



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
ERIC HAYOT	EUH2	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Current Bulletin Listing

Abbreviation: **CMLIT**

Number: **191**

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

This proposal is for prerequisite enforcement.

Message for Reviewers:

Course Designation

(CMLIT 191N) Introduction to Video Game Culture

Course Information

Cross-Listed Courses:

GAME 160N(LA)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Video Game Culture

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

- Common Course

GE Learning Objectives

- GenEd Learning Objective: Effective Communication
- GenEd Learning Objective: Creative Thinking
- GenEd Learning Objective: Crit & Analytical Think
- GenEd Learning Objective: Global Learning
- GenEd Learning Objective: Integrative Thinking
- GenEd Learning Objective: Key Literacies
- GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Comparative Literature (UPLA_CMLIT)
Effective Semester:	After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

This course is a comparative introduction to the nature and history of video games as cultural artifacts, from Pong to online role-playing. It introduces students to academic discussion on and creative work in new digital forms including hypertext narrative, video games, machinima, and more. Students will survey major debates over the meaning and value of video games, and study some of the major theoretical terms and perspectives developed to elaborate the artistic, cultural and sociological value of video games.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

A full syllabus for the course appears below, giving some sense of how the course might be implemented. A more generic/general outline for the course follows:

I. Storytelling and Art in Human Culture (2 weeks)

Readings from Jonathan Gottschall, *Storytelling Animal*; discussion of the humanistic and anthropological approach to knowledge; discussion of the history of art and the role art and aesthetic activity (dance, song, story-telling) has played in human societies from the dawn of civilization to the present. Discussion of major anthropological theories of play.

II. What Are Video Games (2 weeks)

An overview of the basic genres, forms, and structures that govern what we think of as video games. Introduction of major formal tensions between "real" video games and "fake" games, or between mainstream games and avant-garde games (major example involves Jason Rohrer's *Passage*). Discussion of the fundamental principles of genre.

III. History of Video Games and Video Gaming (5 weeks)

From the beginnings of computing (the Turing machine, e.g.) to the development of *Spacewar* (1961). The rise of video games in arcades (the founding of Atari), and the growth of gaming in both video arcades and on consoles (*Magnavox Odyssey*, 1972) as emblematic of the early era of video gaming, leading in to the development of the Atari 2600.

Discussion of the technological environment of production of video games, in terms of (1) hardware (2) software (3) systems of economic production.

The video game crash of 1983 (and its relation to economic and cultural factors), followed by the rise of Japanese gaming

(Nintendo, 1985). The economic context of Japanese gaming (and Japanese economic growth in the 1980s, as well as cultural factors that make Japanese gaming particular).

In the 1980s and 1990s, address national and international differences in gaming technology and culture, associated both with different computer environments (ZX Spectrum in England, e.g.) as well as different cultural environments (game music in France, e.g.; ban on video game violence in Germany).

The 1990s: console wars, the development of CD-ROM technology and its effect on gaming; the development of major gaming genres like the first-person shooter; the death of the adventure genres; rise of puzzle games, action sports games, and other contemporary genres.

Focus on several major game designers from this period, including Sid Meier, Peter Molyneux, and Will Wright. Address rise of algorithmic gaming, and connect to post-WW2 US interest in the computational modeling of social and biological processes (point to John Conway's Game of Life, but also Wright's work). Introduce "god game" genre.

the 2000s: third-gen consoles, the coalescing of major gaming genres (the merging of FPS and RPG) and the rise of indie gaming in early 2010s. The development of economic systems of game production focusing on large-scale studios (BioWare, e.g.) as well as the rise of indie game developers like Jenova Chen.

A unit on MMORPG and other MMO gaming introduces students to economic issues as they appear in contemporary gaming.

IV. Aesthetic and Scholarly Issues Connected to Gaming (2 weeks)

Introduce basic concepts from film and narrative criticism, including diegesis/extradiegesis, paratext, intertextuality, motivation, aesthetic repertoire. Showcase "close reading" as a method of interpretation. Discuss the different ways video gaming can be studied in the humanities, communications, and social sciences. Connect to earlier media, including the codex book and film.

V. Social and Cultural Issues Connected to Gaming (4 weeks)

1. Do video games cause/increase violence? Address basic problems of aesthetic representation, and connect to previous debates about other media (novels, radio, e.g.). Introduce notion of "moral panic" and refer both to Death Race (1972) and the Lieberman hearings that lead to the ESRB standard for categorizing/selling video games.

2. How do video games interact with sexism/racism? Cover the #gamergate controversy, and connect to larger issues involving the culture wars in the US and elsewhere; focus specifically on such issues as sex/gender roleplay, race play, and the like. Discuss the racial history of Tolkien worlds.

3. How do video games model political situations? Consider both economic and political structures in both single-player and MMO games; connect to Jane McGonigal's book Reality is Broken.

Course Description:

This course is a comparative introduction to the nature and history of video games as cultural artifacts, from Pong to online role-playing. It introduces students to academic discussion on and creative work in new digital forms including hypertexts, video games, cell phone novels, machinima, and more. Students will survey major debates over the meaning and value of video games, and study some of the major theoretical terms and perspectives developed to elaborate the cultural and sociological value of video games. The course extends students' skills in literary interpretation to a variety of new objects, and makes them aware of the role medium plays in aesthetic development and production. Students will leave with a far sharper understanding of how the interpretive tools used in the humanities can be extended to include new media, and with a sense of the historical role video games have played and will continue to play in global cultural production. Because the course is historically focused, it will spend significant time looking at the differential development of video games in three major regions: the United States, Europe, and East Asia (especially Japan).

