

**University of Toronto
Faculty of Information**

INF2303 – Critical Game Studies

Summer, 2021

Wednesday, 6.30-8.30pm, 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 game design, 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, 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. 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 pre-recorded 30-to-45-minute lecture, available for viewing on the Friday in the week before class. The in-class session on Wednesday evenings will have two 45-minute group and class discussions on the weekly topic and the game design topic, with 30 minutes factored in for questions, break, and online disruptions—totaling 2 hours of online class time. The lecture sessions will examine the weekly topic or issue in game studies to supplement and contextualize the course readings. The group and class sessions will be dedicated to discussing the weekly topic lecture and readings, followed by a working session on 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 game design discussion 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, 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 paper proposal and research paper assignments allow students to explore their ideas and interests in game studies while examining a specific game in the context of a topic or issue using empirical evidence and literature to support their argument. 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 group and class discussion 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 game design discussion (Detailed instructions on Quercus Assignment section).

Paper Proposal (5% Due Week 3: 19 May 2021)

- Students will write a 500-word research paper proposal that selects a specific game for analysis in the context of one of the weekly topics or issues. The proposal will identify the game for analysis, include the theoretical and methodological approach to the game

analysis, a thesis statement, and a select bibliography of relevant literature from the topic or issue (Detailed instructions on Quercus Assignment section).

Research Paper (30% Due Week 6: 9 June 2021)

- Students will write a 3,000-word research paper based on their paper proposal. The paper will include a thesis statement, 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 perform a close reading or ‘close play’ of a game in the context of critically engaging with a topic or issue. The research and analysis from this research paper will be used to design a game mechanic for their game design document and game (Detailed instructions on Quercus Assignment section).

Game Design Document (15% Due Week 9: 7 July 2021)

- 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 game design discussion portion 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 (Detailed instructions on Quercus Assignment section).

Game and Artist Statement (30% Due one week after class ends: 4 August 2021)

- Students will create a game based on their game design document. Students can create a print & play (PnP) card game or board game, interactive fiction, or a digital game. 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 (Detailed instructions on Quercus Assignment section).

Game Pitch (2% Optional Mark Due Week 12 In Class: 28 July 2021)

- Students will present their games during the final class. Students will be evaluated based on how they articulate their game and its relevance to the issues and topics discussed in class. These pitches are less than 1 minute, so brevity is crucial.

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.

- 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 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 Faculty of Information’s:

- Grade Interpretation Guidelines: http://ischool.utoronto.ca/wp-content/uploads/2020/08/grade_interpretation_revised_August2020.pdf
- The University Assessment and Grading Practices Policy: <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>
- The Guidelines on the Use of INC, SDF, & WDR: <https://www.sgs.utoronto.ca/policies-guidelines/inc-sdf-wdr/>

These documents will form the basis for grading in the course.

3. Rules and Regulations

Acknowledgement of Traditional Land

I 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.

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 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 <http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/P>

[DF/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://advice.writing.utoronto.ca/wp-content/uploads/sites/2/how-not-to-plagiarize.pdf>. Cite it Right covers relevant parts of the U of T [Code of Behaviour on Academic Matters \(1995\)](#). It is expected that all Faculty of Information 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 as the workshop is now interactive. To review and complete the workshop, visit the Orientation Workshop portion of the Inforum site: <https://inforum.library.utoronto.ca/workshops/orientation>

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.

Absence Declaration Tool

During the COVID-19 pandemic, the University is temporarily suspending the need for a doctor's note or medical certificate for absences from academic participation; students should use the [Absence Declaration tool on ACORN](#) to declare an absence if they require consideration for missed academic work; students are responsible for contacting instructors to request the academic consideration they are seeking; students should record each day of their absence as soon as it begins, up until the day before they return to classes or other academic activities.

Academic Dates

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

FIPPA

This course, including your participation, will be recorded on video and will be available to students in the course for viewing remotely and after each session. Course videos and materials belong to your instructor, the University, and/or other source depending on the specific facts of each situation, and are protected by copyright. In this course, you are permitted to download session videos and materials for your own academic use, but you should not copy, share, or use them for any other purpose without the explicit permission of the instructor. For questions about recording and use of videos in which you appear please contact your instructor.

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.

