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## What Students Say

- "Dr. Whitson didn’t just study the topic and whatnot, but it’s part of his life. He’s really interested in computers and their impact on our lives, which was cool."

- "Professor Whitson is eager to hear what the students have to say and to show us why we should care."

- "I found Dr. Whitson’s class personally challenging, but ultimately fulfilling."

- "Prof Whitson has a very natural talent for teaching, cares about our success, and knows how to keep a class engaged."

## Course Resources

- Dr. Whitson
- Blackboard: Computer and Blackboard
- Steam
- Fellow Students
- youcanbookme
Teaching Philosophy

Technology is changing the world. DTC is quite possibly the most important major on this campus because it explores how technology is changing everything around and about us.

Rethinking one’s perspective can be highly valuable. Our perspectives are inevitably colored by our background. I value students who try to empathize with people that might not have the same values or perspectives. We all have blind spots, even me. We can all learn from questioning our assumptions and broadening our horizons.

Instead of trying to be the smartest or funniest person (or conversely instead of being silent, angry, or reactive), what if we practiced kindness, openess, and compassion? As bell hooks says, while students shouldn’t see my classes as therapy sessions “it is appropriate for them to hope that the knowledge received in these settings will enrich and enhance them.” No one who takes this course’s content seriously, who participates regularly, and who turns in assignments in on time should feel anxious about the grade they will receive at the end of the course.

Catalog Description

392 Video Games Theories and History 3 History and theory of video games with a focus on innovation and cultural impact.

Course Description

DTC 392 explores the cultural and historical impact of video games. We will learn about these issues by engaging in a semester-long project where we will prototype a video game. Video games are not just entertainment; they can be art, a form of political resistance, even a way to persuade other people. You’ll share your prototype with your fellow students, question each other’s assumptions, read research in game studies, and study gaming cultures.
Resources to Purchase
(All Games Available on Steam or online for free. Book is available in the Bookie).
# Schedule

**Reading and Play Assignments Are Due On Date Listed. Schedule May Change with Notice from Me.** Manual assignments and writing prompts from Jentery Sayers.

<table>
<thead>
<tr>
<th>Class</th>
<th>Topic</th>
<th>In-Class Learning</th>
<th>Readings</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M 1/7</strong></td>
<td>Intro</td>
<td><strong>Manual:</strong> Before next class, get a manual that you’ll use to jot down ideas and prototypes for games.</td>
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<td></td>
<td></td>
<td><strong>In class play:</strong> Molleindustria, <a href="#">Game Definitions</a>. Instead of tweeting, copy down the two best definitions you found and discuss them with a partner. When you get a manual, write them in the manual.</td>
<td></td>
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<tr>
<td><strong>W 1/9</strong></td>
<td>Games</td>
<td><strong>Manual:</strong> After playing your games, write in your manual: what’s an (indie) game? What’s play?</td>
<td></td>
<td>Three games on “<a href="#">Forest Ambassador</a>”</td>
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<td></td>
<td></td>
<td><strong>Think, Pair, Share:</strong> Discuss what you wrote, as well as the games you played.</td>
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<tr>
<td><strong>F 1/11</strong></td>
<td>Games</td>
<td><strong>Grad Student Day:</strong> Discuss Ch. 1 and 3 of <a href="#">Rise of the Videogame Zinesters</a> with them. Come to class with three questions and three quotes in your manual. While in the discussion, be sure to write down five 1-2 sentence takeaways from the discussion in your manual.</td>
<td>Anthropy, Ch. 1 and 2</td>
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<td></td>
<td></td>
<td><strong>Glossary:</strong> Pick two keywords from the Anthropy, Ch. 1 and 2</td>
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<tr>
<td><strong>M 1/14</strong></td>
<td>Sexuality</td>
<td><strong>Think, Pair, Share:</strong> How does Anthropy’s game make you think about what characters can or can’t do? Are there other games you can think of that do the same thing?</td>
<td>Play: Anthropy, <a href="#">dys4ia</a></td>
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<td><strong>Gamelog:</strong> Whenever we play a game, I’ll ask you to write down at least three reflections from experiences in the game for each day the game is listed. Be sure to include these in your manual.</td>
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</tbody>
</table>
**Manual:** Sketch at least three characters (i.e. things that act) for your game. Write brief character descriptions (50-100 words):
1. What can they do?
2. Are they player / Non-player characters?
3. What do they look like?