The name(s) of the faculty member(s) responsible for the development of the course:

Name: ERIC HAYOT (EUH2)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

At the end of the course, students will be able to

1. Explain how the history of technology affects the history of culture, and vice versa
2. Understand the role that art and storytelling play in human societies
3. Understand how differences in language, history, or social life shape the production of culture
4. Describe basic concepts in narrative and aesthetic theory, and use them to understand particular works of art or games
5. Understand how to think humanistically about the world
6. Explain what genre is, and use a theory of generic development to describe the history of video games
7. Understand how economic structures affect the development of video games and modes of authorship

8. Describe the circle of production-consumption-distribution, and explain how the rise of digital technology and the internet fall into that circle
9. See how and why issues like racism and sexism arise in aesthetic production in general, and how those issues have affected video games in particular
10. Understand how one might develop a utopian critique of contemporary society using video games, and also what some of the problems of such a critique might be
11. Be able to explain some of the interesting legal issues governing property ownership in MMO gaming
12. Understand how video gaming interacts with structures of labor, including gold farming and prostitution

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

Evaluation methods should be the province of the individual instructor, and should depend heavily on the number of students in the course, the amount of TA support, and the like.

Historically at UP this course has been taught to 300-400 students, using a combination of single-person multiple choice exams and team-based exams to evaluate student learning. Team-based exams involve having students take exams together in small groups (3-5 people); teams also have a variety of mandatory and optional assignments that complement the exams. These can include developing the design parameters for a new game, or reading articles by scholars in game studies and writing responses to them. For some exams students may substitute a paper, though most have historically chosen not to do so.

Exam 1 (individual exam): all multiple-choice, 25 percent

Exam 2 (team exam): multiple-choice, short written answer (3-4 sentences), long written answer (1 page), non-verbal answer (1 page), 25 percent

Exam 3 (team exam): multiple-choice, short written answer, long written answer, non-verbal answer, optional scholarly review assignment, 25 percent

Final Exam (team exam): multiple-choice, short-written answer, long written answer, game design assignment: 25 percent

Other methods of evaluation include informal class discussion and the use of student-response software, either iClicker or PollEverywhere, both to check learning and to prompt class discussion.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

The course is x-listed with GAME 160N but has never been taught at U Park under that rubric.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This is a Gen Ed course, focused on introducing students how to think humanistically and artistically about the world.

A description of any special facilities:

None

Frequency of Offering and Enrollment:

Annually

Justification for Changing The Proposal:

Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.

This is a Gen Ed course. The changes proposed here involve (1) recertifying the course for the new Gen Ed language, and (2) registering it as an interdomain course, adding GA to the course. We are also removing the IL designation, because it no longer reflects the actual course content (international content is only about 20 percent of the material). These changes (adding GA, removing IL) reflect the way the course has actually been taught over the past few years.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

The two things this course aims to do are to (1) increase students' ability to understand the world they live in and engage with; and (2) to think well about how it has come to be historically, and how to change it. With that in mind, it is important to understand that this is a course on video game CULTURE-- which means that it addresses issues like race, class, and gender, in video games; it also addresses the ways video games allegorize political representation; we address issues of addiction, disability, and the psychological and neurological structures of desire; and, because the course is primarily about an art form, it addresses all sorts of topics connected to the idea of art, from the basic anthropological work on the history of aesthetic making to the idea of religion in art; we also cover some very specialized language particular to the understanding and interpretation of art, especially storytelling art (terms like diegesis, paratext, completeness, and so on).

In other words,

CRITICAL THINKING: the course teaches students how to use humanistic thinking (historical and aesthetic, in your list above) to understand the world, and to shape it. It emphasizes the degree to which a variety of factors (historical, technological, social, economic) affect the development of culture, and teaches students how to use those factors to come to their own understanding of such culture.

INTEGRATIVE THINKING: Video games themselves lie at the intersection between the arts and the humanities. By focusing on how both the history of aesthetic production (going back to the earliest human civilizations) and the history of thinking ABOUT such production come together in the study of video game culture, the course helps students learn how to integrate different domains of thinking in their own lives.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

An exam in this course might ask the following kinds of questions:

1. Why would someone say that the racial logic of Tolkien-based fantasy worlds is more or less racist?
2. Describe the difference between an extradiegetic narrative about a video game, and a diegetic narrative.
3. In the long run, which of these major video game designers—Sid Meier, Will Wright, or David Cage—has done more important work? Why? There is no correct answer here; your score depends on the quality of your argument and evidence.
4. What is Greg Lastowka's "utopian paradox," and how does it affect the way we think about Jane McGonigal's use of video games to criticize reality?
5. What does it mean to take an "anthropological" approach to studying video games? What kinds of questions does such an approach push us to ask? What other kinds of things might an anthropological approach study, and why?

