ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

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: tcdervine@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 965-0739.

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
   Humanities, Fine Arts and Design–HU
   Social and Behavioral Sciences–SB
   Natural Sciences–SQ

   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.

   All of the course grade for this class depends on writing. Gathering, interpretation, evaluation of evidence is found in these assignments: journal entries and is a documented research paper. There are 6 writing assignments for the course and a rough draft feedback loop for 4 of these assignments.

   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 multisection course?: ☑ No ☐ Yes; Is it governed by a common syllabus? ________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Marlene Tromb
Chair/Director (Print or Type)

Date: 2.21.12

Chair/Director (Signature)
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.
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

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**ASU - [L] CRITERIA**

To qualify for [L] designation, the course design must place a major emphasis on completing critical discourse—as evidenced by the following criteria:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. *Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.*

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

---

**CRITERION 2:** The composition tasks involve the gathering, interpretation, and evaluation of evidence

1. Please describe the way(s) in which this criterion is addressed in the course design

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

---

**CRITERION 3:** The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".

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### ASU - [L] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed.</em></td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also, please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-4".
Course Prefix | Number | Title | Designation
---|---|---|---
IAP | 294 | Introduction to Game Studies | L

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>
<tbody>
<tr>
<td>Criterion 1: at least 50% of the course grade depends on writing</td>
<td>All of the coursework depends on writing</td>
<td>Assessments Page 6-7 Syllabus</td>
</tr>
<tr>
<td>Criterion 2: Gathering, interpretation, evaluation of evidence</td>
<td>In addition to the journal entries which challenge the students to gather, interpret and evaluate many topics there is a documented research paper</td>
<td>Page 14 Syllabus = Research Paper Also see the course schedule for journal entry assignments</td>
</tr>
<tr>
<td>Criterion 3: minimum of 2 substantial writing or speaking tasks</td>
<td>There are 6 writing assignments</td>
<td>Pages 6-7 Syllabus See comments in course schedule</td>
</tr>
<tr>
<td>Criterion 4: writing or speaking tasks arranged for timely feedback</td>
<td>There are rough drafts for the Game Analysis paper, Critical analysis, Concept document and the Documented Research Paper</td>
<td></td>
</tr>
</tbody>
</table>
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
E. Major Theoretical Issues

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 Killer List of Video Games. [http://www.klov.com](http://www.klov.com)
- Mobygames [http://www.mobygames.com](http://www.mobygames.com)
- The Video Game Museum [http://www.vgmuseum.com/](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.
• Caillios, 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*
- *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*
- *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 points</td>
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<tr>
<td>Midterm examination</td>
<td>100 points</td>
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<tr>
<td>Online Quizzes (5 at 10 points apiece)</td>
<td>50 points</td>
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<tr>
<td>Game Concept Paper (500 words)</td>
<td>100 points</td>
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<tr>
<td>Game Analysis (500 words)</td>
<td>50 points</td>
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<tr>
<td>Critical Analysis (500 words)</td>
<td>50 points</td>
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<tr>
<td>Documented Research Paper (1000 words)</td>
<td>100 points</td>
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<tr>
<td>Game Evaluation (500 words)</td>
<td>50 points</td>
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<tr>
<td>Final Examination</td>
<td>100 points</td>
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</tbody>
</table>

