployed by various disciplinary fields of inquiry.
9. Analyze a video game, using a disciplinary approach that examines the game's larger cultural meaning.
10. Describe video games as sites for both the production and consumption of culture.
11. Describe ways in which video games interface with popular culture, other cultural traditions, and artistic forms of expression.
12. Explain arguments as to the impact (if any) of video games on behavior and morality.
13. Analyze how video games may shape and/or reflect the prevailing attitudes, perceptions, and behavior of their consumers.
15. Analyze the impact of video games on globalization.

**Course Outline**

I. Introduction to Video Games Studies
   A. Disciplinary Approaches
   B. Lenses for Analysis
   C. Schools of Thought

II. The Video Game Industry
A. Game Environments
B. Game Industry
C. The Development Process
D. Roles in Game Development

III. What Is a Game?
A. Models for Understanding Games
B. Formal Definitions
C. Genres

IV. The History of Video Games
A. Early Games
B. Early Video Games
C. The Videogame Crash of 1984
D. The 1990s and the Rise of the PC
E. The 2000s
F. Current Trends

V. Video Game Aesthetics
A. Rules of the Game
B. Geography and Representation
C. Number of Players

VI. Video Game Culture
A. "High" Culture vs. Folk and Popular Cultures
B. Western Culture and the Idealization of Play
C. Public Responses to and Perceptions of Gaming
D. Video Games and Globalization
E. The Interface between Games and Other Cultural Forms of Expression
F. Video Games as Cultural Agents

VII. Player Culture
A. Motivation
B. Game Communities
C. Cooperation and Conflict in Game Communities
D. Metaculture
E. Gender
F. Breaking the "Magic Circle"

VIII. Narrative (XV)
A. Storytelling
B. Reception: The Player’s Experience of Story
C. Literary Theory and Video Games
D. The Politics and Poetics of Game Design
IX. Games and Learning (XVI)
   A. Political Games
   B. Educational Games
   C. Games vs. Traditional Teaching Methods
   D. The Educational Effectiveness of Video Games

X. Issues and Concerns (XVII)
   A. Research Perspectives
   B. Video Game Content
   C. Social Relations, Gender, and Exposed Groups
   D. Addiction

XI. The Rise of Concept (XIX)

XII. The Future (XX)
   A. Elaboration of Current Trends
   B. Indie Game Development and Its Relationship to the Mainstream

Required textbook(s):


Other resources (for reviews and research and gaining familiarity with the field of study):

- *The Computerspiel Museum* [http://www.computerspielemuseum.de/]
- *The Escapist* [http://www.escapistmagazine.com/]
- *Game Rankings* [http://www.gamerankings.com/]
- *Game Spot: Video Game Reviews* [http://www.gamespot.com/]
- *Gameinformer* [http://www.gameinformer.com/]
- *Gamer Road: Gaming News* [http://www.gamerroad.com/]
- *IGN Entertainment Games* [http://www.ign.com/]
- *The Independent Games Festival* [http://www.igf.com/]
- *The International Arcade Museum* [http://www.arcade-museum.com/]
- *The Killer List of Video Games* [http://www.klov.com]
- *Mobygames* [http://www.mobygames.com]
- *The Museum of Art and Digital Entertainment* [http://www.them ade.org/]
- *The Video Game Museum* [http://www.vgmuseum.com/]
• Video Game Trailers for Wii, PSP, Xbox, PS3, & More http://www.gametrailers.com/
• Video Games, Games Reviews, and News http://www.g4tv.com/

Recommended books and journals for the library collection:

• Aarseth, Espen. Cybertext.
• Bartle, Richard. Designing Virtual Worlds.
• Caillolos, Roger. Man, Play, and Games.
• Crawford, Chris. The Art of Computer Game Design.
• Games Studies (journal)
• Games and Culture (journal)
• Juul, Jasper. Half-Real: Video Games between Real Rules and Fictional Worlds.
• Murray, Janet. Hamlet on the Holodeck.
• Perron, Bernard and Mark J.P. Wolf. The Video Game Theory Reader 2.
• Rollings, Andrew and Dave Morris. Game Architecture and Design.
• Rouse, Richard. Game Design: Theory and Practice.
• Salen, Katie and Eric Zimmerman. Rules of Play.
• Sutton-Smith, Brian. The Ambiguity of Play.
• Wolf, Mark J.P. and Bernard Perron. The Video Game Theory Reader.