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Activity</th>
<th>Notes</th>
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<tbody>
<tr>
<td>W 1/16</td>
<td>Sexuality</td>
<td><strong>Workshop:</strong> Pass around your sketches. Use Anthropy's chapters on game design and programming to talk about the social and cultural issues that arise with these characters and their designs/limitations. Come up with three recommendations for your peer review, influenced by Anthropy's characters in “Queers in Love…”</td>
<td>Anthropy, 3-4</td>
</tr>
<tr>
<td>F 1/18</td>
<td>Sexuality</td>
<td><strong>Grad Student Day:</strong> Discuss the article with graduate students. Come to class with three questions and three quotes in your manual. While in the discussion, be sure to write down five 1-2 sentence takeaways from the discussion in your manual.</td>
<td>Leigh Alexander, “Playing Outside.”</td>
</tr>
<tr>
<td>M 1/21</td>
<td>Race</td>
<td><strong>NO CLASS, MARTIN LUTHER KING JR. Day</strong></td>
<td>Play: Momo Pixel, “Hair, Nah.”</td>
</tr>
</tbody>
</table>
| W 1/23| Race           | **Manual:** Write down five ways race impacts gaming audiences, reference two points Gray makes in her video chat. **Think, Pair, Share:** Come up with three things you noticed in your play logs about how race is made part of the game in “Hair, Nah” and *Everyday Racism.* | Watch: Fireside Chat: Dr. Kishonna Gray (17 Min)  
Play: *Everyday Racism*                        |
| F 1/25| Race           | **Grad Student Day:** Come to class with three questions and three quotes to prepare for the Fordyce, Neale, and Apperley article. **Workshop:** Workshop your manual thus far with the graduate students. | Fordyce, Neale, and Apperley, “Avatars: Addressing Racism and Racialized Address.” (Blackboard)  
Play: *Everyday Racism* |
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Activity</th>
<th>Reading/Watching/Playing</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 1/28</td>
<td>Mental Illness</td>
<td><strong>Manual:</strong> Discuss two often-used stereotypes about mental illness discussed by Mahar in games that are problematic. <strong>Think, Pair, Share:</strong> From your experience playing <em>Neverending Nightmares</em> thus far, come up with two ways that game addresses mental illness.</td>
<td>Ian Mahar, “Nobody Wins When Horror Games Stigmatize Mental Illness”</td>
<td>Play: <em>Neverending Nightmares</em></td>
</tr>
<tr>
<td>W 1/31</td>
<td>Mental Illness</td>
<td><strong>Watch:</strong> Mattie Brice, “Using Play for Everyday Activism”</td>
<td></td>
<td>Play: <em>Neverending Nightmares</em></td>
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<td></td>
<td><strong>Manual:</strong> Write down how the games we’ve played incorporated a social justice issue. In about 100 words, discuss how game mechanics work to engage players in notions of oppression and representation.</td>
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</tr>
<tr>
<td>F 2/1</td>
<td>Mental Illness</td>
<td><strong>Grad Student Day:</strong> Discuss your experiences playing <em>Neverending Nightmares</em> with the graduate students. Come to class with three questions and three quotes in your manual. While in the discussion, be sure to write down five 1-2 sentence takeaways from the discussion in your manual.</td>
<td></td>
<td>Play: <em>Neverending Nightmares</em></td>
</tr>
<tr>
<td>M 2/4</td>
<td>Procedure</td>
<td><strong>Manual:</strong> Write down the four best pieces of advice from Pedercini’s piece. <strong>Think, Pair, Share:</strong> Discuss the design of <em>Neverending Nightmares</em> and <em>Dwarf Fortress</em> using the advice you wrote in your manual. Is one better designed than the other? Why?</td>
<td>Paolo Pedercini, “Designing Games to Understand Complexity.”</td>
<td>Play: <em>Dwarf Fortress</em></td>
</tr>
<tr>
<td>W 2/6</td>
<td>Procedure</td>
<td><strong>Manual:</strong> Sketch some more characters or revise the characters you have: 1. Write a short biography 2. Provide three sample interactions. Use subject-verb-object or if-then. Ex: “If Mario eats a mushroom, then he will become Super Mario.” Try to write some executable code to communicate these interactions (Anthropy shows you how to do</td>
<td>Anthropy, Ch. 6-7.</td>
<td>Play: <em>Dwarf Fortress</em></td>
</tr>
</tbody>
</table>
this in ch. 4 and 7)
3. Share all your characters, together w/ their interactions.
4. Create an “interaction map,” to show how they relate.