In other words, in a course with written exams, students will be assessed by asking them questions that invite them not only to repeat what they have learned (#1 or #2 above) but also to use what they have learned to make connections between the ideas of the course (#3 4 and 5 above). In this way they are asked to practice both CRITICAL and INTEGRATIVE thinking, and are assessed on their ability to think in both ways.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

This is a course on both the history of the development of video games, and on the ways those games have affected and are affected by larger cultural forces. The main thrust of the course is to put video games into a much longer history of artistic engagement, which is why the course begins with a discussion of the anthropological study of storytelling--with the idea that arts and art-making are fundamental to the human animal (despite their apparent evolutionary uselessness), and works forward from there to basic questions about the roles art can play and the values art can express (or modify). Along the way we discuss the politics of video games, but also pay attention to the ways that technological or economic factors have shaped the production and distribution of such games, much in the way that they affected the development of literature or film, or painting (consider the role that institutions like film studios or museums play in the creation of art, or what counts as art). The course addresses look at works of visual art (for instance Duchamp's Fountain and the history of modernist painting) but also at modern and contemporary art made from video games (Warhol, for instance, made images on a Commodore Amiga in the 1980s). At the end of the day, if you think video games are art, then the whole course is about art: about how it's made, about why it matters, and about how to understand both individual works and the larger role art plays in society.

For example, here is a question that might appear on the final exam: How does the production of art interact with technology? Give examples from class, showing how one or more video games was shaped by the technological possibilities (hardware, software, distribution networks) of its age. Also make sure to mention one example of how another work of art (literature, painting, etc.) was shaped by technology.

GH Criteria

Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities-- whether verbal, visual, or digital-- and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

The short answer is: the exams, the lectures, and other class activities.

The longer answer is probably best exemplified by a series of possible questions from an exam, or prompts for a short paper, depending on what kind of assignment the instructor chooses. Here is one such question:

"As you know the ludology/narratology in video game studies revolved around the degree to which narrative mattered to how we understand games. Does narrative play a greater, a lesser, or the same role in contemporary video games as it did in the mid-1990s? Explain your answer, using examples, and give one reason why you think this change has taken (or not taken) place."

Such a question requires that students become familiar with scholarly debates about the meaning of video games ("EXPLAIN THE METHODS") and learn to DEMONSTRATE COMPETENCE in the evaluation of those texts.

Here's another question:

"What set of larger historical events seem to explain the rise of the three "social" game genres of the 1980s and 1990s: the city simulator, the God game, and the civilization/4x game?"

This question addresses how cultural currents and issues CHANGE OVER TIME.

Here once again are the learning objectives, all of which seem to address these arguments in one way or another:

1. Explain how the history of technology affects the history of culture, and vice versa
 2. Understand the role that art and storytelling play in human societies
 3. Understand how differences in language, history, or social life shape the production of culture
 4. Describe basic concepts in narrative and aesthetic theory, and use them to understand particular works of art or games
 5. Understand how to think humanistically about the world
 6. Explain what genre is, and use a theory of generic development to describe the history of video games
 7. Understand how economic structures affect the development of video games and modes of authorship
 8. Describe the circle of production-consumption-distribution, and explain how the rise of digital technology and the internet fall into that circle
 9. See how and why issues like racism and sexism arise in aesthetic production in general, and how those issues have affected video games in particular
 10. Understand how one might develop a utopian critique of contemporary society using video games, and also what some of the problems of such a critique might be
 11. Be able to explain some of the interesting legal issues governing property ownership in MMO gaming
 12. Understand how video gaming interacts with structures of labor, including gold farming and prostitution
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Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The Arts and Humanities are awfully close to each other, so the course is always bouncing back and forth between the two fields and two approaches. One of the big questions about video games is whether they are art at all. This question has been adjudicated both in scholarly discussion but also in the law, in a series of court cases that have denied first amendment protection to the makers or purchasers of video games on the grounds that they are not, like film or fiction, actual speech, and this material is addressed in class lecture, and practiced by students in class discussion and in exams/papers.

This is a humanistic course about art objects, using the history of those objects (video games, that is) to introduce students to ways of thinking historically, philosophically, and anthropologically about their world and its history. A number of its questions (about history, about the relationship between society and culture) are the most fundamental questions of the humanities.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

The sample exam questions that appear throughout this proposal demonstrate an equal commitment to bringing together humanistic and aesthetic/artistic considerations. Basically, I suppose, if you think video games belong to the great history of human art-making, then the course is always (every day) about the arts; and then the ways that we think about the games involve all sorts of approaches that belong both to the arts and the humanities (including media theory, aesthetic theory of all kinds, history of art, philosophy, history of technology, history of cultural production).

Here once again are the learning objectives, which consistently address humanistic and artistic themes:

1. Explain how the history of technology affects the history of culture, and vice versa
 2. Understand the role that art and storytelling play in human societies
 3. Understand how differences in language, history, or social life shape the production of culture
 4. Describe basic concepts in narrative and aesthetic theory, and use them to understand particular works of art or games
 5. Understand how to think humanistically about the world
 6. Explain what genre is, and use a theory of generic development to describe the history of video games
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Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

I'm the only person who teaches the course at UP. I have published four books, and co-edited two more; each of them involves both humanistic and aesthetic material (my second book considers oil painting and photography as well as medical case studies, travel documents, and literature). I am qualified to teach the course and have been doing so for years.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Again, assessment plans are up to the individual instructor, and depend on the size of the class and the amount of TA support. The exam questions that have appeared throughout the proposal illustrate the kinds of assessments that can be used to both test students' ability to apply integrative thinking, and to allow them to practice and extend their abilities. One assignment I have not mentioned (and again, no one has to use this assignment, but it's an example of what someone could do), is that I have students work in teams to design a new video game, and then to describe how the game fits into the history of video games--what makes it innovative, what makes it traditional, how it appeals to particular national or subnational audiences, and so on. This gets them thinking both about aesthetic issues (what should the game look like? how should it play?) and humanistic ones (how does our game fit into the history of art or culture? how does it interact with technological, economic, or social forces?).

General Education Designation Requirements

Bachelor Of Arts Requirements:

- BA: Natural Sciences
- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)

See previous page for justifications.

