University of Toronto
Faculty of Information

INF2255 – Critical Game Studies

Summer, 2023
Time: Wednesday, 6.30-8.30pm
Room: BL 313

Instructor: Chris Young
Email: christopher.young@utoronto.ca
Office: BL 619
Office hours: Wednesday, 4.30-6.15pm

Teaching Assistant: Christine Tran
Email: Christine.tran@utoronto.ca

Calendar description
This course critically examines technological, social, cultural and political-economic issues within the interdisciplinary study of games. This course focuses on the play, production, and analysis of games while reading current research and theory from a variety of sources in the sciences, social sciences, humanities, and industry. Topics will focus on issues important to the study of games such as defining games, play and players, game production, cheating, violence in games, and the potential educational benefits of games. Classes and assignments engage students in the critical arguments within Game Studies and expose them to the unique contributions of games to everyday life. Throughout the course, students regularly read, write, play, and design games. No prior game design, programming, or art experience required.

Version 1.1
20230508

1. Expectations and Objectives

Course Outline and Objectives

Games are one of the fastest growing cultural industries that builds and innovates information and computing technologies, information systems and architectures, organizational structures, preservation techniques, online media platforms, and educational settings to name but a few, and is increasingly becoming an area of research across the physical and social sciences as can be found in the journals, conferences, and book series that have emerged over the past two decades. This course critically examines technological, social, cultural and political-economic issues within the interdisciplinary study of games. This course focuses on the play, production, and analysis of games while reading current research and theory from a variety of sources in the sciences, social sciences, humanities, and industry. Topics will focus on issues important to the study of games such as defining games, play and players, game production, cheating, violence, representation and inclusivity in game cultures, and the potential educational benefits of games. Classes and assignments engage students in the critical arguments within Game Studies and expose them to the unique contributions of games to everyday life. Throughout the course, students regularly read, write, play, and design games. No prior game design, programming, or art experience required.

The course learning objectives are to familiarize students with current thinking within game studies. The core focus for every question asked will be how games impact our cultural, societal, political-economic, and legal infrastructures in everyday life. To that end, students will be first introduced to concepts and theory surrounding the definition of games, the history of games, and the core topics and issues.

Course Format

Each week, students will be exposed to a variety of theory, methods, and games in the context of the weekly topic. Classes will follow the format of a 30-minute lecture and 20-minute class discussion, followed by a 40-minute game design workshop, with 30 minutes factored in for questions, break, and disruptions—totaling 2 hours of class time. The lecture sessions will examine the weekly topic or issue in game studies to supplement and contextualize the course readings. This discussion session will be devoted to discussion of the assigned readings in the context of the weekly topic. The workshop sessions will be dedicated to exposing students to different game design techniques in the context of the final game assignment (See assignments below). Students are expected to contribute to discussion of the core arguments, traditions, and influential games within the interdisciplinary field of game studies. Students are also expected to participate in the weekly topic discussions and game design workshops that introduce students to different types of game design.

Course Learning Outcomes
Upon successful completion of Critical Game Studies, students will be able to:
1. foster critical thinking with respect to games and their context;
2. use different disciplinary and theoretical frameworks to understand contemporary issues relating to game studies;
3. analyze, research, and critique game studies issues and arguments using interdisciplinary theories and methods;
4. position themselves within the (sub)fields of game studies, such as player studies, education, and labour, as well as within debates amongst scholarship and industry;
5. to design and create a game that has built in an issue or argument from the course material as its core game mechanic.

Relationship MI Program Learning Outcomes
Game Studies is a topic that requires students to be able to apply a range of concepts, theories, and practices derived from a range of information-related disciplines (Program Outcomes 1 & 2). As games become an increasingly studied area of research, students will develop the ability to contribute through research to the continuous expansion of knowledge in Game Studies, including the sub-body of knowledge underlying the information and archival sciences (Program Outcome 3). Games' historical centrality to the preservation and dissemination of human knowledge, whether through play or sports, means that the evolving forms of games are a core concern for information professionals, especially those who work to ensure access to knowledge (Program Outcome 2). Understanding the changing forms of games, from dice to cards to digital, requires a synthesis of theoretical and practical knowledge, linking theories of interpretation to specific encoding and digitization technologies, which will be explored in the workshop component of the course and the produced game assignment (Program Outcomes 4 & 5).

