

**University of Toronto
Faculty of Information**

INF2303 – Critical Game Studies

Summer, 2020

Thursday, 6.30-9.30pm, online via Blackboard Collaborate

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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 programming or art experience required.

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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 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 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. 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 45 minute lecture, 30 minute group and class discussion, and a 45 minute workshop with 30 minutes factored in for questions, break, and online disruptions—totaling 2.5 to 3 hours of online class time. The lecture sessions will examine the weekly topic or issue in game studies and the workshop sessions will be dedicated to exposing students to different game design techniques in the context of using the Unity platform that will assist them in developing their digital game (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 workshop activity that introduces 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, class discussion, and workshops 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 digital 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 paper assignment allows students to explore their ideas and interests in game studies while examining a specific issue or argument using empirical evidence and literature. The game design document allows students to formalize their ideas and interests into a game design document with the opportunity for feedback. The project presentation offers students the opportunity to explain their produced game, and its core argument, and its contribution to game studies. Lastly, the 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 (10% Ongoing)

- Students will actively participate in class during the lecture, discussion, and workshop portions of the class. Students will be evaluated on their participation in our online class. The aim of class participation is to get students to think critically about the course material during our online class and to work through their final game projects during the class workshop.

Weekly Group Research Blog (20% Ongoing)

- Students in groups of 5-6 will collaborate on a group research blog. The blogs will not only serve as an online archive of each student's progress in this course, but will provide a place to record ideas and resources that you are thinking of using in your research paper, game design document, and digital game, as well as a forum to voice your thoughts and questions about weekly readings and topics covered in the course. Group members are expected to interact with each other, commenting or replying to each other's

contributions in order to engage in (and ultimately produce) an ongoing dialogue about game studies and game design.

Research Paper (30% Due Week 5: 4 June 2020)

- Students will choose one of the weekly topics and write a 3,000-word research 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.

Game design document (10% Due Week 8: 25 June 2020)

- 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 the Unity platform and genres of game design in the workshop component of the class. The aim of this assignment is to get students to think about game studies issues and how they can be designed into a playable game.

Digital Game (30% Due Week 12: 30 July 2020)

- Students will create a game based on their game design document. Students can create a digital game with the Unity game engine. Students will aim to have their games playable from 5 to 30 minutes. The goal is that students design a game, regardless of their technical or artistic capabilities. 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.

Required texts

- All course texts will be made available on Quercus via the Library Course Reserves tab as PDF files or hyperlinks, such as journal articles, chapters of books, and online essays.
- All digital games will be made available on Quercus as downloadable files or hyperlinks. Almost all games have free education licenses or are made freely available by their creators. Students are also encouraged to watch game playthroughs on YouTube and Twitch if they have trouble playing the games.

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 except the final game assignment (see assignment for detailed instructions). Deadline extensions will be granted only with authorized documentation or at the instructor's discretion.

Grading

Please consult the iSchool's Grade Interpretation Guidelines (<https://ischool.utoronto.ca/wp-content/uploads/2016/11/grade-interpretation.pdf>) and the University Assessment and Grading Practices Policy (<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>). These documents will form the basis for grading in the course.

3. Rules and Regulations

Acknowledgement of Traditional Land

I acknowledge this sacred land on which the University of Toronto operates. It has been a site of human activity for 15,000 years. This land is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. The territory was the subject of the Dish with One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes. Today, the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.

Equity and Diversity Statement

I and the University of Toronto are 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. I and the University of Toronto do not condone discrimination or harassment against any persons or communities.

Academic Integrity

Please consult the University's site on Academic Integrity <http://academicintegrity.utoronto.ca/>. The iSchool 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 <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/ppjun011995.pdf>. You should acquaint yourself with the Code. Please review the material in Cite it Right and if you require further clarification, consult the site "How Not to Plagiarize" <http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>. Cite it Right covers relevant parts of the U of T [*Code of Behaviour on Academic Matters \(1995\)*](#). It is expected that all iSchool students take the Cite it Right workshop and the online quiz. Completion of the online Cite it Right quiz should be made prior to the second week of classes. To review and complete the workshop, visit the orientation portion of the iSkills site: uoft.me/iskills

Writing Support

As stated in the iSchool'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 Office of English Language and Writing Support <http://www.sgs.utoronto.ca/currentstudents/Pages/English-Language-and-Writing-Support.aspx>. The services are designed to target the needs of both native and non-native speakers and all programs are free. Please consult the current workshop schedule <http://www.sgs.utoronto.ca/currentstudents/Pages/Current-Years-Courses.aspx> for more information.