Intercultural Requirements:

Most of the course focuses on the US video game market, though about 30 percent focuses on games and game development in other places (mainly Europe, Korea, Japan, and China; we also refer to the history of art going back to the ancient Greeks).

Because of recent controversies like #Gamergate (2014), issues of race/gender are very prominent in contemporary video game culture; they are shaped not only by the game-playing population (mostly but not overwhelmingly male, white, and young) but also by the larger cultural wars around these topics. These debates, which we discuss extensively in class, also shape the production and development of video games, especially indie games, which address LGBTQ issues as well as other socially important topics like violence, poverty, trauma, sexual abuse, and the like.

The course used to be US/IL but under the new requirements that both US and IL take up 50 percent of the course, it has been decided to drop the IL designation, and focus on the US one, even though IL material will continue to make up an important part of the course.

Campuses That Have Offered (CMLIT 191) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

CMLIT 191 Final Exam

Instructions

1. Use pencils to mark the sheets; #2 pencils are the most reliable.
2. Put your **TEAM LEADER's** name in the answer key.
3. Put your team **leader's** ID number in the boxes at the top of the area labeled "STUDENT NUMBER" and darken the one block in each column that corresponds to the number above. It is important that this information be coded correctly. If the ID is miscoded, the student will not be assigned a score for this test.
4. Darken the lettered block that corresponds to your choice as the best answer for each test question.
5. Darken the entire block.
6. Darken only one block. A multiple response is scored as incorrect.
7. **Don't** mark up the sheet with stray pencil marks or other smudges.
8. Blank answers count as incorrect.

If you finish early, you may leave, but please do so with minimum disruption to those around you.

Points: Each multiple choice question is worth 1 point (65 total). Answer **all 6** short-answer questions, each worth 6 points (36 total). The long answer is worth 20 points, and the nonverbal answer is worth 13 points. Your "game pitch" assignment is worth 15 points. Total points = 149.

Team Instructions

Turn in only **one** answer sheet and **one** set of other responses. Write the **team leader** name at the top of each short-answer page, and on the bubble sheet. Please try to write so we can read it

Write the names of your team here:

Team Leader: _____ / **Team Name** _____

Team member: _____

Are you wearing a uniform? YES / NO

If YES, what is your uniform? Draw a picture in the space below to get 1 extra credit point.

|

Multiple Choice Questions (65 points total)

1. This company, founded by ex-Atari employees, produced the first competing cartridges for the Atari 2600 system:
(a) Sierra OnLine (b) Activision (c) Sir Tech (d) Namco (e) none of the above
2. A work of history that simply retells things in order, popular during the Middle Ages, is known as a
(a) recitation (b) chronicle (c) narration (d) annal (e) record
3. The events that occur inside a work are collectively known as its _____. The way those events are told or organized in any particular work of art is called the _____.
(a) story / narrative (b) discourse / story (c) narrative / subject (d) discourse / narrative
(e) story /discourse
4. An important debate in the early history of game studies (late 1990s) pitted those who wanted game studies to focus on _____ (ludologists) and those who wanted it to focus on _____ (narratologists).
(a) description / appreciation (b) narration / description (c) gameplay / representation
(d) appreciation / description (e) representation / gameplay
5. Which of these is a good example of something diegetic?
(a) the title of a game (b) the studio that makes a game (c) a review of a game (d) telling your friend about a game you played (e) none of the above
6. According to research Gottschall cites, people who spend a great deal of time immersed in imaginary worlds tend to have _____ moral imagination and empathy:
(a) the same (b) decreased (c) increased (d) no (e) none of the above
7. This game, released in 1978 in Japan, became a huge hit upon its US release in 1980:
(a) *Pac-Man* (b) *Galaga* (c) *Space Invaders* (d) *Donkey Kong* (e) *Xevious*
8. Ian Bogost refers to the force of gameplay as
(a) discursive rhetoric (b) procedural rhetoric (c) ludological rhetoric (d) formal rhetoric (e) elaborative rhetoric
9. *Choose Your Own Adventure* books are examples of what Espen Aarseth calls _____ fiction:
(a) interactive (b) engaged (c) decision-making (d) ergodic (e) avant-garde.
10. The Apple Macintosh, the first mainstream computer with a graphical user interface (GUI) was released in this year:
(a) 1978 (b) 1980 (c) 1982 (d) 1984 (e) 1986
11. Which of these is NOT an example of “**expressive** metaculture” related to video games?
(a) fan fiction (b) cheat code listings (c) poems (d) skins (e) machinima