2. Assignments and Grading

This course has a hybrid structure that mixes lectures, group and class discussion to play and create games. Final grades will be assessed based on the performance of each task/assignment according to the weighting below. The result will be a produced game that combines the course's theoretical dimension within a designed game mechanic. A premium is put on any kind of game mechanic that innovates an argument within game studies. The assignment structure is iterative by design. The first Research Literature Review Paper assignment allows students to explore their ideas and interests in game studies while examining the core literature of a topic or issue. The game design document allows students to formalize their ideas and interests into a game design document with the opportunity for feedback. Lastly, the produced critical game ideally combines a strong theoretical foundation and positioning within the wider domain of game studies with a rigorous argument and innovative game design.

Class Participation and Attendance (20% Ongoing)

- Students will actively participate in class during the class discussion and workshop portions of the class. Students will be evaluated on their participation in class. The aim of class participation is to get students to think critically about the course material during class and to work through their final game projects during the game design discussion (Detailed instructions on Quercus Assignment section).

Research Literature Review Paper (30% Due Week 5: 7 June 2023 by 11.59pm on Quercus)

- For this individual assignment, students will choose one of the pre-selected game studies topics and write a 3,000-word research literature review paper on that topic providing a brief overview of the research literature, core questions and issues, its relevance to game studies, and why it is important to everyday society. The aim of this assignment is to get students to think critically about a potential topic they will design into a game mechanic for their game design document and game. (Detailed instructions on Quercus Assignment section).

Game Design Document (15% Due Week 8: 5 July 2023 by 11.59pm on Quercus)

- For this individual assignment, students will create a game design document that incorporates one of the weekly topics or issues into a core game mechanic. The game design document will be 1,000 words and outlines the purpose of the game, the type of game, and the core game mechanic of the game. In the weeks leading up to this assignment, students will be introduced to genres of games in the workshop component of the class, such as card and board games. Students will design a game design document that will use one of these design options. The aim of this assignment is to get students to begin thinking about game studies issues and how they can be designed into a game. (Detailed instructions on Quercus Assignment section).

Game and Design Statement (30% Due In-Class Week 12: 2 August 2023)

- For this individual assignment, students will create a game based on their game design document and produce an artist statement of their game. Students can create a card game, board game, interactive fiction, or digital game. Students will aim to have their games playable from 5 to 20 minutes. The goal is that students design a game, regardless of their technical or artistic capabilities. Students will have the opportunity during the later weeks of the class to work on their games in the workshop component of the class. This workshop component will give students the chance to iteratively design their game from week to week and have their colleagues playtest its core game mechanic. Students will be evaluated on how well their game incorporates a course issue or topic into the game's play, narrative structure, or design. The aim of this assignment is to get students to

think about how games can be useful as a method for articulating new perspectives on topics and issues that have typically been researched via academic articles, journalism, and documentaries. (Detailed instructions on Quercus Assignment section).

Presentation (5% Due In-Class Week 12: 2 August 2023)

- For this individual assignment, students will present their games in class during the final in-class "Game Arcade". Students will be evaluated based on how they articulate their game and its relevance to the issues and topics discussed in class. (Detailed Instructions on Quercus Assignment section).

Required texts

- All course texts will be made available on Quercus via the Library Reading List tab as hyperlinks with institutional access to journal articles, chapters of books, and online essays.
- Though not required, students may find Robert Zukek's *Elements of Game Design* [e-book] and Tracy Fullerton's *Game Design Workshop* [e-book] to be useful books to consult for Assignments 3 and 4 in designing their game.

Assignments, Due Dates and Lateness Penalties

All formal assignments must make consistent use of an accepted citation format (preferably APA style, see Quercus for a style guide). The use of reference managers (e.g., Zotero, Mendeley, or EndNote) is highly recommended. All work is due on the dates and times indicated in the course timeline. Late assignments will incur a 10% late penalty per week. All assignments are also to be handed in via Quercus. Deadline extensions will be granted only with authorized documentation or at the instructor's discretion.

Grading

Please consult the Faculty of Information's resources that will form the basis for grading in the course.

- Grade Interpretation Guidelines (PDF)
- University Assessment and Grading Practices Policy (Note: if nothing will be handed back before the final date to drop without penalty, that should be stated in the syllabus.)
- Guidelines on the Use of Incomplete (INC), Standing Deferred (SDF), & Withdrawal (WDR)

Evaluation will be carried out in accordance with the University Assessment and Grading Practices Policy. Please refer to the grading policy on the governing council website.