TOTAL POINTS POSSIBLE: 1000 points

**WEEKLY SCHEDULE**

<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td>1.</td>
<td>Play test: <em>Go</em> [Ancient] and <em>Chess</em></td>
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<td>Discussion Topic: Zero-sum vs. Nonzero-sum games</td>
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<td>Chapter I: “Studying Video Games” in <em>Understanding Video Games</em></td>
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<td>Discussion Topic: Disciplinary Approaches to the Study of Games (sociology, film studies, popular culture, history, women's study, psychology, computer information science, other)</td>
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<td></td>
<td><strong>JOURNAL ENTRIES</strong></td>
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<tr>
<td></td>
<td>1. Describe disciplinary fields of inquiry and explain their respective approaches to games study.</td>
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<td></td>
<td>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?</td>
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<td>Play test: <em>Dungeons and Dragons</em> [Original]</td>
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<td>Play test: <em>Monopoly</em> [original]</td>
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<td>Discussion Topic: Table-top games and their roles as source material for many later video games.</td>
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<td>2.</td>
<td>Play test: <em>Dungeons and Dragons</em> [Original]</td>
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<td>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</td>
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<td><strong>JOURNAL ENTRIES</strong></td>
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<td>Rules</td>
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<td></td>
<td>• Play test: <em>Starcraft</em> [revolutionized real time strategy] and <em>Risk</em></td>
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<td>Culture</td>
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<td>• Play test: <em>BioShock</em> [in search of utopia]</td>
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<td>Ontology</td>
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<td>• Play test: <em>The Graveyard</em></td>
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<td></td>
<td>• Play test: <em>Passage</em> [life story]</td>
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<td>• Play test: <em>Braid</em></td>
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<td></td>
<td>• Play test: <em>The Path</em></td>
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**Comment:** (t1): c1 & c3
### 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?*

### 3. Chapter II: “The Game Industry” in *Understanding Video Games*

**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.

**JOURNAL ENTRIES**

7. Describe the roles of each player in the production of a video game.

8. Which role do you foresee yourself playing in video games development?

### 4. Chapter III: “What Is a Game?” in *Understanding Video Games*

**Discussion Topics:** What is a game?

**JOURNAL ENTRIES**

9. Describe a game you play and know inside and out in terms of what you know thus far about rules, culture, and ontology.

10. Write the first draft of a game concept paper not more than one page long, typed and single-spaced.

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

**Quiz 1**
Understanding Video Games

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.

JOURNAL ENTRIES

11. Explain the model for understanding video games you found most appealing and why.

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.

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.

5. Chapter IV: “History” in Understanding Video Games

Discussion Topics: Early Games: go, dice, chess, the Olympics, role-playing games, and table-top games; Early Video Games: Pong, Centipedes, Asteroids, Frogger, and Pac-Man; The Video Crash of 1984: Atari vs. Commodore, the Emergence of Nintendo.

Review: Dungeons and Dragons [Original]

Play test: E.T.: The Extra-Terrestrial [the worst game of all time]

Formal Definitions: ends and means; representation, interaction, conflict, and safety; the classic game model; a “series of interesting choices”, and mechanics, dynamics, and aesthetics.

Play test: PONG [First video game]

Play test: Centipede [First game designed by a woman]

JOURNAL ENTRIES

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.

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?


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.

Play test: Final Fantasy [series]

JOURNAL ENTRIES

20. While many game types have analog predecessors, massively multiplayer games arguably bear little resemblance to
| 6. | Chapter V: “Video Game Aesthetics” in *Understanding Video Games*  
Discussion Topics: Rules of the Game; Geography and Representation; Number of Players | Play test: *The Legend of Zelda: Ocarina of Time* [influential]  
Play test: *Myst* [nonverbal storytelling]  
JOURNAL ENTRIES  
22. In what respect(s) are game rules like real-life laws of nature?  
23. What are the dangers of discussing a game only in terms of its rules? | Play test: *The Legend of Zelda: Ocarina of Time* and *Myst*.  
24. Using the rubric provided you, compare and contrast the “aesthetics” of *The Legend of Zelda: Ocarina of Time* and *Myst*.  
25. Describe ways in which *The Legend of Zelda: Ocarina of Time* and *Myst*, each in their own way, were truly groundbreaking games. |
|---|---|---|---|
| 7. | Chapter VI: “Video Game Culture” in *Understanding Video Games*  
Discussion Topics: “High” Culture vs. Folk and (More Recently) Popular Cultures; Western Culture and the Idealization of Play; Public Responses to and Perceptions | Rough draft of Game Analysis Due  
Play test: *World of Warcraft*  
Discussion Topics: The Interface between Games and Other Cultural Forms of Expression: cinema, art, music, literature, |
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, "[it is curious," note the authors of your textbook, "that MM0Gs [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?