Accommodations

Students with diverse learning styles and needs are welcome in this course. If you have a disability or a health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office <http://www.studentlife.utoronto.ca/as> as soon as possible. The Accessibility Services staff are available by appointment to assess needs, provide referrals and arrange appropriate accommodations. The sooner you let Accessibility Services and I know your needs, the quicker we can assist you in achieving your learning goals in this course.

Academic Dates

<http://ischool.utoronto.ca/current-students/academic-resources/academic-calendar/>

4. Course Schedule

Week 1 – What is game studies? (7 May 2020)

Required readings:

- Shaw, A. (2010.) “What is video game culture? Cultural studies and game studies.” *Games and Culture*, 5(4), 403-424. [[e-article](#)]
- Deterding, S. (2017). “The pyrrhic victory of game studies: Assessing the past, present, and future of interdisciplinary game research.” *Games and Culture*, 12(6), 521-543. [[e-article](#)]

Suggested reading:

- Egenfeldt-Nielsen, S., Smith, J. H., & Tosca, S. P. (2015). *Understanding video games: The essential introduction*. New York: Routledge. Chapter 1 “Studying video games” (pp. 7-12). [PDF scan available; (single user) [e-book](#); and Robarts - GV1469.3 .E44 2013X - [check availability](#)]

Week 2 – History of Games (14 May 2020)

Required readings:

- Egenfeldt-Nielsen, S., Smith, J. H., & Tosca, S. P. (2015). *Understanding video games: The essential introduction*. New York: Routledge. Chapter 4 “History” (pp. 61-119). [PDF scan available; (single user) [e-book](#); and Robarts - GV1469.3 .E44 2013X - [check availability](#)]
- Kerr, A. (2017). *Global games: Production, circulation, and policy in the networked era*. New York: Routledge. Chapter 1 “Introduction” (pp. 1-26). [[e-book](#); and Robarts - HD9993 .E452 K47 2017X – [check availability](#)]

Suggested reading:

- The Strong National Museum of Play. (2020, April 9). *Video game history timeline*. Retrieved from The Strong National Museum of Play: <http://www.museumofplay.org/about/icheg/video-game-history/timeline>

Critical game readings:

- Russell, S. (1962). *Spacewar!* Retrieved from: <http://spacewar.oversigma.com/> [Emulator].
- Crowther, W. & Woods, D. (1976). *Adventure*. Retrieved from: <https://quuxplusone.github.io/Advent/> [Emulator]

Week 3 – Defining Games (21 May 2020)

Required reading:

- Salen, K., & Zimmerman, E. (2006). *The game design reader: A rules of play anthology*. Cambridge, MA: MIT Press. Chapters by Huizinga (pp. 96-121), Caillois (pp. 122-155), Suits (pp. 172-191), and Sutton-Smith (pp. 296-313). [PDF scan available; and Inforum – Course Reserves – QA76.76 .C672 G357 2006 – [check availability](#)]
- Juul, J. (2011). *Half-real: Video games between real rules and fictional worlds*. Cambridge, MA: MIT Press. Chapter 5 “Rules and Fiction” (pp. 163-196). [PDF scan available; and Inforum – Course Reserves - GV1469.3 .J88 2005X – [check availability](#)]

Suggested reading:

- Bogost, I. (2017, April 25). *Video games are better without stories*. Retrieved from The Atlantic: <https://www.theatlantic.com/technology/archive/2017/04/video-games-stories/524148/>
- Marks, R. B. (2017, Mar 1). *Video games aren't just better with stories, they are stories*. Retrieved from CGMagazine: <https://www.cgmagonline.com/2017/05/01/video-games-arent-just-better-stories-stories/>

Critical game reading:

- Fullbright Company. (2013). *Gone Home*. Purchase a copy through Steam or GOG, or watch a playthrough on YouTube.