Request an Assignment to be Regraded

Students may request for their assignment to be regraded. Students are required to submit in writing by email their request to the course instructor which demonstrates how their assignment addressed the assignment requirements and conditions for a higher grade in the grading rubric (provided on Quercus). Once received the course instructor will review the request and provide written feedback by email to the student which outlines why their assignment will or will not be regraded. If the assignment is regraded, the course instructor will provide the new grade in their written email response.

Rounding Grades

No assignment grades are rounded. For example, if a student receives 79% on an assignment it will not be rounded up to 80%. Likewise, if a student receives 81% on an assignment it will not be rounded down to 80%. However, at the end of the course when all the assignment grades are tabulated some final grades may be rounded up or down to the nearest percentage point. For example, if a student ends the course with 78.4% their final grade will be rounded down to 78%. If a student ends the course with 78.5% their final grade will be rounded up to 79%. In circumstances where a student's final grade is rounded up to within a percentage point of a letter grade, such as 79%, their final grade will be rounded up to that higher letter grade, such as 80% (A-).

3. Rules and Regulations

Acknowledgement of Traditional Land

The following is the University approved land acknowledgement statement for official ceremonies (Ceremonial Committee, Governing Council):

> "I (we) wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land."

See also, the Faculty of Information's Commitment to the Findings and Call for Action of the Truth and Reconciliation Commission (PDF) that was approved at the Feb. 4, 2016 Faculty Council.

Equity and Diversity Statement

The University of Toronto is committed to equity, human rights and respect for diversity. All members of the learning environment in this course should strive to create an atmosphere of mutual respect where all members of our community can express themselves, engage with each other, and respect one another's differences. U of T does not condone discrimination or harassment against any persons or communities.

The Equity, Diversity, and Inclusion Unit (EDIU) at the School of Information, in collaboration with U of T community members, works to promote and encourage an equitable and inclusive work and classroom environment, free from discrimination and/or harassment based on any of the code grounds. The EDI Unit is responsible for developing and delivering EDI programs and services, works with all stakeholders, and provides confidential services. Key areas of services include:

- Training and educational opportunities
- Community building and engagement
- Systemic change initiatives
- Providing confidential advice/consultations
- Supports with resolving concerns of discrimination and/or harassment

EDIU Complaints Resolution Assistance Process:

- Meet with individuals (all stakeholders) to listen and discuss concerns or questions related to any of the human rights protected grounds
- A complaint is not necessary to approach the EDI Director with questions or to seek information
- Talk about options available for resolution assistance, including informal and formal complaint options
- Provide referrals or liaise with other departments or stakeholders where necessary
- Maintain confidentiality of queries that people bring forward as legally required. **Limitations to confidentiality are discussed if safety is raised**
- No steps are taken to address a complaint without consent

Please note, there will be changes to this process in the near future; however, if you do have any questions/concerns, feel free to reach out to ediu.ischool@utoronto.ca

FOI Equity, Diversity, and Inclusion Unit (EDIU)
Website: Equity, Diversity & Inclusion Resources - Faculty of Information (iSchool) | University of Toronto (utoronto.ca)

Tri-Campus Equity Offices
U of Toronto Tri-Campus Equity Offices
Website: Equity Offices – The Division of People Strategy, Equity & Culture (utoronto.ca)

- AODA Office
- Anti-Racism & Cultural Diversity Office (ARCDO)
- Family Care Office
- Office of Indigenous Initiatives

- Sexual & Gender Diversity Office (SGDO)
- Sexual Violence Prevention & Support Centre (SVPSC)

Related Offices (websites):
Community Safety Office – University of Toronto (utoronto.ca)
First Nations House - UofT Student Life (utoronto.ca)
Wellness – The Division of People Strategy, Equity & Culture (utoronto.ca)
Multi-Faith Centre for Spiritual Study & Practice - UofT Student Life (utoronto.ca)

Student Behaviour
All students registered at the University of Toronto are required to conduct themselves in a respectful manner. The Code of Student Conduct applies and will be enforced regardless of the physical location where students are undertaking their studies. For more information, see Code of Student Conduct (December 13, 2019) from The Office of the Governing Council, Secretariat.