12. The Nintendo NES, which helped pull the US game industry out of its collapse, was released for the Christmas shopping season of
- (a) 1980 (b) 1982 (c) 1985 (d) 1987 (e) 1990
13. Which game designer said the following: “You and I might buy the same game off the shelf one day, play it for a month and, a month later, our games are almost unrecognizably different, because yours has evolved to fit and entertain you, and mine has evolved to fit and entertain me.”
- (a) Will Wright (b) Sid Meier (c) Roberta Williams (d) Jonathan Blow (d) Peter Molyneux
14. Finish this sentence: In Molyneux’s work, the commitment to fuzziness is expressed/understood as commitment to _____.
- (a) realism (b) idealism (c) precision (d) gameplay (e) ilinx
15. The “Tattered Spire” sequence in *Fable 2* had to be modified because of real-world political events involving:
- (a) the US presidential election (b) famine in Ethiopia (c) US torture in Iraq (d) European immigration scandal (e) global financial crisis
16. Play + Structure + Obstacles + Possibility of Improvement =
- (a) furio (b) happiness (c) PSOP (d) flow (e) hedonism
17. Autotelic activity is activity that
- (a) focuses on external rewards (b) is done for its own sake (c) ends in tears (d) produces hedonic adaptation (e) diminishes hedonic resilience
18. The widespread use of CD-ROM drives in home computers (beginning in 1989/1990) led to the following changes in game technology:
- (a) richer audio (b) extended cut scenes (c) use of live video capture (d) A and B (e) A B and C
19. Which of these genres did not exist in 1990?
- (a) first-person shooter (b) turn-based strategy (c) God game (d) role-playing game (e) adventure game
20. According to Laura Berry, which of the following is NOT typical of modern, high-strung addiction:
- (a) shopping (b) pornography (c) working out (d) opium (e) video games
21. In a montage sequence, “discourse time” is _____ “story time.”
- (a) the same as (b) faster than (c) slower than (d) none of the above
22. In order to understand the story of *The Matrix III*, you use your knowledge of both the general conventions of science fiction films and of what happened in the first two *Matrix* movies. This is an example of
- (a) diegetic storytelling (b) narrative (c) aesthetic repertoire (d) narrative repertoire (e) none of the above

23. The philosophical concept that describes the difference between all imaginary worlds and the real world, emphasizing the fact that you cannot know everything about imaginary worlds but you can know everything about the real world, is called:
- (a) diegesis (b) completeness (c) mise-en-scène (d) paratext (e) character-system
24. In general, research on educational games shows that they
- (a) dramatically improve student learning (b) dramatically reduce student learning (c) have very small effects on student learning (d) do best when paired with teacher interaction (e) C and D
25. Jason Rohrer, who in your professor's opinion is the most interesting game designer working today, designed the two-player storytelling game called
- (a) *Sleep is Death* (b) *Candy Crush* (c) *Passage* (d) *I Wanna Be the Guy* (e) *Life and Death*
26. Using game principles to motivate human behavior in non-game contexts is called
- (a) playification (b) gameology (c) gamification (d) ludology (e) none of the above

For the next five questions (28-32), match the designer to the game:

- | | |
|--------------------------------------|--|
| 27. Sid Meier (most important title) | A. <i>Black & White</i> |
| 28. Will Wright | B. <i>Fahrenheit / Indigo Prophecy</i> |
| 29. Peter Molyneux | C. <i>Ace Patrol</i> |
| 30. Sid Meier (recent game) | D. <i>Spore</i> |
| 31. David Cage | E. <i>Civilization</i> |
32. The process whereby white people are allowed to not think about their race, or to imagine themselves as somehow “neutral” in race as basic “humans,” is called
- (a) racial advantage (b) white supremacy (c) racial privilege (d) white privilege (e) awesome
33. Alex Galloway, in his article on *Civilization*, argues that the game is an expression of _____ culture.
- (a) ludic (b) computational (c) conservative (d) educational (e) algorithmic
34. Which of the following aspects of *Civilization* lends the best support to Galloway's claim?
- (a) its long historical sweep (b) its emphasis on control mechanisms (c) how fun it is (d) that it has different ways to win (e) that the AI cheats at higher difficulty levels
35. Which game designer said the following: The game “was about sadness, it was about depression, it was about making you feel uncomfortable. And, basically, enlarging the kind of emotions that you can feel.”
- (a) Sid Meier (b) Will Wright (c) Jason Rohrer (d) Peter Molyneux (e) David Cage
36. Which of the following was NOT a private modem-based network in the 1980s?
- (a) CompuServe (b) Quantum Link (c) Online Universe (d) The Source (e) they were all networks
37. MUDs that allowed users to create new objects inside diegetic space were known as

(a) Social MUDs (b) O-MUDs (c) Lambdas (d) MOOs (e) *Second Life*

38. The year the public internet became widespread in the United States (and also the year of that amazing MCI commercial):

(a) 1984 (b) 1990 (c) 1994 (d) 1998 (e) 2014

39. This, the world's first major MMORPG, released in 1997, was based on the world developed by Richard Garriot:

(a) *Meridian 59* (b) *Ultima Online* (c) *EverQuest* (d) *Habitat* (e) *Lord of the Rings*

40. Japanese imports were not sold in Korea in the 1970s-90s because...

(a) they were of poor quality (b) they were incompatible with Korean video systems (c) anger about Japanese colonization (d) communist blockade (e) none of the above

41. These two games, released in 1998, were partly responsible for the explosion of the South Korean gaming scene:

(a) *StarCraft* and *Neverwinter Nights* (b) *StarCraft* and *Ultima Online* (c) *WarCraft* and *Lineage* (d) *StarCraft* and *Lineage* (e) *The Sims 2* and *Ultima Online*

42. Put these MMORPGs in the order in which they were released:

(a) *Ultima Online*, *Lineage*, *EverQuest*, *WoW* (b) *WoW*, *EQ*, *Lineage*, *UO* (c) *UO*, *EQ*, *Lineage*, *WoW* (d) *EQ*, *UO*, *Lineage*, *WoW* (e) none of the above is correct

43. There will be no more _____

(a) here (b) there (c) everywhere (d) nowhere (e) humans

44. One major difference between the humanities and the social sciences is that the social sciences are more _____ than the humanities:

(a) qualitative (b) historical (c) language-oriented (d) quantitative (e) none of the above

45. The internet is primarily a revolution because it makes widely available, and hence democratizes, the means of cultural _____:

(a) production (b) distribution (c) consumption (d) enjoyment (e) none of the above

46. The British developer of the ZX80, ZX81, and ZX Spectrum home computers was:

(a) Mel Croucher (b) Peter Molyneux (c) Jeff Miner (d) Clive Sinclair (e) Margaret Thatcher

47. The release of this game, in 1984, marked the beginning of the end for the text-only adventure genre:

(a) *Myst* (b) *The Legend of Zelda* (c) *Wizardry* (d) *Dragon Quest* (e) *King's Quest*

Questions 52-56: Match a type of play, left, with a specific experience, right:

48. Ilinx

A. Role-playing a D&D character

49. Agon

B. Writing a story about your *Dwarf Fortress* game

50. Alea

C. Winning a tough boss fight

51. Mimicry

D. *Katamari Damacy*

52. Muthos

E. Playing poker

Questions 56-60: Connect the concept to its example

53. Remediation
54. Paratext
Private Ryan
55. Diegetic interactivity
56. Extradiegetic interactivity
57. Motivation
- A. The name of a game designer
B. Opening of *Medal of Honor* copies *Saving*
C. Environment reflects player action
D. Player action shapes history of diegetic world
E. Pressing the “Start” button on your controller
58. Video developed using real-time computer graphics engines, as for example in a series like *Red vs. Blue*, is known as
(a) video cinema (b) vg cinema (c) machine cinema (d) minima (e) machinima
59. *The Stanley Parable* (Galactic Café, 2013), is remarkable for its remediation of this common literary technique:
(a) first-person narration (b) omniscient narration (c) flashbacks (d) free indirect discourse (e) motivation
60. According to Greg Lastowka, which of the following types of rules exist inside MMORPG space?
(a) diegetic rules (b) social rules (c) legal rules (d) A and B (e) A, B, and C
61. Which game best illustrates the coming together of the two major formal trends in video games of the 2000s?
(a) *Civilization V* (b) *Grim Fandango* (c) *Grand Theft Auto IV* (d) *Oblivion* (e) *Parappa the Rapper*
62. Cory Arcangel’s work of art features self-playing games that consistently...
(a) hit home runs (b) catch on fire (c) have software crashes (d) roll gutter balls (e) save princesses
63. The best-selling video game from 1993-2002 was _____. It was overtaken in 2002 by _____.
(a) *SimCity / The Sims* (b) *Myst / Civilization* (c) *Civilization / The Sims* (d) *Myst / The Sims*
(e) *Mortal Kombat / Final Fantasy VII*
64. This independent game allowed you to play as a government worker in a fictional communist country:
(a) *Tetris* (b) *Papers, Please* (c) *Red Star* (d) *Goodnight Berlin* (e) *Eastern Front*
65. To help yourself focus on major life goals and who you want to become, your professor recommended
(a) imagining what people will say about you when you’re dead (b) dreaming of being a superstar (c) stepping on other people on your way to the top (d) defining what a “good life” means to you (e) A and D.

*****END OF MULTIPLE CHOICE SECTION*****

Short Answer Question page 2 of 3

Put your **team leader name** here: _____

Answer this question directly on this sheet of paper. Each answer should be 4-5 sentences long and is worth a maximum of six points. Note: you only need to answer **five** of the six short-answer questions.

3. *What caused the great video game crash in the 1980s decade? How did that crash change the market for video games, and the kinds of games that were made after the crash? What console maker was responsible for beginning the next era of console gaming?*

4. *Why would someone consider Jason Rohrer to be an important video game designer? Drawing on examples from at least two of his games, describe the overall goals, effect, and possible impact of his work.*

Long Answer (20 points)

Put your **team leader's** name here: _____

Answer the next question directly on this sheet of paper. Your answer should take up most of the page; if you have to, you can go onto the back of this sheet of paper.

*How does art interact with technology? Give examples from class, showing how one or more video games was shaped by the technological possibilities (hardware, software, distribution networks) of its age. Mention one example of how another work of art that is not a video game (literature, painting, etc.) has been shaped by technology. Are current video games **affected**—in terms of their ability to be meaningful works of **art**—by the technology that is available to them? Why or why not?*

Nonverbal Answer (13 points)

Put your **team leader's** name here: _____

Answer the next question directly on this sheet of paper. Your answer should take up most of the page; if you have to, you can go onto the back of this sheet of paper.

Which game we looked at or discussed this semester interested you the most, and why?

Your answer **CAN ONLY USE 5 WORDS**. But you are free to draw or illustrate (using charts, diagrams, or images) as much as you'd like. Words used to label parts of a chart or diagram count against your limit. Every word over your limit costs you 1 point on this question.

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Event 11

Put your **team leader name** here: _____

The total number of points available on the exam is 149. That's because there are extra points available, one per member of your team, plus one (so a team with 4 people gets 5 points, a team with 5 people gets 6 points, and so on).

Your job is to distribute the points to the members of your team. You can give each member of the team the same number of points, or one member all the points, or you can refuse to use one more points. In short, you can divide them in whatever way seems appropriate to you as a group. No fractions.

<i>Name</i>	<i>Points</i>
-------------	---------------

Team Leader: _____

Team member: _____

Social Experiment

This is completely optional. Your team may donate any number of points from its final score on the exam to other students. All donated points will be placed in a pool and distributed to teams that have done poorly on this exam, with 50 percent of the points going to the lowest 20 percent of the class, 30 percent going to the next 20 percent, and 20 percent going to the next 20 percent.