Recommended game consoles for computer laboratory:

• Microsoft’s Xbox 360
• Nintendo’s Wii
• Sony’s Playstation 3

Recommended games for purchase by the college:

• Blade Runner
• Braid
• Burn-Out Paradise
• Centipede
• Deadline
• Donkey Kong
• Dungeons and Dragons [role-playing board game]
• Elite
• Everquest
• E.T.: The Extra-Terrestrial [the worst game of all time]
• **Fallout** [various iterations]
• **Final Fantasy II, VII, and XI** [various iterations]
• **Flower**
• **Frogger** [both systems]
• **Go** [board game]
• **Grand Theft Auto III: Vice City and San Andreas**
• **The Graveyard**
• **Half-Life 2** [various iterations]
• **King’s Quest**
• **Lara Croft Tomb Raider: (1996), (2001), The Cradle of Life (2003)** [various iterations]
• **Majestic**
• **Maniac Mansion**
• **Mario Bros**
• **Mortal Kombat**
• **Monopoly** [board game]
• **Oregon Trail**
• **Pac-Man** [both systems]
• **Passage**
• **The Path**
• **PONG**
• **Purging Germany**
• **Red Dead Redemption**
• **Resident Evil 5**
• **Sid Meier’s Civilization**
• **Sid Meier’s Pirates**
• **SimCity** [various iterations]
• **Star Wars: Galaxies**
• **TRON**
• **Warcraft III: Reign of Chaos (2002)**
• **World of Warcraft (2004)**

Assessments

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Journal Entries (50 at 8 points and 100 words apiece)</td>
<td>400</td>
</tr>
<tr>
<td>Midterm examination</td>
<td>100</td>
</tr>
<tr>
<td>Online Quizzes (5 at 10 points apiece)</td>
<td>50</td>
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<tr>
<td>Game Concept Paper (500 words)</td>
<td>100</td>
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<tr>
<td>Week</td>
<td>Tuesday</td>
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</table>
| 1.   | **Play test:** *Go (Ancient)* and *Chess*  
Discussion Topic: Zero-sum vs. Nonzero-sum games | **Play test:** *Dungeons and Dragons (Original)*  
Play test: *Monopoly* (original)  
Discussion Topic: Table-top games and their roles as source material for many later video games. |
| 2.   | **Chapter I: “Studying Video Games” in *Understanding Video Games*  
Discussion Topic: Disciplinary Approaches to the Study of Games (sociology, film studies, popular culture, history, women’s study, psychology, computer information science, other)**  
**JOURNAL ENTRIES**  
1. Describe disciplinary fields of inquiry and explain their respective approaches to games study.  
2. There is a movement away from linear media (e.g., television) and towards interactive media (e.g. video games and the Internet). What is causing this trend? Is it simply that technology offers new forms of interaction with media, or is this a move tied to larger changes in society? | **Discussion Topic: Lenses for Analysis (the game, the players, the culture, ontology) and Schools of Thought regarding video games: simulation community, video games studies community (formalists vs. narratologists/ludologists), and the situationist community**  
**Rules**  
- Play test: *Starcraft* [revolutionized real time strategy] and *Risk*  
**Culture**  
- Play test: *Bioshock* [in search of utopia]  
**Ontology**  
- Play test: *The Graveyard*  
- Play test: *Passage* [life story]  
- Play test: *Braid*  
- Play test: *The Path*  
**JOURNAL ENTRIES** |
3. What are the challenges and pitfalls of opening up a whole new field of academic inquiry like Video Games Studies? What considerations should one be aware of when entering territory where very little previous research exists?

4. Compare and contrast *Starcraft* and *Risk*. What are the goals of these games and to what extent are the rules an expression of them?