Academic Integrity
Please consult the University's site on Academic Integrity. The Faculty of Information has a zero-tolerance policy on plagiarism as defined in section B.I.1.(d) of the University's Code of Behaviour on Academic Matters (PDF). You should acquaint yourself with the Code. Please review the material in Cite it Right and if you require further clarification, consult the resource How Not to Plagiarize (PDF).

Cite it Right covers relevant parts of the U of T's Code of Behaviour on Academic Matters [2019]. It is expected that all Faculty of Information students complete the Cite it Right module and the online quiz prior to the second week of classes.

All students registered at the University of Toronto are still required to conduct themselves in a respectful manner whilst undertaking studies online. The Code of Student Conduct applies and will be enforced regardless of the physical location where students are undertaking their studies. Offenses against other persons will not be tolerated whether committed in person or online.

The use of generative artificial intelligence tools or apps for assignments in this course, including tools like ChatGPT and other AI writing or coding assistants, is prohibited.

Accommodations
Students with disabilities and diverse learning styles are welcome in this course. If you have a disability or health consideration that may require accommodations, please approach me and/or Accessibility Services as soon as possible. Accessibility Services staff are available by appointment to assess your specific accommodation needs, provide referrals to academic resources, and arrange appropriate accommodations. The sooner you let us know your accessibility needs, the quicker we can assist you to

achieve your learning goals in this course. Visit the [Accessibility Services registration process](#) for more information.

Each class presents different barriers for different students. If you find your usual accommodations are insufficient or a mismatch for this course, please book an appointment with me or your Accessibility Advisor. We can work together to ensure you are best served in this learning environment.

While registering with Accessibility Services is the best way to guarantee consistency in accommodations during your degree, I also recognize that there are a number of barriers to registering. If you are having difficulty registering with the office, please inform me and we can work together to arrange interim accommodations while you register.

Peer Advisor Drop-In Sessions are available throughout the week to discuss the Accessibility Services registration process and using your accommodations to the fullest potential. Visit [Peer Advisor Drop-in Session](#) for more details on these sessions.

Appointments with the On-Location Accessibility Advisor can be booked via the Accessibility Services front desk. They can be reached via email (accessibility.services@utoronto.ca), phone (416-978-8060), or in-person (455 Spadina Avenue, Room 400).

Academic Dates
Faculty of Information's [academic dates and deadlines](#).

Statement on Copyright
Please be advised that the intellectual property rights in the material referred to on this syllabus, and posted on the course site, may belong to the course instructor or other persons. You are not authorized to reproduce or distribute such material, in any form or medium, without the prior consent of the intellectual property owner. Violation of intellectual property rights may be a violation of the law and University of Toronto policies and may entail significant repercussions for the person found to have engaged in such act. If you have any questions regarding your right to use the material in a manner other than as set forth in the syllabus, please speak to your instructor.

Writing Support
As stated in the Faculty of Information's Grade Interpretation Guidelines, "work that is not well written and grammatically correct will not generally be considered eligible for a grade in the A range, regardless of its quality in other respects." With this in mind, please make use of the writing support provided to graduate students by the [SGS Graduate Centre for Academic Communication](#). The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult the current [SGS Workshops Schedule](#) for more information.

Learning Hub

The Faculty of Information Learning Hub can support your learning in this course in a range of ways. We offer programs, workshops, and services to support your learning, as well as a
physical place – on the 4th floor of Bissell – for gathering, seeking help, finding resources, studying, creative making, relaxing, playing and collaborating. Additionally, we provide an Virtual Learning Hub that provides resources and sign ups for services and events. Below are an abbreviated list of our services:

Cite it Right: All incoming students must complete the Cite it Right online workshop and quiz within the month of September. Cite it Right, with its focus on academic integrity, was designed to familiarize students with the University's *Code of Behaviour on Academic Matters* and, more generally, help them build confidence as they work with sources. Both the workshop and quiz are located in the Virtual Learning Hub. Please note that the Dean's Office monitors the completion of these modules, as well as quiz scores.

iSkills Workshops: The iSkills co-curricular workshop series is an expansive program that addresses scholarly, professional, and technical competencies aligned with Faculty of Information academic programs. Rosters are built every term to reflect students' current needs along with trends in the information and heritage professional worlds. View the current roster of workshops and learn more about the program on our iSkills site.