4. Course Schedule

Week 1 – What is game studies? (5 May 2021)

Required readings:

- The Editors. (2018). “The Futures of Game Studies.” *The Velvet Light Trap*, 81: 57-80. [[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](#)]
- 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](#)]; and Robarts Library – GV1469.3 .C6463 2019X – [check availability](#)]

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](#)]

Week 2 – History of Games and its Industry (12 May 2021)

Required readings:

- Egenfeldt-Nielsen, S., Smith, J. H., & Tosca, S. P. (2020). History. In *Understanding video games: The essential introduction* (Fourth Edition) (pp. 61-119). [[e-book](#)]
- Akinori, N. & Wirman, H. (2021). “The Development of Greater China’s Games Industry: From Copying to Imitation to Innovation.” In O. Sotomaa & J. Švelch (Eds.), *Game Production Studies* (pp. 275-292). Amsterdam: Amsterdam University Press. [[e-book](#)]
- Švelch, J. (2021). “Promises of the Periphery: Producing Games in the Communist and Transformation-Era Czechoslovakia.” In O. Sotomaa & J. Švelch (Eds.), *Game Production Studies* (pp. 275-292). Amsterdam: Amsterdam University Press. [[e-book](#)]
- Kirkpatrick, G. (2017). “Early Games Production, Gamer Subjectivation and the Containment of the Ludic Imagination.” In M. Swalwell, H. Stuckey & A. Ndalians (Eds.), *Fans and Videogames: Histories, Fandom, Archives* (pp. 19-37) [[e-book](#)]

Suggested reading:

- The Strong National Museum of Play. (2020, April 9). *Video game history timeline*. Retrieved from The Strong National Museum of Play [[webpage](#)]
- Chikhani, R. (2015, October 31). *This History of Gaming: An Evolving Community*. Retrieved from TechCrunch [[e-article](#)]

Critical game readings:

- Russell, S. (1962). *Spacewar!* Retrieved from Oversigma [[emulator](#)]
- Crowther, W. & Woods, D. (1976). *Adventure*. Retrieved from QuuxPlusOne [[emulator](#)]

Week 3 – Defining Games (19 May 2021 Paper Proposal Due by 11.59pm)

Required reading:

- Salen, K., & Zimmerman, E. (2006). *The game design reader: A rules of play anthology*. Cambridge, MA: MIT Press. Chapters by Huizinga (pp. 98-116), Caillois (pp. 117-142), Suits (pp. 153-167), and Sutton-Smith (pp. 251-263). [[e-book](#)]; and Robarts Library – 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). [[e-book](#)]; and Robarts Library – GV1469.3 .J88 2005X – [check availability](#)]

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](#)]

Critical game reading:

- Fullbright Company. (2013). *Gone Home*. Purchase a copy through your personal video game console, [Steam](#), [GOG](#), or watch a playthrough on YouTube.

Week 4 – Players (26 May 2021)

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](#)]; and Robarts Library - GV1469.3 .V57 2003 – [check availability](#)]
- Patterson, C. B. (2020). Global Game: Race, Play, Intimacy. In *Open World Empire: Race, Erotics, and the Global Rise of Video Games* (pp. 37-76). New York University Press. [[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](#)]
- 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:

- Clément, F. (2014). Players/Gamers. In *The Routledge companion to video game studies* (pp. 197-203). [[e-book](#)]; and Robarts Library – GV1469.3 .R67 2014 – [check availability](#)]
- McGrath, B. (2014, November 24). *Good game: The rise of the professional cyber athlete*. Retrieved from the New Yorker [[e-article](#)]
- Clark, T. (2017, November 13). *How to get rich playing video games online*. Retrieved from the New Yorker [[e-article](#)]

Critical game reading:

- Explore the Twitch.tv streaming platform, taking note of its structure, categories, and its streamers [[website](#)]

Week 5 – Creators (2 June 2021)

Required reading:

- Dyer-Witford, N., & de Peuter, G. (2009). Immaterial Labour: A Worker’s History of Video Gaming. In *Games of empire: Global capitalism and video games* (pp. 3-33). University of Minnesota Press. [[e-book](#); and Robarts – GV1469.34 .S52 D94 2009X – [check availability](#)]
- Ozimek, A. M. (2019). “Outsourcing Digital Game Production: The Case of Polish Testers.” *Television & New Media*, 20(8): 824-835 [[e-article](#)]
- Bulut, E. (2020). The Unequal Ludopolitical Regime of Game Production: Who Can Play? Who Has to Work?” In *A Precarious Game: The Illusion of Dream Jobs in the Video Game Industry* (pp. 30-53). [PDF scan available; and at Robarts - HD9993 .E452 B86 2020X – [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 [[webpage](#)]
- Legault, M-J., Weststar, J., & To, L. (2017, January 18). *A union for video games*. Retrieved from First Person Scholar [[e-article](#)]
- Cote, A. C. (2021, April 5). *Combatting Crunch From the Margins: How Hierarchies of “Realness” Complicate Video Game Production*. Retrieved from Flow.Journal [[e-article](#)]

Critical game reading:

- 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.

Week 6 – Cheating (9 June 2021 Research Paper Due by 11.59pm)
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Required reading:

- Consalvo, M. (2009). There is No Magic Circle. *Games and Culture*, 4(4): 408–417 [[e-article](#)]
- McSherry, C. (2010, December 14). A Mixed Ninth Circuit Ruling in MDY v. Blizzard: WoW Buyers Are Not Owners – But Glider Users Are Not Copyright Infringers. Electronic Frontier Foundation [[e-article](#)]
- Czolacz, M. (2013). Decrypting DMCA Sec. 1201 in the Wake of the Ninth Circuit’s Ruling in MDY Industries v. Blizzard Entertainment. *Northwestern Journal of Technology and Intellectual Property*, 11(5): xxxvii–xxxix [[e-article](#)] (Read after McSherry)
- Fields, D. A. & Kafai, Y. B. (2010). “‘Stealing From Grandma’ or Generating Cultural Knowledge?: Contestations and Effects of Cheating in a Tween Virtual World.” *Games and Culture*, 5(1): 64-87 [[e-article](#)]
- Scully-Blaker, R. (2014). A Practiced Practice: Speedrunning Through Space With de Certeau and Virilio. *Game Studies*, 14(1) [[e-article](#)]

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](#)]
- LiveOverflow. (2018, April 27). Let’s Play/Hack - Pwn Adventure 3: Pwnie Island [[video](#)]

Critical Game reading:

- Explore the documentation on Steam surrounding its Valve Anti-Cheat (VAC) system [[webpage](#)]
- Polygon. (2019, July 31). Let's Play COUP feat. Brennan Lee Mulligan from CollegeHumor | Overboard, Episode 12 [[video](#)]

Week 7 – Representation (16 June 2021)

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](#)]
- Shaw, A. & Friesem, E. (2016). "Where is the Queerness in Games?: Types of Lesbian, Gay, Bisexual, Transgender, and Queer Content in Digital Games." *International Journal of Communication*, 10: 3877-3889 [[e-article](#)]
- Srauy, S. (2019). "Professional Norms and Race in the North American Video Game Industry." *Games and Culture*, 14(5): 478-497 [[e-article](#)]
- 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 [[e-article](#)]
- Narcisse, E. (2015, February 19). *Video games' blackness problem*. Retrieved from Kotaku [[e-article](#)]
- Sarkeesian, A. & Petit, C. (2019). *Female representation in videogames isn't getting any better*. Retrieved from Wired [[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](#)]
- Kim, M. T. M. (2021, March 21). *Asian American Game Developers Are Dreaming of their own Minari Moment*. Retrieved from IGN [[e-article](#)]

Critical Game reading:

- Feminist Frequency. (2014, June 16). *Women as background decoration*. Retrieved from Feminist Frequency [[streaming video](#)]

Week 8 – Violence (23 June 2021)

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 [[e-report](#)]
- 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](#)]

- Drummond, A., Sauer, J. D., & Ferguson, C. J. (2020). “Do longitudinal studies support long-term relationships between aggressive game play and youth aggressive behaviour? A meta-analytic examination.” *Royal Society Open Science*, 7(7): 1-13 [[e-article](#)]

Suggested Reading:

- Kleinman, Z. (2015, August 17). *Do video games make people violent?* Retrieved from BBC News [[e-article](#)]
- Ferguson, C. J. (2018, February 16). *It’s time to end the debate about video games and violence.* Retrieved from The Conversation [[e-article](#)]
- Fussell, S. (2019, August 19). *Why it’s so hard to stop marketing guns in video games.* Retrieved from The Atlantic [[e-article](#)]
- Jargon, J. (2021, February 6). *Violent Videogames Aren’t Ruining Your Kids—but it’s Good to Discuss Them.* Retrieved from The Wall Street Journal [[e-article](#)]