5. Choices we make in our lives have a ripple effect. Flawed as we are, humans can never get away with doing no harm. Meanwhile, there is no absolutely right or wrong path to take. Discuss how *Bioshock* illustrates this human conundrum. (Hint: Do you harvest or save the Little Sisters?)

6. Define existentialism, and then describe how this philosophy informs, each in its own way, *The Graveyard*, *Passage*, *Braid*, and *The Path*?

<table>
<thead>
<tr>
<th>3. Chapter II: “The Game Industry” in <em>Understanding Video Games</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Topics: Games Environments (consoles, personal computers, LAN, online, and, more recently, mobile phones, iPods and iPads); the Games Industry: hardware manufacturers, game developers, publishers, distributors, retail salespeople, and customers; the Games Development Process: conceptual stage, design, production, testing, iterations, and sequels; Occupational Specializations in Game Development: Interface and level designers, graphical artists, programmers, and producers.</td>
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<tbody>
<tr>
<td>JOURNAL ENTRIES</td>
</tr>
<tr>
<td>9. Describe a game you play and know inside and out in terms of what you know thus far about rules, culture, and ontology.</td>
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<tr>
<td>10. Write the first draft of a game concept paper not more than one page long, typed and single-spaced.</td>
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</tbody>
</table>

*Exchange the rough drafts of your game concept papers, and then discuss and evaluate them.*

Quiz 1
<table>
<thead>
<tr>
<th>Understanding Video Games</th>
<th>Formal Definitions: ends and means; representation, interaction, conflict, and safety; the classic game model; a “series of interesting choices”; and mechanics, dynamics, and aesthetics.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Topics: Models for Understanding Games: the “magic circle,” the sociology of play, games as expressions of culture and values, play as communication, games as role training; and Genres: action, adventure, strategy, process-oriented.</td>
<td>Play test: <strong>PONG</strong> [First video game]</td>
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<tr>
<td>JOURNAL ENTRIES</td>
<td>Play test: <strong>Centipede</strong> [First game designed by a woman]</td>
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<tr>
<td>11. Explain the model for understanding video games you found most appealing and why.</td>
<td>JOURNAL ENTRIES</td>
</tr>
<tr>
<td>12. List ten video games with which you are familiar or have recently become so. Match them to a genre. Briefly explain why you categorized them thus.</td>
<td>14. Which definition do you feel best defines what a game is and why do you think so? Explain in terms of your personal experience with games.</td>
</tr>
<tr>
<td>13. Based on your findings in the previous question, discuss whether or not you detect a predisposition in yourself towards one genre or another. Explain why you think this might be so—or why not.</td>
<td>15. Click on the link below and read the article. What does it say about diversity in the video games industry, how it is changing, and how that may affect the conceptualization and production of video games in the not-so-distant future?</td>
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<thead>
<tr>
<th><strong>Chapter IV:</strong> “History” in <strong>Understanding Video Games</strong></th>
<th>Discussion Topics: the 1990s and the Rise of the PC; the 2000s; and Current Trends in the Video Games Industry: the democratization of game design, the proliferation of games studies programs, changes in gaming consoles, and the advent of mobile gaming.</th>
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<tbody>
<tr>
<td>Discussion Topics: Early Games: go, dice, chess, the Olympics, role-playing games, and table-top games; Early Video Games: Pong, Centipede, Asteroids, Frogger, and Pac-Man; The Video Crash of 1984: Atari vs. Commodore, the Emergence of Nintendo.</td>
<td>Play test: <strong>Final Fantasy</strong> [series]</td>
</tr>
<tr>
<td>Review: <strong>Dungeons and Dragons</strong> [Original]</td>
<td>JOURNAL ENTRIES</td>
</tr>
<tr>
<td>Play test: <strong>E.T.: The Extra-Terrestrial</strong> [the worst game of all time]</td>
<td>20. While many game types have analog predecessors, massively multiplayer games arguably bear little resemblance to</td>
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<tr>
<td>6. Chapter V: “Video Game Aesthetics” in <em>Understanding Video Games</em></td>
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<tr>
<td>Discussion Topics: Rules of the Game; Geography and Representation; Number of Players</td>
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<td>JOURNAL ENTRIES</td>
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<td>22. In what respect(s) are game rules like real-life laws of nature?</td>
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<td>23. What are the dangers of discussing a game only in terms of its rules?</td>
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<tr>
<th>7. Chapter VI: “Video Game Culture” in <em>Understanding Video Games</em></th>
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<tr>
<td>Discussion Topics: “High” Culture vs. Folk and (More Recently) Popular Cultures; Western Culture and the Idealization of Play; Public Responses to and Perceptions</td>
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<tr>
<td>Rrough draft of Game Analysis due</td>
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<tr>
<td>Play test: <em>World of Warcraft</em></td>
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<tr>
<td>Discussion Topics: The Interface between Games and Other Cultural Forms of Expression: cinema, art, music, literature,</td>
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</table>
of New Media in General and Gaming in Particular; Video Games and Globalization: branding and marketing, video games in non-western cultures.