Please write the number of points **you'd like to donate**, if any, here: _____

CMLIT 191 Introduction to Video Game Culture (CMLIT 191)

3 credits / GH, GA, BA, US

GE Learning Objectives: Critical and Analytical Thinking, Integrative Thinking

Course Description:

This course is a comparative introduction to the nature and history of video games as cultural artifacts, from Pong to online role-playing. It introduces students to academic discussion on and creative work in new digital forms including hypertexts, video games, cell phone novels, machinima, and more. Students will survey major debates over the meaning and value of video games, and study some of the major theoretical terms and perspectives developed to elaborate the cultural and sociological value of video games. The course extends students' skills in literary interpretation to a variety of new objects, and makes them aware of the role medium plays in aesthetic development and production. Students will leave with a far sharper understanding of how the interpretive tools used in the humanities can be extended to include new media, and with a sense of the historical role video games have played and will continue to play in global cultural production. Because the course is historically focused, it will spend significant time looking at the differential development of video games in three major regions: the United States, Europe, and East Asia (especially Japan).

Course Learning Objectives:

In this course you will learn how to...

1. Explain how the history of technology affects the history of culture, and vice versa
2. Understand the role that art and storytelling play in human societies
3. Understand how differences in language, history, or social life shape the production of culture
4. Describe basic concepts in narrative and aesthetic theory, and use them to understand particular works of art or games
5. Understand how to think humanistically about the world
6. Explain what genre is, and use a theory of generic development to describe the history of video games
7. Understand how economic structures affect the development of video games and modes of authorship
8. Describe the circle of production-consumption-distribution, and explain how the rise of digital technology and the internet fall into that circle
9. See how and why issues like racism and sexism arise in aesthetic production in general, and how those issues have affected video games in particular

10. Understand how one might develop a utopian critique of contemporary society using video games, and also what some of the problems of such a critique might be
11. Be able to explain some of the interesting legal issues governing property ownership in MMO gaming
12. Understand how video gaming interacts with structures of labor, including gold farming and prostitution

Texts:

Tristan Donovan, *Replay: The History of Video Games*

Egenfeldt-Nielsen et al., *Understanding Video Games* (2nd or 3rd edition both OK)

Jonathan Gottschall, *Storytelling Animal*

Jane McGonigal, *Reality is Broken*

In addition to these books, we'll read a few essays, available as PDF files via CANVAS (labeled *PDF* in the syllabus).

We'll be discussing a number of games in class. You **don't** have to play any of these, though in many cases some familiarity with the games and genres we discuss will be helpful. You will not have time to play or even review every game we discuss, but almost all the important games are on the Powerpoint slides; you can also watch YouTube playthrough videos for most games.

Course information:

This course is a comparative introduction to the nature and history of video games as cultural artifacts, from Pong to online role-playing. It introduces students to academic discussion on and creative work in new digital forms including hypertext narrative, video games, machinima, and more. Students will survey major debates over the meaning and value of video games, and study some of the major theoretical terms and perspectives developed to elaborate the cultural and sociological value of video games.

Grading:

Your grade will be determined as follows:

<i>3 Exams (1.25 hours)</i>	<i>33 percent each, lowest score dropped</i>
<i>Final Exam (2 hours)</i>	<i>33 percent</i>

The first two exams will be multiple-choice only. The next two exams (one in-class and the final) will be team-based exams. We'll talk about how the team-based exams work on the first day of class. I will probably curve the first two exams, aiming for an average around 77 or 78. Again, we'll discuss.

On top of this will be your class participation grade, which can either hurt you or help you (up to 1/3 a grade either way). It will be determined by the degree to which you help the class learn, or keep it from learning. I do not penalize students who do not talk in class. Because of the size of the class, most students will simply not receive a participation grade unless they distinguish themselves in some positive or negative way.

In exceptional circumstances I will consider the granting of a grade of incomplete, but only when all but a minor portion of the course work has been successfully completed.

Lateness, absences, and other rules:

Because this is a large class, I will not be taking attendance. However, I will act to limit distractions, so, no newspaper reading, chatting, and so on, unless you want to leave. You may use laptops, since I assume that occasionally you will want to look up class-related material or take notes. That said, most research shows that taking notes by hand makes you learn more, so, use laptops at your own risk.

Finally, **don't** be late. It's annoying.

The only acceptable reasons to miss a test and have it rescheduled are (1) a religious observance (2) participation in a university-sponsored activity (sports, e.g.) and (3) a family or medical emergency. In the first two cases, you need to let me know two weeks in advance. In the third, you need to email me *before* the test begins, and you will need, within two days, to provide paperwork or other evidence showing the reason for your absence.

Plagiarism and academic honesty:

Dishonesty of any kind will not be tolerated. Dishonesty includes, but is not limited to, cheating, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Acts of dishonesty will result in academic sanctions and will be reported to the **University's** Judicial Affairs office for possible further disciplinary sanction.

Consistent with this expectation, the **University's** Code of Conduct states that all students should act with personal integrity, respect other **students'** dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Equal access:

Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments in this course, please contact the Office for Disability Services. For further information regarding policies, rights and responsibilities please visit the ODS website at: www.equity.psu.edu/ods/. Please notify me as early in the semester as possible regarding the need for reasonable accommodations.

Struggles, Personal and Academic

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy that is respectful of **clients'** cultural and religious backgrounds, and is sensitive to differences in race, ability, gender identity and sexual orientation. Visit <http://studentaffairs.psu.edu/counseling/> or call 814-863-0395.