Questions you’ll want to consider (100 additional words):
1. what kind of game are you anticipating? Puzzle? Horror Game? Platformer?
2. What are similar games?
3. How do players interact w/ the game? Controllers?
4. Will you build it from scratch or use a mod?

Keep responses brief, but return to these questions as we develop the game further during the semester.

F 2/8  Procedure  Grad Student Day/ Class Visit: Autumn Lee from “PIGSQUAD: Portland Indie Game Squad.”

Preparation: Come to class with three questions or observations for Lee from playing PIGSQUAD games.

Before class, Play one of the games published by PIGSQUAD.

M 2/11  Interfaces  Manual: Write down three things Braithwaite learned about design from paper prototyping.

Think, Pair, Share: Discuss these lessons in your groups.

Watch: Brenda Braithwaite, “Train (or How I Dumped Electricity”) (1 hour)

Play: Goroga

W 2/13  Interfaces  Manual: Review these game-making tools to determine what is best for you. Try a few of them in class to determine what you want to use. Note that some of them require programming, and some do not. For those of you who are averse to programming, Twine or another text-based game is

Anthropy: Appendix, “What to Use”

Play: Goroga
probably the easiest way to create interactivity.

Once you pick your tool, write 100 words about what the tool does and why you selected it. Provide sketches or screengrabs of the tool you selected. Please also note that your game doesn’t have to be 100% digital or entirely screen-based. I require some computational elements, but that can be interpreted in many ways. As you think about mechanics or engines, consider whether you want to collaborate with other people in the class.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
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</thead>
<tbody>
<tr>
<td>F 2/15</td>
<td>Interfaces</td>
<td><strong>Grad Student Discussion:</strong> Discuss the design of <em>Goroga</em> in terms of its interface and Braithwaite’s discussion of paper design. How does this game understand interface?</td>
<td>Anthropy 5</td>
<td><strong>Play:</strong> <em>Goroga</em></td>
</tr>
<tr>
<td>M 2/18</td>
<td>NO CLASS – PRESIDENT’S DAY</td>
<td><strong>Workshop:</strong> Workshop what you have thus far in your manual. Use Anthropy to help guide you through the revision process.</td>
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<tr>
<td>W 2/20</td>
<td>NO CLASS – PROFESSOR OUT OF TOWN</td>
<td></td>
<td><strong>Practice:</strong> Work on any programming or coding skills required by the engine you chose this week.</td>
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<tr>
<td>F 2/22</td>
<td>NO CLASS – PROFESSOR OUT OF TOWN</td>
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<tr>
<td>M 2/25</td>
<td>Group Play: <em>Dark Souls</em>. Note: You are not required to purchase this game.</td>
<td>Meet in the Creativity Suite on 4th Floor of Avery Hall.</td>
<td><strong>Watch:</strong> Hamish Black, “<em>Dark Souls Helped Me Cope with Suicidal Depression.</em>” (Trigger Warning: Discussion of Suicide)</td>
<td><strong>WORK ON MANUAL</strong></td>
</tr>
<tr>
<td>W 2/27</td>
<td>Group Play: <em>Dark Souls</em></td>
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<td></td>
<td><strong>WORK ON MANUAL</strong></td>
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<tr>
<td>F 3/1</td>
<td>Group Play: <em>Dark Souls</em></td>
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**Manual Due: Requirements:**
1. All notes from readings, graduate student
discussions, game playlogs, and Autumn Lee’s visit.
2. Game and play definitions,
3. character sketches and descriptions (at least 3),
4. rules for your game prototype, a character inventory (characters + actions),
5. descriptions on how your characters relate (interaction map),
6. statement on what tech you’ll use,
7. some thoughts on the kind of game you’re prototyping,
8. the social/cultural issue it’s addressing,
9. words on the game’s overall feeling.