Tutors: The Learning Hub offers one-on-one tutoring services to support writing, research, and technical skills. You can learn more about our tutors' specific areas of expertise, how they can support you, and sign up for individual tutoring on our Writing, Research & Technical Skills Support page. They can help you with assignments for this course at any stage – conceptualizing and planning, drafting, refining, and even after you have received your mark, to help you understand your instructor's comments and plan for your next assignment.

Library Support: The University of Toronto Libraries (UTL) provides a liaison to the Faculty of Information, who is familiar with the specific needs of our students. Yoonhee Lee can connect you to UTL resources, services, and tools, as well as support you with research projects, citation management, and other research-related tasks.

4. Course Schedule

Week 1 – What is game studies? (10 May 2023)

Required readings:
- The Editors. (2018). "The Futures of Game Studies." *The Velvet Light Trap*, 81: 57-80. [e-article].

- Consalvo, M. & Paul, C. A. (2019). Welcome to the Discourse of the Real. In *Real Games: What's Legitimate and What's Not in Contemporary Videogames* (pp. xix-xxxvii). MIT Press. [e-book]

Suggested reading:
- Egenfeldt-Nielsen, S., Smith, J. H., & Tosca, S. P. (2020). "Studying Video Games." In *Understanding video games: The essential introduction* (Fourth Edition) (pp.7-14). Routledge. [e-book]

Game Design Exercise
- The Structure of Games

Week 2 – History of Games and its Industry (17 May 2023)

Required readings:
- Mukherjee, S. 2019. "*Age of Empires*: Postcolonialism." In M. T. Payne & N. B. Huntemann (Eds.), *How to Play Video Games* (pp. 157-164). New York: New York University Press. [e-book]
- Nichols, R. (2010). "Target Acquired: America's Army and the Video Game Industry." In N. B. Huntemann & M. T. Payne (Eds.), *Joystick Soldiers: The Politics of Play in Military Video Games* (pp. 39-52). New York: Routledge. [e-book]
- Trammell, A. (2018). "Militarism and Masculinity in Dungeon's & Dragons." In N. Taylor and G. Voorhees (Eds.), *Masculinities in Play* (pp. 129-148). Palgrave. [e-book]

Suggested reading:
- van der Voorn, K. (2022, March 22). "Historical Accuracy Matters in Video Games. Here's Why." Retrieved from *WayPoint*. [e-article]
- Gault, M. (2021, November 2). "The Pentagon's Long and Complicated History With Video Games." Retrieved from *WayPoint*. [e-article]

Game Design Exercise
- Breaking Up *Monopoly* [e-article]

Week 3 – Defining Games (24 May 2023)

Required reading:
- Conway, S. (2019). "FIFA: Magic Circle." In M. T. Payne & N. B. Huntemann (Eds.), *How to Play Video Games* (pp. 13-20). New York: New York University Press. [e-book]
- Thomas, D. (2016). "Fun." In H. Lowood & R. Guins (Eds.), *Debugging Game History: A Critical Lexicon* (pp. 143-150). Cambridge: MIT Press. [e-book]
- Ryan, M-L. (2016). "Narrative." In H. Lowood & R. Guins (Eds.), *Debugging Game History: A Critical Lexicon* (pp. 335-342). Cambridge: MIT Press. [e-book]

Suggested reading:
- Bogost, I. (2017, April 25). "Video games are better without stories." Retrieved from *The Atlantic*. [e-article]
- Marks, R. B. (2017, Mar 1). "Video games aren't just better with stories, they are stories." Retrieved from *CGMagazine*. [e-article]

Game Design Exercise

- Socializing *Apples to Apples* [e-article]

Week 4 – Players (31 May 2023)

Required reading:
- Perron, B. (2013). From gamers to players to gameplayers: The example of interactive movies. In M. J. P. Wolf & B. Perron (Eds.), *The Video Game Theory reader* (pp. 237-258). New York: Routledge. [e-book]
- Cote, A. C. (2020). "Core and the Video Game Industry." In *Gaming Sexism: Gender and Identity in the Era of Casual Video Games* (pp. 23-55). New York University Press. [e-book]
- Nakamura, L. (2012). Queer Female of Color: The Highest Difficulty Setting There Is? Gaming Rhetoric as Gender Capital. *Ada: A Journal of Gender, New Media & Technology*. [e-article]