Keeping Things Fair

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via the Report Bias webpage (<http://equity.psu.edu/reportbias/>). The Office of the Vice Provost for Educational Equity can be reached at 814-865-5906.

Daily syllabus. Have everything read before coming to class.

Week 1: Aug 22, 24

T: What Does it Mean to Study Game Culture?

Th: Gottschall, 1-44

Week 2: Aug 29, 31

T: Gottschall, 45-117

Th: *Understanding Video Games* 1-53, *Afternoon*, *Patchwork Girl*

<https://www.youtube.com/watch?v=djlrHF8S6-Q>

<https://www.youtube.com/watch?v=KXFEqyXrbqU>

Week 3: Sept 5, 7

T: Donovan, 1-95; *Adventure* (aban) *Rogue* (aban); *Zork I* (aban); play some Atari games www.2600online.com

Th: Gottschall, 117-155

Marathon Read extra credit assignment, midnight on Thursday Sept 7

Week 4: Sept 12, 14

T: *UVG* 117-193

Th: Donovan, 85-153; play some Nintendo games www.virtualnes.com

Week 5: Sept 19, 21

T: **EXAM 1**

Th: Donovan, 153-186; *Balance of Power 1990* (aban)

Week 6: Sept 26, 28

T: Donovan, 187-212; *Tetris* www.freetetris.org Bissell, "Molyneux" (PDF)

Interview: <http://www.guardian.co.uk/technology/2008/apr/30/molyneux>

Th: *Populous* (aban), *Black & White*, *Fable* series (amazon); *Curiosity: What's in the Cube* (for iOS or Android; defunct; read about it here:

http://en.wikipedia.org/wiki/Curiosity_%E2%80%93_What%27s_Inside_the_Cube%3F);

Godus

Week 7: Oct 3, 5

T: Donovan, 213-237; *Myst* (aban);

McGonigal, 35-76

Th: *The Sims* series (amazon); *spore* (amazon); *Sim City*, *SimCity 2000*, *SimEarth* (aban); see also *Cities: Skylines* for a new version of this genre

Atkins, "Sim City" (PDF)

Interviews with Will Wright:

<http://www.popsci.com/entertainment-gaming/article/2007-02/wright-stuff>

<http://www.eurogamer.net/articles/maxis-will-wright-interview>

http://www.gamasutra.com/view/feature/6386/the_replay_interviews_will_wright.php

<http://www.guardian.co.uk/technology/2008/may/02/will.wright>

Plan today also includes some discussion of non-Wright games

Week 8: Oct 10, 12

T: Donovan, 237-265;

Th: **No class today**

Week 9: Oct 17, 19

T: **EXAM 2**

Th: *UVG*, 193-227

Week 10: Oct 24, 26

T: *UVG*, 228-255

Th: *Civilization* (I and II aban; III and up amazon); *Alpha Centauri* (gog)

Interviews/discussion of Sid Meier:

<http://www.mindjack.com/interviews/sidmeier.html>

<http://www.next-gen.biz/features/interview-sid-meier>

http://www.gamasutra.com/view/feature/1523/the_history_of_civilization.php

<http://www.eurogamer.net/articles/2013-05-15-sid-meiers-cultural-victory>

<http://kotaku.com/the-father-of-civilization-584568276>

<https://www.youtube.com/watch?v=cyH24CHTIHA> (optional)

Week 11: Oct 31, Nov 2

Th: *Indigo Prophecy* (amazon); *Heavy Rain* (PS3); *Beyond Two Souls* (PS3)

Interviews with David Cage:

<http://www.eurogamer.net/articles/heavy-rains-david-cage-interview>

<http://www.joystiq.com/2010/03/19/interview-spoiling-heavy-rain-with-david-cage/>

<http://tribecafilm.com/stories/beyond-two-souls-david-cage-interview-ellen-page-willem-daf>

oe-film

<http://www.gamespot.com/articles/david-cage-no-one-should-be-allowed-to-define-what-a-game-is/1100-6415457/>

<http://www.computerandvideogames.com/398914/interviews/david-cage-interview-we-have-to-live-with-the-things-that-make-us-different/>

Th: Donovan, 289-320; McGonigal, 119-145

WoW, Tale in the Desert; EverQuest; Star Wars Galaxies; Endless Forest

Edward Castronovo, "Virtual Worlds" (
http://papers.ssrn.com/sol3/papers.cfm?abstract_id=294828)
<http://tale-of-tales.com/TheEndlessForest/index.html>

Week 12: Nov 7, 9

T: *UVG* 255-78; Donovan, 343-357;

Th: *GTA* series; *Minecraft* <http://pc.ign.com/articles/119/1197341p1.html>

Week 13: Nov 14, 16

T: **EXAM 3 / Team Exam**

Th: Donovan, 321-332; *Red vs. Blue*; *Super Mario Clouds* (web);

--- THANKSGIVING BREAK ---

Week 14: Nov 28, 30

T: Donovan, 357-369; Bissell, "Braided" 91-103 (PDF)
Article about Jason Rohrer's Chain World:
http://www.wired.com/magazine/2011/07/mf_chainworld/all/1
untitled game (web); *Flow* (web); *Passage* (web); *Flower* (PS3);
Portal (amazon); see also *Machinarium*, *Canabalt*, *Gridrunner*
Revolution, *Inside a Star-Filled Sky*;

Th: McGonigal 219-296

Week 15: Dec 5, 7

T: Gottschall 156-200; McGonigal 296-354

Th: Conclusions; preparing for the final

FINAL EXAM (date/location TBA)