<table>
<thead>
<tr>
<th>M 3/4</th>
<th>Immersion</th>
<th>NO CLASS – GO TO DTC SYMPOSIUM</th>
<th>Play: Gris</th>
</tr>
</thead>
<tbody>
<tr>
<td>W 3/6</td>
<td>Immersion</td>
<td><strong>Manual:</strong> Write down and discuss three techniques Barton describes as used by game developers to increase a sense of immersion.</td>
<td>Matt Barton, “How’s the Weather: Simulating Weather in Virtual Environments.” Play: Gris</td>
</tr>
<tr>
<td>F 3/8</td>
<td>Immersion</td>
<td><strong>Manual:</strong> 100 words: what’s the overall mood or ambiance of your prototype? What is it simulating – if anything? How does it draw from history – if it does? Compose a scene for your prototype using whatever is appropriate: paper and pencil, audio, Photoshop, photography, Python, video. Think about your prototype as a fully functioning game: how does it sound? How does it feel? What is its color palette? How do people engage with it? (point-and-click, gesture, controller). This is world building, but keep it small. Only one scene and maybe only one aspect of the scene (visuals, sound). <strong>Workshop:</strong> Discuss Gris with the graduate students,</td>
<td>Play: Gris</td>
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</table>
as well as your writing about mood.

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
<th>References/Play</th>
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<tr>
<td>3/11 – 3/15</td>
<td>NO CLASS – Spring Break</td>
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<tr>
<td>M 3/18</td>
<td>Pacing</td>
<td><strong>Manual</strong>: Write down five different forms of pacing from the Davies article that are particularly important for your game, as well as how your game will incorporate them.</td>
<td>Davies, <em>Examining Game Pace: How Single-Player Levels Tick.</em></td>
</tr>
</tbody>
</table>
| W 3/20     | Pacing            | **Manual**: Document where you are with the videogame aspect of your prototype. Add at least three screenshots or photographs to your manual. In 100 words (drawing upon material in the course – particularly the Mark Davies article), please address the following questions:
1. how would you describe the relationship between space and time in your prototype? (continuous, discontinuous, realistic, dependent)?
2. How are space and time valued (quantification, as territories, through exploration, as challenges, through chance).
3. Finally, how would you describe the relationships between characters and their environments, or between characters and their scenes (environment as background, agent, character, or invisible feature)?
Feel free to approach these questions by describing what happens in your prototype.                                        | Play: *Braid*          |
| F 3/22     | Pacing            | **Grad Student Day Preparation**: Read the chapter. Come to class with three questions and three quotes in your manual. While in the discussion, be sure to write down five 1-2 sentence takeaways from the discussion in your manual.   | Patrick Jagoda, “Fabulously Procedural: Braid, Historical Processing, and the Videogame Sensorium” (Blackboard) |
| M 3/25     | Group Play        | **Portal 2**.                                                                                                                                                                                          | Meet in the Creativity Suite. NOTE: You won’t have to buy this game. |