Suggested reading:
- Grayson, N. (2021, April 3). "Twitch's 'Hot Tub Meta' Has Sparked Off Yet Another Debate About Women's Attire." Retrieved from *Kotaku*. [e-article]
- Bardham, A. (2022, August 17). "Spider-Man Remastered Modder Banned For Letting Players Remove the Pride Flag." Retrieved from *Kotaku*. [e-article]

Game Design Exercise
- Playing the *Game of Life* [e-article]

Week 5 – Creators (7 June 2023 Research Paper Due by 11.59pm)

Required reading:
- Cote, A. C. & Harris, B. C. (2021). "The Cruel Optimism of 'Good Crunch: How Game Industry Discourses Perpetuate Unsustainable Labor Practices." *New Media & Society* Online First: 1-19. [e-article]
- Ozimek, A. M. (2019). "Outsourcing Digital Game Production: The Case of Polish Testers." *Television & New Media,* 20(8): 824-835 [e-article]
- Keogh, B. & Abraham, B. (2022). "Challenges and Opportunities for Collective Action and Unionization in Local Games Industries." *Organization*. Online First [e-article]

Suggested reading:
- EA_Spouse. (2004, November 10). "EA: The human story." Retrieved from *LiveJournal*. [webpage]
- Schreier, J. (2015, February 12). "The pizza party where everyone got fired." Retrieved from *Kotaku*. [e-article]. Read through the different edited stories in the article.

Game Design Exercise
- Role-Playing in *Munchkin* [e-article]

Week 6 – Inclusivity (14 June 2023)

Required reading:
- Busch, T., Boucreau, K. & Consalvo, M. (2016). "Toxic Game Culture, Corporate Regulation, and Standards of Behavior Among Players of Online Games." In In S.

Conway & J. deWinter (Eds.), *Video Game Policy: Production, Distribution, and Consumption* (pp. 176-190). New York: Routledge. [e-book]
- Ruberg, B. (2019). "The Queerness and Games Conference: Community." In M. T. Payne & N. B. Huntemann (Eds.), *How to Play Video Games* (pp. 118-125). New York: New York University Press. [e-book]
- Fordyce, R., Neale, T., & Apperley, T. (2018). "Avatars: Addressing Racism and Racialized Address." In K. L. Gray & D. L. Leonard (Eds.), *Woke Gaming: Digital Challenges to Oppression and Social Justice* (pp. 231-251). Seattle: University of Washington Pres. [e-book].

Suggested Reading:
- Rousseau, J. (2022, February 17). "How much progress has the industry made on diversity, equity, and inclusion?" Retrieved from *GamesIndustry.biz* [e-article]
- Liao, S. (2022, August 10). "Since lawsuit, Riot Games' once all-male leadership now over 20 percent women." Retrieved from *The Washington Post* [e-article]

Game Design Exercise
- Deconstructing Game Components

Week 7 − Accessibility (21 June 2023)

Required reading:
- Schweizer, B. (2016). "Difficulty." In H. Lowood & R. Guins (Eds.), *Debugging Game History: A Critical Lexicon* (pp. 109-117). Cambridge: MIT Press. [e-book]
- Dumont, A. & Bonenfant, M. (2023). "Thinking Inclusiveness, Diversity, and Cultural Equity Based on Game Mechanics and Accessibility Features in Popular Video Games." In M. S. Jeffress, J. M. Cypher, J. Ferris & J-A. Scott-Pollock (Eds.), *The Palgrave Handbook of Disability and Communication* (pp. 221-242). Palgrave Macmillan [e-book]
- Brandt, M., Reddan, M. & Kiryakoza, M. (2022). "The Ultimate Medium for People with Disabilities? Re-Centring the Human in Virtual Reality Visions of Play, Care, and Empathy." In K. Ellis, T. Leaver & M. Kent (Eds.), Gaming Disability: Disability Perspectives on Contemporary Video Games (pp. 132-143). London: Routledge [e-book]

Suggested reading:
- Stoner, G. (2023, January 4). "Sony Releases Its First Accessible Controller" Retrieved from *Wired* [e-article]
- Wilds, S. (2020, July 2). "The Last of Us 2 goes beyond accessibility and difficulty levels" Retrieved from *Polygon* [e-article]

Game Design Exercise
- Building a Narrative

BREAK (No Class on 28 June 2023)