JOURNAL ENTRIES

26. Read the assigned excerpts from Plato's *Republic*. Why does this great philosopher suggest that artists be banned from his state of utopia? In what ways have his attitudes persisted into contemporary times?

27. Why do you think parts of the public are so worried about the violent content in video games? What is your perception of video game violence?

28. Discuss the mixed reception video games have had in various parts of the world, and explain them as functions of culture.

29. When speaking of process-oriented games, "[i]t is curious," note the authors of your textbook, "that MMOGs [Massively Multiplayer Online Games] have been mostly confined to their region of origin. As a general rule, Western games have enjoyed very limited success in Asia and vice-versa" (93). This information runs counter to the idea of increasing globalization. What would explain this great divide? What games have been successful in spanning cultural barriers and why?

performance art, alternate reality gaming; Video Games as Cultural Agents.

JOURNAL ENTRIES

30. Find examples of the influence of video games on other cultural forms like cinema or painting (other than the ones introduced in Chapter V). Which ones are significant and why?

31. What sets the video game experience apart from that of any other "traditional" art medium (cinema, art, music, literature, and performance art)?

32. In what ways have video games been cultural agents? Evaluate their impact.

Quiz 3

<table>
<thead>
<tr>
<th></th>
<th>Midterm Examination</th>
<th>Final Draft of Game Analysis Due</th>
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<tbody>
<tr>
<td>8.</td>
<td>Exchange of rough drafts of Game Analysis Review for Midterm Examination</td>
<td></td>
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<tr>
<td>9.</td>
<td>Chapter VII: “Player Culture” in <em>Understanding Video Games</em></td>
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<td></td>
<td>Discussion Topics: Player Motivation: skill development, agency, escapism, and social</td>
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<td></td>
<td>Play test: TRON [First game to give choice]</td>
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<td></td>
<td>Play test: Farmville [social games]</td>
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<tr>
<td></td>
<td>Play test: Majestic [pervasive gaming/ alternate reality gaming]</td>
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</table>
interaction; Game Communities: membership, relationships, commitment and generalized reciprocity, shared values and practices, and collective goods.

JOURNAL ENTRIES

33. Why do you play? Make a list of the different motivations mentioned by students in your class and see which ones are most common. What might this suggest about the values and tastes of your peers?

Discussion Topics: Cooperation and Conflict in Game Communities; Metaculture; Gender; and Breaking the "Magic Circle." (Remember the corresponding model for understanding games.)

JOURNAL ENTRIES

34. Describe the community of players for one of the video games above. Use the criteria outlined in your textbook.

Rough Draft of Game Evaluation Due

Quiz 4

10. Exchange of Rough Drafts of the Game Evaluation Assignment

Chapter VIII: "Narrative" in Understanding Video Games

Play test: Blade Runner
Play test: Red Dead Redemption [choices, pursuit, violence]

Discussion Topics: Storytelling: Characters: stage characters, functional characters, cast characters, player characters, and avatars; Mechanics: Organizing Narrative Action; Reception: The Player's Experience of Story.

JOURNAL ENTRIES

35. Consider your identity as a player. Do the people closest to you know that you self-identify as a "gamer." Why or why not?