Play: *Braid*
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Game</th>
<th>Notes</th>
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<tbody>
<tr>
<td>3/27</td>
<td>Group Play</td>
<td>Portal 2</td>
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<tr>
<td>3/29</td>
<td>Group Play</td>
<td>Portal 2</td>
<td></td>
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<tr>
<td>4/1</td>
<td>Labor</td>
<td>Sleep Dealer</td>
<td>Watch: Sleep Dealer</td>
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<tr>
<td>4/3</td>
<td>Labor</td>
<td>Sleep Dealer</td>
<td>Watch: Sleep Dealer</td>
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<tr>
<td>4/5</td>
<td>Labor</td>
<td>Sleep Dealer</td>
<td>Watch: Sleep Dealer</td>
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<tr>
<td>4/8</td>
<td>Narrative</td>
<td>Sleep Dealer</td>
<td>Manual: There is no required manual contribution this week, but I ask that you use the time to refine your prototype. Keep in mind that it’s a proof of concept of what the game would or could ultimately be. Make what you already have convincing instead of stretching beyond the time and materials at hand.</td>
</tr>
<tr>
<td>4/8</td>
<td>Narrative</td>
<td>Sleep Dealer</td>
<td>Manual: Write down three arguments that Chmielarz makes for Her Story’s status as a game. Consider at what point does a story become a game? Discussion: Her Story</td>
</tr>
<tr>
<td>4/10</td>
<td>Narrative</td>
<td>Sleep Dealer</td>
<td>Manual: Provide three more screengrabs of your videogame prototype. The images should show how the prototype has changed since before Spring Break. Think through these questions, even though you don’t have to answer them: 1. what story does your video game tell? Is it non-linear? Abstract? Realist? Autobiographical? 2. What’s the story? 3. Or is there a story? Workshop: Pass around your manual. Use Anthropy’s advice about implementing a game to guide the revision process.</td>
</tr>
<tr>
<td>4/12</td>
<td>Narrative</td>
<td>Sleep Dealer</td>
<td>Graduate Student Day: Ludology vs. Narratology. Play: Her Story</td>
</tr>
</tbody>
</table>
Reference Chimielarz and Galloway and determine the role of narrative in games. Are games simply a different kind of story? Or something else entirely?

**Peer Review:** Review your prototypes with the graduate students and get feedback on your storylines.

<table>
<thead>
<tr>
<th>Date</th>
<th>Networks</th>
<th>Watch: The Lost Arcade</th>
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<tbody>
<tr>
<td><strong>M 4/15</strong></td>
<td>Networks</td>
<td>Watch: The Lost Arcade</td>
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<tr>
<td><strong>W 4/17</strong></td>
<td>Networks</td>
<td>Watch: The Lost Arcade</td>
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<tr>
<td>Manual: Write 100 words on how others can find your game. Be sure to draw upon material from the course, including games.</td>
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<tr>
<td>1. Would you allow others to mod (modify) your game?</td>
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<tr>
<td>2. How would you license it?</td>
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<td>3. How would you (if at all) follow it once it’s in the wild?</td>
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<tr>
<td>4. How much (if anything) would it cost? How would you (if at all) get feedback on it</td>
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<tr>
<td><strong>F 4/19</strong></td>
<td>Networks</td>
<td>Watch: The Lost Arcade</td>
</tr>
<tr>
<td><strong>Due:</strong> Your manual should be complete: all of the Manual responses from the entire semester. I will be particularly looking for the following contributions from after Spring Break:</td>
<td></td>
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<tr>
<td>1. notes from each week’s readings and discussion (Boluk and LeMieux, Jagoda, Ludology vs. Narratology),</td>
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<td></td>
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<tr>
<td>2. description of mood and ambiance,</td>
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<tr>
<td>3. description of the relationships between time and space,</td>
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<td>4. discussion of how you’d would distribute your game.</td>
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</table>

Remember that your manual should engage with readings, games, and discussions from class.

| **M 4/22** | Presentations | the First-Person Shooter” (Blackboard). |
Your final prototype should have a videogame component, which accepts and processes input from players. While it may be built using whatever software you prefer, it should:

1. demonstrate how, with more time, labor, and materials, it could ultimately become a game.
2. It should also clearly correspond with the entries and iterations you contributed to your game manual throughout the semester.
3. It should demonstrate your awareness of key issues in the course material and (at least implicitly)
4. it should engage some debates, research, and ideas articulated in related readings and games.
5. The files for the prototype may be published online or delivered directly to me.
6. Since you may choose what sort of game you are prototyping, I will leave its duration up to you.
7. But I recommend submitting a prototype that would engage most players for at least five minutes.
8. Here, engagement may be defined through reading time, player input, narrative time, exploration, replay, challenges, and processing time, among others.