Week 4 – Players (28 May 2020)

Required reading:

- Perron, B. (2003). From gamers to players to gameplayers: The example of interactive movies. In *The video game theory reader* (pp. 237-258). New York: Routledge. [[e-book](#); and Roberts - GV1469.3 .V57 2003 – [check availability](#)]
- Clément, F. (2014). Players/Gamers. In *The Routledge companion to video game studies* (pp. 197-203). [[e-book](#); and Inforum – Course Reserves – GV1469.3 .R67 2014 – [check availability](#)]
- Johnson, M. R. & Woodcock, J. (2019). “‘It’s like the gold rush’: The lives and careers of professional video game streamers on Twitch.tv.” *Information, Communication & Society*, 22(3), 336-351 [[e-article](#)]

- Ruberg, B., Cullen, A. L. L., & Brewster, K. (2019). “Nothing but a ‘titty streamer’: Legitimacy, labor, and the debate over women’s breasts in video game live streaming.” *Critical Studies in Media Communication*, 36(5), 466-481 [[e-article](#)]

Suggested reading:

- McGrath, B. (2014, November 24). *Good game: The rise of the professional cyber athlete*. Retrieved from the New Yorker: <https://www.newyorker.com/magazine/2014/11/24/good-game>
- Clark, T. (2017, November 13). *How to get rich playing video games online*. Retrieved from the New Yorker: <https://www.newyorker.com/magazine/2017/11/20/how-to-get-rich-playing-video-games-online>

Critical game reading:

- Explore the Twitch.tv streaming platform, taking note of its structure, categories, and its streamers: <https://www.twitch.tv/>

Week 5 – Creators (4 June 2020 Research Paper Due by 11.59pm)
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Required reading:

- O’Donnell, C. (2014). *Developer’s dilemma: The secret world of videogame creators*. Cambridge, MA: MIT Press. Chapter 1 “A Tutorial Level” (pp. 3-33). [[e-book](#)]
- Dyer-Witheford, N., & de Peuter, G. (2009). *Games of empire: Global capitalism and video games*. Minnesota: University of Minnesota Press. Chapter 1 “Immaterial Labor” (pp. 3-33). [[e-book](#); and Robarts – Stacks – GV1469.34 .S52 D94 2009X – [check availability](#)]
- Ruberg, B. (2019). “The precarious labor of queer indie game-making: Who benefits from making video games ‘better?’” *Television & New Media*, 20(8), 778-788 [[e-article](#)]

Suggested reading:

- EA_Spouse. (2004, November 10). *EA: The human story*. Retrieved from LiveJournal: <https://ea-spouse.livejournal.com/274.html>
- Legault, M-J., Weststar, J., & To, L. (2017, January 18). *A union for video games*. Retrieved from First Person Scholar: <http://www.firstpersonscholar.com/a-union-for-videogame-developers/>

Critical game reading:

- Schreier, J. (2015, February 12). The pizza party where everyone got fired. Retrieved from Kotaku: <https://kotaku.com/the-pizza-party-where-everyone-got-fired-1685455125>. Read through the different edited stories in the article.

Week 6 – Cheating (11 June 2020)

Required reading:

- Consalvo, M. (2009). *Cheating: Gaining advantage in videogames*. Cambridge, MA: MIT Press. Chapters Introduction “To Cheat or Not to Cheat” (pp. 1-13) and Chapter 3 “Genies, Sharks, and Chips” (pp. 65-79). [[e-book](#); and Robarts – GV1469.34 .C67 C66 2007X – [check availability](#)]
- Vázquez, I. S., & Consalvo, M. (2015). “Cheating in social network games.” *New Media & Society*, 17(6), 829-844. [[e-article](#)]
- Chen, V. H. H. & Ong, J. (2018). “The rationalization process of online game cheating behaviors.” *Information, Communication & Society*, 21(2), 273-287 [[e-article](#)]

Suggested reading:

- Klepek, P. (2017, March 1). *The secret shame of Steam cheaters that lasts seven years*. Retrieved from Waypoint: https://waypoint.vice.com/en_us/article/vvjg9x/the-secret-shame-of-steam-cheaters-that-lasts-seven-years
- Munro, S. (2018, October 19). *Yes, I 'cheat' at video games – it's half the fun*. Retrieved from The Guardian: <https://www.theguardian.com/commentisfree/2018/oct/19/cheat-video-games-gaming-performance>

Critical Game reading:

- Explore the documentation on Steam surrounding its Valve Anti-Cheat (VAC) system: https://support.steampowered.com/kb_article.php?ref=7849-Radz-6869

Week 7 – Representation (18 June 2020)

Required reading:

- Williams, D., Martins, N., Consalvo, M., & Ivory, J. D. (2009). “The virtual census: Representations of gender, race and age in video games.” *New Media & Society*, 11(5), 815-834. [[e-article](#)]
- Guins, R. (2007). “May I invade your space?” Black technocultural production, ephemera, and video game culture. In *Afro-Geeks: Beyond the digital divide* (pp. 113-134). Santa Barbara, CA: Center for Black Studies Press. [PDF scan available; and Inforum: T49.5 .A37 2007 – Course Reserves – [check availability](#)]
- LaPensée, E. (2020). “When Rivers Were Trails: cultural expression in an indigenous video game.” *International Journal of Heritage Studies*. Advanced online publication [[e-article](#)]

Suggested reading:

- Cole, Y., & DePass, T. (2017, March 1). *Black skin is still a radical concept in video games*. Retrieved from Waypoint: https://waypoint.vice.com/en_us/article/78qpxd/black-skin-is-still-a-radical-concept-in-video-games
- Narcisse, E. (2015, February 19). *Video games' blackness problem*. Retrieved from: <https://kotaku.com/video-games-blackness-problem-1686694082>
- Sarkeesian, A. & Petit, C. (2019). *Female representation in videogames isn't getting any better*. Retrieved from Wired: <https://www.wired.com/story/e3-2019-female-representation-videogames/>

Critical Game reading:

- Feminist Frequency. (2014, June 16). *Women as background decoration*. Retrieved from: <https://www.youtube.com/watch?v=4ZPSrwedvsg>

Week 8 – Violence (25 June 2020 Game Design Document Due by 11.59pm)

Required reading:

- APA Task Force on Violent Media. (2015). *Technical report on the review of the violent video game literature*. Retrieved from the American Psychological Association <http://www.apa.org/pi/families/violent-media.aspx>
- DeCamp, W., & Ferguson, C. J. (2017). “The impact of degree of exposure to violent video games, family background, and other factors on youth violence.” *Journal of Youth and Adolescence*, 46(2), 388-400. [[e-article](#)]
- Coyne, S. M., Warburton, W. A., Essig, L. W., & Stockdale, L. A. (2018). “Violent video games, externalizing behavior, and prosocial behavior: A five-year longitudinal study during adolescence.” *Development Psychology*, 54(10), 1868-1880 [[e-article](#)]

Suggested Reading:

- Kleinman, Z. (2015, August 17). *Do video games make people violent?* Retrieved from BBC News: <http://www.bbc.com/news/technology-33960075>
- Ferguson, C. J. (2018, February 16). *It's time to end the debate about video games and violence.* Retrieved from The Conversation: <https://theconversation.com/its-time-to-end-the-debate-about-video-games-and-violence-91607>
- Fussell, S. (2019, August 19). *Why it's so hard to stop marketing guns in video games.* Retrieved from The Atlantic: <https://www.theatlantic.com/technology/archive/2019/08/how-video-games-license-guns/596296/>

Critical Game Reading:

- Ledonne, D. (2005). *Super Columbine Massacre RPG!* Retrieved from: <http://www.columbinegame.com/>

BREAK (No Class on 2 July 2020)

Week 9 – Education (9 July 2020)

Required reading:

- Gee, J. P. (2007). *What video games have to teach us about learning and literacy.* Palgrave Macmillan. Chapter 4 “Situated Meaning and Learning” (pp. 71-111). [PDF scan available; and Inforum – Course Reserves - GV1469.3 .G44 2007 – [check availability](#)]
- Squire, K. (2006). “From content to context: Videogames as designed experience.” *Educational Researcher*, 35(6), 19-29 [[e-article](#)]
- Litts, B. K., Kafai, Y. B., Fields, D. A., Halverson, E. R., Pepler, K., Keune, A., ... & Telhan, O. (2016). *Connected making: Designing for youth learning in online maker communities in and out of schools* (pp. 1041-1047). Retrieved from: https://www.isls.org/icls/2016/docs/ICLS2016_Volume_2.pdf
- Nebel, S., Schneider, S., & Rey, G. D. (2016). “Mining learning and crafting scientific experiments: A literature review on the use of Minecraft in Education and Research.” *Journal of Educational Technology & Society*, 19(2), 355-366 [[e-article](#)]