Critical Game Reading:

- Ledonne, D. (2005). *Super Columbine Massacre RPG!* Retrieved from Columbine Game [[website](#)]

BREAK (No Class on 30 June 2021)

Week 9 – Education (7 July 2021 Game Design Document Due by 11.59pm)

Required reading:

- Gee, J. P. (2007). Situated Meaning and Learning. In *What video games have to teach us about learning and literacy* (pp. 71-111). Palgrave Macmillan. [PDF scan available; and Robarts Library - 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](#)]
- Kafai, Y. B. & Burke, Q. (2015). “Constructionist Gaming: Understanding the Benefits of Making Games for Learning.” *Educational Psychologist*, 50(4): 313-334 [[e-article](#)]
- Grimes, S. M. & Merriman, V. (2020). “Technically they’re your creations, but ...”: Children Making, Playing and Negotiating User-Generated Content Games. In L. Green, D. Holloway, K. Stevenson, T. Leaver, & L. Haddon (Eds.), *The Routledge Companion to Digital Media and Children* (pp. 275-284). Routledge. [[e-book](#)]

Suggested reading:

- 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](#)]
- Shank, H. (2015, February 20). *The myth of the Minecraft curriculum.* Retrieved from The Atlantic [[e-article](#)]
- MacDonald, K. (2018, August 7). *What video games in schools can teach us about learning.* Retrieved from The Guardian [[e-article](#)]
- McGuirk, C. T. (2019, May 8). *Can you learn a language playing video games? What the Research says.* Retrieved from The Conversation [[e-article](#)]

Critical game reading:

- Mojang. (2017). *Minecraft Education Edition.* Retrieved from Minecraft [[game download](#)]

Week 10 – Inclusivity and Accessibility (14 July 2021)

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](#)]
- Chess, S., Evans, N. J., Baines, J. J. (2017). “What does a Gamer Look Like? Video Games, Advertising, and Diversity.” *Television & New Media*, 18(1): 37-57 [[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:

- Schreier, J. (2020, July 27). “Inside the Boys Club”. *Bloomberg Business Week*, 4665: 15-19 [[e-article](#)]
- Egliston, B. (2019, January 17). *It’s designers who can make gaming more accessible for people living with disabilities*. Retrieved from The Conversation [[e-article](#)]
- Stoner, G. (2020, February 25). *How accessibility consultants are building a more inclusive video game industry behind the scenes*. Retrieved from The Washington Post [[e-article](#)]
- Nathoo, Z. (2020, June 19). *Last of Us 2 has ‘changed the game’ for accessibility*. Retrieved from CBC News [[e-article](#)]

Critical game reading

- Quinn, Z. (2013). *Depression quest*. Retrieved from Depression Quest [[online game](#)]
- Explore the Game Accessibility Guidelines developed by studios, specialists, and academics [[webpage](#)]

Week 11 – Preservation (21 July 2021)
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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](#)]
- Nicoll, B. (2017). Sega Saturn Fan Sites and the Vernacular Curation of Videogame History. In M. Swalwell, H. Stuckey & A. Ndalians (Eds.), *Fans and Videogames: Histories, Fandom, Archives* (pp. 180-196) [[e-book](#)]
- McDonald, C., Schmalz, M., Monheim, A., Keating, S., Lewin, K., Cifaldi, F., & Lee, J. H. (2020). Describing, Organizing, and Maintaining Video Game Development Artifacts. *Journal of the Association for Information Science and Technology*, 72(5): 540-553 [[e-article](#)]

Suggested reading:

- 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](#)]
- LaFrance, A. (2017). *What it’s like to use an original Macintosh in 2017*. Retrieved from The Atlantic [[e-article](#)]
- Birnbaum, I. & Gault, M. (2018, October 25). *Copyright law just got better for video game history*. Retrieved from Vice [[e-article](#)]

Critical game reading:

- Play any game in the Internet Archive MS-DOS software library [[emulator](#)]

Week 12 – Wrap-Up (28 July 2021)

No readings this week. We will have optional game pitches for a 2% bonus mark. The final game and artist statement is due the following week on August 4th by 11.59pm.