4/24 Presentations
4/26 Presentations
Game Manual — 2 grades; 20% of Final Grade

The central assignment for the semester is a game manual that you will complete as you build your game prototype. I require biweekly entries (except during breaks) giving you regular milestones throughout the semester to build your game. The first half of the semester, this means contributing thought pieces, sketches, and other preliminary work, by the end of the semester, it should be an off-screen guide to how your game was created – much like the “art books” created for many AAA games.

- Assessed twice (Due on 3/1 and 4/19) with each mark comprising 30% of your grade.
- Final version of the manual must be an off-screen guide (printed or analog), the first version can incorporate digital elements or be a blog or other digital text.
- All prompts for the manual are on the schedule on the day we’ll be doing them.
- Think of the manual as a way to represent your process and persuasively account for what happened at each stage of the project.
- The first pages will be quite drafty, with the point being to share your ideas for the final version (i.e. the one handed in on 4/19).
- Keep your contributions concise. Articulate your ideas as concretely and cogently as possible, with evidence (sketches, screenshots, observations about games, references to the research you read).
Final Presentation – 1 grade; 20% of Final Grade
At the end of the semester, we’ll have a party where we present your final game prototype to the class.

- Your presentation needs to explore how the prototype presents a social or cultural issue.
- You will give your fellow students, visitors, and myself the opportunity to play the prototype – meaning you’ll need to demo it.

Final Prototype – 1 grade; 30% of Final Grade
You’ll submit a prototype for a game. The game will not be complete, but it must be playable. It must also (if only partly) be computational – meaning it can also include other media (analog, tabletop, board, or site-specific game).

Participation and Attendance – 1 grade; 10% of Final Grade
See below for participation and attendance guidelines.
Course Values

**Inclusion:** Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning our exclude you, please let me know as soon as possible. The sooner I know about these, the earlier we can discuss possible adjustments or alternative arrangements that might help you. If you have a documentable disability, please visit the Access Center (Washington Building 217; 509.335.3417) to schedule an appointment with an advisor.

<table>
<thead>
<tr>
<th>Time Bank:</th>
<th>I have built-in grace periods for the due dates of major assignments. You may choose to take:</th>
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<tbody>
<tr>
<td>•</td>
<td>1 two-day grace period for one major project.</td>
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<td>2 one day grace periods for two major projects.</td>
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**Attendance:** I hope you participate actively in the course, because this is the best way for me to engage you in learning. Taking daily attendance is also a good way for me to learn your names and to know who you are. Of course, we all participate differently, and I’ve built-in mechanisms to help ensure that you can engage the content in a variety of ways. If you have any difficulties with regular participation, please talk to me.

**Email:** I would rather talk to you in person than via email, since email depersonalizes the exchange and makes it easier for me to misinterpret what you mean. If emailing me is necessary, please allow me at least 24 hours to respond to your email inquiries. I try to respond in a timely manner, but I do not always check my email when not in town or on the weekends.

**Reading and Homework:** I encourage you to read all of the work for this course, since it enables us to complete discussions, ideas, and projects. I also know that college can be busy, as it was for me. I consider this class a learning community, and such a community works better if everyone has read the proper materials. If you are consistently finding it difficult to complete your readings, please talk to me and we’ll try to figure out a workable solution.