Suggested reading:

- Shank, H. (2015, February 20). *The myth of the Minecraft curriculum.* Retrieved from The Atlantic: <https://www.theatlantic.com/education/archive/2015/02/the-case-against-minecraft/385678/>
- MacDonald, K. (2018, August 7). *What video games in schools can teach us about learning.* Retrieved from The Guardian: <https://www.theguardian.com/games/2018/aug/07/what-video-games-in-schools-can-teach-us-about-learning>
- McGuirk, C. T. (2019, May 8). *Can you learn a language playing video games? What the Research says.* Retrieved from The Conversation: <https://theconversation.com/can-you-learn-a-language-playing-video-games-what-the-research-says-105760>

Critical game reading:

- Mojang. (2017). *Minecraft Education Edition.* Retrieved from: <https://education.minecraft.net/>

Week 10 – Inclusivity and Accessibility (16 July 2020)

Required reading:

- Nakamura, L. (2012.) “Queer Female of Color: The Highest Difficulty Setting There Is? Gaming Rhetoric as Gender Capital.” *Ada: Journal of Gender, New Media, and Technology*, 1(1) [[e-article](#)]
- Shaw, A. (2012). “Do you identify as a gamer? Gender, race, sexuality, and gamer identity.” *New Media & Society*, 14(1), 28-44 [[e-article](#)]
- Salter, A. & Blodgett, B. (2012.) “Hypermasculinity & Dickwolves: The Contentious Role of Women in the New Gaming Public”. *Journal of Broadcasting & Electronic Media*, 56(3). [[e-article](#)]
- Mortensen, T. E. (2016). “Anger, fear, and games: The long event of #GamerGate.” *Games and Culture*, 13(8), 787-806 [[e-article](#)]

Suggested reading:

- Egliston, B. (2019, January 17). *It’s designers who can make gaming more accessible for people living with disabilities*. Retrieved from The Conversation: <https://theconversation.com/its-designers-who-can-make-gaming-more-accessible-for-people-living-with-disabilities-107594>
- Stoner, G. (2020, February 25). *How accessibility consultants are building a more inclusive video game industry behind the scenes*. Retrieved from The Washington Post: <https://www.washingtonpost.com/video-games/2020/02/25/how-accessibility-consultants-are-building-more-inclusive-video-game-industry-behind-scenes/>

Critical game reading

- Quinn, Z. (2013). *Depression quest*. Retrieved from: <http://www.depressionquest.com/>
- Explore the Game Accessibility Guidelines developed by studios, specialists, and academics: <http://gameaccessibilityguidelines.com/>

Week 11 – Preservation (23 July 2020)

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](#)]
- Murphy, D. (2013). “Hacking public memory: understanding the multiple arcade machine emulator.” *Games and Culture*, 8(1), 43-53. [[e-article](#)]
- McDonough, J., Olendorf, R., Kirschenbaum, M., Kraus, K., Reside, D., Donahue, R., Phelps, A., Egert, C., Lowood, H., & Rojo, S. (2010). *Preserving Virtual Worlds Final Report*. Section “Executive Summary” (pp. 5-8), Section 1 “Introduction” (pp. 9-18), and Section 5 “Software Preservation and the Law” (pp. 52-57). Retrieved from IDEALS: <http://hdl.handle.net/2142/17097>

Suggested reading:

- LaFrance, A. (2017). *What it’s like to use an original Macintosh in 2017*. Retrieved from The Atlantic: <https://www.theatlantic.com/technology/archive/2017/05/mac-attack/527979/>
- Birnbaum, I. & Gault, M. (2018, October 25). *Copyright law just got better for video game history*. Retrieved from Vice: https://www.vice.com/en_us/article/zm9az5/copyright-law-just-got-better-for-video-game-history

Critical game reading:

- Play any game in the Internet Archive MS-DOS software library:
https://archive.org/details/softwarelibrary_msdos_games

Week 12 – Wrap-Up (30 July 2020)

No readings this week. We will also have a guest lecture or panel for the opening segment of the class. Students will participate in an online “Game Arcade” (i.e., play each other’s games).