36. What makes a good quest in a game and why? For full credit, be sure to use examples.

Discussion Topics: Literary Theory and Video Games: 1990s digital theory, video game theory since 2000; The Politics and Poetics of Game Design; Major Theoretical Issues: ludology vs. narratology, interaction vs. narrative, the interactive story paradigm, the fictional status of video games

JOURNAL ENTRIES

38. Explain the differences between ludology and narratology and between traditional and interactive storytelling.

39. Compare and contrast watching a video with playing a video game. Which one generates the "richer" experience? Why do you believe this is so? Be systematic in your analysis.

Final Draft of Game Evaluation Due
37. Exchange summaries of a good story-based game you have played. What do you leave out when you tell it and why?

11. **Chapter IX: “Serious Games—When Entertainment is Not Enough” in Understanding Video Games**

   **Discussion Topics:** Political Games; Educational Games: commercial educational video games, commercial entertainment video games, research-based educational video games.

   **JOURNAL ENTRIES**

   40. Compare and contrast “serious” video games to “regular” ones.

   41. What challenges do you see in using games for other purposes than entertainment? What, by way of contrast, is their potential?

   **Play test:** *Oregon Trail*

   **Play test:**

   [http://nobelprize.org/educational/](http://nobelprize.org/educational/)

   **Discussion Topics:** Games vs. Traditional Teaching Methods: learning vs. playing, drill-and-practice vs. microworlds, transfer vs. immersion; The Educational Effectiveness of Video Games.

   **JOURNAL ENTRIES**

   42. Compare and contrast teaching with games with more “traditional” methods. What are the pros and cons of each?

   43. Research Howard Gardner’s “multiple intelligences.” List them all with descriptions next to each. Now, consider the classroom as a learning environment, one in which diversity is valued and inclusiveness is put into practice. To which style(s) of learners might teaching with games appeal?

   **Rough Draft of Critical Analysis Due**

   **Quiz 5**

12. **Exchange of rough drafts of Critical Analysis**

   **Play test:** *World without Oil*

   **Play test:** *Lay-Off*

   **Play test:** *Flower*

   **Discussion Topic:** The Rise of Concept:


   **JOURNAL ENTRIES**

   **Final Draft of Critical Analysis Due**

   - Fallout
   - Final Fantasy
   - Grand Theft Auto
   - Half-Life
   - Resident Evil
   - Sid Meier's Civilization
   - Sid Meier's Pirates
   - SimCity
   - Warcraft
   - World of Warcraft
<table>
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<th>44. Describe the aesthetics (rules, geography, representation, and number of players) of one of the games above. What effect did it have on your emotional response to the issues with which you were being asked to grapple?</th>
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<td><strong>JOURNAL ENTRIES</strong></td>
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<td>45. Compare and contrast two or more iterations of a video game above and explain how changes in technology and culture are reflected in it.</td>
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</tbody>
</table>
| **Play test:** **Burn-Out Paradise** [morality]  
**Play Test:** **Grand Theft Auto III: Vice City**  
and **Grand Theft Auto III: San Andreas** [revealing anti-social behavior, graphics, choices, total experience] |
| **JOURNAL ENTRIES** |
| 47. How would you criticize the Active User Perspective? How would you criticize the Active Media Perspective? Which of them is, in your opinion, better supported and why? *(Don’t forget Plato’s *Republic*.)* |
| **JOURNAL ENTRIES** |
| 48. Select one of the video games above and discuss the ways it represents women and/or minority groups. What impact, if any, might this have on players? What changes might take place or have taken place? |
| **Discussion Topics:** Video Game Content: social relations, gender, and exposed groups, and addiction. |
| **JOURNAL ENTRIES** |
| 49. Which do you believe more vehemently—that video games shape contemporary society or merely reflect it? Explain your reasons for leaning one way or another. While equivocations are allowable, no riding of the fence will be. |
| Write the final draft of a game concept paper not more than three pages long. |
| **Rough Draft of Documented Research Paper Due** |
place as a result of the ongoing dialogue between the video game player and developer communities? (Refer to the debate between opposing camps: active media vs. active player.)

| 16. | Final Examinations | Final Examinations |