**Academic Honesty:** Everyone in this class, including me, must abide by the standards of academic honesty set up by Washington State University. See that statement here: [http://wsulibs.wsu.edu/library-instruction/plagiarism](http://wsulibs.wsu.edu/library-instruction/plagiarism). I work hard to model appropriate academic citation. Please see me if you are unclear about any of these requirements.
Safety: Washington State University is committed to enhancing the safety of the students, faculty, staff, and visitors. It is highly recommended that you review the Campus Safety Plan (http://safetyplan.wsu.edu/) and visit the Office of Emergency Management website (http://oem.wsu.edu/) for a comprehensive listing of university policies, procedures, statistics, and information related to campus safety, emergency management, and the health and welfare of the campus community.
Sources

Assignments:

Readings:
Edmund Chang, #GamerGate to #INeedDiverseGames: Gender, Race, and Queerness in Virtual Worlds and Video Games. Winter 2016: University of Oregon.

Patrick Jagoda, Digital Media Theory. Fall 2015: University of Chicago.


Policies and Design:

Ashley Boyd. Young Adult Literature. Fall 2015: Washington State U.


Graduate Reading Schedule

Schedule:

Week 1 (By Friday)
1/7-1/11
   Anna Anthropy, *Rise of the Videogame Zinesters*, Chapters 1 and 2
   Lewis Pulsipher, “A Glossary for Game Designers.”

Week 2 (Sexuality)
1/14-1/18
   Anthropy, 3-4.
   Leigh Alexander, “Playing Outside.”
   Bonnie Ruberg, “Playing to Lose: The Queer Art of Failing at Video Games.”
   Julian Dibbel, “A Rape in Cyberspace.”

Week 3 (Race)
1/21-1/25
   Kishonna Gray and David Leonard, *Woke Gaming*

Week 4 (Mental Illness)
1/28-2/1
   Catherine Malabou, *What Should We Do With Our Brain?*
   Play: *Neverending Nightmares*

Week 5 (Procedure)
2/4-2/8
   Anthropy 6-7
   Ian Bogost, “Procedural Rhetoric.” *Persuasive Games.*
   Ralph Koster, “How I analyze a game.”
   Play: Dwarf Fortress

Week 6 (Interfaces)
2/11-2/15
   Alan Kay, “User Interface: A Personal View.”
   Alexander Galloway, “The Unworkable Interface.”
   Gilles Deleuze, “Postscript on Societies of Control.”
   Anthropy, 5 and, Appendix “What to Use” and “Zinester Games.”
   Play: Goroga

2/18-2/22 (NO CLASS – PROFESSOR OUT OF TOWN)

Week 7 (Metagaming)
2/25-3/1
Stephanie Boluk and Patrick LeMieux, *Metagaming.*
Play: Boluk and LeMieux, “Footnotes

**Week 8 (Immersion/Affect) – No Class Visit This Week**
3/4-3/8
Sara Ahmed, “The Promise of Happiness.”
Richard Grusin, “The Affective Life of Media.” *Premediation*
Play: *Gris*

3/11-3/15 (NO CLASS – SPRING BREAK)

**Week 9 (Pacing)**
3/18-3/22
Mark Hansen, “The Operational Present of Sensibility.”
Liz Ryerson, “*The other side of Braid.*”
Play: *Braid*

**Week 10 (Making and Platforms)**
3/25-3/29
Nina Belojevic. “A Glitch Taxonomy Kit, or How to Read Videogames with Your Hands.”

**Week 11 (Labor)**
4/1-4/5
Karl Marx, “The Fragment on Machines,” *Grundrisse.*
Lisa Nakamura, “Don’t Hate the Player, Hate the Game: The Racialization of Labor in World of Warcraft.”

**Week 11 (Narrative)**
4/8-4/12
Anthropy, Ch. 7 and 8
N. Katherine Hayles, *Electronic Literature: What is it?*
Anastasia Salter, “Building Interactive Stories.”
Play: *Her Story*

**Week 12 (Networks)**
4/15-4/19
Wendy Hui Kyon Chun, “The Wonderful Creepiness of New Media” and “Habitual New Media.”
Patrick Jagoda, “Participatory Aesthetics: Network Games.” (eBook at WSU Library)

4/22-26 (Final Meeting)