Week 8 − Representation (5 July 2023 Game Design Document Due by 11.59pm)

Required reading:

- Iantorno, M. & Consalvo, M. (2023). "Background Checks: Disentangling Class, Race, and Gender in CRPG Character Creators." *Games & Culture.* Online First [e-article]
- Gray, K. L. (2020). "Historical Narratives, Contemporary Games, Racialized Experiences." In *Intersectional Tech: Black Users in Digital Gaming* (pp. 38-60). Baton Rouge: Louisiana State University Press. [e-book]
- LaPensée, E. (2021). "When Rivers Were Trails: Cultural Expression in an Indigenous Video Game." *International Journal of Heritage Studies* 27(3): 281-295. [e-article]

Suggested reading:
- Cole, Y., & DePass, T. (2017, March 1). "Black skin is still a radical concept in video games." Retrieved from *WayPoint* [e-article]
- Hashimoto, K. (2021, January 20). "The Cyberpunk Genre has been Orientalist for Decades—but it doesn't have to be." Retrieved from *Polygon* [e-article]

Game Design Exercise
- Pitch Your Game

Week 9 – Violence (12 July 2023)

Required reading:
- Burrill, D. (2018). "'We're Going To Have To Do Things That Are Unthinkable': Masculinity/Games/Torture." In N. Taylor and G. Voorhees (Eds.), *Masculinities in Play* (pp. 23-36). Palgrave. [e-book]
- Schott, G. & Mäyrä, F. (2016). "Re-Conceptualizing Game Violence: Who is Being Protected and From What?" In S. Conway & J. deWinter (Eds.), *Video Game Policy: Production, Distribution, and Consumption* (pp. 131-145). New York: Routledge. [e-book]
- Kocurek, C. (2019). "*Night Trap*: Moral Panic." In M. T. Payne & N. B. Huntemann (Eds.), *How to Play Video Games* (pp. 309-316). New York: New York University Press. [e-book]

Suggested Reading:
- Fussell, S. (2019, August 19). "Why it's so hard to stop marketing guns in video games." Retrieved from *The Atlantic* [e-article]
- Romano, A. (2019, August 26). "The Frustrating, Enduring Debate Over Video Games, Violence, and Guns." Retrieved from *Vox* [e-article]

Game Design Exercise
- Types and Mechanics

Week 10 – Cheating (19 July 2023)

Required reading:
- Consalvo, M. (2009). There is No Magic Circle. *Games and Culture*, 4(4): 408–417 [e-article]
- Scully-Blaker, R. (2014). A Practiced Practice: Speedrunning Through Space With de Certeau and Virilio. *Game Studies*, 14(1) [e-article]

- Bergstrom, K. "Eve Online: Cheating." In M. T. Payne & N. B. Huntemann (Eds.), *How to Play Video Games* (pp. 301-308). New York: New York University Press. [e-book]

Suggested reading:
- Klepek, P. (2017, March 1). "The secret shame of Steam cheaters that lasts seven years." Retrieved from *Waypoint* [e-article]
- Munro, S. (2018, October 19). *Yes, I 'cheat' at video games – it's half the fun.* Retrieved from The Guardian [e-article]

Game Design Exercise
- Play Testing

Week 11 – Preservation (26 July 2023)

Required reading:
- Lowood, H., Monnens, D., Armstrong, A., Ruggill, J., McAllister, K. S., Vowell, Z., & Donahue, R. (2009). "Before it's too late: A digital game preservation white paper." *American Journal of Play, 2*(2), 139-166 [e-article]
- Newman, J. (2012). "Ports and Patches: Digital Games as Unstable Objects." *Convergence*, 18(2): 135-142 [e-article]
- Pow, W. (2019). "Outside of the Folder, the Box, the Archive: Moving towards a Reparative Video Game History." *ROMchip: A Journal of Game Histories*, 1(1) [e-article]

Suggested reading:
- LaFrance, A. (2017). "What it's like to use an original Macintosh in 2017." Retrieved from *The Atlantic* [e-article]
- Stephen, B. (2022, September 1). "The Collectors Who Save Video-Game History from Oblivion." Retrieved from *The New Yorker* [e-article]

Game Design Exercise
- Play Testing

Week 12 – Arcade (2 August 2023)

No readings this week. Students will present their completed games and participate in an "Arcade" (i.e., play each other's games).