| 8. | Exchange of Rough Drafts of Game Analysis Review for Midterm Examination | **Midterm Examination**
|    | **Final Draft of Game Analysis Due** |

| 9. | Chapter VII: "Player Culture" in *Understanding Video Games* |
|    | Discussion Topics: Player Motivation: skill development, agency, escapism, and social 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>Interaction; Game Communities: membership, relationships, commitment and generalized reciprocity, shared values and practices, and collective goods.</th>
<th>Discussion Topics: Cooperation and Conflict in Game Communities; Metaculture; Gender; and Breaking the &quot;Magic Circle.&quot; (Remember the corresponding model for understanding games.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOURNAL ENTRIES</td>
<td>JOURNAL ENTRIES</td>
</tr>
<tr>
<td>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?</td>
<td>34. Describe the community of players for one of the video games above. Use the criteria outlined in your textbook.</td>
</tr>
<tr>
<td>10. Exchange of Rough Drafts of the Game Evaluation Assignment</td>
<td>Rough Draft of Game Evaluation Due</td>
</tr>
<tr>
<td>Chapter VIII: “Narrative” in <em>Understanding Video Games</em></td>
<td>Quiz 4</td>
</tr>
<tr>
<td>Play test: <em>Blade Runner</em></td>
<td>Play test: <em>Deadline</em> (first murder mystery interactive fiction game)</td>
</tr>
<tr>
<td>Play test: <em>Red Dead Redemption</em> (choices, pursuit, violence)</td>
<td>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</td>
</tr>
<tr>
<td>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.</td>
<td>JOURNAL ENTRIES</td>
</tr>
<tr>
<td>35. Consider your identity as a player. Do the people closest to you know that you self-identify as a &quot;gamer.&quot; Why or why not?</td>
<td>38. Explain the differences between ludology and narratology and between traditional and interactive storytelling.</td>
</tr>
<tr>
<td>36. What makes a good quest in a game and why? For full credit, be sure to use examples.</td>
<td>39. Compare and contrast watching a video with playing a video game. Which one generates the &quot;richer&quot; experience? Why do you believe this is so? Be systematic in your analysis.</td>
</tr>
<tr>
<td>Final Draft of Game Evaluation Due</td>
<td></td>
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</tbody>
</table>
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*


**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>
<thead>
<tr>
<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>
</tr>
</thead>
<tbody>
<tr>
<td>JOURNAL ENTRIES</td>
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<tr>
<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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</table>

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<tr>
<th>13. Chapter X: “Video Games and Risks” in <em>Understanding Video Games</em></th>
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<tbody>
<tr>
<td><strong><a href="http://www.youtube.com/watch?v=U1JISDh68&amp;feature=fvwl">http://www.youtube.com/watch?v=U1JISDh68&amp;feature=fvwl</a></strong></td>
</tr>
<tr>
<td>Discussion Topics: Research Perspectives: the active media perspective, the active user perspective.</td>
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<tr>
<td>JOURNAL ENTRIES</td>
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<tr>
<td>46. Case study: Shawn Wooley, his “excessive” <em>EverQuest</em> play, and subsequent suicide: the question of causality</td>
</tr>
</tbody>
</table>

| Play test: *Burn-Out Paradise* [morality] |
| Play Test: *Grand Theft Auto III: Vice City* and *Grand Theft Auto III: San Andreas* [reveling in 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*.) |

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<tr>
<th>14. Play test: <em>Final Fantasy VII</em></th>
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<tr>
<td>Play test: <em>Purging Germany</em> [neo-Nazi game]</td>
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<tr>
<td>Play test: <em>Resident Evil 5</em></td>
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<tr>
<td>Play test: <em>Lara Croft Tomb Raider: The Cradle of Civilization</em> [evolutions of Lara Croft]</td>
</tr>
<tr>
<td>Discussion Topics: Video Game Content: social relations, gender, and exposed groups, and addiction.</td>
</tr>
</tbody>
</table>

| 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? |

| Rough Draft of Documented Research Paper Due |
| 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. |
| --- | --- | --- |
| 16. | **JOURNAL ENTRIES**<br>50. Describe current trends and future possibilities in relation to video games and their study. | **Final Examinations** |
| 17. | **Final Examinations** | **Final Examinations** |
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